



The University of Texas  
of the Permian Basin  
College of Arts and Sciences  
Department of  
Arts

2022-2023  
Music Program Handbook

Revised: September 15, 2022

Welcome to UTPB! You have chosen to participate in UTPB's Music Program. Congratulations on your great decision. Whether you are an ensemble member, taking private lessons, a music major, or taking music courses for fun, this handbook will provide you with valuable and necessary information that will help you succeed in your musical endeavors.

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## **History of the Music Program at UTPB**

UTPB's original music program dates from the founding of the University when music was a part of the Division of Humanities and Fine Arts. Early faculty included instrumental music faculty and Chair of Music David Sloan, now retired from education and owner of the Westbank String Shop, choir faculty Larry Marsh, now teaching at Linfield College, choir director Stanley Engebretson, now a member of the faculty at George Mason University, followed by Steve Powell who later authored *Music Engraving Today*, and instrumentalist Craig Lister who is a renowned harpsichord builder. The music department was dissolved with the oil "bust" of the 1980s.

In the fall of 2004, with funding generously provided by the Rea Charitable Trust, the program was re-started with the hiring of Dr. Dan Keast and the establishment of the "Bachelor of Arts in Humanities—E. C.-12 Music Certification Track" degree. Lessons and rehearsals were held in a student housing building that was also home to a lounge, kitchen, and student laundry facilities. Dr. Cory Alexander was hired as the second tenure-track music faculty member and Director of Choral Activities for the Fall 2009 semester. Dr. Frank Eychaner followed Dr. Alexander in the Fall of 2014 as the Director of Choral Activities and the launch of the Bachelor of Music degree. When UTPB fielded its first football team in the Fall of 2015, Mr. Clayton Harris was hired as the Director of Bands and charged with starting the Falcon Marching Band. Dr. Kevin Richardson replaced Harris in

the fall of 2018 as the third Director of Bands. Dr. Bryan Braue assumed the leadership of the UTPB wind and percussion program in the fall of 2022. Dr. Thomas Hohstadt led as the Director of Orchestral Activities from 2009 to 2019. This led to the first tenure track Director of Orchestral Activities hired in the Fall of 2020, Dr. Jean Gómez.

In the fall of 2011, the program moved to its new home in the Rea Music and Academic Center at the Wagner Noël Performing Arts Center. Today, the department employs about 27 faculty, lecturers, and staff. UTPB has twelve performing ensembles, 80 music majors pursuing a Bachelor of Music-E-C 12 Music Teacher Certification degree, and 1800 students enrolled in music courses. Under the direction of Dr. Dan Keast, the UTPB Music program became accredited in 2014 by NASM, the National Association of Schools of Music. Dr. Dan Keast, the music program founder and first coordinator, based the philosophy of the department on community service. This idea allows the students to show the community their gratitude for its support of the University and its many programs.

Under the leadership of Dr. Keast, the program experienced growth in numbers, faculty, facilities and resources. This led to the 'program' becoming the Department of Music in January of 2021. Dr. Frank Eychaner was designated as the first Department Chair.

## **Accreditation**

The University of Texas Permian Basin is accredited by the Commission on Colleges of the Southern Association of Colleges and Schools to award baccalaureate and master's degrees. Contact the Commission on Colleges at 1866 Southern Lane, Decatur, Georgia 30033-4097 or call 404-679-4501 for questions about the status of The University of Texas of the Permian Basin.

The University of Texas Permian Basin is also accredited by the National Association of Schools of Music. Contact NASM at 11250 Roger Bacon Dr., Suite 21 Reston, VA 20190-5248 or call (703) 437-0700.

## **Mission Statement**

Our mission is to instill advanced musicianship and mission into the next generation of music educators and provide leadership for the performing arts. Our faculty, in their roles as scholars, educators, and performers through excellence in student-centered teaching, creativity, research, and service, benefits and inspires the lives of West Texans.

## **Music Faculty and Staff**

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## **Full-time Faculty**

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## Performing Ensembles

**MUEN 1121:** *University Choir* with Dr. Frank Eychaner  
(frank.eychaner@gmail.com)

The University Choir is the flagship choral ensemble at UTPB. The ensemble performs exceptional choral repertoire from all centuries, styles and traditions at the highest artistic level. The University Choir performs four major concerts a year, for many university events, tours annually, and travels nationally and internationally regularly. Contact Choir@UTPB.edu to set up an audition.

**MUEN 1122:** *Symphonic Winds* - Dr. Bryan T. Braue (braue\_b@utpb.edu)

The UTPB Symphonic Winds is the primary wind band at the University of Texas Permian Basin and is open to all members of the college community via audition. The mission of this ensemble is to achieve and maintain a high level of artistic merit and provide public performances throughout West Texas region. The ensemble performs a broad range of professional-level literature and is a required course for all Wind and Percussion majors. Please contact Dr. Braue in order to set-up an audition for the wind band area.

**MUEN 1123:** *UTPB Orchestra* with Dr. Jean Gómez (gomez\_j@utpb.edu)

The University of Texas Permian Basin Orchestra is one of the top performing ensembles at the university. It showcases music majors and community members performing all kinds of orchestral repertoire in dynamic concerts and tours. Besides our concerts through the year, the UTPB Orchestra provides music for the UTPB Opera productions, serves as the lab orchestra for our music majors, and often collaborates with faculty and guest soloists in joint performances. For more information, contact orchestra@utpb.edu

**MUEN 1124:** *String Quartets* with Conrad Sclar (sclar\_c@utpb.edu)

The String Quartets are of advanced violin, viola, and cello players performing standard quartet repertoire.

**MUEN 1124:** *Percussion Ensemble* with Dr. Timothy Feerst  
(feerst\_t@utpb.edu)

The Percussion Ensemble serves as the primary chamber ensemble for percussion literature at UTPB. Each semester the ensemble will perform a concert that incorporates different styles and genres of music commonly

performed by percussion ensembles. Additionally, the Percussion Ensemble performs music that has elements of non-western music for the purposes of creating holistic technique and musicianship in an increasingly multi-cultural world. The ensemble also performs high quality repertoire by composers from underrepresented groups. For more information about the Percussion Ensemble, please email Dr. Tim Feerst, Director of Percussion Studies, at [feerst\\_t@utpb.edu](mailto:feerst_t@utpb.edu).

**MUEN 1124:** *Guitar Ensemble* with Jacob Porter ([porter\\_j@utpb.edu](mailto:porter_j@utpb.edu))

The Guitar Ensemble is an ensemble class designed to expose the classical guitar student to material he/she might not have the opportunity to hear or play otherwise, and to play solo instrument in a small group setting. Students will work together in a small group building towards a common musical goal. This course will also teach the student how to work as part of a team and how to be accountable within a group.

**MUEN 1124:** *Jazz Ensemble*, with Peggy Miller ([Miller\\_p@utpb.edu](mailto:Miller_p@utpb.edu))

The Jazz Ensemble, aka 'The Jazz Kettle', is a performance group focusing on the uniquely American genre of "jazz". This group rehearses, studies, and performs a variety of arrangements of swing, Latin, blues, funk, fusion and other contemporary styles using charts for big band, jazz combo, and lead sheets. There are two scheduled concerts per year, and several additional opportunities to perform for University and community events.

**MUEN 1124:** *Brass Ensemble* with Ethan Wills ([Wills\\_e@utpb.edu](mailto:Wills_e@utpb.edu))

The Brass Ensemble performs repertoire composed and arranged for brass. The ensemble performs two concerts annually and at special events in and around the community

**MUEN 1124:** *Vocal Ensemble* with David Corman

The Vocal Ensemble presents two major performances each year, an opera and a musical. A third performance each year is a musical review featuring music of Broadway.

**MUEN 1124:** *Woodwind Ensemble* with Dr. Lyndsay Eiben ([eiben\\_l@utpb.edu](mailto:eiben_l@utpb.edu))

The Woodwind Ensemble is a group of students desiring to play flute, clarinet, saxophone, oboe, and bassoon in a small group setting.

**MUEN 1124:** *Mariachi Halcones* with Dr. Jean Gómez ([gomez\\_j@utpb.edu](mailto:gomez_j@utpb.edu))

The Mariachi Halcones was founded in 2000 to showcase, foster, and enjoy Hispanic Heritage in the University of Texas Permian Basin. The mariachi, open to university students and community members, often performs for major community events, conferences, and shows. Besides performing songs in the mariachi tradition, the ensemble provides an educational socio-cultural space for its members, translated to the audience in each performance. For more information, contact [mariachi@utpb.edu](mailto:mariachi@utpb.edu)

**MUEN 1125:** *Concert Choir* with Dr. Frank Eychaner  
([eychaner\\_f@utpb.edu](mailto:eychaner_f@utpb.edu))

The Concert Choir brings singers together from across the campus community to rehearse and perform a wide variety of repertoire including mixed and non-mixed repertoire. The ensemble presents four concerts each year, tours annually and performs for many campus events each year including commencement. Contact [Choir@UTPB.edu](mailto:Choir@UTPB.edu) to add your voice to this choir.

**MUEN 1126:** - Marching Band - Dr. Bryan T. Braue ([braue\\_b@utpb.edu](mailto:braue_b@utpb.edu))

The Spirit of Permian Basin Marching Band aims to provide quality entertainment to a wide variety of audiences, support our athletic teams with pride, perpetual spirit, and integrity, and create a musically enriching and enjoyable experience for every member of the ensemble. Participants consistently strive for the highest degree of performance while representing the University of Texas of Permian Basin with class, dignity, and enthusiasm. Please contact Dr. Braue in order to set-up an audition for the wind band area.

## **UTPB Music Program Website**

The UTPB Music Program website can be accessed at: [www.utpb.edu/music](http://www.utpb.edu/music)

The web page contains a number of important links. If you are a music major or are taking applied lessons, of particular importance is the button labeled "Music Program Forms and Policies." This page contains electronic versions of the following important forms and information:

- [Applied Music Goals Form](#): Due within first 2 weeks of the semester
- [Music Jury Evaluation Form](#): Completed form submitted at juries
- [Recital Information Form](#): Completed 2 weeks before Department recital
- [Piano Proficiency Form](#)
- [Junior and Senior Recital Requirements](#)
- [Sophomore Barrier](#)
- [Bachelor of Music Degree Plan](#)
- [Music Minor requirements](#)
- [Sheet Music Request Form](#): Complete and submit to Department Chair

Other useful information is available on the Music Program website as well. You are encouraged to visit the site and explore.

## **UTPB Music Program Calendar**

The UTPB Music Program calendar may be found at:  
[www.calenderwiz.com/utpbmusicdepartment](http://www.calenderwiz.com/utpbmusicdepartment)

This page is updated frequently to reflect the most current and accurate information about performances and events.

## **UTPB Music Program Facilities**

### General Facilities Information

The Wagner Noël Performing Arts Center is located on the UTPB Midland campus at the intersection of Highways 191 and 1788 approximately halfway between Midland and Odessa. In addition to a state of the art, 1800-seat auditorium, the Wagner Noël houses the 200-seat Rea-Greathouse Hall and the Rea Music and Academic Center where UTPB's Music Program is housed. The Music Program is proud, and delighted, to call the Rea Center home, and takes great care in the maintenance and upkeep of our facility. Any unauthorized or inappropriate use of any part of the Wagner Noël will result in serious consequences.

### Parking and Entering

A parking permit is NOT required to park at the Wagner Noël for academic purposes. However, permits are required for CEED and Main Campus parking. Permits are available at the UTPB Police station in the Mesa Building Devonian lobby. Students should park near the northwest corner (the right side as one faces the front of the building) and enter through the far-right door. Under no circumstances is student parking allowed in the back lot of the Wagner Noël near the Music Annex. Non-authorized vehicles parked in the back lot of the Wagner Noël will be issued a citation and/or towed at the owner's expense.

### Cowan Music Classroom and Computer Lab (#195)

The Mike and Kathy Cowan Music Classroom and Computer Lab contains 6 Macintosh and 6 Windows workstations with integrated keyboards and a state-of-the-art teaching station connected to a SMART Board, document camera, and sound system. All stations are connected to the Internet and have word processing, Finale, aural skills, and other music-related software installed.

Student use of the Cowan Classroom is permitted outside of scheduled class, rehearsal, or lesson times. These times will vary by semester and will be posted. The use of the SMART Board is reserved for faculty or approved students who have completed a training session. THE USE OF ANY MARKER ON THE SCREEN IS STRICTLY FORBIDDEN. Only the appropriate SMART Board tools are to be used on the screen at any time.

### Mason Rehearsal Hall (#181)

Mason Rehearsal Hall is the primary space for performing ensembles to regularly rehearse. It is imperative that schedules are adhered to as closely as possible and that the room be returned to its posted "normal" arrangement at the end of each rehearsal or class session.

Students may use of the Mason Rehearsal Hall for practice at times when the hall is vacant. Students must surrender the hall to any classes, applied teachers giving lessons, or any other activities scheduled in the hall.

A special feature of this room is that it has a bluetooth sound system and an Apple TV with an HDMI connection cable.

### Eoff Student Lounge (#194)

The Sondra and Toby Eoff Student Lounge is a public gathering area appropriate for student meetings, study sessions, or relaxing. The use of the space for sleeping, performing, practicing, or soliciting is prohibited. This area may only be used for practices or rehearsals when other spaces are not available. Appropriate attire and behavior are expected at all times.

Students and faculty may use or check out the lockers in the Eoff Lounge. The user assumes all risk for any items left inside the locker and any damage that might occur to the locker. The user is expected to supply a personal padlock. Users are prohibited from displaying anything on the outside of the lockers, or anything profane, obscene, or offensive inside of the locker. The Music faculty will determine if posted material is inappropriate. The user also must agree to surrender the space upon request of the Music Department. Any violation will result in the padlock being cut and materials taken to UTPB Police Headquarters to be claimed.

The Music Department's administrative assistant has the locker assignment sheet. Report your locker to the administrative assistant. Individuals should not use more than one locker at any given time.

The bulletin board located between faculty studios #191 and #192 is available for student use as long as material posted is appropriate. Inappropriate material will be removed and discarded.

### The Academic Courtyard

The Academic Courtyard is a public gathering area and appropriate for student meetings, study sessions, or relaxing. This area may only be used for practices or rehearsals when other spaces are not available. The area is non-smoking. Reservation of the courtyard for performances is possible by inquiring with the Administrative Assistant.

### Practice Rooms and Practice Room Reservations

The Rea Music and Academic Center and the Music Annex have eight practice rooms available for student and faculty use. Room #193B & D house Steinway A rehearsal grand pianos. Students taking piano lessons will be given first priority when scheduling those rooms. Room #193D contains the University's Lyon & Healy style 30 concert grand harp. Students taking

harp lessons will be given first priority when scheduling that room. The Rodgers organ is kept in Music Annex #108. Students taking organ lessons will be given first priority when scheduling that room. The remaining practicing rooms are available for all other students. The two smaller rooms are named after the donors: Margaret and Mickey Jones (room #193C) and Oncor Electric Delivery (room #193D). Rooms 193A and 193B are not named, nor are the spaces in the Music Annex. Students may reserve no more than two hours per day. If a practice room is vacant during a reserved time, any student may use the room until the student with the reservation arrives.

Faculty members have the opportunity to schedule times in any of the CEED Super Studios during the first week of the semester. A reservation sheet will be kept by the on-site Administrative Assistant. Scheduling will be on a first come, first served basis.

Reminder: music majors are expected to practice at least an hour each day in preparation for each Applied Music lesson. Students should strive to reserve an hour each day and possibly have their private practice attendance monitored by their applied teachers.

#### Score Library (Annex #101)

Audio recordings and sheet music are available to check out from the Score Library. They are cataloged using Charms Office Assistant.

For access to the database:

- [www.CharmsOffice.com](http://www.CharmsOffice.com)
- Click on "ENTER/LOGIN."
- Click in the "Teachers and Helpers Only" section
- Enter login ID – "UTPBmusic"
- Enter password – "UTPBmusic" and click "Enter Charms."

The Charms database allows access to explore our Rebber Score Library holdings. Library hours will vary by semester. A student worker or the Music Department Administrative assistant will be available to provide assistance. No student or faculty member may remove any material from the score/recording library without following the necessary checkout protocols.

#### Jon and Kim Morgan Recording Studio (#156)

The Morgan Recording Studio (#156) is designed to capture audio material in the Rea-Greathouse Hall and the Mason Rehearsal Hall. Proper training is required to use of the equipment. Inquire with the Music Department Chair for assistance in receiving the requisite training by a qualified ASM staff person.



Wagner Noël Concert Hall and the Rea-Greathouse Hall

Faculty and student use of the Wagner Noël Concert Hall or the Rea-Greathouse Hall must be scheduled through ASM by the Music Department Chair. Any other faculty and student use of these spaces is prohibited.

Music Advisory Council

The Music Advisory Council is a volunteer group of concert patrons and music education supporters that meet once in the fall and again in the spring to hear about the progress and struggles of the UTPB Music Department. They provide critical feedback concerning the university's recruiting, fundraising, and service.

Membership includes the following individuals:

Dr. Anne Acreman	Penny Angelo	Gloria Apolinario
Stacey Ashley	Camilla Blain	Gwyn Sparks
Susan Clark	Peggy Cowan	Margaret Gillham
Tim Jones	Patricia LaForce	Susan Leshnower
Paul Lucas	Patti MacDonald	Pano Mata
Stephanie Sivals Latimer		

Dr. Sandra Woodley, UTPB President

Dr. Susan Ganter, UTPB Provost

Dr. Jean Gómez, Director of Orchestral Activities

Dr. Frank Eychaner, Director of Choral Activities

Dr. Dan Keast, Rochester Professor of Music

## **Admission to Music Major**

### **Music Degree Audition Policy**

Students interested in a major in music must go through a two-part admissions process. All students must be admitted to the University through the regular freshman and transfer admissions processes. In addition, all freshmen and transfer students must audition in order to be accepted into the Bachelor of Music program. The audition will differ slightly based on the track (choral, wind/percussion, or strings). Auditions may be arranged on an individual basis prior to the semester for which the student is seeking admission.

#### *Choral*

Students interested in a major in music-choral track must pass an audition before they will be permitted to enroll in the music degree program. During the audition, students must demonstrate: 1) the ability to accurately reproduce pitches; 2) possession of appropriate range, tonal beauty, and vowel accuracy; 3) the ability to repeat brief melodic fragments; 4) the ability to accurately reproduce written rhythmic patterns; 5) the ability to sight-sing a passage equivalent in difficulty to that of a Bach Chorale; and 6) the ability to perform an accompanied solo demonstrating a high degree of musical artistry.

#### *Instrumental*

Students interested in a major in music-wind/percussion or string track-must pass an audition before they will be permitted to enroll in the music degree program. During the audition, students must: 1) perform a solo of the student's choosing; 2) play two octave scales (winds from among G, C, F, Bb, Eb, Ab, & Db and strings from among C, G, D, A, F, & Bb); and 3) the ability to sight-read a passage chosen by the music faculty.

#### *Percussion*

Freshmen Auditions: Mallets, Snare Drum, Timpani, opt. 4-mallet  
Transfer Auditions: 4-mallet, Snare Drum, Timpani, opt. Drum set

#### *Piano*

Two compositions of contrasting style periods: Baroque, Classical, Romantic, Impressionistic or contemporary (At least one work should be performed by memory)

Sight-reading (student will be asked to sight read piano music at an early intermediate level)

Suggestions for repertoire:

Baroque periods: Preludes and fugues from Well-Tempered Clavier, a suite, or a partita by Bach, Sonatas by Scarlatti, etc.

Classical Period: One movement of Sonata or Sonatas by Clementi, Haydn, Mozart or Beethoven.

Romantic period: Brahms, Chopin, Schuman, Mendelssohn, Liszt, etc.

Impressionistic or contemporary: Bartok, Debussy, Ravel, Prokofiev, Shostakovich, etc.

## **Music Scholarships**

Music Scholarships are available to all full-time students at UTPB regardless of major through a competitive audition process. The audition will differ slightly based on the track (choral, wind/percussion, or strings). The amount of a Music scholarship will vary. Music scholarship award criteria are in two levels: primary criteria of skill/merit, experience, ensemble need, and program involvement, plus secondary criteria of recommendations, consideration of all merit awards, and financial stewardship of University resources.

There are various types of scholarships available from the Music Program: designated tuition scholarships, endowed scholarships, and scholarships from the annual (gifted) funds.

Of particular mention is the E. Grace Osadchuk Memorial Merit Scholarship(s) in Music is worth \$1,000 per semester. The details of the scholarship are as follows:

A scholarship is to be awarded without regard to a recipient's monetary need, race, creed, color, gender, or country of origin. Funds are given based on the musical merit of the intended recipient, and recipient's fulfillment of the following requirements:

1. Must be a full-time student enrolled at the UTPB including other institutions of higher learning with which the UTPB has a "Direct Connect" or other collaborative arrangement leading to the requisite degree.
2. Must maintain at least a 3.5 GPA in music courses and an overall 3.0 GPA in order to continue the award.
3. Must be in or working toward a degree with a major or minor in Music or Humanities & Fine Arts with a concentration in Music Performance or Education. Any of the following instruments apply: voice, violin, viola, cello, bass, flute, oboe, bassoon, clarinet, saxophone, trumpet, double horn, trombone, euphonium, tuba, batter percussion, and mallet percussion instruments.

4. Must compete in and win the Osadchuk Scholarship Competition Recital administered by the UTPB by performing one or more three-minute works (more or longer as determined by the judges) while hidden behind a screen and unidentified to the judges before their decision is rendered. Recipients will be chosen by this method each school year, with the scholarship awards being granted each semester subject to fulfillment of the requirements set forth herein. Competition judges will be a panel of three neutral individuals one of whom will be selected by the UTPB Chair of Music from among teachers at local colleges, applied faculty, or personnel of the West Texas Symphony Orchestra, another of whom will be selected by the West Texas Symphony Orchestra and the third of whom will be selected by the first two judges. If one or more judges are not so appointed in a timely manner, then that/those judge(s) will be appointed by the PBAF. Operational and Administration matters will be set by the UTPB Chair of Music with the advice and consent of West Texas Symphony Orchestra and PBAF, which will include assurances to West Texas Symphony Orchestra that at least its minimum requirements for employment of musicians by it are included in the competition standards, so that West Texas Symphony Orchestra's regular audition may be waived in favor of the winner.

5. As a condition of receiving the scholarship, winner(s) must audition for and be awarded a contract of employment by the West Texas Symphony Orchestra for employment as a performer in his or her voice or instrument, and must perform regularly with the Orchestra or Chorale, for the period of the scholarship. West Texas Symphony Orchestra will announce in its Performance Bulletins the nature and source of the scholarships.

6. Winner(s) will be selected based on artistic qualifications and the priority needs of the West Texas Symphony Orchestra. These will be announced by the West Texas Symphony Orchestra and the UTPB Chair of Music in advance of the first public communication of each year's competition. **Only a person judged to be of musical merit high enough to perform as a member of a first class symphony orchestra or chorale will be declared the winner, so the person who is "best" of the several contestants will not necessarily be declared the winner if not determined to be of that merit.**

A second scholarship is the Gatlin Brothers Endowed Scholarship. The details of the scholarships are as follows:

1. Must be a student attending UTPB
2. Must major or minor in Music
3. Must maintain a 2.5 GPA

4. Must be from an economically disadvantaged background and provide an essay upon application explaining their need for the scholarship to the financial aid director.
5. Award recipients are chosen by faculty consensus from performers on the fall American Composers' Recital.

### **Music Ensemble Auditions**

Music ensemble directors may set their own audition standards, procedures, and schedules based on the needs of the ensemble(s). Students interested in participating in an ensemble should contact the ensemble's director to inquire about any audition requirements.

### **Student Advising**

Students are advised by three entities:

- 1) Academic Advising Center (a set of eyes is good to catch oversights). The 2+2 Advising at UTPB suggests freshmen and sophomores should be advised by the AAC, then be transferred to the discipline for advising for their final two years. Students are encouraged to re-check with the AAC at the end of the junior year for a check-up on their degree plan before applying for commencement. Email them at [advising@utpb.edu](mailto:advising@utpb.edu) or call 432-552-2661 to set up an appointment.
- 2) Music advisor (Dr. Braue for wind and percussionists, Dr. Eychaner for vocalists and pianists, and Dr. Gómez for strings, guitar, and harp). All music majors should make an appointment with their Music advisor after clearing all holds on their account. Add courses to your "shopping cart" inside of PeopleSoft for the next term and schedule the appointment. Please arrive prepared and aware of your degree plan.
- 3) Education advisor starting with the second semester of the sophomore year. This is typically when students apply for admission into the College of Education. An appointment with the Certification Advisor is highly recommended each semester during/after admission to the College of Education in order to receive College of Education curricular modifications and updates required for teacher certification.

It is imperative that students attend the Student Teaching Roundup the semester prior to student teaching. The date of the Roundup varies each semester. Students should call the College of Education office staff and inquire about the date before the semester begins. The Roundup is the only

time a student can gain access to the application for student teaching, so attendance is critical.

Advising for the Music Program is prior to registration in November and April. Advising sign-up sheets will be posted on the faculty studio doors the week before advising. Each student is responsible for setting up an appointment each semester. Complete and bring with you the UTPB Music Major Registration Checklist (found in the appendix of this handbook) to your appointment.

### **Attendance Policy**

A student may miss no more than 25% (rounded down) of a music course before that student is administratively withdrawn from the course or given an automatic "F."

For example, for a course meeting once per week, a student is allowed only three (3) absences before the professor issues a grade of "F" or administrative withdrawal. In a course meeting twice per week, a student may miss only seven (7) times. For courses meeting three times per week, a student may not miss more than 11 sessions.

These are thresholds for any absence – excused or unexcused. Three tardies equal one absence. Habitual tardies could be counted as equal to absences by the professor with proper documentation and notification.

This policy covers the minimum standards for removal from a course. Individual faculty members may set more stringent policies specific to their courses.

Exceptions may be granted in extreme circumstances such as medical emergencies.

### **Rehearsal and Concert Overlap Conflict Policy**

The Music faculty encourage students to participate in numerous music ensembles. As such, students in more than one ensemble may occasionally have rehearsal, concert, or class conflicts.

A student enrolled in a regularly scheduled class who has an extra *rehearsal* (such as a dress rehearsal) should alert the ensemble director to the conflict. The ensemble director should contact the student's instructor to determine the appropriate course of action. If the instructor of the regularly scheduled class is unwilling to excuse the student, the student shall not be counted absent/tardy from the rehearsal.

University policy states that a student enrolled in a regularly scheduled class who has a *concert* should automatically be excused from his or her class. In such as cases, a performance is the highest priority. It remains the student's responsibility to arrange for missed assignments, lectures, exams **in advance of the scheduled absence.**

In cases where two rehearsals conflict, the regularly scheduled rehearsal is given the higher priority. The student should never find himself or herself in a position of choosing between ensembles. A student in such a situation should alert both ensemble directors as early as possible. The ensemble directors are to adhere to the policy above. Exceptions are possible if both faculty members agree. A student who fails to communicate the overlap to both ensemble directors may be counted as absent or tardy from the missed rehearsal.

### **Instrument and Equipment Loan**

Instruments and equipment are available for students and faculty to use in support of University performances, rehearsals, or courses only. To obtain an instrument or necessary equipment, consult a staff member of the Music Program for the required paperwork. Without paperwork to document the checkout, the item will be considered stolen State property and the police will be notified immediately. All equipment must be returned when requested, or at the end of the semester, unless permission is renewed for a continuation. Loss or damage of equipment is billed to the issuer and due upon return of the damaged item.

### **Accompanying Guidelines**

A staff accompanist is available for all students performing on the Departmental Recital series, American Composers' Recital, Osadchuk Scholarship Recital, junior and senior recitalists, and music jury performances. Accompaniment parts are due to the staff accompanist no less than three (3) weeks prior to performance, with the exception of junior and senior recitals. Junior/Senior Recital performers should provide music to the staff accompanist no less than six (6) weeks prior to performance. The accompanist will be necessary for the pre-recital hearing that occurs four (4) weeks prior to the recital. The accompanist will also perform at the community service events. The responsibility of copying and delivering accompaniments is that of the student, not the teacher, nor the accompanist.

The accompanist is provided by University at no charge to the student, providing the above deadlines are met. If the student is late submitting music, the staff accompanist reserves the right to charge a \$25 late fee OR decline the request altogether. In such a case, the student is responsible for locating another accompanist for the recital and paying that accompanist his or her fee.

It is the student's responsibility to schedule sufficient rehearsal time with the staff accompanist. Accompanist are generally available for 2 rehearsals prior to a performance (more are expected for junior and senior recitals). These are minimum guidelines. Students are encouraged to provide music to the accompanist and practice with the accompanist far in advance of upcoming performances.

### **Music Convocation**

The Music Convocation is typically held the Wednesday of the first full week of classes each fall and spring semester at 5:15 pm in Mason Rehearsal Hall. All students in MUEN and MUAP courses are expected to attend. Students will be notified by e-mail and ensemble announcements, and signs will be posted with the date, time, and location of the convocation.

### **Musicians @ UTPB**

A local student club of the Texas Music Education Association

College Student Membership is open to individual college students. College Student Membership, upon payment of the prescribed state dues, shall include admittance to TMEA meetings, including the annual Clinic/Convention, and the right to participate in the activities of the Student Section of the College Division. Each member shall be entitled to receive nine issues of *Southwestern Musician*. College Student Membership in TMEA is \$25 annually.

Activities on UTPB campus include bake sales and other fundraisers to help fund the members' trip to the annual TMEA convention in San Antonio, TX the second weekend in February.

Bachelor of Music majors are expected to attend the annual Texas Music Educators Association convention. TMEA offers dozens of concerts, hundreds of clinics, and seemingly a thousand exhibits to explore. Membership in TMEA is required for Texas secondary music educators who want to participate in UIL competition with their school students. The membership



form can be found on the website ([www.tmea.org](http://www.tmea.org)) or by calling the TMEA Office.

Music students should coordinate their travel and housing arrangements so as to minimize the financial burden on everyone. Through the Musicians@UTPB, students can fundraise on campus and petition Student Government for additional funding to offset the cost of attending the annual convention. The Music Program provides travel insurance for the club members attending the convention.

### **Lambda Beta Chapter of Pi Kappa Lambda**

Pi Kappa Lambda is the only national academic music honor society. The Lambda Beta chapter at UTPB was installed on December 6, 2019 by Regent Dr. James Scott of the University of North Texas. Chartering faculty were Dr. Dan Keast (Chair of Music), Dr. Sunyong Hwang (piano), Dr. Kevin Young (low brass), Dr. Kevin Richardson (Director of Bands), Dr. Frank Eychaner (Director of Choral Activities), Dr. Tyson Voigt (Musicology and Percussion), Mr. Scott Millichamp (Theory), and Mrs. Connie Viverette (Staff Accompanist). Founding students were Joshua Lujan (president), Kennison Vardeman (vice-president), Azalea Rivas (secretary-treasurer), Abigail Vinson, and Jennifer Hall.

Election to membership in Pi Kappa Lambda is indicative of superior attainment in music, together with the personal qualifications pertaining to an outstanding exponent of the art.

### **Awards**

#### *Student Service Award*

All music faculty (adjunct, part time, and full time) vote at the faculty meeting during spring juries on the student who exhibits a helping hand at events, concerts, during classes, or at rehearsals. The primary criteria for the Service Award is a giving spirit and willingness to put others first. The winner's name is engraved on a plaque that is prominently displayed in the Rea Music and Academic Center.

#### *Performer's Award*

All music faculty (adjunct, part time, and full time) vote at the faculty meeting during spring juries for the best performance of the year by any student on a UTPB-sanctioned performance. Faculty nominate, discuss, and vote via roll call. Preference is for individual students (non-majors are eligible), but ensembles and chamber groups are eligible for the award.

UTPB major ensembles are not eligible for the award. The primary criteria for the Performer's Award is the highest quality performance. This award started in 2007 and is awarded yearly. The winner's name is engraved on a plaque that is prominently displayed in the Rea Music and Academic Center.

#### *Academic Excellence Award*

Classroom music faculty (Theory, History, Conducting, Class Piano, Methods, and Music Education courses) vote at the faculty meeting during spring juries to recognize a music major, or minor, who exhibits a dedication to the highest quality work in their academic classroom studies. The primary criteria for this award is the student's seriousness of purpose in their classroom pursuits, in-class behavior, and consistent high quality of work. Excellent grades are a measure, but not the explicit criteria for this award. The winner's name is engraved on a plaque that is prominently displayed in the Rea Music and Academic Center.

#### *Volunteer of the Year*

All members of the Music@UTPB Club vote at the final meeting during the spring term to recognize a non-student individual that provided a lasting contribution to the Music Program at events, concerts, during classes, or rehearsals. The winner's name is engraved on a plaque that is prominently displayed in the Rea Music and Academic Center. All costs associated with the award are covered by the Music Department.

### **Clinical teaching**

Students preparing for clinical teaching (previously called student teaching) should attend the "Student Teacher Roundup" the semester prior to clinical teaching in order to obtain the application. The application is completed with the assistance of the assigned Music and Education advisors. The decision for a placement is the decision of Music faculty members. Students will not be placed in their alma maters, nor will they be placed in a similar situation from which they attended for high school. For instance, a student from a larger school such as Odessa High School is likely to be placed in a smaller-school setting.

Please note that the piano proficiency, Senior Recital, and the seventh semester of Recital Attendance MUST be successfully completed prior to the start of clinical teaching.

See the information below regarding applying and being accepted into the teacher certification program in the College of Education:

#### **Contact Information:**

Certification Advising Office – MB3215; 552-2120

Students can get a major, minor and also their teaching certification within 4 years of college.

### **Acceptance into the College of Education**

Requirements:

- GPA of 2.50 or higher and no grade lower than a C in the major/teaching field
- All TSI requirements met.
- Completed 45 credit hours (including any transfer credits)
- Completed 12 credits inside of Music (these can be counted in the 45 credits)

### **Items required for admission**

- Submit application through [utpb.tk20.com](http://utpb.tk20.com).
- Submit and upload Essay in TK20: "Why I Want to be a Teacher/What Strengths/Characteristics Make You a Good Candidate?" (no more than 2 typed pages)
- Submit and upload in TK20: Degree plan signed by student and Music advisor
- Submit and upload in TK20: Certification plan signed by student and College of Education Advisor (schedule an appointment at MB3215).

**Application deadlines** for the College of Education are:

- August 1 (for Fall Admission)
- December 1 (for Spring admission)
- May 1 (for Summer admission)

**Undergraduate Applications** to the College of Education are processed through the [utpb.tk20.com](http://utpb.tk20.com) system. For directions on how to apply, email [epp@utpb.edu](mailto:epp@utpb.edu).

Once accepted into the College of Education, students are encouraged to meet with their College of Education advisor regularly. This ensures that you are staying on track, taking the correct classes, and working towards meeting all certification requirements.

### **Applied Lesson Placements**

In the event that there are two or more faculty teaching a particular instrument, student requests will be honored when possible and when appropriate for a student's specific circumstances. Students will typically be placed with the same teacher throughout the course of study. New students

will be placed according to departmental need. Dr. Eychaner has the final authority in which students will be paired with which teachers.

### **Sophomore Barrier for Declared Music Majors**

The sophomore barrier is required of all music majors at the conclusion in which they are enrolled in MUAP 2188. There are a number of requirements to pass the sophomore barrier. Students must pass the Music Theory and Aural Skills proficiency exam and earn credit for Music Theory and Aural Skills IV (MUSI 2312). Successfully passing the sophomore barrier is a prerequisite for all students prior to registration for 3000 level private instruction, student teaching, and other upper-level music courses.\*

This exam will include five main sections: (1) a written theory portion covering harmonic analysis, part-writing, and form, (2) a written aural skills portion covering melodic dictation, (3) a sight singing exam covering melody and rhythm, and (4) a mini-recital (10-15 minutes) of music prepared in applied lessons on the student's primary instrument, and (5) demonstrated progress toward passing the piano proficiency.

All music majors will take this exam during the semester that they are enrolled in MUSI 2312, or, for transfer students, prior to registration for upper level courses. Students must pass each portion of the exam according to minimum proficiency standards. Students will have the opportunity to retake any portion that does not meet the criteria at the end of that same semester. Failure to pass the written or aural skills portions by the end of the semester will result in a grade of "I" for MUSI 2312. Failure to pass the mini-recital will result in a grade of "I" for MUAP 2188.

In order to replace a grade of "I" with the earned grade for either course, students must retake that portion of the exam prior to the start of classes the following semester. Failure to pass the third attempt will result in a failing grade for the corresponding course, thus requiring the student to retake that course in its entirety.

In order to maintain the same minimum level of proficiency for all music majors, incoming transfer students with four completed semesters of theory/aural skills will also take this proficiency exam. The exam will be administered prior to the semester of anticipated enrollment and results will be used to determine placement in the theory and applied lesson curriculum or access to upper-level courses.

Incoming transfer students who have not completed four semesters of theory/aural skills will take the theory portion of the exam (parts 1, 2, and 3). This will be used to determine appropriate placement in the theory sequence.

The mini-recital is designed to demonstrate the student's ability of the instrument's fundamental skills. The components of the mini-recital are mostly at the discretion of the applied teacher with the general expectations to be as follows:

Vocalists – memorized works demonstrating at least 2 historical periods, 3 languages, and an art song or a song of contrasting style.

Instrumentalists – all major and minor scales with arpeggios at quarter note = 88 in quarter notes as a minimum. Works do not need to be memorized unless directed by the applied teacher. The pieces performed should illustrate at least two contrasting styles. Transcription allowed, but not required.

Students should see their teacher to determine the specific mini-recital requirements for their instrument. Pieces performed on the mini-recital may be reused from any previous semester and are eligible for performance on recitals at other dates (junior recital for instance). Mini-recitals will occur during the jury day held at the end of the semester and will serve as the student's jury on their major instrument.

\* Exceptions may be made if a necessary music course is unavailable to a student during the designated semester.

The Sophomore Barrier is a prerequisite for all upper-level MUAP, MUSI, and MUEN courses.

### **Piano Proficiency**

The piano proficiency is a graduation requirement for all music majors who are not keyboard majors. It is recommended that students complete the piano proficiency by the end of their sophomore year. Until the proficiency is completed, a student must be continuously enrolled in the Class Piano series or Applied Piano. All Music majors must complete all sections of the Piano Proficiency before they will be permitted to enroll in Student Teaching. See UTPB Piano Proficiency Form for criteria.

All students must take be enrolled in Class Piano: Class Piano (MUSI) I, II, III and IV or take an Applied Piano lesson (MUAP), each semester until

completing the Piano Proficiency. Students transferring to UTPB from any outside institution and students with piano backgrounds should contact Dr. Young Llerena to determine their level of piano experience. This placement is important for the appropriate functional piano class.

The piano proficiency will be given two times per year during the jury week of both the Spring and Fall semesters. Sign up sheet will be posted on the Departmental Bulletin board the week prior to juries.

### Piano Proficiency Requirements

#### *Technique*

All Major and Harmonic Minor Scales and Cadences

1. Play all major scales and harmonic minor scales, one octave, parallel, hands together, by memory, ascending and descending, in a steady tempo, no slower the quarter = 60
2. Following each scale, the student will play two types of cadences.
3. Root position: I-IV-V-I / i-iv-V-i
4. Close position: I-IV<sup>64</sup>-I-V<sup>65</sup>-I / i-iv<sup>64</sup>-i-V<sup>65</sup>-i

#### *Harmonization*

Students will be given at least eight bars length melody two weeks prior to piano proficiency exam. Prepare either a harmonization with the melody in the right hand and accompaniment in the left hand or Two-Handed accompaniment (root of the chord in the left hand and chord in the right hand). Melody will be played by teacher.

#### *Repertoire*

1. Community songs

Students should play in a manner suitable for accompanying community or school singing by memory

- Star-Spangled Banner in Ab major
- My Country Tis of Thee in G major

2. Solo

Perform a work or movement, at least two pages in length, selected from standard early-intermediate to intermediate level repertoire. Solo repertoire must be approved by the instructor. Memorization is optional.

### 3. Accompaniment

Prepare and perform in public as accompanist. The work must be approved by the instructor.

### *Score reading*

#### 1. Voice Score reading

Students will be given at least four bars excerpt two weeks prior to piano proficiency exam. Students will be asked to perform two parts together from SATB excerpt.

#### 2. Instrumental Score reading

Students will be given at least four bars length excerpt of an instrumental score prior to piano proficiency exam. Students will transpose one or more instrumental parts from the score to concert pitch.

## **Recital Attendance**

All Music Majors must successfully complete seven semesters of MUSI 1000 (Recital Attendance) before they are allowed to Student Teach. Transfer students who did not receive credit for recital attendance at prior institutions are required to successfully complete MUSI 1000 each semester they are enrolled at UTPB.

## **Applied Lesson Guidelines**

*The requirements below may serve as a syllabus for all students taking applied lessons. This syllabus is subject to revision at the discretion of any individual Applied Teacher.*



Applied Instruction I - VIII  
 Fall 2022 Session 001  
 Delivery Method: Face to Face

## Course Description

60 minutes weekly. Studio instruction open to all students. **Final exam is a music jury during finals week. Students will perform repertory of the appropriate level as appropriate for their instruments.**

**Prerequisites:** courses must be taken in progression 1187 through 4188.

**Location of class:** TBD **Time:** TBA between private instructor and student.

### Faculty:

section 001 (bassoon): Philip Hill

section 002 (clarinet): Mande Gragg

section 003 (composition): Scott Millichamp

section 004 (double bass): Caleb Williams

section 005 (horn): Scott Millichamp

section 006 (euphonium): Ethan Wills

section 007 (flute): Dr. Lyndsay Eiben

section 008 (guitar): Jacob Porter

section 009 (harp):

section 010 (Applied Jazz): Peggy Miller

section 011 (oboe): Caryn Crutchfield

section 012 (organ):

section 013 (percussion): Dr. Timothy Feerst



section 014 (piano): Dr. Young Llerena

section 015 (saxophone): Jordan Freeman

section 016 (trombone): Ethan Wills

section 017 (trumpet): Dr. Trey Burns

section 018 (tuba): Ethan Wills

section 019 (viola): Dr. Conrad Sclar

section 020 (violin): Dr. Romina Dimock

section 021 (violoncello): Suyong Kim

section 022 (voice): David Corman

section 023 (voice): Rachelle Woolston

section 024 (voice): Oliver Lucero

section 025 (voice): Jeb Harris

**Purpose of Applied Music:**

1. To help the student develop a coordinated pattern of physical movements in relation to his/her instrument, which will enable him/her to perform on and through that instrument with optimum efficiency, ultimately projecting a satisfying musical experience.

2. To help the student develop the ability to comprehend the symbolism on the printed page, both as a representing direction for action on and with the instrument, and as being representative of a musical experience with its own integrity aside from the actual musical performance.

3. To help the student develop his ability to comprehend the musical symbolism so that it will serve him/her both as a means for studying a particular composition in depth, and serve him/her as a means for performing at first sight.

4. To help the student develop an understanding of teaching procedure and practice, noting that what takes place in the studio is one aspect which is worthy of study.

5. To inform the student of proper vocal and hearing health, as well as effective heavy lifting procedures for instrumentalists.

**CORRECT Practice Makes Perfect:** A reasonable amount of time each day must be devoted to practice. Experience informs us that one hour each day will allow you to maintain your current level of proficiency. Additional practice time will accelerate progress. See "Suggestions for Implementing Successful Practice Habits" by Milton Stevens Practice skills are not usually innate; they have to be developed. The amount of time one spends "practicing" may or may not be considered actual practice time! If, for example, one "practices" for an hour, and the time is spent simply playing through exercises/etudes to "get the notes," the amount of actual practice time may not exceed 10 minutes! One must practice awareness of fundamentals, which involves, at one time or another, tone, diction, air, intonation, breathing, endurance, articulation, rhythm, style, and expression awareness. To receive maximum benefit from the time spent in the practice room, one must learn to develop the ability to concentrate and block out all extraneous thoughts. There will be times when the music student, because of other present moment demands, will not be able to practice enough to prepare lesson material properly. Faculty are aware of these demands and are sympathetic to accommodate emergency situations. It behooves the music student, perhaps more so than students in other disciplines, to budget his/her time efficiently and not waste time. Regularity in one's schedule must exist if, in many cases, the student is to survive the demands placed on him/her.

## Student Learning Outcomes

The continuously developing mastery of the technique of the instrument which will enable the student to successfully project a musical experience, utilizing the materials from the minimum requirements of the course of study. To that end, it will be useful for the student to keep in mind certain long range goals: a. the removal of all inhibiting tensions, b. the development of a coordination pattern which is consistent with the mastery of the technique of the instrument. c. The development and maintenance of the physical strength and endurance within the musculature of the body to meet the requirements of continuing performance.

The continuously developing mastery of a technique of reading and comprehending which will enable the student to respond to the symbols in such a manner a. that the technique of playing the instrument will be subordinated to the realization of the musical experience, and b. that the music will have meaning for the student apart from the act of performing.

The continuously developing understanding and perception of the musical experience which is made manifest in the student's ability to project that musical experience, and in his ability to evaluate that experience when projected by others.

The continuously developing conceptualization of teaching principles which the student will be able to utilize when he/she becomes an active teacher.

The continuously developing concepts of improvisation as they relate to the jazz idiom and in classical works from various style periods.

## Important Academic Dates

UTPB Academic Calendar

## Grading Scale

For a grade of **A**, the student: Consistently does more than is required. Has wide vocabulary at his command. Is prompt, thorough in all work, and usually free from teacher's correction. Has unusual dependability and originality in solving problems. Has ability to associate and re-think problems and can adapt to changing situations. Enthusiastic and interested in his/her work. Has ability to apply learned ideas to new material. Enthusiastically attends recitals and concerts as an active listener.

For a grade of **B**, the student: Frequently does more than required. Has good vocabulary and speaks with conviction. Is careful in complying with assignments. Eagerly attacks new problems, and profits from criticism. Is prompt, thorough and accurate in all work. Willingly attends concerts and recitals.

For a grade of **C**, the student: Does what is required. Has a moderate vocabulary. Applies him/herself during lesson times. Attentive to assignments and relatively free from carelessness. Able and willing to comply with instructions and, responds cheerfully to correction. Is reasonably prompt and accurate in all work. Has the ability to retain general principals and apply them.

For a grade of **D**, the student: Usually does what is required. Attendance is often irregular. Sometimes forgets materials. Frequently "misunderstands" assignments. Is willing but slow in complying with instructions and corrections. Is careless and lacking in thoroughness in preparation. Fails to take advantage of recitals and concerts voluntarily.

For a grade of **F**, the student: Usually does a little less than required. Is listless and inattentive. Frequently forgets materials. Is often tardy. Seldom knows anything outside the lesson material. Retains only fragments of general principles. Is lacking in conviction and is unwilling or unable to do the work. Incompletes are highly discouraged and rare.

**Final Grade:** The student's grade will be based on an evaluation of his/her effort, improvement, musicality, mastery of skills in performance as well as the quantity of work accomplished, attendance at lessons and recitals, quality of lesson preparation, and quality of the jury performance.

## University Policies

### Accommodation for Students with Disabilities

**Students with Disabilities:** The University of Texas Permian Basin in compliance with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act provides "reasonable accommodations" to students with disabilities. Only those students, who an Instructor has received an official Letter of Accommodation (LOA) sent by the Office of ADA for Students, will be provided ADA academic accommodations.

**ADA Officer for Students:** Mr. Paul Leverington

**Address:** Mesa Building 4242/4901 E. University, Odessa, Texas 79762

**Voice Telephone:** 432-552-4696

**Email:** [ada@utpb.edu](mailto:ada@utpb.edu)

For the accessibility and privacy statements of external tools used within courses, go to [Accessibility and Privacy Statements](#).

### Sexual Harassment/Sexual Misconduct Policy

You may report incidents of sexual misconduct to any University employee. They are obligated to report any incident to the Title IX Coordinator or Deputy Coordinator.

You may also contact:

The UTPB Police Department at 432-552-2786

The Title IX Coordinator at 432-552-2697 or [TitleIXCoordinator@UTPB.edu](mailto:TitleIXCoordinator@UTPB.edu).

The Dean of Students at 432-552-2600

Reports can also be made via the University Complaint Portal: [UTPB Complaint Management](#)

A **confidential reporting option is available**. Please contact UTPB's Counseling Center at 432-552-3365 or 432-552-2367 or stop by MB 1150.

## Student Success at UTPB

UT Permian Basin offers numerous services to help you reach your academic goals. Available both in the Success Center on the 2nd Floor of the Mesa Building (<https://www.utpb.edu/academics/advising-and-support/student-success-center/index>), and online, UTPB Student Success offers the following services to all students:

- O.W.L. (Online Writing Lab) - Submit essays that need to be revised by one of our tutors to [owl@utpb.edu](mailto:owl@utpb.edu).
- Tutoring – For both online and in person tutoring, please use EAB to create an appointment. ([Utpb.campus.eab.com](http://Utpb.campus.eab.com)) Sign in using UTPB credentials.
- SI/PLTL Sessions - If available for your class, will be communicated to you by the mentor assigned to your class section and students can communicate to their SI or PL through Canvas.
- Peer Mentoring - Incoming freshmen can be paired with a peer mentor who will help you navigate your first year on campus.
- SSC Computer Lab - Come take advantage of the state-of-the-art computers available at the Student Success Center.

Please email [success@utpb.edu](mailto:success@utpb.edu) for more information.

## Course Modalities

Both the Texas Higher Education Coordinating Board (THECB) and the Southern Association of Schools and Colleges Commission on Colleges (SACSCOC) provide standard definitions for basic course types/modalities that have informed the following adopted course definitions.

**Online Courses** are those in which more than 85 percent of the planned instruction occurs online/virtually (asynchronously) when students and faculty are not in the same place. A fully online course is one in which mandatory in-person meetings occur no more than 15% of the planned instructional time.

**Remote Courses** are ones in which students, while not required to physically come to campus to attend in-person classes, are required to “attend” virtually/remotely (synchronously) during scheduled days and times, with students expected to log in and participate in the lecture via video conferences.

**Hybrid Courses** are courses in which the majority (more than 50% but less than 85%) of the planned instruction occurs when students and instructor(s) are not in the same place. This form of instruction offers a mix of on-campus/in-person and remote/online/electronic learning.

**HyFlex Courses** are those which, like hybrid courses, offer a mix of on-campus/in-person and remote/online/electronic learning. These courses, however, do not require student authentication since at least 50% of the planned instruction occurs when students and instructor(s) are in the same place.

**Face-to-Face/In-Person Courses** are those in which more than 85 percent of the planned instruction occurs when students are in the same place with an instructor(s).

## Course Policies

**Text and Required Materials:** The instructor for each student will select all books, supplies (metronome, music stand, digital recording device...) and sheet music. The student will purchase all materials needed for the class. Student must comply with international copyright law and perform from originals unless in public domain.

**Work Requirements:** The student will be assigned work in various areas of technique, skills (such as scales, arpeggios, sight reading...) and repertoire weekly. A minimum of one hour daily practice is recommended for students enrolled in Applied Music.

**Ensembles:** All students enrolled for Applied Music courses must register for a minimum of one major performing ensemble during each semester of study. Exception may be granted for students taking applied lessons as electives.

**Jury Examinations:** All applied students will perform at a scheduled jury examination at the end of the term unless a junior or senior recital is performed that semester. Two jury exam sign-up sheets will be posted in the Rea Music and Academic Center on the bulletin board a few weeks before the jury exam. One sheet will be for instrumental juries, the other will be for vocal/piano juries. It is the student's responsibility to select a time for this exam when the student's applied teacher can also attend. Students can fail a jury examination and still receive a passing grade in private instruction. Successfully passing the jury examination is necessary for continuation and advancement in applied lessons. Failure to perform a jury will result in failure of the course. The jury form must be completed by each student and submitted to his/her private lesson instructor prior juries. Each student must bring multiple copies of the jury form to their jury examination, articulating the works (and the composer) studied each semester.

**Advancement Procedures:** After satisfactory completion of a minimum of two semesters of freshman level Applied Music courses, a student may advance to sophomore level. All students who wish to advance from freshman level to sophomore level must perform on at least two recitals and perform for two music juries. All students who wish to enroll in junior level study (MUAP 3187) after completing a minimum of two semesters of sophomore level course work must complete a sophomore barrier. All repertoire is subject to departmental approval and only students currently enrolled at UTPB will be granted recital privileges. Failure to perform in a student recital will result in the lowering of the grade by one letter and no advancement will be granted.

**Recital Performance:** All music majors and minors, on his/her principal instrument, is required to perform a minimum of one solo and one duet during the semester on a departmental recital. Performances must be reserved for Departmental Recitals and the Recital Information Form (RIF) must be completed and turned in on time. If the form is turned in late, you will not be allowed to perform. In such case, the student is responsible to set up a performance outside of UTPB. The student is responsible for obtaining and paying for an accompanist. The student is responsible for videotaping the performance to be turned in to applied faculty and Music Chair.

**Recital Attendance:** All students enrolled in Applied Music should enroll in MUSI 1000 – Recital Attendance as a co-requisite. Recitals and concerts are to expose you to a wide variety of musical experience and repertoire, which is part of your music education.

### Repertoire Expectations:

Freshman (MUAP 1187 and 1188 enrollees) minimum requirements

- a. MUAP 1187 – all major scales in 1/8 notes at  $\frac{1}{4}$  = 66
- b. MUAP 1188 – all major & minor scales in 1/8 notes at  $\frac{1}{4}$  = 66
- c. MUAP 1187 & 1188 – 4 new pieces, etudes, studies, excerpts, or individual movements each semester and duet or small ensemble
- d. Vocalists in MUAP 1187 & 1188 – 2 languages
- e. Vocalists in MUAP 1187 & 1188 – translations (word for word, not singing)
- f. Keyboard major– Scales, chords, cadence, arpeggios (all major and minor keys); contrapuntal piece (Bach Inventions or Little Preludes); Clementi, Sonatinas; Schumann, Album for the Young; etc.
- g. Non-Keyboard major - 3 new pieces at mid-elementary level to late-elementary level (Pieces at more challenging level than requirements could be counted as more than one piece)

Sophomore (MUAP 2187 and 2188 enrollees) minimum requirements

- a. MUAP 2187 – chromatic scale in 1/8 notes at  $\frac{1}{4}$  = 66
- b. MUAP 2188 – circle of 5<sup>th</sup>'s ("run the gauntlet" of major scales – 1 octave each)
- c. MUAP 2187 & 2188 – 6 new pieces, etudes, studies, excerpts, or individual movements each semester and duet or small ensemble
- d. Vocalists in MUAP 2187 & 2188 – 3 languages
- e. Vocalists in MUAP 2187 & 2188 – translations (word for word, not singing)
- f. Keyboard major– Technique: All Major and minor scales and arpeggios 4 octaves; Chords – all inversions including dominant seventh and diminished seventh for all major and minor keys; Cadence inversions in all major and minor keys. Repertoire from Baroque period: Preludes and fugues from Well-Tempered Clavier, a suite, or a partita by Bach, Sonatas by Scarlatti, etc.; Classical Period: One movement of Sonata or Sonatas by Clementi, Haydn, Mozart or Beethoven, etc.; Romantic period: Brahms, Chopin, Schuman, Mendelssohn, Liszt, etc.; Impressionistic or contemporary: Bartok, Debussy, Ravel, Prokofiev, etc.
- g. Non-keyboard major- 3 pieces in late-elementary to early intermediate level (Pieces at more challenging level than requirements could be counted as more than one piece)



Junior (MUAP 3187 and 3188 enrollees) minimum requirements

- a. MUAP 3187 – all scales in 1/8 notes at  $\frac{1}{4}$  = 66
- b. MUAP 3187 & 3188 – 8 new pieces, etudes, studies, excerpts, or individual movements each semester and duet or small ensemble
- c. Vocalists in MUAP 3187 & 3188 – 4 languages
- d. Vocalists in MUAP 3187 & 3188 – translations (word for word, not singing)
- f. MUAP 3188 enrollees – Junior recital performance
  - 1. 30+ minutes of repertoire chosen by applied faculty teacher
  - 2. Can be shared with another junior musician
  - 3. Register for MUAP 3100.001 – Junior Recital
- g. Pianist – Scales parallel and contrary for all majors and minors; chords, cadence, and arpeggios for all majors and minors; Bach Prelude and Fugue (continued); Beethoven Sonata; romantic period piece; 20th century piece, ensemble/duet.
- h. Keyboard major
  - 1. Technique
    - a. All Major and minor scales(3rd or 6th apart) and arpeggios 4 octaves, Chromatic scales
    - b. Chords – all inversions including dominant seventh and diminished seventh for all major and minor keys
    - c. Cadence inversions in all major and minor keys
  - 2. Repertoire
    - a. Baroque periods: Preludes and fugues from Well-Tempered Clavier, a suite, or a partita by Bach, Sonatas by Scarlatti, etc.
    - b. Classical Period: One movement of Sonata or Sonatas by Clementi, Haydn, Mozart or Beethoven, etc.
    - c. Romantic period: Brahms, Chopin, Schuman, Mendelssohn, Liszt, etc.
    - d. Impressionistic or contemporary: Bartok, Debussy, Ravel, Prokofiev, etc.
    - e. Ensemble/duet.
- i. Non-keyboard major

1. 3 pieces in mid-intermediate to early advanced level (Pieces at more challenging level than requirements could be counted as more than one piece)

Senior (MUAP 4187 and 4188 enrollees) minimum requirements

a. MUAP 4187 & 4188 – 10 new pieces, etudes, studies, excerpts, or individual movements each semester

b. Vocalists in MUAP 4187 & 4188 – 4+ languages

c. Vocalists in MUAP 4187 & 4188 – translations (word for word, not singing)

e. MUAP 4188 enrollees – Senior recital performance

1. 45+ minutes of repertoire chosen by applied faculty and student

2. Cannot be shared with another musician

3. Register for MUAP 4100.001 – Senior Recital

f. Pianist – Scales parallel and contrary for all majors and minors; chords, cadence, inversions, and arpeggios for all majors and minors; Bach Suite or equivalent; Beethoven Sonata or equivalent; romantic period; 20th Century; contemporary piece; collaborative piece with peer participation.

1. Keyboard major–

a. Technique

1. All Major and minor scales (3rd or 6th apart) and arpeggios 4 octaves, chromatic scales

2. Chords – all inversions including dominant seventh and diminished seventh for all major and minor keys

3. Cadence inversions in all major and minor keys

b. Repertoire

1. Baroque periods: Preludes and fugues from Well-Tempered Clavier, a suite, or a partita by Bach, Sonatas by Scarlatti, etc.

2. Classical Period: One movement of Sonata or Sonatas by Clementi, Haydn, Mozart or Beethoven, etc.

3. Romantic period: Brahms, Chopin, Schuman, Mendelssohn, Liszt, etc.

4. Impressionistic or contemporary: Bartok, Debussy, piece with peer participation.

1. Non-keyboard major-

a. 3 pieces in mid-intermediate to early advanced level (Pieces at more challenging level than requirements could be counted as more than one piece)

b. Collaborative piece with peer participation.

**Chamber Music:** In addition to the above repertoire requirements, all instrumental majors (excluding piano/organ) taking lessons on their primary instruments must prepare one chamber work of 2-5 players during each semester they are enrolled in MUAP courses and present it on a Departmental Recital.

**Memorization:** Vocalists must memorize all repertoire with the exception of oratorio selections or other works that would not typically require memorization.

**Junior Recital requirements:**

At least 30 minutes of music (stop watch)

1 or 2 duets are appropriate and will be counted as part of the 30 minutes (up to 10 minutes of the minimum 30 minutes of total recital time)

The junior recital may be shared with a peer junior (i.e. Joint Junior Recital); however, the length should be extended to 60 minutes with each student performing at least 30 minutes of music.

The junior recital can include an intermission; however, the intermission does not count in the 30 minutes of music.

The student will write original program notes for each of the works performed on the recital. Program notes will be turned in to the applied teacher and full-time faculty for approval **at the recital hearing**. All edits required will be completed three weeks before recital performance. Vocalists will include translations of all non-English works.

Pre-recital hearing scheduled 30 days prior to the performance:

-performance of each piece to be on the recital

-demonstrated proficiency and understanding of the challenges ahead of them in the literature

-memorization clearly progressing

-panelists – lesson teacher, primary ensemble conductor, accompanist, and another full time faculty member

Include in program – This recital is in partial fulfillment of the Bachelor of Music degree.

Vocalists – all memorized (except the oratorio selection)

Songs which represent English and at least three other languages

At least one opera aria

At least one oratorio selection

Representation of at least 3 periods of music

Complete word-for-word translations of foreign language pieces must be provided

A cycle or portions of a song cycle is recommended

Exception to any requirement must be approved by the Director of Choral Studies

Pianists – 75% of the program is memorized (except 20th century piece)

Bach: One of the French Suites OR 2 contrasting 3-part inventions WTC Book I or II: Prelude and Fugue Haydn/Mozart/Beethoven: One complete sonata

Chopin/Schubert/Schumann/Brahms: One major piece OR 3-4 preludes, nocturnes, waltzes, etc. OR One set of pieces (i.e., Papillons, Brahms op. 118, etc.)

20th-century composer: One movement or short piece

Representation of at least 3 periods of music

\*Baroque periods: Preludes and fugues from Well-Tempered Clavier Book I or II, a suite, or a partita by Bach, Sonatas by Scarlatti, etc.

\*Classical Period: One complete sonata by Clementi, Haydn, Mozart or Beethoven, etc.

\*Romantic period: One major piece OR 3-4 prelude, nocturnes, waltzes, etc. OR one set of pieces by Brahms, Chopin, Schuman, Mendelssohn, Liszt, etc.

\*Impressionistic or contemporary: Bartok, Debussy, Ravel, Prokofiev, etc.

All music should be memorized except 20th century music

Other instrumentalists – no memorization unless the primary instructor requires it

1 chamber (ensemble) piece (i.e. duet, trio, quartet, or quintet) is suggested and will be counted in the 30 minute requirement, but the ensemble length should not exceed 1/3 of the total recital time.

Recital repertoire should demonstrate different styles and time periods of music and be appropriate to the instrument. Consideration should be given to create a balance of transcriptions and compositions originally written for the instrument (not an entire recital of transcriptions). Movements should be performed in their entirety, unless the length of one work constitutes more than half the entire recital.

Two attempts at the junior pre-recital hearing are allowed. If the student fails the first attempt, there is only one remaining opportunity to pass the pre-recital hearing.

### **Senior Recital requirements:**

At least 45 minutes of music

1 or 2 duets are appropriate and will be counted as part of the 45 minutes

Cannot be a shared recital (i.e.: not a joint recital)

The senior recital can include an intermission; however, the intermission does not count in the 45 minutes of music.

The student will write original program notes for each of the works performed on the recital. Program notes will be turned in to the applied teacher and full-time faculty for approval at the pre-recital hearing and any required edits must be completed three weeks before recital performance. Vocalists will include translations

Pre-recital hearing scheduled 30 days prior to the performance:

- performance of each piece to be on the recital
- demonstrated proficiency and understanding of the challenges ahead of them in the literature
- memorization clearly progressing
- panelists – lesson teacher, primary ensemble conductor, accompanist, and another full time faculty member

Include in program – This recital is in partial fulfillment of the Bachelor of Music degree.

Vocalists – all memorized (except for the oratorio selection)

Songs which represent English and at least three other languages

At least one cycle or set of songs

At least one opera aria as appropriate

At least one oratorio selection

Complete word-for-word translations of foreign language pieces must be provided

Representation of Baroque, Classical, Romantic and 20<sup>th</sup>-century repertoire

Pianists – 75% of program memorized (with the possible exception of the 20th century piece)

Bach: WTC Book I or II: Prelude and Fugue OR One of the English Suites or Partitas OR Scarlatti: 2 sonatas

Beethoven: One complete sonata (NOT op. 49)

Romantic Period composer: One major piece OR One set of pieces

One movement of a piano concerto, classical or romantic

20th-century composer: One major piece OR a suite (i.e., Debussy Children's Corner, Bartok Out of Doors Suite)

One movement of a chamber work, performed with chamber musicians

Representation of at least 3 periods of music

Baroque periods: Preludes and fugues from Well-Tempered Clavier Book I or II, a suite, or a partita by Bach, Sonatas by Scarlatti, etc.

Classical Period: One complete sonata by Clementi, Haydn, Mozart or Beethoven, etc.

Romantic period: One major piece OR 3-4 prelude, nocturnes, waltzes, etc. OR one set of pieces by Brahms, Chopin, Schuman, Mendelssohn, Liszt, etc.

Impressionistic or contemporary: Bartok, Debussy, Ravel, Prokofiev, etc.

One movement of a chamber work performed with chamber musicians OR One movement of a piano concerto.

All music should be memorized except 20th century music



Other instrumentalists – no memorization unless the primary instructor requires it

1 chamber (ensemble) piece (i.e. duet, trio, quartet, or quintet) is required and will be counted in the 45 minute requirement, but the ensemble length should not exceed 1/3 of the total recital time.

Recital repertoire should demonstrate different styles and time periods of music and be appropriate to the instrument. Consideration should be given to create a balance of transcriptions and compositions originally written for the instrument (not an entire recital of transcriptions). Movements should be performed in their entirety, unless the length of one work constitutes more than half the entire recital.

Students who fail a pre-recital hearing are allowed a second chance the following semester, are expected to repeat the Applied Lesson, perform the jury for that term, and allowed to use the same recital repertoire.

## Musician's Health and Safety

The hearing health of our students is a paramount concern. Vocal students are provided vocal health information during their lessons with applied faculty. Instrumentalists are given lifting instructions using the OSHA website presentation and supporting materials.

The primary factor in your health and safety is YOU. Be responsible, make good choices and be informed. The information below will outline musician-specific health and safety issues as you prepare for your career in music.

Hearing health is essential to your lifelong success as a musician. Noise-induced hearing loss is largely preventable. You must avoid overexposure to loud sounds, especially for long periods of time. The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms. Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing. Risk of hearing loss is based on a combination of sound or loudness intensity and duration

Recommended maximum daily exposure times (NIOSH) to sounds at or above 85 dB are as follows:

85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours

90 dB (blender, hair dryer) – 2 hours

94 dB (MP3 player at 1/2 volume) – 1 hour

100 dB (MP3 player at full volume, lawnmower) – 15 minutes

110 dB (rock concert, power tools) – 2 minutes

120 dB (jet planes at take-off) – without ear protection, sound damage is almost immediate

Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume) reduce your risk of hearing loss. Be mindful of those MP3 earbuds. See chart above.



The use of earplugs and earmuffs helps to protect your hearing health. Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of school, you also need to learn more and take care of your own hearing health on a daily basis. It is important to follow basic hearing health guidelines. It is also important to study this issue and learn more. NASM and PAMA provide advisories and other information on the web:

[http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA\\_Hearing\\_Health](http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA_Hearing_Health)

**If you are concerned about your personal hearing health, talk with a medical professional.**

*Excerpted from: "Protecting Your Hearing Health: Student Information Sheet on Noise-Induced Hearing Loss" NASM/PAMA: November 2011*

## **Health and Safety Information and Recommendations for Student Musicians**

The Music Program wishes to thank the Butler University School of Music and California State University at Fresno for providing information and resources that have been incorporated into the contents of this page.

### **Introduction**

The Music Department, as required by the National Association of Schools of Music, is obligated to inform students and faculty of health and safety issues, hazards, and procedures inherent in practice, performance, teaching, and listening both in general and as applicable to their specific specializations. This includes but is not limited to information regarding hearing, vocal and musculoskeletal health, injury prevention, and the use, proper handling, and operation of potentially dangerous materials, equipment, and technology.

The Music program has developed policies, protocols, and operational procedures to guard against injury and illness in the study and practice of music, as well as to raise the awareness among our students and faculty of the connections between musicians' health, the suitability and safety of equipment and technology, and the acoustic and other health-related conditions in the University's practice, rehearsal, and performance facilities.

It is important to note that health and safety depends largely on personal decisions made by informed individuals. UTPB has health and safety responsibilities, but fulfillment of these responsibilities cannot and will not ensure any individual's health and safety. Too many factors beyond the University's control are involved. Each individual is personally responsible for avoiding risk and preventing injuries to themselves before, during, and after study or employment at UTPB. The policies, protocols, and operational procedures developed by the program do not alter or cancel any individual's personal responsibility, or in any way shift personal responsibility for the results of any individual's personal decisions or actions in any instance or over time to the University.

**Note** - *The information in this document is generic and advisory in nature. It is not a substitute for professional, medical judgments. It should not be used as a basis for medical treatment. If you are concerned about your health or what you believe may be a health condition, consult a licensed medical professional.*

### **Performance Injuries**

Anyone who practices, rehearses, or performs instrumental or vocal music has the potential to suffer injury related to that activity. Instrumental musicians are at risk for repetitive motion injuries. Sizable percentages of them develop physical problems related to playing their instruments; and if they are also computer users, their risks are compounded. Instrumental injuries often include carpal tunnel syndrome, tendinitis, and bursitis. Incorrect posture, non-ergonomic technique, excessive force, overuse, stress, and insufficient rest contribute to chronic injuries that can cause great pain, disability, and the end of careers.

### **What Instrumentalists Should Do**

The Music Program wishes to thank the Associated Board of the Royal Schools of Music and the Canadian Network for Health in the Arts for the following information:

1. **Evaluate your technique.** Reduce force, keep joints in the middle of their range of motion, use large muscle groups when possible, and avoid fixed, tense positions.
2. **Always warm up.** As an athlete would not begin a vigorous physical activity without warming up, a musician must warm up carefully before practice or performance.
3. **Take breaks to stretch and relax.** Take short breaks every few minutes and longer breaks each hour. Two or more shorter rehearsals each day are more productive than marathon single sessions. Even in performance, find those opportunities to relax a hand, arm, or embouchure to restore circulation.
4. **Pace yourself.** No pain, no gain is a potentially catastrophic philosophy for a musician. Know when enough is enough, and learn to say 'no' to certain performances or lengths of performing that might result in injury.
5. **Check out your instrument.** Does your instrument place undue stress on your body? Is your instrument set up optimally for you to relieve pressure on hands, joints, etc.? Is there a strap, carrier, or stand available to relieve the stress?
6. **Evaluate other activities.** Pains and injuries affecting your music making could be caused by other activities in your daily life. Computer use is notorious for causing afflictions including carpal tunnel syndrome and tendinitis.
7. **Pay attention to your body.** Pain is the mechanism by which your body tells you that something is wrong. Listen to your body; if it hurts, stop what you are doing.
8. **Get medical attention.** Do not delay in seeing a doctor. A physician may prescribe a minor adjustment or, in worst-case scenarios, stipulate not performing for a period of time. As drastic as this may sound, a few months of rest is better than suffering a permanent, career ending injury. Likewise, the demands placed on singers' voices are immense. Hardly a month goes by where a top singer is not forced to interrupt a tour, take a break, or undergo a medical procedure due to problems with their voice. Medical professionals are making the case that the demands put on one's voice when singing one to three hours is as intense as those made on an Olympic marathon runner's body. Additional factors such as nutrition, smoking, drug use, noisy environments, and proper voice training (or the lack of it) all play a role in a singer's ability to perform at her/his best.

### **What Singers Should Do**

The Music Program wishes to thank The Singer's Resource, the Texas Voice Center, Houston, and the University of Michigan Vocal Health Center for the following information:

1. **Maintain good general health.** Get adequate rest to minimize fatigue. If you do become ill, avoid "talking over your laryngitis" - see your physician and rest your voice.
2. **Exercise regularly.**
3. **Eat a balanced diet.** Including vegetables, fruit and whole grains, and avoid caffeinated drinks

(coffee, tea, and soft drinks) and alcohol. Avoid spicy, acidic, and dairy foods if you are sensitive to them.

4. **Maintain body hydration;** drink two quarts of water daily.
5. **Avoid dry, artificial interior climates.** A humidifier at night might compensate for the dryness.
6. **Limit the use of your voice.** High-ceilinged restaurants, noisy parties, cars and planes are especially damaging to the voice. If necessary, use amplification for vocal projection.
7. **Avoid throat clearing and coughing.**
8. **Stop yelling, and avoid hard vocal attacks on initial vowel words.**
9. **Adjust the speaking pitch level of your voice.** Use the pitch level in the same range where you say, "Umm-hmm?"
10. **Speak in phrases rather than in paragraphs.** Breathe slightly before each phrase.
11. **Reduce demands on your voice** - don't do all the talking!
12. **Vocal athletes must treat their musculoskeletal system as do other types of athletes;** therefore, vocal warm-ups should always be used prior to singing. Vocal cool-downs are also essential to keep the singing voice healthy.

13. **Singers who engage in physical training** that includes weight lifting or bursts of high intensity (like kick boxing) should always exhale when they lift or during a burst of force. Holding your breath and/or "grunting" can damage the vocal folds.

14. **Singers should also be very aware that medications can have an adverse effect on the voice.**

Here is a link to a list of common medications and the potential side effects from the National Center for Voice and Speech: <http://www.ncvs.org/rx.html>.

### **What All UTPB Musicians Should Do**

1. **Stay informed.** Awareness is the key. Like many health-related issues, prevention is much easier and less expensive than cures. Take time to read available information concerning injuries associated with your art.
2. Musicians might find the following books helpful: Conable, Barbara. *What Every Musicians Needs to Know About the Body* (GIA Publications, 2000) Klickstein, Gerald. *The Musician's Way: A Guide to Practice, Performance, and Wellness* (Oxford, 2009) Norris, Richard N. *The Musician's Survival Manual* (International Conference of Symphony and Opera Musicians, 1993) The following links may be useful:

Associated Board of the Royal Schools of Music (ABRSM), the world's leading authority on musical assessment, actively supporting and encouraging music learning for all.

Performing Arts Medicine Association (PAMA), an organization comprised of dedicated medical professionals, artists educators, and administrators with the common goal of improving the health care of the performing artist.

Texas Voice Center, founded in 1989 for the diagnosis, treatment, and prevention of voice disorders.

National Center for Voice and Speech (NCVS), conducts research, educates vocologists, and disseminates information about voice and speech.

Vocal Health Center, University of Michigan Health System, recognized locally, regionally and nationally as a leading institution for the treatment and prevention of voice disorders. At the heart of the Center is a professional team comprised of experts from the University of Michigan Health System and U-M School of Music, encompassing the fields of Laryngology, Speech Pathology, and Vocal Arts.

### **Program - Owned Instruments**

The Music Program maintains a collection of musical instruments for checkout and use by members of the music faculty and students enrolled in our courses and performing ensembles. As with other items we use in the course of our daily lives, musical instruments must be cared for properly and cleaned regularly. Each instrument in the program's collection receives a thorough inspection at the conclusion of the academic year. Every year, thousands of dollars are spent to clean, adjust, and return instruments to full playing condition.

### **Antiseptically Clean**

More and more our society is pushing for products that are anti-fungal, anti-bacterial and anti-viral. Some even go the next step further aiming to achieve sterile. However, our bodies by design are not meant to live in a sterile environment. As kids we played in the dirt, ate bugs and countless other things and became stronger because of it. Keep in mind that total sterility is a fleeting moment. Once a sterile instrument has been handled or exposed to room air it is no longer considered to be sterile. It will however remain antiseptically clean until used. Most viruses cannot live on hard surfaces for a prolonged period of time. Some die simply with exposure to air. However, certain groups are quite hardy. Therefore, musicians must be concerned with instrument hygiene. Users of school-owned and rented musical equipment might be more susceptible to infections from instruments that are not cleaned and maintained properly. If the cleaning process is thorough, however, musical instruments will be antiseptically clean. Just as with the utensils you eat with, soap and water can clean off anything harmful. Antibacterial soaps will kill certain germs but all soaps will carry away the germs that stick to dirt and oils while they clean. No germs/ no threat.

### **Infectious Disease Risks**

Sharing musical instruments is a widespread practice in the profession. However, recent discussion in the profession has included concern regarding shared musical instruments and infectious disease, especially HIV. The Centers for Disease Control (CDC), has confirmed that there is no risk of transmission of HIV (the virus that causes AIDS), or Hepatitis B (HBV) through shared musical instruments. The reasons for this are that these diseases are passed via a blood-to-blood, sexual fluid or mucous membrane contact. There has been no case of saliva transmission of HIV (the virus that causes AIDS), or Hepatitis B (HBV).

### **Instrument Hygiene**

While the possibility of transmission of the above bacteria and viruses is not a real consideration, it is apparent that there should be a protocol with regard to shared musical instruments. Sharing of instruments is routine in music schools, where students practice and perform on borrowed instruments throughout the year. In our discussion with our consultants, certain basic considerations and recommendations for standard operating procedures regarding shared instruments were recommended as follows:

1. All musicians should have their own instrument if possible.
2. All musicians should have their own mouthpiece if possible.
3. All students and faculty sharing reed instruments **MUST** have their own individual reeds. Reeds should **NEVER** be shared.
4. If instruments must be shared in class, alcohol wipes or Sterisol germicide solution (both available from the Music Program) should be available for use between different people. When renting or using a university-owned musical instrument, each user must understand that regular cleaning of these musical instruments is required in order to practice proper hygiene.

## **Mouthpieces**

The mouthpiece (flute headjoint, English Horn and bassoon bocal, and saxophone neck crook) are essential parts of wind instruments. As the only parts of these instruments placed either in or close to the musician's mouth, research has concluded that these parts (and reeds) harbor the greatest quantities of bacteria.

Adhering to the following procedures will ensure that these instrumental parts will remain antiseptically clean for the healthy and safe use of our students and faculty.

### **Cleaning the Flute Head Joint**

1. Using a cotton swab saturated with denatured, isopropyl alcohol, carefully clean around the embouchure hole.
2. Alcohol wipes can be used on the flute's lip plate to kill germs if the flute is shared by several players.
3. Using a soft, lint-free silk cloth inserted into the cleaning rod, clean the inside of the headjoint.

### **Cleaning Bocals**

1. Bocals should be cleaned every month with a bocal brush, mild soap solution, and running water. English Horn bocals can be cleaned with a pipe cleaner, mild soap solution, and running water. Be careful not to scratch the inside of the bocal with the exposed wire ends of the pipe cleaner.

### **Cleaning Hard Rubber (Ebony) Mouthpieces**

1. Mouthpieces should be swabbed after each playing and cleaned weekly.
2. Select a small (to use less liquid) container that will accommodate the mouthpiece and place the mouthpiece tip down in the container.
3. Fill the container to where the ligature would begin with a solution of half water and half white vinegar (50% water and 50% hydrogen peroxide works too). Protect clarinet mouthpiece corked tenons from moisture.
4. After a short time, use an appropriately sized mouthpiece brush to remove any calcium deposits or other residue from inside and outside surfaces. This step may need to be repeated if the mouthpiece is excessively dirty.
5. Rinse the mouthpiece thoroughly and then saturate with Sterisol germicide solution. Place on paper towel and wait one minute.
6. Wipe dry with paper towel.
7. Note: Metal saxophone mouthpieces clean up well with hot water, mild dish soap (not dishwasher detergent), and a mouthpiece brush. Sterisol germicide solution is also safe for metal mouthpieces.

### **Cleaning Saxophone Necks (Crooks)**

1. Swabs and pad-savers are available to clean the inside of the saxophone neck. However, most saxophonists use a flexible bottlebrush and toothbrush to accomplish the same results.
2. If the instrument is played daily, the saxophone neck should be cleaned weekly (and swabbed out

each day after playing).

3. Use the bottlebrush and mild, soapy water to clean the inside of the neck.
4. Rinse under running water.
5. Sterisol germicide solution may be used on the inside of the neck at this time, if desired (not necessary). Place on paper towel for one minute.
6. Rinse again under running water, dry, and place in the case.
7. If using pad-savers, do not leave the pad-saver inside the neck when packed away.

### **Cleaning Brass Mouthpieces**

1. Mouthpieces should be cleaned monthly.
2. Using a cloth soaked in warm, soapy water, clean the outside of the mouthpiece.
3. Use a mouthpiece brush and warm, soapy water to clean the inside.
4. Rinse the mouthpiece and dry thoroughly.
5. Sterisol germicide solution may be used on the mouthpiece at this time. Place on paper towel for one minute.
6. Wipe dry with paper towel.

### **Other Instruments**

1. String, percussion, and keyboard instruments present few hygienic issues that cannot be solved simply by the musician washing their hands before and after use.

### **Noise-Induced Hearing Loss**

**Note** - *If you are concerned about your hearing or think you may have suffered hearing loss, consult a licensed medical professional.*

Part of the role of any professional is to remain in the best condition to practice the profession. As an aspiring musician, this involves safeguarding your hearing health. Whatever your plans after graduation - whether they involve playing, teaching, engineering, or simply enjoying music - you owe it to yourself and your fellow musicians to do all you can to protect your hearing. If you are serious about pursuing a career in music, you need to protect your hearing. The way you hear music, the way you recognize and differentiate pitch, the way you play music; all are directly connected to your hearing.

**Music & Noise** In the scientific world, all types of sound, including music, are regularly categorized as noise. A sound that is too loud, or too loud for too long, is dangerous to hearing health, no matter what kind of sound it is or whether we call it noise, music, or something else. Music itself is not the issue. Loudness and its duration are the issues. Music plays an important part in hearing health, but hearing health is far larger than music.

### **Noise-Induced Hearing Loss (NIHL)**

We experience sound in our environment, such as the sounds from television and radio, household appliances, and traffic. Normally, we hear these sounds at safe levels that do not affect our hearing. However, when we are exposed to harmful noise-sounds that are too loud or loud sounds that last a long time - sensitive structures in our inner ear can be damaged, causing noise-induced hearing loss (NIHL). These sensitive structures, called hair cells, are small sensory cells that convert sound

energy into electrical signals that travel to the brain. Once damaged, our hair cells cannot grow back. NIHL can be caused by a one-time exposure to an intense "impulse" sound, such as an explosion, or by continuous exposure to loud sounds over an extended period of time. The humming of a refrigerator is 45 decibels, normal conversation is approximately 60 decibels, and the noise from heavy city traffic can reach 85 decibels. Sources of noise that can cause NIHL include motorcycles, firecrackers, and small firearms, all emitting sounds from 120 to 150 decibels. Long or repeated exposure to sounds at or above 85 decibels can cause hearing loss. The louder the sound, the shorter the time period before NIHL can occur. Sounds of less than 75 decibels, even after long exposure, are unlikely to cause hearing loss. Although being aware of decibel levels is an important factor in protecting one's hearing, distance from the source of the sound and duration of exposure to the sound are equally important. A good rule of thumb is to avoid noises that are "too loud" and "too close" or that last "too long."

*It is very important to understand that the hair cells in your inner ear cannot regenerate. Damage done to them is permanent. There is no way to repair or undo this damage.*

According to the American Academy of Audiology, approximately 26 million Americans have hearing loss. One in three developed their hearing loss as a result of exposure to noise. As you pursue your day-to-day activities, both in the Music program and in other educational, vocational, and recreational environments, remember:

1. Hearing health is essential to your lifelong success as a musician.
2. Your hearing can be permanently damaged by loud sounds, including music. Technically, this is called Noise-Induced Hearing Loss (NIHL). This danger is constant.
3. Noise-induced hearing loss is generally preventable. You must avoid overexposure to loud sounds, especially for long periods of time.
4. The closer you are to the source of a loud sound, the greater the risk of damage.
5. Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.
6. Recommended maximum daily exposure times to sounds at or above 85 dB are as follows: 85 dB (vacuum cleaner, MP3 player at 1/3 volume) - 8 hours, 90 dB (blender, hair dryer) - 2 hours, 94 dB (MP3 player at 1/2 volume) - 1 hour, 100 dB (MP3 player at full volume, lawnmower) - 15 minutes, 110 dB (rock concert, power tools) - 2 minutes, 120 dB (jet planes at take-off) - without ear protection, sound damage is almost immediate
7. Certain behaviors (controlling volume levels in practice and rehearsal, planning rehearsal in order to provide relief from high volume works, avoiding noisy environments) reduce your risk of hearing loss.
8. The use of earplugs (Sensaphonics, ProGuard, Sensorcom) helps to protect your hearing health.
9. Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of Music, you also need to learn more and take care of your own hearing health on a daily, even hourly basis.
10. If you are concerned about your personal hearing health, talk with a medical professional.
11. If you are concerned about your hearing health in relationship to your study of music at UTPB, consult with your applied instructor, ensemble conductor, advisor, or Program Coordinator.

### **Resources - Information and Research Hearing Health Project Partners**

National Association of School of Music (NASM) <http://nasm.arts-accredit.org/>

Performing Arts Medicine Association (PAMA) <http://www.artsmed.org/index.html>

PAMA Bibliography (search tool) <http://www.artsmed.org/bibliography.html>

### **General Information on Acoustics**

Acoustical Society of America (<http://acousticalsociety.org/>)

Acoustics.com (<http://www.acoustics.com>)

Acoustics for Performance, Rehearsal, and Practice Facilities Available through the NASM Web site

Health and Safety Standards Organizations American National Standards Institute (ANSI)  
(<http://www.ansi.org/>)

The National Institute for Occupational Safety and Health (NIOSH) (<http://www.cdc.gov/niosh/>)

Occupational Safety and Health Administration (OSHA) (<http://www.osha.gov/>)

Medical Organizations Focused on Hearing Health American Academy of Audiology  
(<http://www.audiology.org/Pages/default.aspx>)

American Academy of Otolaryngology, Head and Neck Surgery (<http://www.entnet.org/index.cfm>)

American Speech-Language-Hearing Association (ASHA) (<http://www.asha.org/>)

Athletes and the Arts (<http://athletesandthearts.com/>)

House Research Institute, Hearing Health (<http://www.hei.org/education/health/health.htm>)

National Institute on Deafness and Other Communication Disorders (NIDCD), Noise-Induced Hearing Loss (<http://www.nidcd.nih.gov/health/hearing/noise.html>)

Other Organizations Focused on Hearing Health Dangerous Decibels  
(<http://www.dangerousdecibels.org>)

National Hearing Conservation Association (<http://www.hearingconservation.org/>)

[http://nasm.arts-accredit.org/site/docs/PAMA-NASM\\_Advisories/1\\_NASM\\_PAMA-Admin\\_and\\_Faculty\\_2011Nov.pdf](http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/1_NASM_PAMA-Admin_and_Faculty_2011Nov.pdf)

### **Lifting Heavy Objects**

Everyone must use proper lifting techniques to avoid injury when lifting heavy objects. In general, you should seek assistance when lifting objects that weigh 50 pounds or more. Use your good judgment to determine if you need assistance, a dolly, back support belt, or other tool to safely lift an object. The back supports the weight of the entire upper body. When you lift objects or move heavy loads, your back has to support even more weight. If you exceed your body's natural limits, your back cannot support both your body and the extra load. The excess, unsupported pressure is transferred to the lower back, where injury is imminent. By using the muscles in your arms and legs and exercising proper lifting techniques, you can move loads safely and protect your back from possible injury.



Follow these guidelines to help avoid back injuries:

- Avoid moving objects manually. Plan jobs and arrange work areas so that heavy items may be moved mechanically.
- Keep in good physical condition. If you are not used to lifting and vigorous exercise, do not attempt difficult lifting tasks.
- Think before you act. Use proper lifting techniques and lifting aides such as back support belts, dollies, etc. Get help if you need it.

When lifting heavy objects, follow these steps:

1. Test the object's weight before handling it. If it seems too heavy or bulky, get assistance.
  2. Face the object; place one foot behind the object and one foot along its side.
  3. Bend at the knees.
  4. Get a firm, balanced grip on the object. Use the palms of your hands, and use gloves if necessary.
  5. Keep the object as close to your body as possible. (Pull the load in close before lifting.)
  6. Lift by straightening your legs and slightly unbending your back.
- If the object is too heavy or bulky, get help.
  - Do not twist the back or bend sideways.
  - Do not perform awkward lifts.
  - Do not lift objects at arm's length.

When moving objects, proceed with caution through doors and around corners.

### **Performance Anxiety Techniques:**

1. Ground Yourself
  1. Breathe deeply in through your nose and out through your mouth.
  2. Slowly look around you.
  3. Find 5 things you can see
  4. Find 4 things you can touch
  5. Find 3 things you can hear
  6. Find 2 things you can smell (or 2 smells you like)
  7. Name 1 emotion you feel
2. Power Pose: Stand like Superman for 2 minutes. Power posing chemically changes your body to allow for confidence!

3. Primal Scream: yep, that's right. Go outside or put your face in a pillow and just do it. Vocalists...careful.
4. "Square breathing" – draw a large square in the air while deep/slow breathing.
5. SWEET: Sleep at least 8 hours a day. Water (drink plenty of it instead of coffee or alcohol). Exercise instead of caffeine. Eat a balanced diet. Tribe (hang out with the right people).
6. Meditation is amazing for anxiety! There are numerous sites online to help you get started meditating!
7. Yoga classes – the University offers a yoga class which is a great source of stress relief and has benefits in anxiety as well.
8. Gratitude: Get out a recorder or piece of paper and name every single thing you're grateful for (water, food, clothing, shoes, warmth, memory, friends, family, dog...)
9. Self-compassion: Say out loud – "Hello, my name is \_\_\_\_\_. I am feeling (tense, shaky, short of breath, unable to focus, etc.). That is because I am nervous, and feeling nervous is okay. I'm not the only one who experiences this. This feeling is temporary. I am doing the best I can with what I have."
10. Slow motion: Take your time, Don't panic or rush. Go slow like time is in slow motion.
11. Heart breathing: Imagine there is a pinhole in your back. Imagine breathing in through the pinhole, into your heart. Then imagine breathing out through wherever you feel tension. As you breathe in, think pleasant thoughts. This slows down the heart rate.
12. Escalator: Sit in a comfortable chair with your feet on the floor and your hands in your lap. Pick a spot on the opposite wall that is a little bit above your eye level. Stare at the spot. As you do, slowly count to 20. Notice that your eyelids soon begin to feel heavy, as if they want to close. Let them. In fact, even if they don't feel as if they want to close, slowly lower them as you get to 20.

Take a deep breath, as deep as you can, and very slowly exhale. Repeat the deep breath and slow exhale three times. With each in-breath, imagine taking in peace and calmness, and with each out-breath, blow out all of the tension – all the things getting in the way of your relaxing. By this time, you'll notice a calm come over you. Squeeze the muscles in your eyelids, closing your eyes as tightly as you can. Then slowly let the muscles in your eyelids relax. Imagine that relaxation slowly spreading, like a warm, penetrating oil, from the muscles in your eyelids to the muscles of your face – down your neck, into your shoulders and arms, into your chest, and throughout the rest of your body. The muscles will take the cue from your eyelids and relax progressively all the way down to the bottoms of your feet.

When all the tension has left your body, imagine yourself at the top of an escalator. Step on the escalator and ride down, counting backward from 10. By the time you reach the bottom you will be very relaxed.

Enjoy the tranquility for several moments. Then get back on the escalator riding up, counting to 10 as you go. When you get to 10, open your eyes, feeling relaxed, refreshed, and wide awake.

## Attendance

**Attendance:** It is your responsibility to arrive at lessons warmed up and on time. Absence from lessons should be a very rare occurrence. Only illness, death in the family, or other extenuating circumstance should necessitate one's absence. If you find it necessary to miss a lesson, you

should call the instructor and/or or leave a message on their voice mail. With sufficient notice, an email is acceptable. It is the Music Program's policy that when a student does not inform the teacher of his/her absence before the lesson, the instructor is under no obligation to give a make-up lesson. Unexcused absences, as they relate to your semester grade are as follows: (1) one unexcused absence will result in a warning; (2) additional unexcused absences may lower the semester grade one letter for each absence. It is not expected that faculty will make up more than two (2) lessons in a semester.

## Academic Integrity

### Academic Integrity

The academic community regards academic dishonesty as an extremely serious matter, with serious consequences. Any effort to gain an advantage not given to all students is dishonest whether or not the effort is successful. Any suspicion of academic dishonesty will be reported and investigated. A student who engages in scholastic dishonesty that includes, but is not limited to cheating, plagiarism, and collusion will receive an "F" for the course.

All persons involved in academic dishonesty will be disciplined in accordance with University regulations and procedures. For complete information on UTPB student conduct and discipline procedures consult the University's Handbook: Scholastic Dishonesty (<https://www.utpb.edu/assets/images/student-code-of-conduct-2019.pdf>)

Academic dishonesty includes, but is not limited to cheating, plagiarism, collusion, falsifying academic records, misrepresenting facts, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student such as, but not limited to, submission of essentially the same written assignment for two courses without the prior permission of the instructor, or the attempt to commit such acts.

Plagiarism includes, but is not limited to the appropriation of, buying, receiving as a gift, or obtaining by any means material that is attributable in whole or in part to another source, including words, ideas, illustrations, structure, computer code, other expression and media, and presenting that material as one's own academic work being offered for credit.

## Guidelines for Performances on Departmental Recitals

UTPB holds three to five Departmental Recitals each fall and spring semester. There is one Departmental Recital each summer during finals week. All Departmental Recitals are free and open to the public.

Music majors enrolled in applied lessons on their primary instruments must perform on a Departmental Recital each semester. Faculty, other students of UTPB, continuing education music students, and approved guests are welcome and encouraged to perform in Departmental Recitals.

Students must sign up for a Department Recital performance slot during the first three to four weeks of the semester to reserve a specific recital date (a deadline will be posted). If no date is reserved, students enrolled in applied lessons may be placed in recitals at random.

No later than three weeks before a recital performance, the student should forward a copy of the piano accompaniment to the staff accompanist (see section on "Accompanying Guidelines").

No later than two weeks before the performance, the student should submit the "Recital Information Form," or RIF. Students should download the RIF from the Music Program website (Program Policies) and submit the completed form to the appropriate staff person. The form must be signed by the instructor and must include answers to all applicable questions. Appropriate stage-managing for the concert will be provided based on the information included on the form. Works exceeding seven minutes in length must be approved in advance. Works over 15 minutes are not allowed on Departmental Recitals.

Every effort will be made to accommodate requests as to order of appearance on the program. Final programs will be posted on the department bulletin board no later than 24 hours before the recital.

The recital site will be available an hour and a half prior to performance if students wish to have a sound check the day of the recital. Students must indicate this request on the Recital Information Form and will be assigned a time. The hall will open a half hour before the recital and will consequently be unavailable for student sound checks immediately prior to the performance.

Students are encouraged to discuss performance protocol (bowing, acknowledgement of accompanist, etc.), and proper attire with applied teacher before the performance. Appropriate attire for the recital may consist of nice dresses (of appropriate length and professional appearance) or pants suits and heels for women; suits, ties, and dress shoes for men. No jeans, tennis shoes, flip-flops, or other casual attire, is permissible. If in doubt, please seek your instructor's prior approval.

### **Health and Safety Information and Recommendations for Student Musicians**

The Music Program wishes to thank the Butler University School of Music and California State University at Fresno for providing information and resources that have been incorporated into the contents of this page.

### **Introduction**

The Music Department, as required by the National Association of Schools of Music, is obligated to inform students and faculty of health and safety issues, hazards, and procedures inherent in practice, performance, teaching, and listening both in general and as applicable to their specific specializations. This includes but is not limited to information regarding hearing, vocal and musculoskeletal health, injury prevention, and the use, proper handling, and operation of potentially dangerous materials, equipment, and technology.

The Music program has developed policies, protocols, and operational procedures to guard against injury and illness in the study and practice of music, as well as to raise the awareness among our students and faculty of the connections between musicians' health, the suitability and safety of equipment and technology, and the acoustic and other health-related conditions in the University's practice, rehearsal, and performance facilities.

It is important to note that health and safety depends largely on personal decisions made by informed individuals. UTPB has health and safety responsibilities, but fulfillment of these responsibilities cannot and will not ensure any individual's health and safety. Too many factors beyond the University's control are involved. Each individual is personally responsible for avoiding risk and preventing injuries to themselves before, during, and after study or employment at UTPB. The policies, protocols, and operational procedures developed by the program do not alter or cancel any individual's personal responsibility, or in any way shift personal responsibility for the results of any individual's personal decisions or actions in any instance or over time to the University.

**Note** - *The information in this document is generic and advisory in nature. It is not a substitute for professional, medical judgments. It should not be used as a basis for medical treatment. If you are concerned about your health or what you believe may be a health condition, consult a licensed medical professional.*

## **Performance Injuries**

Anyone who practices, rehearses, or performs instrumental or vocal music has the potential to suffer injury related to that activity. Instrumental musicians are at risk for repetitive motion injuries. Sizable percentages of them develop physical problems related to playing their instruments; and if they are also computer users, their risks are compounded. Instrumental injuries often include carpal tunnel syndrome, tendinitis, and bursitis. Incorrect posture, non-ergonomic technique, excessive force, overuse, stress, and insufficient rest contribute to chronic injuries that can cause great pain, disability, and the end of careers.

## **What Instrumentalists Should Do**

The Music Program wishes to thank the Associated Board of the Royal Schools of Music and the Canadian Network for Health in the Arts for the following information:

1. **Evaluate your technique.** Reduce force, keep joints in the middle of their range of motion, use large muscle groups when possible, and avoid fixed, tense positions.
2. **Always warm up.** As an athlete would not begin a vigorous physical activity without warming up, a musician must warm up carefully before practice or performance.

3. **Take breaks to stretch and relax.** Take short breaks every few minutes and longer breaks each hour. Two or more shorter rehearsals each day are more productive than marathon single sessions. Even in performance, find those opportunities to relax a hand, arm, or embouchure to restore circulation.
4. **Pace yourself.** No pain, no gain is a potentially catastrophic philosophy for a musician. Know when enough is enough, and learn to say 'no' to certain performances or lengths of performing that might result in injury.
5. **Check out your instrument.** Does your instrument place undue stress on your body? Is your instrument set up optimally for you to relieve pressure on hands, joints, etc.? Is there a strap, carrier, or stand available to relieve the stress?
6. **Evaluate other activities.** Pains and injuries affecting your music making could be caused by other activities in your daily life. Computer use is notorious for causing afflictions including carpal tunnel syndrome and tendinitis.
7. **Pay attention to your body.** Pain is the mechanism by which your body tells you that something is wrong. Listen to your body; if it hurts, stop what you are doing.
8. **Get medical attention.** Do not delay in seeing a doctor. A physician may prescribe a minor adjustment or, in worst-case scenarios, stipulate not performing for a period of time. As drastic as this may sound, a few months of rest is better than suffering a permanent, career ending injury. Likewise, the demands placed on singers' voices are immense. Hardly a month goes by where a top singer is not forced to interrupt a tour, take a break, or undergo a medical procedure due to problems with their voice. Medical professionals are making the case that the demands put on one's voice when singing one to three hours is as intense as those made on an Olympic marathon runner's body. Additional factors such as nutrition, smoking, drug use, noisy environments, and proper voice training (or the lack of it) all play a role in a singer's ability to perform at her/his best.

### What Singers Should Do

The Music Program wishes to thank The Singer's Resource, the Texas Voice Center, Houston, and the University of Michigan Vocal Health Center for the following information:

1. **Maintain good general health.** Get adequate rest to minimize fatigue. If you do become ill, avoid "talking over your laryngitis" - see your physician and rest your voice.
2. **Exercise regularly.**
3. **Eat a balanced diet.** Including vegetables, fruit and whole grains, and avoid caffeinated drinks (coffee, tea, and soft drinks) and alcohol. Avoid spicy, acidic, and dairy foods if you are sensitive to them.
4. **Maintain body hydration;** drink two quarts of water daily.
5. **Avoid dry, artificial interior climates.** A humidifier at night might compensate for the dryness.
6. **Limit the use of your voice.** High-ceilinged restaurants, noisy parties, cars and planes are especially damaging to the voice. If necessary, use amplification for vocal projection.
7. **Avoid throat clearing and coughing.**
8. **Stop yelling, and avoid hard vocal attacks on initial vowel words.**
9. **Adjust the speaking pitch level of your voice.** Use the pitch level in the same range where you say, "Umm-hmm?"
10. **Speak in phrases rather than in paragraphs.** Breathe slightly before each phrase.

11. **Reduce demands on your voice** - don't do all the talking!
12. **Vocal athletes must treat their musculoskeletal system as do other types of athletes;** therefore, vocal warm-ups should always be used prior to singing. Vocal cool-downs are also essential to keep the singing voice healthy.
13. **Singers who engage in physical training** that includes weight lifting or bursts of high intensity (like kick boxing) should always exhale when they lift or during a burst of force. Holding your breath and/or "grunting" can damage the vocal folds.
14. **Singers should also be very aware that medications can have an adverse effect on the voice.** Here is a link to a list of common medications and the potential side effects from the National Center for Voice and Speech: <http://www.ncvs.org/rx.html>.

### **What All UTPB Musicians Should Do**

1. **Stay informed.** Awareness is the key. Like many health-related issues, prevention is much easier and less expensive than cures. Take time to read available information concerning injuries associated with your art.
2. Musicians might find the following books helpful: Conable, Barbara. *What Every Musicians Needs to Know About the Body* (GIA Publications, 2000) Klickstein, Gerald. *The Musician's Way: A Guide to Practice, Performance, and Wellness* (Oxford, 2009) Norris, Richard N. *The Musician's Survival Manual* (International Conference of Symphony and Opera Musicians, 1993) The following links may be useful:

[Associated Board of the Royal Schools of Music \(ABRSM\)](#), the world's leading authority on musical assessment, actively supporting and encouraging music learning for all.

[Performing Arts Medicine Association \(PAMA\)](#), an organization comprised of dedicated medical professionals, artists educators, and administrators with the common goal of improving the health care of the performing artist.

[Texas Voice Center](#), founded in 1989 for the diagnosis, treatment, and prevention of voice disorders.

[National Center for Voice and Speech \(NCVS\)](#), conducts research, educates vocologists, and disseminates information about voice and speech.

[Vocal Health Center](#), University of Michigan Health System, recognized locally, regionally and nationally as a leading institution for the treatment and prevention of voice disorders. At the heart of the Center is a professional team comprised of experts from the University of Michigan Health System and U-M School of Music, encompassing the fields of Laryngology, Speech Pathology, and Vocal Arts.

### **Program - Owned Instruments**

The Music Program maintains a collection of musical instruments for checkout and use by members of the music faculty and students enrolled in our courses and performing ensembles. As with other items we use in the course of our daily lives, musical instruments must be cared for properly and cleaned regularly. Each instrument in the program's collection receives a thorough inspection at the conclusion of the academic year. Every year, thousands of dollars are spent to clean, adjust, and return instruments to full playing condition.

### **Antiseptically Clean**

More and more our society is pushing for products that are anti-fungal, anti-bacterial and anti-viral. Some even go the next step further aiming to achieve sterile. However, our bodies by design are not meant to live in a sterile environment. As kids we played in the dirt, ate bugs and countless other things and became stronger because of it. Keep in mind that total sterility is a fleeting moment. Once a sterile instrument has been handled or exposed to room air it is no longer considered to be sterile. It will however remain antiseptically clean until used. Most viruses cannot live on hard surfaces for a prolonged period of time. Some die simply with exposure to air. However, certain groups are quite hardy. Therefore, musicians must be concerned with instrument hygiene. Users of school-owned and rented musical equipment might be more susceptible to infections from instruments that are not cleaned and maintained properly. If the cleaning process is thorough, however, musical instruments will be antiseptically clean. Just as with the utensils you eat with, soap and water can clean off anything harmful. Antibacterial soaps will kill certain germs but all soaps will carry away the germs that stick to dirt and oils while they clean. No germs/ no threat.

### **Infectious Disease Risks**

Sharing musical instruments is a widespread practice in the profession. However, recent discussion in the profession has included concern regarding shared musical instruments and infectious disease, especially HIV. The Centers for Disease Control (CDC), has confirmed that there is no risk of transmission of HIV (the virus that causes AIDS), or Hepatitis B (HBV) through shared musical instruments. The reasons for this are that these diseases are passed via a blood-to-blood, sexual fluid or mucous membrane contact. There has been no case of saliva transmission of HIV (the virus that causes AIDS), or Hepatitis B (HBV).

### **Instrument Hygiene**

While the possibility of transmission of the above bacteria and viruses is not a real consideration, it is apparent that there should be a protocol with regard to shared musical instruments. Sharing of instruments is routine in music schools, where students practice and perform on borrowed instruments throughout the year. In our discussion with our consultants, certain basic considerations and recommendations for standard operating procedures regarding shared instruments were recommended as follows:

1. All musicians should have their own instrument if possible.
2. All musicians should have their own mouthpiece if possible.
3. All students and faculty sharing reed instruments **MUST** have their own individual reeds. Reeds should **NEVER** be shared.
4. If instruments must be shared in class, alcohol wipes or Sterisol germicide solution (both available from the Music Program) should be available for use between different people. When renting or using a **university**-owned musical instrument, each user must understand that regular cleaning of these musical instruments is required in order to practice proper hygiene.

### **Mouthpieces**

The mouthpiece (flute headjoint, English Horn and bassoon bocal, and saxophone neck crook) are essential parts of wind instruments. As the only parts of these instruments placed either in or



close to the musician's mouth, research has concluded that these parts (and reeds) harbor the greatest quantities of bacteria.

Adhering to the following procedures will ensure that these instrumental parts will remain antiseptically clean for the healthy and safe use of our students and faculty.

### **Cleaning the Flute Head Joint**

1. Using a cotton swab saturated with denatured, isopropyl alcohol, carefully clean around the embouchure hole.
2. Alcohol wipes can be used on the flute's lip plate to kill germs if the flute is shared by several players.
3. Using a soft, lint-free silk cloth inserted into the cleaning rod, clean the inside of the headjoint.

### **Cleaning Bocals**

1. Bocals should be cleaned every month with a bocal brush, mild soap solution, and running water. English Horn bocals can be cleaned with a pipe cleaner, mild soap solution, and running water. Be careful not to scratch the inside of the bocal with the exposed wire ends of the pipe cleaner.

### **Cleaning Hard Rubber (Ebony) Mouthpieces**

1. Mouthpieces should be swabbed after each playing and cleaned weekly.
2. Select a small (to use less liquid) container that will accommodate the mouthpiece and place the mouthpiece tip down in the container.
3. Fill the container to where the ligature would begin with a solution of half water and half white vinegar (50% water and 50% hydrogen peroxide works too). Protect clarinet mouthpiece corked tenons from moisture.
4. After a short time, use an appropriately sized mouthpiece brush to remove any calcium deposits or other residue from inside and outside surfaces. This step may need to be repeated if the mouthpiece is excessively dirty.
5. Rinse the mouthpiece thoroughly and then saturate with Sterisol germicide solution. Place on paper towel and wait one minute.
6. Wipe dry with paper towel.
7. Note: Metal saxophone mouthpieces clean up well with hot water, mild dish soap (not dishwasher detergent), and a mouthpiece brush. Sterisol germicide solution is also safe for metal mouthpieces.

### **Cleaning Saxophone Necks (Crooks)**

1. Swabs and pad-savers are available to clean the inside of the saxophone neck. However, most saxophonists use a flexible bottlebrush and toothbrush to accomplish the same results.
2. If the instrument is played daily, the saxophone neck should be cleaned weekly (and swabbed out each day after playing).
3. Use the bottlebrush and mild, soapy water to clean the inside of the neck.
4. Rinse under running water.
5. Sterisol germicide solution may be used on the inside of the neck at this time, if desired (not necessary). Place on paper towel for one minute.
6. Rinse again under running water, dry, and place in the case.
7. If using pad-savers, do not leave the pad-saver inside the neck when packed away.

### **Cleaning Brass Mouthpieces**

1. Mouthpieces should be cleaned monthly.
2. Using a cloth soaked in warm, soapy water, clean the outside of the mouthpiece.
3. Use a mouthpiece brush and warm, soapy water to clean the inside.
4. Rinse the mouthpiece and dry thoroughly.
5. Sterisol germicide solution may be used on the mouthpiece at this time. Place on paper towel for one minute.
6. Wipe dry with paper towel.

### **Other Instruments**

1. String, percussion, and keyboard instruments present few hygienic issues that cannot be solved simply by the musician washing their hands before and after use.

### **Noise-Induced Hearing Loss**

**Note** - *If you are concerned about your hearing or think you may have suffered hearing loss, consult a licensed medical professional.*

Part of the role of any professional is to remain in the best condition to practice the profession. As an aspiring musician, this involves safeguarding your hearing health. Whatever your plans after graduation - whether they involve playing, teaching, engineering, or simply enjoying music - you owe it to yourself and your fellow musicians to do all you can to protect your hearing. If you are serious about pursuing a career in music, you need to protect your hearing. The way you hear music, the way you recognize and differentiate pitch, the way you play music; all are directly connected to your hearing.

**Music & Noise** In the scientific world, all types of sound, including music, are regularly categorized as noise. A sound that is too loud, or too loud for too long, is dangerous to hearing health, no matter what kind of sound it is or whether we call it noise, music, or something else. Music itself is not the issue. Loudness and its duration are the issues. Music plays an important part in hearing health, but hearing health is far larger than music.

## Noise-Induced Hearing Loss (NIHL)

We experience sound in our environment, such as the sounds from television and radio, household appliances, and traffic. Normally, we hear these sounds at safe levels that do not affect our hearing. However, when we are exposed to harmful noise-sounds that are too loud or loud sounds that last a long time - sensitive structures in our inner ear can be damaged, causing noise-induced hearing loss (NIHL). These sensitive structures, called hair cells, are small sensory cells that convert sound energy into electrical signals that travel to the brain. Once damaged, our hair cells cannot grow back. NIHL can be caused by a one-time exposure to an intense "impulse" sound, such as an explosion, or by continuous exposure to loud sounds over an extended period of time. The humming of a refrigerator is 45 decibels, normal conversation is approximately 60 decibels, and the noise from heavy city traffic can reach 85 decibels. Sources of noise that can cause NIHL include motorcycles, firecrackers, and small firearms, all emitting sounds from 120 to 150 decibels. Long or repeated exposure to sounds at or above 85 decibels can cause hearing loss. The louder the sound, the shorter the time period before NIHL can occur. Sounds of less than 75 decibels, even after long exposure, are unlikely to cause hearing loss. Although being aware of decibel levels is an important factor in protecting one's hearing, distance from the source of the sound and duration of exposure to the sound are equally important. A good rule of thumb is to avoid noises that are "too loud" and "too close" or that last "too long."

*It is very important to understand that the hair cells in your inner ear cannot regenerate. Damage done to them is permanent. There is no way to repair or undo this damage.*

According to the American Academy of Audiology, approximately 26 million Americans have hearing loss. One in three developed their hearing loss as a result of exposure to noise. As you pursue your day-to-day activities, both in the Music program and in other educational, vocational, and recreational environments, remember:

1. Hearing health is essential to your lifelong success as a musician.
2. Your hearing can be permanently damaged by loud sounds, including music. Technically, this is called Noise-Induced Hearing Loss (NIHL). This danger is constant.
3. Noise-induced hearing loss is generally preventable. You must avoid overexposure to loud sounds, especially for long periods of time.
4. The closer you are to the source of a loud sound, the greater the risk of damage.
5. Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.
6. Recommended maximum daily exposure times to sounds at or above 85 dB are as follows: 85 dB (vacuum cleaner, MP3 player at 1/3 volume) - 8 hours, 90 dB (blender, hair dryer) - 2 hours, 94 dB (MP3 player at 1/2 volume) - 1 hour, 100 dB (MP3 player at full volume, lawnmower) - 15 minutes, 110 dB (rock concert, power tools) - 2 minutes, 120 dB (jet planes at take-off) - without ear protection, sound damage is almost immediate
7. Certain behaviors (controlling volume levels in practice and rehearsal, planning rehearsal in order to provide relief from high volume works, avoiding noisy environments) reduce your risk of hearing loss.
8. The use of earplugs (Sensaphonics, ProGuard, Sensorcom) helps to protect your hearing health.
9. Day-to-day decisions can impact your hearing health, both now and in the future. Since sound

exposure occurs in and out of Music, you also need to learn more and take care of your own hearing health on a daily, even hourly basis.

10. If you are concerned about your personal hearing health, talk with a medical professional.

11. If you are concerned about your hearing health in relationship to your study of music at UTPB, consult with your applied instructor, ensemble conductor, advisor, or Program Coordinator.

### **Resources - Information and Research Hearing Health Project Partners**

National Association of School of Music (NASM) <http://nasm.arts-accredit.org/>

Performing Arts Medicine Association (PAMA) <http://www.artsmed.org/index.html>

PAMA Bibliography (search tool) <http://www.artsmed.org/bibliography.html>

### **General Information on Acoustics**

Acoustical Society of America (<http://acousticalsociety.org/>)

Acoustics.com (<http://www.acoustics.com>)

Acoustics for Performance, Rehearsal, and Practice Facilities Available through the NASM Web site

Health and Safety Standards Organizations American National Standards Institute (ANSI) (<http://www.ansi.org/>)

The National Institute for Occupational Safety and Health (NIOSH) (<http://www.cdc.gov/niosh/>)

Occupational Safety and Health Administration (OSHA) (<http://www.osha.gov/>)

Medical Organizations Focused on Hearing Health American Academy of Audiology (<http://www.audiology.org/Pages/default.aspx>)

American Academy of Otolaryngology, Head and Neck Surgery (<http://www.entnet.org/index.cfm>)

American Speech-Language-Hearing Association (ASHA) (<http://www.asha.org/>)

Athletes and the Arts (<http://athletesandthearts.com/>)

House Research Institute, Hearing Health (<http://www.hei.org/education/health/health.htm>)

National Institute on Deafness and Other Communication Disorders (NIDCD), Noise-Induced Hearing Loss (<http://www.nidcd.nih.gov/health/hearing/noise.html>)

Other Organizations Focused on Hearing Health Dangerous Decibels (<http://www.dangerousdecibels.org>)

National Hearing Conservation Association (<http://www.hearingconservation.org/>)

[http://nasm.arts-accredit.org/site/docs/PAMA-NASM\\_Advisories/1\\_NASM\\_PAMA-Admin\\_and\\_Faculty\\_2011Nov.pdf](http://nasm.arts-accredit.org/site/docs/PAMA-NASM_Advisories/1_NASM_PAMA-Admin_and_Faculty_2011Nov.pdf)

## **Lifting Heavy Objects**

Everyone must use proper lifting techniques to avoid injury when lifting heavy objects. In general, you should seek assistance when lifting objects that weigh 50 pounds or more. Use your good judgment to determine if you need assistance, a dolly, back support belt, or other tool to safely lift an object. The back supports the weight of the entire upper body. When you lift objects or move heavy loads, your back has to support even more weight. If you exceed your body's natural limits, your back cannot support both your body and the extra load. The excess, unsupported pressure is transferred to the lower back, where injury is imminent. By using the muscles in your arms and legs and exercising proper lifting techniques, you can move loads safely and protect your back from possible injury.

Follow these guidelines to help avoid back injuries:

- Avoid moving objects manually. Plan jobs and arrange work areas so that heavy items may be moved mechanically.
- Keep in good physical condition. If you are not used to lifting and vigorous exercise, do not attempt difficult lifting tasks.
- Think before you act. Use proper lifting techniques and lifting aides such as back support belts, dollies, etc. Get help if you need it.

When lifting heavy objects, follow these steps:

1. Test the object's weight before handling it. If it seems too heavy or bulky, get assistance.
2. Face the object; place one foot behind the object and one foot along its side.
3. Bend at the knees.
4. Get a firm, balanced grip on the object. Use the palms of your hands, and use gloves if necessary.
5. Keep the object as close to your body as possible. (Pull the load in close before lifting.)
6. Lift by straightening your legs and slightly unbending your back.
  - If the object is too heavy or bulky, get help.
  - Do not twist the back or bend sideways.
  - Do not perform awkward lifts.
  - Do not lift objects at arm's length.

When moving objects, proceed with caution through doors and around corners.

## **Performance Anxiety Techniques:**

- I. Ground Yourself
  - a. Breathe deeply in through your nose and out through your mouth.

- b. Slowly look around you.
- c. Find 5 things you can see
- d. Find 4 things you can touch
- e. Find 3 things you can hear
- f. Find 2 things you can smell (or 2 smells you like)
- g. Name 1 emotion you feel
- II. Power Pose: Stand like Superman for 2 minutes. Power posing chemically changes your body to allow for confidence!
- III. Primal Scream: yep, that's right. Go outside or put your face in a pillow and just do it. Vocalists...careful.
- IV. "Square breathing" – draw a large square in the air while deep/slow breathing.
- V. SWEET: Sleep at least 8 hours a day. Water (drink plenty of it instead of coffee or alcohol). Exercise instead of caffeine. Eat a balanced diet. Tribe (hang out with the right people).
- VI. Meditation is amazing for anxiety! There are numerous sites online to help you get started meditating!
- VII. Yoga classes – the University offers a yoga class which is a great source of stress relief and has benefits in anxiety as well.
- VIII. Gratitude: Get out a recorder or piece of paper and name every single thing you're grateful for (water, food, clothing, shoes, warmth, memory, friends, family, dog...)
- IX. Self-compassion: Say out loud – "Hello, my name is \_\_\_\_\_. I am feeling (tense, shaky, short of breath, unable to focus, etc.). That is because I am nervous, and feeling nervous is okay. I'm not the only one who experiences this. This feeling is temporary. I am doing the best I can with what I have."
- X. Slow motion: Take your time, Don't panic or rush. Go slow like time is in slow motion.
- XI. Heart breathing: Imagine there is a pinhole in your back. Imagine breathing in through the pinhole, into your heart. Then imagine breathing out through wherever you feel tension. As you breathe in, think pleasant thoughts. This slows down the heart rate.
- XII. Escalator: Sit in a comfortable chair with your feet on the floor and your hands in your lap. Pick a spot on the opposite wall that is a little bit above your eye level. Stare at the spot. As you do, slowly count to 20. Notice that your eyelids soon begin to feel heavy, as if they want to close. Let them. In fact, even if they don't feel as if they want to close, slowly lower them as you get to 20.

Take a deep breath, as deep as you can, and very slowly exhale. Repeat the deep breath and slow exhale three times. With each in-breath, imagine taking in peace and calmness, and with each out-breath, blow out all of the tension – all the things getting in the way of your relaxing. By this time, you'll notice a calm come over you.

Squeeze the muscles in your eyelids, closing your eyes as tightly as you can. Then slowly let the muscles in your eyelids relax. Imagine that relaxation slowly spreading, like a warm, penetrating oil, from the muscles in your eyelids to the muscles of your face – down your neck, into your shoulders and arms, into your chest, and throughout the rest of your body. The muscles will take the cue from your eyelids and relax progressively all

the way down to the bottoms of your feet.

When all the tension has left your body, imagine yourself at the top of an escalator. Step on the escalator and ride down, counting backward from 10. By the time you reach the bottom you will be very relaxed.

Enjoy the tranquility for several moments. Then get back on the escalator riding up, counting to 10 as you go. When you get to 10, open your eyes, feeling relaxed, refreshed, and wide awake.



Pages from the  
**Course Catalog**  
**2019 – 2021**

If information in this handbook is contradictory to the  
Course Catalog,  
the catalog takes priority



## **Music**

### **Dan Keast, PhD**

Dr. Keast was recruited by UTPB to re-start the Music Program in the fall of 2004. He is a diamond-certified online educator by The University of Texas System, a Quality Matters online course master reviewer, the Rochester Professor and Chair of the Music Program, has written many grants netting over a million dollars of external funding for Music at UTPB, and reviews grants for the US Department of Labor and HP Catalyst Programs. Keast is an avid supporter of the arts by serving as a member on the Board of Directors for the West Texas Jazz Society. As a music education researcher, his research interests include teaching and scaffolding activities in online learning environments. He has twelve publications including book chapters, peer-reviewed research journal articles, invited columns, and serves as an editor for Texas Music Education Research Online, World Journal of Education, and Journal of Learning and Teaching.

### **Frank Eychaner, DMA**

Frank Eychaner currently serves as Associate Professor and Director of Choral and Vocal activities at The University of Texas of the Permian Basin. He received the Doctor of Musical Arts degree in choral conducting at the University of Kentucky, the Master of Music degree in conducting from Central Washington University, and the Bachelor of Arts degree in music education from Central Washington University. Eychaner's previous appointments include Director of Choral Activities at Colorado Christian University, Treasure Valley Community College, and Centennial High School.

Eychaner is a nationally and internationally recognized authority on choral pedagogy. He conducts choirs and presents for professional conferences many times each year including recent trips to Korea and Mexico. His many articles are published in the Choral Journal and other prestigious journals. Eychaner recently finished his first book, "Conducting Technique."

### **Music Degrees**

Both a major and a minor in music are available to students at UTPB. The Bachelor of Music degree is a comprehensive, professional degree. Through a sequenced series of courses and pre-service public school teaching experience, students who successfully complete the degree fulfill the requirements for Texas EC-12 teacher certification in music. The Bachelor of Music EC-12 Music Teacher Certification degree prepares students for positions as choral, instrumental, or general music teachers at preschool, elementary, junior high, or high school levels. The music education degree requires a minimum of 127 credit hours to complete and will require students to spend approximately two-thirds of their time in music and teacher certification study.

Within the Bachelor of Music degree, three emphases are available: Choral/Vocal emphasis, Wind/Percussion emphasis, and String emphasis. Specific information regarding courses required for specific emphases and teacher certification may be found below.

### **The Music Minor**

Students in a degree program majoring in another department at UTPB may concurrently earn a minor in Music. A minimum of 18 hours of music courses must be completed with a minimum of nine upper credits of division courses.

## Course Listing

**MUAP 1187 Applied Instruction I** (1) 60 minutes weekly. Studio instruction open to all students. Prerequisite: instructor permission. Final exam is a music jury during finals week. Students will perform standard western classical repertory of the appropriate level as appropriate for their instruments.

**MUAP 1188 Applied Instruction II** (1) 60 minutes weekly. Studio instruction open to all students. Prerequisite: instructor permission and MUAP 1187 or equivalent. Final exam is a music jury during finals week. Students will perform standard western classical repertory of the appropriate level as appropriate for their instruments.

**MUAP 2187 Applied Instruction III** (1) 60 minutes weekly. Studio instruction open to all students. Prerequisite: instructor permission and MUAP 1188 or equivalent. Final exam is a music jury during finals week. Students will perform standard western classical repertory of the appropriate level as appropriate for their instruments.

**MUAP 2188 Applied Instruction IV** (1) 60 minutes weekly. Studio instruction open to all students. Prerequisite: instructor's permission and MUAP 2187 or equivalent. Final exam is a music jury during finals week. Students will perform standard western classical repertory of the appropriate level as appropriate for their instruments.

**MUAP 3100 Junior Recital** (1) Preparatory experience for the senior recital. Must be concurrently enrolled in MUAP 3188.

**MUAP 3187 Applied Instruction V** (1) 60 minutes weekly. Studio instruction open to all students. Prerequisite: instructor's permission and MUAP 2188 or equivalent. Final exam is a music jury during finals week. Students will perform standard western classical repertory of the appropriate level as appropriate for their instruments.

**MUAP 3188 Applied Instruction VI** (1) 60 minutes weekly. Studio instruction open to all students. Prerequisite: instructor's permission and MUAP 3187 or equivalent. Final exam is a music jury during finals week. Students will perform standard western classical repertory of the appropriate level as appropriate for their instruments.

**MUAP 4100 Senior Recital** (1) Capstone experience for graduating music majors. Must be concurrently enrolled in MUAP 4188. Prerequisite: MUAP 3100.

**MUAP 4187 Applied Instruction VII** (1) 60 minutes weekly. Studio instruction open to all students. Prerequisite: instructor's permission, MUAP 3100, and MUAP 3188 or equivalent. Final exam is a music jury during finals week. Students will perform standard western classical repertory of the appropriate level as appropriate for their instruments.

**MUAP 4188 Applied Instruction VIII** (1) 60 minutes weekly. Studio instruction open to all students. Prerequisite: instructor's permission and MUAP 4187 or equivalent. Final exam is a music jury during finals week. Students will perform standard western classical repertory of the appropriate level as appropriate for their instruments.

**MUED 3204 Music Methods for Children** (2) Course addresses the basic approaches to teaching music in the elementary classroom for the regular classroom teacher, and also includes methods of instruction for the elementary and secondary general music class. Music is addressed as both a content area and also a component of an integrated approach to arts in education. A survey of curriculum materials and the development of age-appropriate lessons is included.

**MUED 3206 Teaching Music in the Secondary Schools** (2) A comprehensive study of instructional and program materials, rehearsal techniques and program planning for secondary school choirs, bands, and orchestras. Topics include organization, scheduling, budgeting, purchasing, recruiting, motivation, and problems associated with evaluation. Methods of starting

beginners and rehearsing ensembles are demonstrated with techniques addressing problems unique to public school instruction.

**MUEN 1121 University Choir** (1) Open via audition to all members of the college community, University Choir is the primary choral ensemble at UTPB. The mission of this ensemble is to achieve a high degree of artistic excellence and to represent UTPB in public performance. The University Choir performs a broad range of classical college-level choral literature from every historical period in various languages, both accompanied and a cappella. All Vocal/Choral Emphasis music majors are expected to participate in this ensemble. May be repeated for credit.

**MUEN 1122 Falcon Wind Band** (1) Open via audition to all members of the college community, Falcon Wind Band is the primary wind ensemble at UTPB. The mission of this ensemble is to achieve a high degree of artistic excellence and to represent UTPB in public performance. The Falcon Wind Band performs a broad range of college-level wind literature. All Wind/Percussion Emphasis music majors are expected to participate in this ensemble. May be repeated for credit.

**MUEN 1123 University Philharmonic** (1) Open via audition to all members of the college community, University Philharmonic is the primary orchestral ensemble at UTPB. The mission of this ensemble is to achieve a high degree of artistic excellence and to represent UTPB in public performance. The University Philharmonic performs a broad range of college-level symphonic literature. All String Emphasis music majors are expected to participate in this ensemble. May be repeated for credit.

**MUEN 1124 Chamber Ensembles** (1) Numerous chamber ensembles are available to UTPB students. The type and number of available ensembles are dependent upon program needs. Ensembles may include, but are not limited to: String quartet, brass quintet, chamber choir, woodwind trio, piano trio, low brass ensemble, flute choir, guitar ensemble, etc. May be repeated for credit.

**MUEN 1125 Concert Choir** (1) Provides experience in entertainment-oriented musical ensemble. Open to all students via audition. May be repeated for credit.

**MUEN 1126 Marching Band** (1) This course develops the instrumental performance and marching skills of students. Objectives are to combine high level musical and visual performance to create interesting and entertaining maneuvers suitable for parades, football games, and other athletic/outdoor venues. Course is open to students in all majors.

**MUEN 3103 Guitar Class** (1) Class instruction in guitar designed for students who are not majors in guitar. Students will gain understanding of basic techniques including: tuning, left/right hand positions, pentatonic scales, first position notes, open chords, barre chord techniques, slurs, string bends, harmonics, etc. involved in playing the guitar. Appropriate literature on and about the instrument will be discussed. Students must provide their own instrument as deemed acceptable by the instructor.

**MUEN 3105 Percussion Class** (1) Class instruction in percussion instruments is designed to give students knowledge regarding percussion instruments and how they function in a school music setting. Each student will be expected to gain comprehensive understanding of all percussion instruments in the areas of performance, pedagogy, maintenance, and sound quality.

**MUEN 3107 Woodwind Class** (1) This course is designed to help prepare the music major to teach the playing of single and double reed instruments, as well as the flute, in a band/orchestra or private lesson setting. Students are expected to develop pedagogical and performance skills on the woodwind instruments, as well as teaching techniques and strategies for each particular woodwind instrument. Basic literature and method books for each woodwind instrument as well as equipment considerations will also be studied.

**MUEN 3109 Brass Class (1)** This course is designed to help prepare the music major to teach the playing of brass instruments in a band/orchestra or private lesson setting. Students are expected to develop pedagogical and performance skills on the brass instruments, as well as teaching techniques and strategies for each particular brass instrument. Basic literature and method books for each brass instrument as well as equipment considerations will also be studied.

**MUEN 3111 Strings Class (1)** This course is designed to help prepare the music major to teach the playing of string instruments in an orchestra or private lesson setting. Students are expected to develop pedagogical and performance skills on the string instruments, as well as teaching techniques and strategies for each particular string instrument. Basic literature and method books for each string instrument as well as equipment considerations will also be studied.

**MUEN 3113 Jazz Studies & Improvisation (1)** This course introduces improvisational methods through task-oriented performance of selected jazz repertoire. The course covers concepts and practice methods used by jazz artists to gain improvisation skills. Students will apply the knowledge in their own practice and performance.

**MUEN 3120 Upper-Level Ensemble Credit (1)** Provides experience in choral or instrumental performance and repertoire. Open to all students. May be repeated for credit.

**MUSI 1000 Recital Attendance for Musicians (0)** Grade is Pass/Fail. Music minors must complete 4 semesters of pass credit while music majors must complete 7 semesters. No credit is given for the course. Stipulations as to the number of recitals required to meet the passing criteria will be set at the beginning of each semester based on the number of concerts available to students that semester.

**MUSI 1210 Class Piano I (2)** First semester of a four semester sequence designed to develop basic keyboard and musicianship skills including fundamental technique, scale playing, sight reading, harmonization, transposition, accompaniment, ensemble playing, and piano repertoire in preparation for the Piano Proficiency Exam. Music majors who do not complete the exam must take MUSI 1211.

**MUSI 1211 Class Piano II (2)** Second semester of a four semester sequence designed to develop basic keyboard and musicianship skills including fundamental technique, scale playing, sight reading, harmonization, transposition, accompaniment, ensemble playing, and piano repertoire in preparation for the Piano Proficiency Exam. Music majors who do not complete the exam must take MUSI 2210. Prerequisite: MUSI 1210 or instructor permission.

**MUSI 1301 Jazz, Pop & Rock (3)†** Historical introduction to jazz and the American popular song, including rock and roll. No prerequisites.

**MUSI 1306 Music Appreciation (3)†** A non-technical survey course designed for the intelligent appreciation of Western and non-Western music styles represented throughout history. Recordings, videos, and live performance help illustrate the influence of music within the various fine arts.

**MUSI 1311 Music Theory and Aural Skills I (3)** Reviews basic music theory, followed by study of diatonic melody, diatonic triadic and seventh chord harmony, embellishing tones, modes, and motivic variation procedures through analysis, part writing, composition, ear training, sight-singing, and rhythmic reading. Required for all music majors.

**MUSI 1312 Music Theory and Aural Skills II (3)** Continues MUSI 1311 to review basic music theory, followed by study of diatonic melody, diatonic triadic and seventh chord harmony, embellishing tones, modes, and motivic variation procedures through analysis, part writing, composition, ear-training, sight-singing, and rhythmic reading. Required for all music majors. Prerequisite: MUSI 1311.

**MUSI 1389 Multilist Course (1-3)** Undergraduate courses which will be offered only once or will be offered infrequently or which are being developed before a regular listing in the catalog.

**MUSI 1391 Contract Study in Music** (3) Students who are pursuing independent study or research as described in the contract study format.

**MUSI 2210 Class Piano III** Third semester of a four semester sequence designed to develop basic keyboard and musicianship skills including fundamental technique, scale playing, sight reading, harmonization, transposition, accompaniment, ensemble playing, and piano repertoire in preparation for the Piano Proficiency Exam. Music majors who do not complete the exam must take MUSI 2211. Prerequisite: MUSI 1211 or instructor permission.

**MUSI 2211 Class Piano IV** Second semester of a four semester sequence designed to develop basic keyboard and musicianship skills including fundamental technique, scale playing, sight reading, harmonization, transposition, accompaniment, ensemble playing, and piano repertoire in preparation for the Piano Proficiency Exam. Music majors who do not complete the exam must take MUSI 2211. Prerequisite: MUSI 2210 or instructor permission.

**MUSI 2311 Music Theory and Aural Skills III** (3) Presents secondary seventh chords, modulation, chromatic melody and harmony, and small forms through analysis, part-writing, composition, ear-training, sight-singing, and rhythmic reading. Required for all music majors. Prerequisite: MUSI 1312.

**MUSI 2312 Music Theory and Aural Skills IV** (3) Continues on from MUSI 2311 to present secondary seventh chords, modulation, chromatic melody and harmony, modern compositional techniques, and small and large forms through analysis, part-writing, composition, ear-training, sight-singing, and rhythmic reading. Required for all music majors. Prerequisite: MUSI 2311.

**MUSI 3208 Ensemble Repertoire** (2) Investigation of literature for choirs, bands, orchestras, small ensembles, and special ensembles common in the public schools.

**MUSI 3220 Music Technology** (2) An overview of music technology hardware and software tools for music educators. Topics will include sound systems, digital recording and editing, sequencing software, music assessment and practice tools, handheld recording/playback devices, digital instrument, video editing and social media with music education applications

**MUSI 3221 Singer's Diction** (2) Designed to acquaint the student singer with the International Phonetic Alphabet, the correct pronunciation of German, Italian, Latin, French, Spanish, & English consonants and vowels, and the diction rules for singing in these six languages. Performance or literature in the languages being studied is required.

**MUSI 3222 Choral Methods for Instrumentalists** (2) This course is a comprehensive overview of choral music education methods for instrumentalists. Course topics will include vocal pedagogy, voice classification, warm-ups as vocal skill building, repertoire sources, changing voices, an introduction to diction and diction tools, choral ensemble organization and an overview of social and psychological aspects of group singing.

**MUSI 3240 Marching Band Methods** (2) A comprehensive overview of marching bands, their organization and methods. Topics to be discussed include selecting music, copyright law, UIL policies, judging and adjudication, show concept and design and how these are realized using 3D Pyware Java.

**MUSI 3280 Conducting Fundamentals** (2) Develops basic psychomotor and score reading skills prerequisite to the art of conducting.

**MUSI 3306 Music Appreciation II** (3) A non-technical survey course designed for the intelligent appreciation of Western and non-Western music styles represented throughout history. Recordings, videos, and live performances help illustrate the influence of music within the various fine arts. Meets concurrently with MUSI 1306 but includes additional coursework.

**MUSI 3308 Music History I** (3) A historical survey of selected European practices up to 1700, following a consideration of the major fine-arts traditions of the world.

**MUSI 3309 Music History II** (3) A historical survey of Western fine-art music from approximately 1700 to present. Prerequisite: MUSI 3308.

**MUSI 3310 Jazz, Pop & Rock II** (3) Historical introduction to jazz and the American popular song, including rock and roll. No prerequisites. Meets concurrently with MUSI 2310 but requires additional coursework.

**MUSI 3312 History of Opera and Music Theatre** (3) An in-depth study of 8 major operatic and musical theatre works which not only places the works in a historical context, but also in larger cultural, societal and artistic contexts. Prerequisite: MUSI 1306, MUSI 1311, or instructor's consent.

**MUSI 3314 Survey of 20th Century Masterpieces of Music** (3) An in-depth study of 10 major 20th-century compositions from the perspective of compositional technique, historical and cultural significance, communicative power and critical acceptance. Prerequisite: MUSI 1306, MUSI 1311, or instructor's consent.

**MUSI 3316 History of Music Education in America** (3) The study of music education in American public schools from colonization to present. Prerequisite: MUSI 1306, MUSI 1311, or instructor's consent.

**MUSI 3318 Jazz History** (3) The study of the jazz idiom from its roots in ragtime and blues, through swing, bop, cool, fusion, and free styles, to current trends in mainstream jazz. Prerequisite: MUSI 1306, MUSI 1311, or instructor's consent.

**MUSI 3331 Choral Ensemble Methods** (3) A comprehensive student of instructional methods for choral ensembles. Topics include auditions, learning style application in a vocal ensemble context, choral ensemble rehearsal techniques, children's choir, non-western singing traditions, historical choral style survey, choral tone, a survey of choral methods resources and an overview of the aesthetic and psychological experience of choral singing.

**MUSI 3342 Creative Development in Early Childhood** (3) Students will focus on understanding creativity and the development of skills to assist and encourage young children to express their creative natures. Planning and production of materials that enhance creativity in selfexpressive thought and play are emphasized. Prereq. - PSYC 3341 & Visual and Performing Arts general education requirement.

**MUSI 3389 Multilist Course** (1-3) Undergraduate courses that will be offered only once or will be offered infrequently or which are being developed before a regular listing in the catalog.

**MUSI 3391 Contract Study in Music** (3) Students who are pursuing independent study or research as described in the contract study format.

**MUSI 4140 Vocal Pedagogy Field Experience** (1) A continuation of MUSI 3241 (Vocal Pedagogy), students will teach a volunteer twelve, weekly 30-minute voice lessons. In this laboratory setting, lessons will be observed by the instructor and may be observed by other class members. The class will meet several times for discussion. Prerequisite: MUSI 3240.

**MUSI 4280 Ensemble Conducting Methods** (2) Develops musical and interpersonal skills requisite for successful rehearsal leadership, emphasizing strategies effective for rehearsal of choral, band, string, and small ensembles. Techniques of formal analysis and stylistic practice are included. Prerequisite: MUSI 3280.

**MUSI 4302 History of Film Music** (3) Introduction to both music and film in order to critically discuss and write on their aesthetic and functional significance during the major cultural and social movements of our time. Class includes creative analysis of what has become the most influential art form of both the modern and postmodern periods.

**MUSI 4389 Multilist Course** (1-3) Undergraduate courses that will be offered only once or will be offered infrequently or which are being developed before a regular listing in the catalog.

† Course fulfills general education requirements.

End Catalog Pages

## Music Minor Checklist

### The Music Minor

Students in a degree program majoring in another department at UTPB may concurrently earn a minor in Music. A minimum of 18 hours of music courses must be completed with a minimum of six hours in each of the three categories listed below. Note that three semesters of a major ensemble and four semesters of Recital Attendance are required for all music minors.

#### **Category I: Theoretical and Historical Foundations of Music**

- MUSI 1306, Music Appreciation (or MUSI 3306)
- MUSI 1311, Theory & Aural Skills I
- MUSI 1312, Theory & Aural Skills II
- MUSI 1301, Jazz, Pop, & Rock (or MUSI 3310)
- MUSI 3308, Music History I
- MUSI 3309, Music History II

#### **Category II: Music Repertory and Ensemble Conducting**

- MUSI 3204, Music Methods for Children
- MUSI 3206, Secondary Music Methods
- MUSI 3208, Ensemble Repertoire
- MUSI 3280, Conducting Fundamentals
- MUSI 4280, Ensemble Conducting

#### **Category III: Philosophical Foundations and Performing Aspects of Music**

- MUAP 1187/8, 2187/8, 3187/8, 4187/8 (3 semesters totaling 3 credits)
- MUEN 1121, 1122, or 1123 Major Ensemble (3 semesters totaling 3 credits) (REQUIRED)
- MUSI 1000, Recital Attendance (4 semesters with a grade of S) (REQUIRED)
- MUSI 1210 & 1211, Piano Class I and II
- MUSI 3316, History of Music Education in America

TOTAL CREDIT HOURS: 18 (at least 9 at upper level)



### **Forms for Students Taking Applied Lessons**

The forms on the following pages are available in digital format on the Music @ UTPB website under “Program Policies.”

## UTPB Music Major Registration Checklist

1. Clear all **HOLDS** on your account (except advising hold)
2. Find the course numbers and schedule for all your music classes you'll take **EACH SEMESTER**:
  - Private lessons: MUAP \_\_\_\_\_
  - Recital attendance: MUSI 1000
  - Major Ensemble: MUEN \_\_\_\_\_
  - Secondary Ensemble: MUEN \_\_\_\_\_ (ensemble on your primary instrument)
  - Piano: MUSI \_\_\_\_\_ (if you haven't passed proficiency)
  - Music Theory/Ear Training: MUSI \_\_\_\_\_ (until you complete four sem.)
3. Find the **MUSIC** courses on your degree plan that are offered on **ROTATION** only. (rotation is on the bottom right) Add them to your schedule.
  - MUSI \_\_\_\_\_, MUSI \_\_\_\_\_, MUSI \_\_\_\_\_ MUED \_\_\_\_\_
4. Put the courses into a grid that includes day and time. Figure out when your available times are for other classes.
5. Fill in your available times with:
  - a. Freshman/Sophomore: choose Gen Eds from the top left of the degree plan.
  - b. Junior/Senior: Finish Gen Eds and take Education courses from the bottom right of the degree plan.
6. Put all classes into your 'shopping cart' using My.UTPB portal.
7. Meet with your advisor to lift your hold and add the classes.

### Things to remember:

- You must be full time to receive scholarship money from the University (some scholarships require 30 credits a year).
- Lift all financial holds before seeing your advisor
- If you are TSI liable, you must see the TSI advisor to lift your hold.

**You can stop in to see any of the music faculty if you run into problems! We're here to help you. The above just speeds up your process!**

**Dr. Keast- keast\_d@utpb.edu**

**Dr. Eychaner- eychaner\_f@utpb.edu**

**Dr. Bryan Braue –braue\_b@utpb.edu**

**Dr. Jean Gómez- gomez\_j@utpb.edu**

**Hours Earned**

\_\_\_\_\_ Lower Division total  
 \_\_\_\_\_ Upper Division total (≥ 58 credits)  
 \_\_\_\_\_ TOTAL (≥ 131 credits)

**General Education Requirements (42 credits: 42 lower)**

\_\_\_\_\_ UNIV 1101 Freshman Seminar (true freshmen only)  
 \_\_\_\_\_ ENGL 1301 & ENGL 1302  
 \_\_\_\_\_ ENGL 2322, 2323, 2327, 2328, COM 1301  
 \_\_\_\_\_ HIST 1301 & HIST 1302  
 \_\_\_\_\_ PLSC 2305 & PLSC 2306  
 \_\_\_\_\_ Lab Sciences, 8 credits (2 courses with  
 labs) BIOL 1306, PHYS 2325, GEOL 1301, CHEM  
 1311, ASTR 1301  
 \_\_\_\_\_ MATH 1314, 1324, 1332, 2412  
 \_\_\_\_\_ COMM 1115 (only if Math was 3 credits)  
 \_\_\_\_\_ COMM 1315  
 \_\_\_\_\_ MUSI 1306  
 \_\_\_\_\_ PSYC 1301, SOCI 1301, LEAD 1301, ECON 2301

**Music Core Courses (54 credits: 30 lower, 24 upper)**

\_\_\_\_\_ MUAP 1187 Applied Music I [A]  
 \_\_\_\_\_ MUAP 1188 Applied Music II [A]  
 \_\_\_\_\_ MUAP 2187 Applied Music III [A]  
 \_\_\_\_\_ MUAP 2188 Applied Music IV [A]  
 \_\_\_\_\_ MUAP 3187 Applied Music V [A]  
 \_\_\_\_\_ MUAP 3188 Applied Music VI [A]  
 \_\_\_\_\_ MUAP 3100 Junior Recital [A]  
 \_\_\_\_\_ MUAP 4187 Applied Music VII [A]  
 \_\_\_\_\_ MUAP 4188 Applied Music VIII [A]  
 \_\_\_\_\_ MUAP 4100 Senior Recital [A]  
 \_\_\_\_\_ MUSI 1211 Music Theory I [C]  
 \_\_\_\_\_ MUSI 1212 Music Theory II [B]  
 \_\_\_\_\_ MUSI 2211 Music Theory III [C]  
 \_\_\_\_\_ MUSI 2212 Music Theory IV [B]  
 \_\_\_\_\_ MUSI 1116 Sight-Singing and Ear Training I [C]  
 \_\_\_\_\_ MUSI 1117 Sight-Singing and Ear Training II [B]  
 \_\_\_\_\_ MUSI 2116 Sight-Singing and Ear Training III [C]  
 \_\_\_\_\_ MUSI 2117 Sight-Singing and Ear Training IV [B]  
 \_\_\_\_\_ MUSI 3308 Music History I [B]  
 \_\_\_\_\_ MUSI 3309 Music History II [C]  
 \_\_\_\_\_ MUSI 3229 Music Technology [E]  
 \_\_\_\_\_ MUSI 3280 Conducting Fundamentals [B]  
 \_\_\_\_\_ MUS 4280 Ensemble Conducting Methods [E]  
 \_\_\_\_\_ MUSI 3208 Ensemble Repertoire [D]  
 \_\_\_\_\_ MUED 3204 Music Methods for Children [F]  
 \_\_\_\_\_ MUED 3206 Teaching Music in Sec. School [E]  
 \_\_\_\_\_ Piano Proficiency Completed (no credit) [A]  
 \_\_\_\_\_ MUSI 1210 Class Piano I (or complete exam) [B]  
 \_\_\_\_\_ MUSI 1211 Class Piano II (or complete exam) [C]  
 \_\_\_\_\_ MUSI 2210 Class Piano III (or complete exam) [B]  
 \_\_\_\_\_ MUSI 2211 Class Piano IV (or complete exam) [C]

**Major Music Ensemble**

Major Ensemble [A] *Band, Choir or Orchestra*

1\_\_\_\_ 2\_\_\_\_ 3\_\_\_\_ 4\_\_\_\_ 5\_\_\_\_ 6\_\_\_\_ 7\_\_\_\_

**Secondary Ensemble (scholarship requirement)**

Chamber Ensemble [A] *Small Ensemble each semester*  
 1\_\_\_\_ 2\_\_\_\_ 3\_\_\_\_ 4\_\_\_\_ 5\_\_\_\_ 6\_\_\_\_ 7\_\_\_\_

**Recital Attendance**

MUSI 1000 Recital Attendance 7 Semesters [A]  
 1\_\_\_\_ 2\_\_\_\_ 3\_\_\_\_ 4\_\_\_\_ 5\_\_\_\_ 6\_\_\_\_ 7\_\_\_\_

**Choral/Piano Emphasis (14 credits: 14 upper credits)**

\_\_\_\_\_ MUSI 3321 Singer's Diction [E]  
 \_\_\_\_\_ MUSI 3331 Choral Methods [G]  
 \_\_\_\_\_ MUSI 3240 Voice Pedagogy I [F]  
 \_\_\_\_\_ MUSI 4140 Voice Pedagogy Field Exp [G]  
 \_\_\_\_\_ 3 Credits Upper Division Music Electives  
 \_\_\_\_\_ Choice of any Percussion or Strings Class  
 \_\_\_\_\_ MUEN 3113 Jazz Studies/Improvisation [F]

**Wind/Percussion/Strings Emphasis****(14 credits: 13 upper, 1 lower)**

\_\_\_\_\_ MUEN 3105 Percussion Class: Concert Perc. [G]  
 \_\_\_\_\_ MUEN 3106 Percussion Class: Marching Perc. [E]  
 \_\_\_\_\_ MUEN 3107 Woodwind Class: Single Reeds [D]  
 \_\_\_\_\_ MUEN 3108 Woodwind Class: Double Reeds [G]  
 \_\_\_\_\_ MUEN 3109 Brass Class: High Brass [E]  
 \_\_\_\_\_ MUEN 3110 Brass Class: Low Brass [F]  
 \_\_\_\_\_ MUEN 3111 Strings Class: Upper Strings [D]  
 \_\_\_\_\_ MUEN 3112 Strings Class: Lower Strings [F]  
 \_\_\_\_\_ MUSI 3222 Choral Methods for Inst [G]  
 \_\_\_\_\_ MUSI 3240 Marching Band Tech [F]  
 \_\_\_\_\_ MUEN 3113 Jazz Studies/Improvisation [F]  
 \_\_\_\_\_ MUAP 1187 Applied Minor Lessons [A]

**Education Component Courses (21 credits: 21 upper)**

\_\_\_\_\_ PSYC 3341 Child/Adolescent Psychology [A]  
 \_\_\_\_\_ **OR** PSYC 3344 Lifespan Psychology [A]  
 \_\_\_\_\_ EDUC 3352 The Exceptional Child [A]  
 \_\_\_\_\_ EDUC 4362 Foun. of Bilingual/Multicult. Educ. [A]  
 \_\_\_\_\_ EDUC 4326 Reading/Literacy in Content Area [A]  
 \_\_\_\_\_ EDUC 4099 Seminar: Student Teaching – Music  
 [A]  
 \_\_\_\_\_ EDUC 4321 Classroom Instr. & Management [A]  
 \_\_\_\_\_ EDUC 4686 Student Teaching – EC12 Split Place  
 [A]

**Music Electives (as needed; other courses may be eligible)**

\_\_\_\_\_ MUSI 1301 or MUSI 3310 Jazz, Pop, & Rock I/II  
 [A]  
 \_\_\_\_\_ MUSI 3318 Jazz History [B]  
 \_\_\_\_\_ MUSI 3314 20<sup>th</sup> Century Masterpieces of Music [C]  
 \_\_\_\_\_ MUSI 3312 History of Opera/Music Theatre [B]  
 \_\_\_\_\_ MUSI 3316 History of MuEd in America [C]  
 \_\_\_\_\_ Applied Composition [A]

\_\_\_\_\_ Music ensembles [A]  
\_\_\_\_\_ MUSI 4302 Film Music History [A]  
\_\_\_\_\_ MUSI 4301 Virtual Reality in the 21<sup>st</sup> Cen. [A]  
\_\_\_\_\_ MUSI 3306 Music Appreciation II [A]

**KEY TO COURSE OFFERINGS**

***A* = every semester**

***B* = every fall semester**

***C* = every spring semester**

***D* = fall semesters in even years**

***E* = spring semesters in odd years**

***F* = fall semesters in odd years**

***G* = spring semesters in even years**

## REQUIREMENTS FOR THE MUSIC MINOR

Students in a degree program majoring in another department at UTPB may concurrently earn a Minor in music. Requirements for the Music Minor are as follows:

A minimum of 18 hours of music courses must be completed with a minimum of six hours in each of the three categories listed below. Because of the prerequisites that some courses have, the course numbers suggested below constitute the minimum requirements.

### **Category I: Theoretical and Historical Foundations of Music (6 credits necessary)**

- \_\_\_\_\_ MUSI 1311 – Theory & Aural Skills I
- \_\_\_\_\_ MUSI 1312 – Theory & Aural Skills II
- \_\_\_\_\_ MUSI 1306 – Music Appreciation (or MUSI 3306)
- \_\_\_\_\_ MUSI 2310 – Jazz, Pop, & Rock (or MUSI 3310)
- \_\_\_\_\_ MUSI 3308 – Music History I
- \_\_\_\_\_ MUSI 3309 – Music History II

### **Category II: Music Repertory, Teaching Methods, and Ensemble Conducting (6 credits necessary)**

- \_\_\_\_\_ MUSI 3204 – Music Methods for Children
- \_\_\_\_\_ MUSI 3206 – Secondary Music Methods
- \_\_\_\_\_ MUSI 3208 – Ensemble Repertoire
- \_\_\_\_\_ MUSI 3280 – Conducting Fundamentals
- \_\_\_\_\_ MUSI 4280 – Ensemble Conducting

### **Category III: Philosophical Foundations and Performing Aspects of Music (6 credits necessary)**

- \* \_\_\_\_\_ MUSI 1000 – Recital Attendance
- \* \_\_\_\_\_ MUSI 1000 – Recital Attendance
- \* \_\_\_\_\_ MUSI 1000 – Recital Attendance
- \* \_\_\_\_\_ MUSI 1000 – Recital Attendance
- \_\_\_\_\_ MUSI 3316 – History of Music Education in America
- \_\_\_\_\_ MUSI 1210/1211 – Piano Class I and II
- \* \_\_\_\_\_ MUEN 1121/2/3 – Major Ensemble (3 semesters totaling 3 credits)
- \* \_\_\_\_\_
- \* \_\_\_\_\_
- \_\_\_\_\_ MUAP 1187/8, 2187/8, 3187/8, 4187/8 (3 semesters totaling 3 credits)
- \_\_\_\_\_
- \_\_\_\_\_

**TOTAL CREDIT HOURS – 18 (at least 9 at upper-level)**

\* = required courses

## Applied Goals Worksheet

Student Musician: \_\_\_\_\_

Signature: \_\_\_\_\_

Applied Faculty Teacher: \_\_\_\_\_

Signature: \_\_\_\_\_

Semester: \_\_\_\_\_ Course #: MUAP \_\_\_\_\_

VPA Dept. Chairperson: \_\_\_\_\_

Instrument/Voice: \_\_\_\_\_

Music Program Chair: \_\_\_\_\_

3+ Student Strengths:

3+ Student Weaknesses:

Instrumentalists: Scales memorized at beginning of semester.

Objective for end of semester.

5 GOALS FOR THIS SEMESTER:

1)

2)

3)

4)

5)

NEW pieces you will prepare for the jury

1)

2)

3)

4)

5)

6)

7)

8)

- substitutions permitted -

# UNIVERSITY OF TEXAS OF THE PERMIAN BASIN

## Recital Information Form

\_\_\_\_\_ **SOLO** \_\_\_\_\_ **DUET**  
Only one choice per sheet

Student Name \_\_\_\_\_ Date \_\_\_\_\_

Instructor's Name \_\_\_\_\_ Recital Date \_\_\_\_\_

Student E-mail \_\_\_\_\_ Student Phone \_\_\_\_\_

Instrument \_\_\_\_\_  
   \_\_\_\_\_ Primary Instrument  
   \_\_\_\_\_ Secondary Instrument

Repertoire to be performed: (citation must include full, formal name of piece, name(s) of movement(s), keys and opus numbers, etc., where applicable)

Composer: (citation must include full composer's name, birth and death dates)

Name(s) of performers as they should appear on the program: (printed in block letters, using back of page if necessary)

Approximate duration of each movement to be performed:

Accompanist \_\_\_\_\_

Request for "sound check" prior to performance? Yes No

Request for order of appearance on program? Yes No \_\_\_\_\_

Student Signature \_\_\_\_\_ Instructor Signature \_\_\_\_\_

*Complete, typed text and translations of vocal music must accompany this form*

## UTPB Jury Evaluation Form

Jury Date: \_\_\_\_\_

Name: \_\_\_\_\_

Instrument: \_\_\_\_\_

Lesson level: ☐ 1000 ☐ 2000 ☐ 3000 ☐ 4000

Private Instructor: \_\_\_\_\_

Selections:

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

6. \_\_\_\_\_

7. \_\_\_\_\_

8. \_\_\_\_\_

9. \_\_\_\_\_

Scales: \_\_\_\_\_

2. \_\_\_\_\_

4. \_\_\_\_\_

6. \_\_\_\_\_

8. \_\_\_\_\_

10. \_\_\_\_\_

\* Memorized for today

+ Performed on recital

Vocalist - attach translations

### Quality of Sound

Tone  
Intonation  
Vowel Uniformity  
Registration  
Fingerings

Points: 30

### Technique

Diction  
Articulation  
Facility  
Rhythm-Precision

Points: 30

### Musicality

Interpretation  
Phrasing  
Expression  
Sensitivity  
Dynamic

Points: 30

### Other Factors

Music Choice  
Idiomatic Issues

Points: 10

**Total Points** \_\_\_\_\_ **General Comments**

\_\_\_\_\_  
Adjudicator Signature



## UTPB PIANO PROFICIENCY

**Name:**

**Date:**

**Scales: (2 octaves, hands together, with fingerings)**

All Major scales Pass \_\_\_\_\_ Fail \_\_\_\_\_

All Harmonic minor scales Pass \_\_\_\_\_ Fail \_\_\_\_\_

**Chords:**

I, IV, V, I progression for all major and minor keys

Pass \_\_\_\_\_ Fail \_\_\_\_\_

**Cadence:**

I, iv, I, v7, I for all major and minor keys Pass \_\_\_\_\_ Fail \_\_\_\_\_

**Hanon Exercises - proof of one at time of hearing**

Exercise #1-10 Pass \_\_\_\_\_ Fail \_\_\_\_\_

**Sight Reading:**

Sight read a melody line with chord accompaniment

Pass \_\_\_\_\_ Fail \_\_\_\_\_

**Harmonization:**

Harmonize a 4-bar melody on sight Pass \_\_\_\_\_ Fail \_\_\_\_\_

**Transposition:**

Transpose a 4 bar melody on sight Pass \_\_\_\_\_ Fail \_\_\_\_\_

**Community Songs:**

My Country Tis of Thee - played in G major and F major

Pass \_\_\_\_\_ Fail \_\_\_\_\_

Star Spangled Banner - played in B flat major and A flat major

Pass \_\_\_\_\_ Fail \_\_\_\_\_

**Accompaniment:**

Accompany a peer within the Music Department

Pass \_\_\_\_\_ Fail \_\_\_\_\_

**Prepared Solo:**

One memorized piece selected by Instructor and performed on a Department Recital.



Department of the Arts

## Instrument Use Agreement

Issue Date: \_\_\_\_\_ Return Date: \_\_\_\_\_  
 Instrument: \_\_\_\_\_ Make/Model: \_\_\_\_\_  
 Inventory No.: \_\_\_\_\_ S/N: \_\_\_\_\_ Condition: N, E, G, Avg. Poor  
 Other Items Include: \_\_\_\_\_  
 Note Existing Damage: \_\_\_\_\_  
  
 Name: \_\_\_\_\_ UTPB ID: \_\_\_\_\_  
 Address: \_\_\_\_\_ City: \_\_\_\_\_ State: \_\_\_\_\_ Zip Code: \_\_\_\_\_  
 Cell #: \_\_\_\_\_ Home #: \_\_\_\_\_ Work #: \_\_\_\_\_  
 Preferred Email: \_\_\_\_\_

### Agreement

I, the undersigned, have received the instrument, case, and accessories described above (collectively, the "Equipment"). I agree that the Equipment is in the condition described above. I agree that UT/Permian Basin may terminate this agreement at any time with or without cause. I agree to return the Equipment in the same condition, with consideration for normal wear, immediately upon the earlier of (a) the request of UT Permian Basin or (b) the Equipment return date described above.

I agree that I do not acquire any ownership rights in the Equipment through this agreement and that UT Permian Basin retains all ownership rights in the Equipment.

I am responsible for the proper care and maintenance of the Equipment. While in my possession, I will immediately report to UT Permian Basin's Instrument Inventory Custodian by email at [music@utpb.edu](mailto:music@utpb.edu) or in person at VSAS 200A the (a) loss, theft, or disappearance of the Equipment or (b) and damage of the Equipment. I agree that I am solely responsible for any and all damage to UT Permian Basin resulting from (a) the loss, theft, or disappearance of the Equipment or (b) any damage to the Equipment. I agree to reimburse UT Permian Basin for all such damage, including but not limited to the cost to repair or replace the Equipment. These costs must be paid to the Office of Accounting based on current market replacement value of said items.

I agree that I will use the Equipment only for UT Permian Basin music classes, UT Permian Basin sanctioned performances, and my individual study, rehearsal, or practice. I will not allow anyone else to use the Equipment.

I understand that if I violate this agreement, I may forfeit the privilege of using the Equipment and may be subject to penalties under UT Permian Basin's student disciplinary policies.

I am 18 years of age or older.

Signature of Recipient _____	Date _____	Signature of Issuer _____	Date _____
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### -For Staff Use Only-

Returned On: \_\_\_\_\_ Received By: \_\_\_\_\_

Condition: \_\_\_\_\_ Damage: \_\_\_\_\_



## Uniform Use Agreement

Issue Date: \_\_\_\_\_ Return by Date: \_\_\_\_\_  
 Coat: \_\_\_\_\_ Jumpsuit: \_\_\_\_\_ Skirt: \_\_\_\_\_ Gauntlet: \_\_\_\_\_ Hat: \_\_\_\_\_  
 Damages-Stains-Neglect: \_\_\_\_\_

Name: \_\_\_\_\_ UTPB ID: \_\_\_\_\_  
 Address: \_\_\_\_\_ City: \_\_\_\_\_ State: \_\_\_\_\_ Zip Code: \_\_\_\_\_  
 Cell #: \_\_\_\_\_ Home #: \_\_\_\_\_ Work #: \_\_\_\_\_  
 Preferred Email: \_\_\_\_\_

### Agreement

I, the undersigned, have received the Spirit of the Permian Basin uniform and accessories described above (collectively, the "Uniform"). I agree that the Uniform is in the condition described above. I agree that UT Permian Basin may terminate this agreement at any time with or without cause. I agree to return the Uniform in the same condition, with consideration of normal wear and tear, immediately upon the earlier of (a) the request of UT Permian Basin or (b) the Uniform return date described above.

I agree that I do not acquire any ownership rights to the Uniform through this agreement and that UT Permian Basin retains all ownership rights in the Uniform.

I am responsible for the proper care and maintenance of the Uniform. I will immediately report to UT Permian Basin's Band Department at [band@utpb.edu](mailto:band@utpb.edu) the (a) loss, theft, or disappearance of the Uniform or (b) any damage to the Uniform. I agree that I am solely responsible for any and all damage to UT Permian Basin resulting from (a) the loss, theft, or disappearance of the Uniform or (b) any damage to the Uniform. I agree to reimburse UT Permian Basin for all such damage, including but not limited to the cost to repair or replace the Uniform. These costs must be paid to the Office of Accounting based on current market replacement value of said items.

I agree that I will use the Uniform only for UT Permian Basin music classes, UT Permian Basin sanctioned performances, and my individual study, rehearsal or practice. I will not allow anyone else to use the Uniform.

I understand that if I violate this agreement, I may forfeit the privilege of using the Uniform and may be subject to penalties under UT Permian Basin's student disciplinary policies.

I am 18 years of age or older.

Signature of Recipient \_\_\_\_\_ Date \_\_\_\_\_ Signature of Issuer \_\_\_\_\_ Date \_\_\_\_\_

### -For Staff Use Only-

Returned On: \_\_\_\_\_ Received By: \_\_\_\_\_

Condition: \_\_\_\_\_ Damage: \_\_\_\_\_

Condition Upon Receipt: New, Excellent, Good, Average, Poor



## Sheet Music Use Agreement

Issue Date: \_\_\_\_\_ Return by Date: \_\_\_\_\_  
 Title of the Piece: \_\_\_\_\_  
 Library Code: \_\_\_\_\_ Publisher: \_\_\_\_\_ Condition: N, E, G, Avg. Poor  
 What You Are Needing: ☐ Score ☐ Part(s) If Part, What Part(s): \_\_\_\_\_  
 Reason for Check-Out: \_\_\_\_\_  
 Existing Damage: \_\_\_\_\_  
 Name: \_\_\_\_\_ UTPB ID: \_\_\_\_\_  
 Address: \_\_\_\_\_ City: \_\_\_\_\_ State: \_\_\_\_\_ Zip Code: \_\_\_\_\_  
 Cell #: \_\_\_\_\_ Home #: \_\_\_\_\_ Work #: \_\_\_\_\_  
 Preferred Email: \_\_\_\_\_

### Agreement

I, the undersigned, have received the score and/or parts described above (collectively, the "Music"). I agree that the Music is in the condition described above. I agree that UT Permian Basin may terminate this agreement at any time with or without cause. I agree to return the Music in the same condition, with consideration for normal wear and tear, immediately upon the earlier of (a) the request of UT Permian Basin or (b) the Music return date described above. If the Music is not returned by the date above, I may not receive any more sheet music the following semester until returned.

I agree that I do not acquire any ownership rights to the Music through this agreement and that UT Permian Basin retains all ownership rights to the music.

I am responsible for the proper care and maintenance of the Music. I will immediately report to UT Permian Basin Music department email at [music@utpb.edu](mailto:music@utpb.edu) the (a) loss, theft, or disappearance of the Music or (b) damage to the Music. I agree that I am solely responsible for any and all damage to UT Permian Basin resulting from (a) the loss, theft, or disappearance of the Music or (b) any damage to the Music. I agree to reimburse UT Permian Basin for all such damage, including but not limited to the cost to replace the Music. These costs must be paid to the Office of Accounting based on current market replacement value of said items.

I agree that I will use the Music only for UT Permian Basin music classes, UT Permian Basin sanctioned performances, and my individual study, rehearsal or practice. I will not allow anyone else to use the music.

I understand that if I violate this agreement, I may forfeit the privilege of using the Music and may be subject to penalties under UT Permian Basin's student disciplinary policies.

I am 18 years of age or older.

Signature of Recipient	Date	Signature of Issuer	Date
------------------------	------	---------------------	------

### -For Staff Use Only-

Returned On: \_\_\_\_\_ Received By: \_\_\_\_\_

Condition: \_\_\_\_\_ Damage: \_\_\_\_\_

## The University of Texas of the Permian Basin

**extends an Activity Scholarship to \_\_\_\_\_,**  
Name of musician Group

This is to certify that the above named student will be awarded an activity scholarship at The University of Texas of the Permian Basin for the academic period extending from August 24, 2016 to May 14, 2017 inclusive in the amount of \$\_\_\_\_\_. Continuation of the award is contingent upon regular attendance at rehearsals and performances and commitment to excellence in performances illustrated by proper preparation.

The term of this agreement is for the period stated above and is subject to renewal, but renewal is not guaranteed. The award is made on the basis of the student's desire to participate in the above named activity at The University of Texas of the Permian Basin and is contingent upon the student qualifying for this scholarship as follows:

1. Fulfill the regular admission requirements of The University Texas of the Permian Basin;
2. Meet satisfactory academic progress status with Financial Aid;
3. Maintain full-time student status (defined as being enrolled for at least 12 credit hours);
4. Maintain a cumulative GPA of at least 2.00;
5. Abide by the Student Conduct and Discipline Code;
6. Recipients of an Activity scholarship must live in Student Housing unless they meet one of the existing exemptions: 1) live with family within 50 miles of campus, 2) are married, 3) have a child, or 4) are a veteran.
7. Student must be enrolled in relevant course for the activity in which he/she is participating.
8. Student must write a thank you note to the donor before the scholarship award will be released to the student.

The failure to satisfy any of the above conditions, or a voluntary decision of the student not to participate in the Music Program, will result in the reduction or non-renewal of the scholarship. Additionally, a decision to reduce or not to renew can be based on the student's failure to exhibit a commitment to the achievement of musical excellence or failure to attain regular attendance to rehearsals and performances, which are the primary considerations in the offer of this scholarship award.

This agreement is terminated when the student fails to meet the above criteria or at the conclusion of the date set forth in the opening paragraph of this agreement, whichever comes first. Scholarships funded from institutional funds may not be stacked with another scholarship from institutional funds (i.e.: "Freshman Merit"). Scholarships are non-refundable. If the student's gift aid (PELL plus scholarships) exceeds their bill, the student will not receive a refund as a result of those awards. Gift aid may be applied to cover tuition, fees, and housing. Student may receive a refund if they take out loans, not to exceed the amount of the loan.

The amount of the scholarship award set out above may be reduced if the student is granted financial aid from other institutionally funded grants or scholarships. A student may receive only one activity scholarship. The Internal Revenue Service requires scholarship and stipend awards, other than that applied to tuition, required fees, and books to be reported as income. Note: If the scholarship award is terminated on the basis of any of the above mentioned circumstances or a letter of reduction is issued, the student will be informed of his/her right to an appeal and afforded a campus review if he/she desires.

For Music students: In accepting this scholarship offer from The University of Texas of the Permian Basin, I understand that there is a mutual commitment on the part of myself and the institution. Therefore, I agree that after May 1 of the calendar year of matriculation into an undergraduate-level program I will not consider any other offer of financial aid from an institutional member of the National Association of Schools of Music or any other institution for the purpose of enrolling in a music major program for the academic year 2016-17 except with the express written consent of the music executive at UTPB.

I accept the scholarship award under the conditions listed above and certify that I have not received financial aid or promises of financial aid in excess of that allowed under the regulations. I (parent or guardian if under 18) understand that my failure to meet the admission requirements at The University of Texas of the Permian Basin will terminate this agreement.

Student (Print Name)	Falcon ID	Activity Coach/Sponsor Signature
Student Signature	Date	
Street Address	City/State/Postal Code	
Signature (Parent or Guardian Signature if under 18)	Print Name	Date

Scholarship Approval:

\_\_\_\_\_  
Teresa Sewell

\_\_\_\_\_  
Ed Kerestly



### Additional Scholarship Award Conditions

**Recipients of UTPB Music Scholarships (non-stackable scholarships) must live in UTPB housing (this does not include stackable scholarships).**

#### Exceptions to On-Campus Housing Requirement:

Students who **live at home** (in Ector or Midland County or within a 50-mile radius of Odessa) with family members while attending UTPB and who commute to and from campus can receive UTPB scholarship funds and be exempt from the on-campus housing requirement. Students must complete and return a notarized form (see below) also signed by their parent or legal guardian as proof that they are living with their parents or other family member over 21 years of age in order to receive this exemption **each** semester that they receive a UTPB scholarship.

Students who are married, have a child who lives with them, are veterans with 24 months of active duty, or who are 25 or older by the first day of the Fall semester of their first year at UTPB can receive UTPB scholarship funds and be exempt from the on-campus housing requirement. Students must submit a valid legal document (marriage license, birth certificate, custody agreement, veteran's discharge paper, etc.) that shows the reason for their claim of exemption.

#### Scholarship Home Housing Exception Verification Form

**In order to receive UTPB Music Scholarships (non-stackable scholarships), students must live on campus.** An exception is granted when the student lives at home with his or her **parents, legal guardian or other family member**. This form must be completed and notarized each semester in order for a student to receive this exception. Forms may be returned to the office of The Vice President for Student Services located in room 4274 of the Mesa Building. Call (432) 552-2603 for questions regarding this form.

Student Name (print)	Student Home Address	City	State	Zip

We, the undersigned, verify that \_\_\_\_\_, a UTPB student, lives with me at the address above. He/She does not have another residence. **[Must be signed in the presence of a Notary Public]**

Student Name (print)	Student Signature	Date

Parent or Guardian Name (print)	Parent or Guardian Signature	Date

\_\_\_\_\_  
Notary Public Signature

N

## Student Code of Conduct

All students are expected and required to obey Federal, State, and Local Law, to comply with The University of Texas System Board of Regent's Rules and Regulations, with The System and the university rules and regulations, with directives issued by an administrative official of the System or University in the course of his or her authorize duties, and to observe standards of conduct appropriate for an academic institution.

Activities which may result in disciplinary action include, but are not limited to the following:

1. Conduct that violates The University of Texas System Board of Regent's *Rules and Regulations*, The System or the university rules and regulations.
2. Specific instructions issued by an administrative official of the university or The System acting in the course of his or her authorized duties, or
3. Federal, State, or Local Law is subject to discipline whether such conduct takes place on-campus or off-campus, or whether civil or criminal penalties are also imposed for such conduct.
4. Scholastic dishonesty, includes but is not limited to cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, any act designed to give unfair advantage to a student or the attempt to commit such acts.

Source:

[http://www.utpb.edu/utpb\\_adm/studentservices/OfficeOfStudentLife/studentinfo/sl3\\_main\\_student\\_guide.htm#StudentConductandDiscipline](http://www.utpb.edu/utpb_adm/studentservices/OfficeOfStudentLife/studentinfo/sl3_main_student_guide.htm#StudentConductandDiscipline)

UT System Board of Regent's Rules and Regulations are viewable at:

<http://www.utsystem.edu/bor/rules/50000Series/50101%202004%2012%2010%2001.doc>

The State Board for Educator Certification's Code of Ethics is applicable whenever a UTPB student is in the presence of any preK-12 situation. Such events might include concerts for schools, teaching private lessons to students on- or off-campus, during field experiences or course field trips, and during the annual TMEA convention. The Code of Ethics is in this packet and viewable at:

[http://info.sos.state.tx.us/pls/pub/readtac\\$ext.TacPage?sl=R&app=9&p\\_dir=&p\\_rloc=&p\\_tloc=&p\\_ploc=&pg=1&p\\_tac=&ti=19&pt=7&ch=247&rl=2](http://info.sos.state.tx.us/pls/pub/readtac$ext.TacPage?sl=R&app=9&p_dir=&p_rloc=&p_tloc=&p_ploc=&pg=1&p_tac=&ti=19&pt=7&ch=247&rl=2)

### *Smoking and Tobacco Free Policy*

It is the policy of The University of Texas of the Permian Basin to promote the health, well-being and safety of students, faculty, staff and visitors while on campus.



The use of tobacco, as well as smoking or use of any smoking device, by students, faculty, staff and visitors is prohibited at all times on University owned or leased property. In doing so, all areas of the University are designated as "Tobacco Free."

## Definitions

- A. University Property is defined as both interior and exterior space within the boundaries of all University owned, leased, operated, occupied or controlled property, including, but not limited to, all enclosed or partially enclosed areas such as walkways, breezeways, bus shelters, sidewalks, parking lots and parking structures. For purposes of this policy, University property all includes all University vehicles including buses, vans, and all other University vehicles, whether leased or owned, and all indoor and outdoor athletic facilities, whether leased or owned.

University property does not include personal vehicles, provided that: 1) the windows are closed, 2) all tobacco waste products are properly disposed of, and 3) there is no prohibition under the terms of a grant or sponsored research (including CPRIT) requirement.

- B. Tobacco Products is defined as all forms of tobacco products including, but not limited to, cigarettes (of any kind, including herbal/spice cigarettes), cigars, pipes, water pipes (hookah), bidis, kreteks, electronic cigarettes, smokeless tobacco, snuff, chewing tobacco or all other tobacco products). (Note: Medications with controlled amounts of nicotine that are used to aid quitting smoking are not considered tobacco products. A list of these medications can be found at the [smokefree.gov](http://smokefree.gov) website.

Notification of this policy shall be provided through electronic media; appropriate signage at entrances to the campus and major buildings; new student, faculty and staff orientations; and guides and handbooks. This policy applies to all grounds and facilities, whether or not signs are posted. Organizers and attendees at public events, such as conferences, meetings, public lectures, social events, cultural events and sporting events using University facilities will be required to comply with this policy. Organizers of such events are responsible for communicating the policy to attendees and for enforcing this policy.

Members of the University community are empowered to respectfully inform others about the policy. Any individual who believes that there has been a violation of this procedure may invoke the following actions:

- The individual may attempt to resolve the problem informally by respectfully requesting compliance with the policy.
- If direct appeal fails and the behavior persists, the individual should contact the Office of Human Resources or the Office of the Senior Associate Vice President for Student Services for non-compliance with this policy.

Violation of the University *Smoking and Tobacco Free Policy* could result in referral to the appropriate university officials for disciplinary action in accordance with established student, staff and/or faculty codes of conduct and procedures. Repeat offenses shall be dealt with through established administrative/disciplinary policies and procedures.

## **Student Grievances**

### **2. Student Grievance/Appeal Procedures**

#### **2.1 Introduction**

A student grievance may involve faculty, staff or other students of the University.

A grievance must be initiated within 30 calendar days from the date of the alleged infraction. Appeals regarding assigned grades must be addressed with the instructor within 30 days of the issuance of the grade. The time for filing a grievance can be waived for good cause as determined by the Dean of Students.

A grievance which has been brought forth and ruled on under other procedures may not be brought forth under these procedures and vice versa.

A person who retaliates in any way against an individual who has filed a grievance is subject to disciplinary action up to and including expulsion.

Any person who knowingly and intentionally files a false grievance under this policy is subject to disciplinary action up to and including expulsion.

#### **2.2 Types of Grievances/Appeal**

2.21 Grade Appeal – student wishes to appeal a grade.

2.22 Academic Grievance - student wishes to contest the course requirements, examinations, course content, admission to a program, instructor behavior, or similar issue.

2.23 Non-Academic Grievance – student wishes to address a situation that occurred outside of the classroom. A grievance based appeal on such an issue is relevant if the grievance is between a student and one or more other students; a faculty or staff member; a student organization; or any other office or agency of the University.

#### **2.3 Introduction to Filing a Grievance/Appeal**

At each stage of the appeal/grievance process, it is understood that the accused will be afforded the opportunity to present separately their perspective of the nature and relative facts pertaining to the issue in question. The following steps should be followed with respect to seeking redress of grievances:

#### **2.4 Grade Appeal**

A student who wishes to dispute an assigned grade should first seek resolution via a meeting with the instructor. A written appeal should be presented to the instructor.

The student should consult with the Student Rights Advocate and may consult with the advocate

throughout the duration of the appeal process. The Student Rights Advocate is appointed by the Dean of Students.

If, within five (5) working days of the meeting with the instructor, the student believes that the issue has not been addressed or disagrees with the outcome of the meeting with the instructor, the student should file a written appeal with the appropriate Department Chair and seek resolution through an appointment with the relevant Department Chair.

If, within ten (10) working days after the meeting with the Department Chair, the student believes the grade appeal has not been addressed or disagrees with the outcome of the meeting with the Department Chair, or if the accused does not have a Chair or the accused is the Chair, the student should file a written appeal with the appropriate academic Dean and seek an appointment with him or her.

Upon receipt of the written appeal, the Dean will schedule a meeting with the student. Following the appointment with the student, the Dean will investigate the matter.

The Dean shall respond to the appeal within (10) working days of the meeting with the student unless an investigation requires additional time in which case the circumstances should be documented. The decision of the Dean shall be FINAL.

## **2.5 Academic Grievance**

A student who has an academic grievance should first seek resolution of the grievance via a meeting with the instructor. A written appeal should be presented to the instructor.

The student has the option of consulting with the Student Rights Advocate and may consult with the advocate throughout the duration of the appeal process. The Student Rights Advocate is appointed by the Dean of Students.

If, within (10) working days of the meeting with the instructor, the student believes that the academic grievance has not been addressed or disagrees with the outcome of the meeting with the instructor, the student should file a written complaint with the appropriate Department Chair and seek resolution through an appointment with the Department Chair.

If within ten (10) working days of meeting with the Department Chair the student believes that the academic grievance has not been addressed or disagrees with the outcome of the meeting with the Department Chair, or if the accused does not have a Chair or the accused is the Chair, the student should file a written complaint with the appropriate academic Dean and seek an appointment with the him or her.

Upon receipt of the written complaint, the Dean will schedule a meeting with the student.

Following the appointment with the student, the Dean will investigate the matter.

If within ten (10) working days after meeting with the Dean, a student believes the academic grievance has not been addressed or disagrees with the outcome of the meeting with the Dean, or if the accused is the Dean, the student should file a written complaint with the Provost and Vice President for Academic Affairs and seek an appointment with him or her.

If within (10) working days after the meeting with the Provost and Vice President for Academic Affairs, the student believes the academic grievance has not been addressed or disagrees with the outcome of the meeting, the Student Rights Advocate will then inform and advise the President,

who shall render a FINAL decision within (10) working days. The president should be provided with a timeline of the grievance and proposed resolutions at each step of the process.

## **2.6 Non-Academic Grievance**

In order to reconcile grievances that are not academically related, students should:

First attempt to resolve the grievance with the person with whom they have a grievance. In instances where the student has good reason not to attempt a resolution with this person, the student should make an appointment and discuss the issue with the supervisor of the person with whom they have a grievance. If the grievance involves students only and the student has good reason not to attempt a resolution with this person, the grievance may be made directly to the Dean of Students.

If the grievance involves a University employee and within five (5) working days of meeting with the employee, the student believes the grievance has not been addressed or disagrees with the outcome of the meeting with the employee, the student should file a written complaint with the employee's supervisor and seek an appointment with him or her.

If the grievance involves a student and within five (5) working days of meeting with the accused student, the student believes the grievance has not been addressed or disagrees with the outcome of the meeting with the accused student, the student should file a written complaint with the Dean of Students and seek an appointment with him or her. A grievance filed against a student will be handled through the student conduct procedures as prescribed in Student Conduct and Discipline.

If within ten (10) working days after meeting with the employee's supervisor or Dean of Students, as appropriate, the student believes the grievance has not been addressed or disagrees with the outcome of the meeting, the student should file a written complaint with the Vice President for Student Services and seek an appointment with him or her.

If within ten (10) working days after meeting with the Vice President for Student Services the student believes the grievance has not been addressed or disagrees with the outcome of the meeting, the student should file a written complaint with the President, who shall render a FINAL decision within ten (10) working days. The president should be provided with a timeline of the grievance and proposed resolutions at each step of the process.

## **2.7 Other Grievances**

Grievances regarding disability, discrimination, sexual harassment sexual misconduct should be addressed in accordance with the appropriate policy of the University. (Reference ADA Grievance Policy; Non-Discrimination, Sexual Harassment and Sexual Assault Policy).

