

HANDBOOK

for

Music Majors



2020-2021

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Statement of Purpose

This handbook is prepared for students in the West Texas A&M University School of Music. It provides a convenient reference to policies of the school and informs students of opportunities for musical growth. The information in this handbook is intended to supplement the information about the School of Music found in the West Texas A&M University General Catalog.

At West Texas A&M University the faculty members in the School of Music wish to do all that they can to make your study both enjoyable and rewarding. Feel free to consult with them about problems that may arise concerning your work in music or academic subjects. It is our desire that in addition to regularly scheduled classes, our “open door” policy between faculty and students will provide considerable help for a student in attaining musical maturity. Look upon your years at college as an opportunity to develop as much as possible as a musician and a person.

You are preparing for your future!

Mission Statement

The School of Music at West Texas A&M University prepares undergraduate and graduate students for careers in music in a student-centered, experiential learning environment. By fostering outstanding performance and academic rigor and recognizing the diversity of musical expression in culture, the School of Music promotes excellence in education for all musical endeavors. The School of Music offers professional training in performance, conducting, composition, music education, music therapy, and music industry and technology, with emphasis on creative entrepreneurship and future success in a rapidly evolving musical landscape. The School of Music supports the university’s mission to provide a cultural center for a multi-state region, serving the university, community, and region with a large number of public performances and educational opportunities.

SCHOOL OF MUSIC FACULTY AND STAFF – 2020–2021

Abbasova, Mila	2844	F229	Piano/Theory	
Barger, James	2861	N209	Saxophone	
Bartley, Mark	2830	N257	Associate Department Head; Director of Orchestral Activities	
Beckham-Turner, Sarah	2847	F213	Voice, Opera	
Blackburn, Helen	2837	N135	Flute	
Brazille, Austin	2840	F219	Guitar	
Brooks, B.J.	2862	N260	Composition; Music Theory	
Cardwell, Robert	2826	F231	Voice	
Carpenter, Candace	2826	F231	Voice	
Carpenter, Tina	2848	N207	Bassoon	
Chambers, Kirsten	2847	F213	Voice, Opera	
Dolezal, Steven	2864	F209	Music Industry; Guitar; Music Technology	
Goza, Rossitza	2829	N259	Violin	
Hansen, Robert	2843	F202	Director, School of Music; Voice	
Hieb, Kimberly	2845	F211	Music History	
Johnson, Jodie	2840	F221	Elementary Music Methods	
Johnson, Michael	2840	F222	Organ, Music Appreciation	
Kahler, Edward	2776	N166	Associate COFAH Dean; Music Therapy	
Krause, Robert	2821	N136	Oboe	
Kuhnert, Cloyce	2856	F212	Voice	
Lefevre, Don	2855	N1013	Director of Bands	
Lewis, Jeremy	2788	N139	Tuba	
Lopez, Emmanuel	2853	N253	Cello	
Manfredi, Guglielmo	2832	N141	Horn	
Meerdink, Chris	2831	F210	Voice	
Miller, Jennifer	2840	F221	Harp	
Nam, Choong-Ha	2851	F235	Piano	
Oglesby, Matt	2850	F214	Voice	
Pullen, Sean	2846	F216	Director of Choral Activities	
Rushing, Sarah	2852	F236	Piano	
Scales, Nicholas	2849	N256	Double Bass	
Shanks, John	2824	N140	Trombone	
Storey, Douglas	2836	N258	Clarinet	
Takacs, William	2835	N142	Trumpet	
Tariq, Susan Martin	2838	N1001	Percussion	
Teweleit, Russ	2863	N1012	Associate Director of Bands; Coordinator of Music Education	

Todorov, Vesselin	2825	N208	Viola	
Zvonnikov, Evgeny	2823	N143	Violin	
Accompanists				
Baker, Jodi	2840	F220	Staff Accompanist	
Bradford, Marcus	2840	F232	Staff Accompanist	
Brain, Rene	2840	F220	Staff Accompanist	
Neese, Sherry	2840	F220	Staff Accompanist	
Simmons, EP	2840	F220	Staff Accompanist	
Walser, Jan	3211	F228	Staff Accompanist	
Staff				
Antunez, Amy	2777	N161	Secretary, CBA travel	
Garcia, Christopher	2840	F202	SOM Administrative Assistant	
Gaston, Lauren	2785	N161	FAH Dean Secretary	
Hodges, Verna	2782	N161	FAH Dean Secretary	
Kendrick, Landry	2841	F202	SOM Admissions Counselor	
Mallard, Jessica	2777	N161	Dean, COFAH	
See, Tracy	2854	N1011	Ensemble Secretary	
Usleton, Becky	2828	N263	Program and Outreach Coordinator, Music Library	
Graduate Assistants				
Bencomo, Luigi	Band			
Brandon, Caleb	Theory			
Bryan, Alli	Voice			
Burr, Shannon	Opera			
Harlow, Naomi	Band			
Maia, Francisco	Orchestra			
Pena, Jacqueline	Band			
Vickery, Anthony	Choir			
Ward, Daniel	Band			
Worsham, Kathryn	Flute			

F = Fine Arts Complex
N = Mary Moody Northen

It is of great importance to the Music Faculty that all music majors will, by the conclusion of their freshman year, be committed to a specific degree program. After the jury examinations at the end of the second semester of the Freshman year, each individual's degree program will then be evaluated, approved, or disapproved by the entire music faculty within the student's major area of concentration. Under extenuating circumstances and with the recommendation of the applied major professor, this degree decision may be postponed until the Sophomore year or, in the case of transfer students, after one semester in residence.

Following is a listing of degree programs available in the School of Music at West Texas A&M University:

- A. **Bachelor of Music (B.M.)**
 - 1. Music (Grades EC-12) Certification – Instrumental Emphasis (Major Code: 452)
 - 2. Music (Grades EC-12) Certification – Keyboard Emphasis (Major Code: 452)
 - 3. Music (Grades EC-12) Certification – Voice Emphasis (Major Code: 452)
 - 4. Composition (Major Code: 221)
 - 5. Music – Emphasis in Music Industry – Option I – Arts Management and Administration (Major Code: 220)
 - 6. Music – Emphasis in Music Industry – Option II – Music Technology (Major Code: 220)
 - 7. *Music Performance – Instrumental Emphasis (Major Code: 222)
 - 8. *Music Performance – Keyboard Emphasis (Major Code: 222)
 - 9. *Music Performance – Piano Pedagogy Emphasis (Major Code: 222)
 - 10. *Music Performance – Voice Emphasis (Major Code: 222)
 - 11. Music Therapy – Instrumental Emphasis (Major Code: 223)
 - 12. Music Therapy – Keyboard Emphasis (Major Code: 223)
 - 13. Music Therapy – Voice Emphasis (Major Code: 223)
- B. **Master of Arts (Major Code: 5203)**
 - 1. Music - designed to benefit those teaching any phase of music either privately or in the public schools.
- C. **Master of Music (Major Code: 5202)**
 - 1. Performance - designed to benefit the individual performer, instrumental, keyboard, or vocal.
- D. **Harrington Certificate in String Quartet Performance (Major Code: 5299)**
 - 1. Designed to concentrate on string quartet performance and show a level of accomplishment that would lead to a professional performing career.

*Music Performance students are admitted as performance majors on a provisional basis only. Permission to continue as a performance major is dependent upon faculty approval no later than the end of the fourth semester of study.

Advisers

Freshman – Advising Services (SSC) ask for Dr. Ted DuBois
Music Business – **Steven Dolezal** (FAC 209)
Music Therapy – Dr. Edward Kahler (N 161)
Sophomore – Senior – Major Applied Private Lesson Teacher
Graduate – Dr. B. J. Brooks (N 260)
Music (Grades EC-12) Certification – for questions – Dr. Russ Teweleit (N 1012)

Degree Program Check Sheets

Requirements (Check Sheets) for individual Degree Programs (Undergraduate) may be obtained online and are also printed in this document (Appendix A). **Get a copy of your degree checklist and check off each class as you take it.** It is very important that you take the responsibility of keeping track of your education – your future.

Performing Organizations

All full-time undergraduate students (9 semester hours in the fall or spring, 4 semester hours in a summer session) who are following a music curriculum are required to participate in the **major ensemble** of their instrumental concentration (vocal students in Choir, strings in Orchestra, winds and percussion in Band - keyboard majors are required to participate in the ensemble nearest their area of concentration or individual expertise.)

West Texas A & M University School of Music Performing Ensembles

Band – Marching**, University**, Concert**, and Symphonic**

Chorale**

Collegiate Choir **

Orchestra**

Brass Choir

Brass Quintets

Clarinet Choir

Double Reed Ensemble

Flute Ensemble

Horn Choir

Jazz Band

Jazz Combo

The Matilda Gaume Early Music Consort

Opera Workshop

Percussion Ensemble

Saxophone Quartet

Sforzando

Trombone Choir

Tuba/Euphonium Ensemble

Wind Ensemble

Woodwind Quintets

**Considered a Major Ensemble

Applied Music Lessons

Students majoring in any branch of music are **required** to take PRIVATE LESSONS on their applied major instrument according to the following:

- A. **Bachelor of Music**
 1. Performance majors - MAUP 10XX (2 hours credit) and MAUP 30XX (3 hours credit) four semesters each - **20 hours**
 2. Music – Emphasis in Music Industry majors - MAUP 10XX (2 hours credit) four semesters, and MAUP 30XX (2 hours credit) two semesters - **12 hours**
 3. Music Therapy majors - MAUP 10XX (2 hours credit) four semesters, and MAUP 30XX (2 hours credit) two semesters - **12 hours**
 4. Composition majors - MAUP 10XX (2 hours credit) four semesters and MAUP 30XX (2 hours credit) two semesters - **12 hours**
 5. Music (Grades EC-12) Certification majors - MAUP 10XX (2 hours credit) four semesters, and MAUP 30XX (2 hours credit) four semesters - **16 hours**
- B. **Master of Music Degree in Performance** - MAUP 60XX (12 semester hours)
- C. **Master of Arts Degree in Music**
 1. Recital Option: Applied music (two semesters minimum, 8 semester hours maximum)
 2. Thesis Option (Prose Thesis, Transcription or Composition): Applied music is optional (8 semester hours maximum)
- D. Students **are required to take private lessons in the semester** they present their senior recital.

Credit Hours - Applied music for **one credit hour** = **one half-hour lesson** per week
 Applied music for **two or three credit hours** = **one hour** lesson per week

The **applied music number** denotes the class level of the applied music course (lower, upper, or graduate = first 2 numbers) the last 2 numbers represent the individual instrument, and the second digit of the section denotes the number of credit hours per semester **unless** there is more than one teacher available to teach the instrument/voice (i.e. voice - there are 6 teachers) then, the first of the two digit section number indicates the number of hours and the second digit indicates the teacher.

For example:

MAUP 1005 - 01 represents one credit hour in applied **viola** at the lower (Freshman or Sophomore) level.

MUAP 1081 - 23 represents two credit hours in applied **voice** at the lower (Freshman or Sophomore) level taught by the voice teacher who is third on the list which begins with staff.

MAUP 3017 - 02 represents two credit hours in applied **flute** at the upper (Junior or Senior) level.

MAUP 6037 - 03 represents three credit hours in applied **trumpet** at the graduate level.

Attendance and Make-up Lessons - Lessons falling on legal holidays and lessons missed through the student's negligence are **NOT** required to be made up. Lessons missed due to unavoidable causes will be made up whenever possible **at the discretion of the teacher**.

PRACTICE POLICIES

To develop any of the skills required in music, **PRACTICE is necessary!** Students enrolled in applied music are expected to practice a minimum of one hour daily for **each hour of credit earned** (i.e., MAUP 1021 - **02** requires 2 hours *minimum* of practice per day, etc.).

EVALUATION

JURY EXAMINATIONS – All music students taking applied music for 2 or 3 hours credit will be evaluated each semester by a jury examination (this is the **Final Exam** for private lessons.) Jury committees will be composed of the entire faculty **in the area of performance** (i.e., voice, piano, woodwinds, etc.). Each student is responsible for **signing-up** for his/her jury each semester. Sign-up sheets are usually available approximately two weeks before the end of each semester in the **music office**. **Failure to perform a jury** examination can result in a **grade of "F"** being assigned for applied music. If for some reason you are unable to perform a jury, **see your private lesson instructor**.

Freshman Jury Examinations - At the end of his/her second semester of applied study (not including summer semesters), each freshman student must perform a jury examination, known as the *Freshman Jury Exam*, before the entire faculty in his/her performing area. The faculty evaluate the performance along with the student's academic record and recommend whether the student advance to the sophomore level, repeat the freshman level, or change majors.

****COVID-19 – Jury Examinations very likely will be performed virtually (or by video). See your private lesson instructor.**

SEMINARS

Each performing area holds a weekly afternoon recital. Every student enrolled in applied music for 2 or 3 credits **is required** to perform once each semester. **ALL MUSIC MAJORS** are required to **ATTEND** the seminar for their performance medium during the following times:

Piano – Monday, 4:00 – 4:50 PM

Strings – Monday, 4:00 – 4:50 PM – Meets by Studio

Woodwinds – Tuesday, 4:00 – 4:50 PM

Voice – Wednesday, 4:00 – 4:50 PM

Brass – Thursday, 4:00 – 4:50 PM

Percussion – Thursday, 4:00 – 4:50 PM

Attire for performers is expected to be appropriate for the occasion (i.e., coat and tie for men, dress attire for women.) This does **NOT** include low-rise slacks, short length tops, and short skirts - **PLEASE**, no inappropriate skin showing. Students will be coached by their private instructors concerning appropriate stage etiquette (bowing, acknowledging accompanist, etc.).

****COVID-19 – Seminars may vary depending on performance medium. They may be replaced with Studio Classes or other preferencers. See your private lesson instructor.**

STUDIO - MASTER CLASSES

Many music faculty hold weekly classes for their own studio of private students. These classes are used to give students more performance exposure, master class experiences, and lectures concerning various aspects of their instruments. Attendance at your respective studio class is **MANDATORY!**

RECITALS

****COVID-19 – It is possible that Senior Recitals may be given, but will be required to follow all COVID-19 safety guidelines. See your private lesson instructor!**

Junior and Senior Recitals:

All candidates for the Bachelor of Music Degree, as a degree requirement, must present a satisfactory public recital during their senior year. Junior recitals are not required, but are certainly encouraged of performance majors with the recommendation of the major applied teacher. **Each performance area may vary in regard to requirements.** Check with your private teacher. Students **must be enrolled** in the appropriate applied music course (MUAP) the semester they present their recital!

Freshman and Sophomore Recitals:

Recitals at the freshman and sophomore levels are permitted, but only with the approval of the applied teacher, and the student will be responsible for securing a site for the recital.

Scheduling:

Each recital is scheduled by having it placed on the "Official" School of Music Calendar. The procedure for placing your recital on the Calendar has been updated so that each student will be able to do it online through the **Event Management Systems** (EMS). Scheduling of rehearsal time in the Recital Hall is also done in the same manner. Each student is allowed up to **3 hours** of rehearsal time in the respective hall (piano majors are allowed to have up to **7 hours** of rehearsal time in the respective hall)

Recital Hearings:

All music majors are **required** to perform a **preview** of their senior recital before a faculty committee (consisting usually of the faculty in their performing area – 2 or more faculty must be at the hearing) 2 to 3 weeks prior to the projected recital date. If the preview is not successful, the recital and additional hearings will be rescheduled at the discretion of the faculty committee and private instructor.

Location:

All public recitals given under the auspices of the West Texas A&M University School of Music are to be given on the university campus. The Recital Halls in Mary Moody Northen and the Fine Arts Complex have been designated as the primary halls for student recitals. Other venue locations must be approved by the music faculty.

Programs

Programs for recitals must be proofed and approved in the following manner BEFORE they are printed:

1. The student must have **program information** ready for their **recital hearing** (at the very least 2 weeks prior to recital date.) It should be computer generated.

2. The applied teacher and student will proof the program and indicate changes (if needed). The program must be entered into the computer so that it is "print,ready":
3. Programs are to be printed in the following manner
 - a. The "print ready" copy is sent to the music office where it is printed on paper furnished by the School of Music. This paper will contain a School of Music logo and all programs will be printed in the same format. **No other paper or formats will be allowed.**
 - b. One copy will be placed in the student's file.
4. Failure to have programs approved could result in the following:
 - a. **The student will not be allowed to give the recital until program requirements are met.**
 - b. Student may be required (at the discretion of the area faculty) to give another recital to meet degree requirements.
5. Questions concerning recital programs – Contact the Music Office.

Recording of the Recital:

All recitals will be recorded and there is a mandatory **recording fee of \$30**, which must be paid in the Music Office when **recital date is booked**. Each student will receive a recording of their recital.

Accompanists:

Each student has the responsibility of obtaining an accompanist for all seminar, studio class, and recital performances. Piano majors, other students, and professionals are available at various rates. **Plan ahead and secure one early!** Speak to your instructor for recommendations if you should have a problem obtaining one. Many instructors are kind enough to make arrangements with accompanists for their students. **Check – take nothing for granted!!!**

Performance on Student Showcase Recitals and Honors Recital

1. Performers for the "**Student Showcase Recitals**" will be selected by the faculty within each discipline (i.e. Voice, Piano, Brass, etc.). Selection is based on the performances during the semester (seminars, etc.), and each discipline is allotted a proportional amount of time on each recital based on the total enrollment in that discipline.
2. Performers for the **Honors Recital** will be selected by the faculty within each discipline. The faculty shall choose one performer that they feel best represents the **highest level of performance and artistry** within their particular discipline.

****COVID-19 – Student Showcase and Honors Recitals have been curtailed until safety returns!**

RECITAL ATTENDANCE POLICIES

All undergraduate music majors (who are enrolled in 9 or more hours during a fall or spring semester and who are not involved in an internship or student teaching) are required to meet the School of Music's recital attendance policy. The university will automatically enroll all music students in a course called "Music Recital Attendance." This course is for zero credit hours but will appear on the student's transcript with a grade of "S" or "F". In order to receive a "S" (satisfactory) grade, students must attend a minimum of **nine concerts and/or recitals** presented by the School of Music each semester. One of the required recitals must be a **Student Showcase Recital** (or **Honors Recital**). Students who **FAIL** to attend **BOTH** a **Student Showcase Recital AND** a total of **9** recitals will receive a grade of "F" which will be recorded on their transcript.

The following guidelines will be followed in monitoring the School of Music's recital attendance:

- a. Students will need to swipe their Buff ID before the concert/recital begins..
- b. Students will need to be in attendance for the complete concert/redital in order to receive recital credit. You will need to Swipe your ID when you exit.

****COVID-19 – Music Recital Attendance has been curtailed until attending functions with large audience participation is allowed. You will be notified when Recital Attendance is restored.**

PRACTICE ROOMS AND LOCKERS

Practice rooms are available in both the **Fine Arts Complex** and **Mary Moody Northen**. Most rooms are available for general use, but there are a number of rooms which are designated for single purpose practice (organ practice, percussion practice, and piano major practice). These are available for use by the appropriate music students who have signed up for the room and have been issued a key.

Practice facilities are normally available between 6 a.m. and 12 midnight seven days a week. Smoking is NOT permitted in buildings on the WTAMU campus and food and drinks need to be restricted to the lounge areas. Please make a point of keeping the practice rooms as **clean and neat** as possible. The music faculty would like to think that the music students make themselves responsible for the careful care of their practice facilities. **NO FOOD OR DRINK IN PRACTICE ROOMS except for water in a closed container.**

****COVID-19 – Practice Room Policy:** You will need to **SIGN-UP** on the door of the practice room for a **45 minute** practice period (each room will have a different **15 minute start time** – i.e. on the hour; 15 min. after the hour; 30 min. after the hour; 45 min. after the hour). This policy is being initiated for **HEALTH REASONS** – the small size of the practice room needs to be aired out for at least 15 minutes after 45 minutes of usage. **BE SAFE!**

Lockers are available in both the Fine Arts Complex and Northen Hall for storing music books, and instruments. Locker rental fee is \$10 per year for smaller lockers and \$30 per year for larger lockers. The procedure for obtaining a locker is as follows:

1. Find an empty locker that suits your needs.
2. Purchase a lock to secure your personal items and sign up for it in the Music Office.
3. For lockers in either building you will need to see the Administrative Associate in the Music Office to make payment by cash or check.
4. At the end of the year there is a locker "clean-out". Make sure to remove your lock and possessions or your lock will be cut off and the contents of your locker will be turned in to the Music Office. If it is impossible to empty your locker, please make arrangements in the Music Office.

SCHOOL OWNED INSTRUMENTS

West Texas A&M University owns a number of string, brass, woodwind, and percussion instruments. These instruments, available to music students without charge, serve a twofold purpose:

1. They are for use of students enrolled in the various instrumental methods classes.
2. They are for those persons who desire to participate in either the band or orchestra and who do not own the required instrument.

Being allowed to use a school-owned instrument is a privilege. Please take care of the instrument and treat it as though it were your own.

MUSIC LIBRARY

The Music Library is housed in **Northen Hall, N 263**. There are facilities available for listening (both individual and group) to long play records, compact discs, DVD's, and tapes (both audio and visual), and dubbing for educational and study purposes. The library has an excellent collection of recordings and scores covering all periods of serious music. Also available in the library are a number of reference books and other books on music, Tap Masters and video playback equipment. Many music faculty place recordings, tapes, CD's, scores, and books on reserve in the Music Library. All music majors should **become acquainted** with the facilities at their earliest convenience!

****COVID-19 – Music Library hours will be affected. Please check for hours of use. The Music Library is a wonderful place to study, just as any library! BE SAFE!**

USE OF FACILITIES

The Recital Hall is used for scheduled classes, organ lessons, recitals, scheduled practice, and other, outside, scheduled events.

The classrooms in Northen Hall and the Fine Arts Complex may be used for group meetings provided they are approved and scheduled in the Music Office. Classrooms are NOT for individual practice.

Smoking is NOT permitted in any building on the West Texas A&M University campus. WTAMU is smoke free! Smoking is allowed out of doors only. Ashtrays are placed in various parts of the campus for the purpose of extinguishing smoking materials, NOT for lighting-up and smoking.

COUNSELING REMINDERS

1. Students with 45 or more hours of completed work should make application for a **Degree Plan** in the office of the Dean of the College of Fine Arts & Humanities.
2. Students expecting to graduate in December must file for their degree by October 1.
3. Students expecting to graduate in May must file for their degree by March 1.
4. Candidates for the BM degree must meet the Piano Requirement before they can be approved for graduation.
5. Grades will no longer be sent to you via snail mail. You may access your University records (grades) online. This will be a secure site.

STUDENT TEACHING REMINDERS

Admission to and Retention in the Teacher Education Program (TEP)

1. Texas Success Initiative (TSI) complete.
2. For admission, an overall grade point average of 2.75 on all course work attempted or a 2.75 on the last 60 hours attempted (transcripts from all entities attended).
3. For retention, a 2.75 GPA with no grade lower than a C in each area: teaching field, content, and professional education course work
4. If a student fails to maintain retention requirements, the student will be placed on probationary status in the program. If the deficiency is not corrected by the end of the probationary semester, the student will be removed from the program. Students on probationary status may not enroll in further professional education course work. If removed from the program, the student must apply for re-admission through the Department of Education Appeals Committee.
5. Enrollment in professional methods requires full admission to TEP

NOTE: Under some circumstances, a student may be withdrawn from the Teacher Education Program. The withdrawal may be initiated by the Department of Education or by the student. Due process will be observed. (See the West Texas A&M University Code of Student Life.)

Requirements for Enrollment in Student Teaching

1. Retention in the Teacher Education Program.
2. Documentation of a minimum of 30 clock hours of field experience.
3. A passing score on the TExES PPR certification exam.
4. A passing score on the TExES content exam.
5. Student must lack no more than two courses in the teaching field(s).

Requirements for Approval to Test (State Certification Exams)

1. Admission to Teacher Education Program and
2. Departmental approval

Recent Development Regarding Testing: House Bill 2205, signed by Governor Abbot and effective September 1, 2005, limits the number of times a candidate may take an exam. **“A person may not retake an examination more than four times...a person who initially took an examination before September 1, 2015, may retake the examination up to four times after , regardless of the number of times that the person attempted to perform satisfactorily on the examination before that date.”** After gaining departmental approval, it is important that you prepare for the exam prior to taking it, a list of [Test Preparation Resources](#) is available for your use.

General Degree Plan for Teacher Certification

Degrees leading to teacher certification will include the university core curriculum, teaching field and/or content course work, professional development course work, and other degree requirements.

Students seeking grades EC–6 or 4–8 certifications will work toward a bachelor of science degree with a major in interdisciplinary studies. An official degree plan should be requested using the online Request for Degree Plan or in the Office of Teacher Preparation and Advising, located in Old Main, Room 415. (NOTE: Students transferring to WTAMU from a community college may receive credit for either EDUC or TECA courses, but not both.)

All other students will be working toward a bachelor of arts, bachelor of science, bachelor of music, or bachelor of business administration degree with a major in the teaching field. Degree plans will vary according to teaching content areas. A minimum of 120 semester hours is required; however, some content majors may require course work beyond the 120-hour minimum.

NOTE: Rotation of courses may be amended. Students should contact their advisers prior to each semester of enrollment to determine correct course sequences.

Certificate Information and Requirements

Students who have completed degree, student teaching, and testing requirements, may apply for the standard educator certificate through the Texas Education Agency's Educator Certification Online System; submission of fingerprints for a criminal background check will be required. Upon program recommendation, a standard certificate may be issued by the State Board for Educator Certification provided the criminal background check is clear. The certificate gives a teacher legal authority to perform duties in public schools of Texas in area(s) designated on the face of the certificate.

- Admission to West Texas A&M University is not admission to teacher education. Admission to teacher education is based on standards approved by the Teacher Education Unit at the time the student is seeking admission to teacher education.
- Because teacher education standards are subject to change by the Legislature and State Board for Educator Certification, students are not guaranteed to finish under the requirements listed in the catalog at the time of admission. Consult advisers for updates on degree and certification requirements.
- No student will be recommended for certification until the student has been admitted to the Teacher Education Program. Any student who does not complete a degree and certification plan within six years or who changes to another degree plan will automatically be dropped from teacher education. The student must reapply for admission into teacher education and must complete current admission and program requirements.
- Student teaching must be completed in residence at a public school accredited by the Texas Education Agency (TEA) or other school approved by TEA.
- Any student who drops or fails student teaching is dropped automatically from the program and must reapply for entrance into teacher education. The student will be required to appear before an appeals committee which must approve the application before the student may be readmitted.

IMPORTANT CAMPUS RESOURCES for WTAMU STUDENTS

Student Support Services – tutor assistance, 651-2350

Student Medical Services – 651-3287, www.wtamu.edu/MedicalServices

Student Counseling Services – 651-2340, <http://wtcareer.wtamu.edu>

Recreational Sports (Virgil Henson Activities Center) – 651-2400

Communications Disorders – hearing assessments, 651-5100

STUDENT TRAVEL

Before any student can travel under the auspices of West Texas A&M University, the student must submit an online release form before they can travel. Below is the link for that form.

<https://apps.wtamu.edu/student-travel/?rm=rel>

****COVID-19 – Student Travel has been curtailed because of COVID-19.**

DO'S and DON'TS

From *Playing (less) Hurt: An Injury Prevention Guide for Musician's*, by Janet Horvath
Available at: www.playinglesshurt.com

10 Do's for Injury Prevention

1. DO WARM UP.

Warmed muscles are more efficient, strong and resilient. Muscles that are overused, fatigued and under-conditioned are more tense and require more work for a demanding task. Start with several stretches away from the instrument and do them slowly and smoothly. At the instrument, start slowly and easily.

2. DO TAKE BREAKS.

Ten minutes per hour minimum is a good guide. It is helpful to let your arms down and hang them loosely at your sides for a few minutes after a difficult passage. After *tremelo* or *fortissimo* passages or after long stretches of sustained playing, move your thumbs in circles or stretch them out gently to release any tension. Reed makers, this applies to you, too.

3. DO SIT [OR STAND] WITH GOOD POSTURE. KEEP YOUR SHOULDERS DOWN AND YOUR BACK STRAIGHT.

Keep your weight forward and on your feet. Do not slouch. Don't cross your legs when you play, or curl your feet around the chair. Keep your head upright, in a neutral position. Lifting shoulders, turning or twisting your torso, or leaning to the left or right, contributes to muscle strain and may lead to injury.

4. DO INCREASE YOUR PRACTICE LOAD GRADUALLY AND VARY YOUR REPERTOIRE.

5. DO SOME STRESS-REDUCING RELAXATION ACTIVITY AND GET EXERCISE.

Yoga, stretching, swimming, Alexander Technique and massage are all good preventative activities. These can help to keep tension from building up. Muscles that are tight, weak and untuned are more injury-prone than strong, flexible and resilient muscles.

6. DO TAKE ONE DAY A WEEK OFF.

7. DO BE EASIER ON YOURSELF WHEN YOU ARE UNDER DURESS OR WHEN YOU ARE OVERTIRED.

Your body will be more tense and at risk for injury when you are under duress. These are times to be careful about intense, long hours of playing. When you are stressed or overtired, take more breaks, take more time to warm up, do stretches more often, and practice more mindfully.

8. DO MOVE.

Sitting very still builds up tension. During long hours of playing, take time to wiggle and stretch. Try to avoid being static or "freezing" in any one position.

9. DO BREATHE DEEPLY.

When we're nervous we tend to breathe very shallow breaths, or even hold our breath. Our muscles may not get the oxygen they need. In fact, we may shake. During rests in music, concentrate on taking several deep breaths.

10. DO PRACTICE AWAY FROM THE INSTRUMENT.

This is especially helpful for memorization and performance anxiety. Listen to music and study the scores or piano parts of your repertoire. It's just as important to practice mental preparation as it is to achieve physical mastery of your music. Visualize performing well. Silence that doubting, chattering voice inside you by giving yourself positive suggestions. Tell yourself "I am calm" and "I sound wonderful", rather than "What if I miss this shift?" or "I'm sure to have a memory slip." Your subconscious believes whatever you tell it!

10 Don'ts for Injury Prevention

1. DON'T IGNORE PAIN.

Pain is an indicator. Your body is trying to tell you something. Stop playing, ice the area, take some time off and try to analyze what may have caused the problem. Listen to your body.

2. DON'T BE MACHO.

Don't try to practice for hours and hours. Consistency is more important than duration. Don't practice everything *fortissimo* and up to tempo. Pace yourself by practicing at slower tempi and lesser dynamics.

3. DON'T PRACTICE MINDLESSLY.

Use a tape recorder to practice with a critical ear. Isolate problems in your repertoire and analyze rather than going over and over a passage. Have a realistic plan that you'd like to accomplish before you start practicing. Don't play through pieces all the time. Alternate your repertoire. Don't try to get through everything every day.

4. DON'T IGNORE CHEWED UP FINGERS OR LIP PAIN.

Either your bridge is too high or you're pressing your fingers too hard, or both. It doesn't take hammering to press strings or keys down. Don't hold your fingers down. Release all non-playing fingers. Don't overwork your lips.

5. DON'T JUMP INTO PLAYING A FULL SCHEDULE AFTER A VACATION, ILLNESS OR INJURY.

Take time to get back into shape. It's better to play short periods more often throughout the day, rather than long chunks. Start with ten to fifteen minutes at a time. Increase the number of ten-minute practice periods per day before increasing the length of time.

6. DON'T SAY "YES" TO EVERYTHING.

Especially at summer music festivals or in a particularly stimulating environment, it's easy to get in over your head. Be realistic about how many chamber groups you can be in or how many performances you can do. Don't schedule so tightly that you arrive breathless for a rehearsal with no time to warm up.

7. DON'T CRAM, OR SHOW UP UNPREPARED FOR A REHEARSAL.

Sightreading does not allow you to anticipate motions. Sudden quick motions can lead to injury. Try to look ahead in the music and focus on relaxed, flowing motions. Try to allow yourself enough time to prepare your auditions or recitals. When this is impossible, try to program wisely. Don't program several works that are new to you.

8. DON'T PLAY ON AN INSTRUMENT THAT IS OUT OF ADJUSTMENT.

Make sure your instrument is properly repaired so it responds easily. Lower your strings. Wind players, get regular instrument check-ups to avoid leaks and bent keys. Oboists and bassoonists, killing yourself on hard reeds does not a hero make.

9. DON'T IGNORE CONDITIONS AROUND YOU.

Don't play if you have no room and are cramped. Don't position your stand in such a way that you have to crane your neck to see the conductor. Avoid playing in a cold place where there is a draft. Try to adjust to the conditions around you so that you can be as comfortable as possible. Don't wear tight clothing, as this will tend to cramp you physically. Don't forget to wear hearing protection.

10. DON'T PANIC IF SOMETHING HURTS.

Some aches and pains are inevitable. Take a day off and don't worry about it. Usually a short rest takes care of most minor aches. Learn your limitations and the danger signals. If you are worried, seek help.

WTAMU School of Music

PANDEMIC PROTOCOLS FOR FALL 2020

We are sure you have questions about what it will look like to come back to campus in the fall. This document contains some answers to your FAQs. We have created protocols and procedures designed and intended to allow us to make music together in the ‘new normal’ of the COVID pandemic while at the same time, creating a safe and respectful environment. Regardless of any personal skepticism any of us may harbor, everyone’s cooperation and compliance will be essential to protect ourselves and each other.

WHAT ARE YOUR PRIMARY RESPONSIBILITIES?

By entering campus facilities, you are certifying that, to the best of your knowledge:

- you are not COVID-19 positive,
- you do not have COVID-19 symptoms,
- you have not been in contact with anyone known to be positive in the last 14 days,
- and have not traveled in the past 14 days in an area requiring quarantine upon your return.
-

The university has adopted a mandatory facemask policy. All faculty, staff, and students must take responsibility to

- wear facial coverings of the mouth and nose at all times in public spaces and/or when in contact with others, except when it must be removed in order play or sing. The mask is NOT a substitute for social distance; both are required.
- practice preventive protocols such as hand-washing, social distancing, self-assessment for symptoms, and self-quarantine if contact tracing indicates risk of infection
- perform required and recommended disinfecting protocols in studios, classrooms, and practice rooms
- stay away from campus if you feel any type of symptoms or illness, even if not apparently COVID-related
- leave a classroom, rehearsal, or lesson at any time if a coughing or sneezing fit occurs

WHAT PREPARATIONS AND PROVISIONS ARE BEING MADE BY THE SCHOOL OF MUSIC?

- The School of Music will provide a mask with the SOM logo for all music majors.
- Disinfectant solution and paper towels will be provided for every classroom, rehearsal space, studio, office, and practice room. We will develop a student team effort to assist in keeping the supplies replenished.
- Hand sanitizer dispensers are to be installed in each of the practice room areas; four locations in MMNH and in FAC253.
- The university will likely provide thermometers to the academic units. If so, we will implement temperature checks for ensemble rehearsals and large classes. A procedure will evolve for conducting tests.

HOW WILL CLASSES WORK?

- We intend to begin the semester in the classrooms, studios and rehearsal halls. While most classes will meet Face-to-Face, course delivery may be modified to Hyflex, Hybrid, or Online if conditions require change.
- Some classes may be split so that one half of the class might be in the classroom, say on Monday, and the other half will attend remotely. On Wednesday, the groups would switch. This is the Hyflex model.
- Attendance policies will be made clear to students. All classes will be made remotely accessible in real time in case illness or a quarantine prevents you from attending class in person.
- Online classes may be self-paced, or may require you to attend at the published scheduled time.

WHAT ABOUT APPLIED LESSONS?

Each applied faculty member may choose to teach Face-to-Face in the studio, virtually, or in some combination thereof. Most plan to meet together with their students, but will make provisions for Zoom lessons for students who are not on campus.

- The instructor will wear a facemask or face shield, but may remove it as necessary in order to teach effectively. The mask is deemed to be more effective, but a face shield is also effective.
- The studio must be arranged to allow a minimum of 6 feet social distancing for all present, and more if possible for voice, winds and brass instruments. Droplet broadcast is greatest for brass instruments and saxophones, voice, and flute, and slightly less for the woodwinds.
- Keyboard, percussion, and string students should wear masks during lessons. Others should wear masks except when playing.
- Collaborative pianists in lessons must wear masks and are strongly encouraged to wear gloves.
- The voice studios will be provided with a booth for the student that creates a barrier between the singer and the instructor and pianist.
- Brass students need to provide a puppy pad or towel to collect condensate in the studio, practice rooms and rehearsal halls.

WHAT ABOUT STUDIO CLASS AND SEMINAR?

- Studio classes will meet as usual, but there may be some adjustments in how they are conducted.
- All attendees will wear facial covering, except when they are singing or playing and cannot wear a mask.
- Collaborative pianists will wear masks or shields, and, if they choose, gloves.
- We will not have seminars in the fall semester. Studio classes will run for the entire semester.

HOW CAN WE HAVE LARGE ENSEMBLES?

- Each large ensemble director will determine plans for preparing ensembles in smaller groups, following all the best practices generated by professional organizations. Full rehearsals will be limited.
- Small ensembles will be limited to a maximum 10 performers. This will likely create sub-divisions of some ensembles into smaller groups. Rehearsals will observe recommended distancing protocols.
- Singers will use the protective barriers or face shields.
- All ensemble participants will have their mask available at all times during a rehearsal, and will wear the mask during any extended time during the rehearsal that they are not playing or singing.

WHAT ABOUT CHAMBER ENSEMBLES?

- Chamber Ensembles will follow similar protocols, except that there may be full rehearsals given the smaller size.
- Otherwise, the same rules apply for Chamber Ensembles and Large Ensembles.

WILL PRACTICE ROOMS BE OPEN?

In order to keep full access to the practice rooms, the following protocols **MUST** be observed:

- **Single occupancy only.** Any ensemble rehearsal must be conducted in a larger space.
- **Absolutely no student-taught private lessons in practice rooms.**
- Each user must disinfect the piano and music stand at the beginning and end of their practice time.

- Provided disinfecting supplies must not be removed from the room. Use only the disinfectant provided. **DO NOT USE CHLORINE BLEACH (CLOROX WIPES)** products on pianos.
- Rooms should be left vacant with door open for 15 minutes between users.

WHAT ABOUT INSTRUMENT CLEANING?

- Individuals must be responsible for disinfecting their personal instruments.
- Keyboards must be disinfected between users, using alcohol-, hydrogen peroxide-, or vinegar-based solutions. **NO CHLORINE BLEACH** solutions or wipes are to be used on the pianos.
- Instruments used in methods classes must be cleaned after each class meeting.

ARE THERE RULES ABOUT STUDIO AND CLASSROOM USE?

Yes. Part of keeping safe means allowing time between classes and lessons for air exchange in an empty room.

- At the end of class, rooms must be vacated quickly so they can be left vacant for at least 15 minutes between classes.
- After-class conversations should move out of the room into the hall or the atrium.
- Instructors (or a designated student) will disinfect the instructor workstation surfaces at the beginning and conclusion of each class. This does not include student desks.
- Rooms are set up for social distancing. Do not move the chairs or tables.

ARE WE GOING TO HAVE PERFORMANCES? WHAT ABOUT RECITAL ATTENDANCE?

YES! But,

- Until further notice, we will have no live performances with audiences present in the halls. There may be exceptions allowed, but that is not yet clearly decided.
- We will greatly increase the number of live-streamed concerts.
- Both recital halls will be equipped with permanently mounted cameras to facilitate video recording and livestreaming.
- Students must register for recital attendance but there will be no requirements.

WILL THERE BE A MAJORS MEETING ON THE FIRST DAY OF CLASSES?

There will be two music majors meeting at the beginning of the semester.

- One will be for all new incoming freshman and transfer students.
- One will be for all continuing students.
- All students will be asked to sign a **PLEDGE OF RESPONSIBILITY** indicating their understanding of the safety protocols and pledging to observe for their own well-being and for the well-being of others.



PLEDGE OF RESPONSIBILITY IN THE AGE OF COVID-19

I recognize RESPONSIBILITY to be a CORE VALUE in the WT School of Music. I understand that working in a collaborative environment elevates the obligation of every individual member of the community to faithfully and fully meet all the requirements and conditions of their participation.

I acknowledge that at no time is the core value of responsibility more important than in the face of the COVID-19 pandemic. I am privileged to be able to assemble in person, on campus, with my fellow students, teachers, and staff members, to pursue our common goal of becoming better musicians and future educators, therapists, composers, performers, and entrepreneurs under the conditions of the pandemic.

Therefore, I make this PLEDGE OF RESPONSIBILITY to observe all university and School of Music protocols and directives, knowing that my failure to do so can negatively impact the entire School of Music community. I pledge that I will

- wear a mask that covers my nose and mouth at all times while on campus, except when expressly permitted to remove it for essential reasons,
- wash my hands and use hand sanitizer frequently,
- maintain social distancing,
- make use of provided disinfecting agents in practice rooms,
- refrain from congregating in hallways or in the atrium,
- remain isolated if I experience any symptoms of illness of any kind,
- avoid social and non-official public gatherings of more than 10 people,
- wear a mask at ALL social and public gatherings, on and off campus,
- be tested immediately and self-quarantine if I learn I have been in contact with someone who tests positive for COVID-19, or if I experience symptoms,
- be prepared to share names of persons with whom I have had contact if I know I have been exposed or I become symptomatic,
- be tested again after quarantine,
- show proof of negative test results to School of Music administration or provide a release from your health care provider prior to returning live to activities,
- to follow the required university guidelines: <https://www.wtamu.edu/about/information/covid-19/student-guide-positive-covid-test-symptoms.html>
- and to follow any future adjustments to protocols and procedures.

PRINTED NAME: _____

SIGNED: _____