



Department of Music

**Student Handbook
2019 - 2020**

Welcome!

...to the Western Kentucky University Department of Music! For over one-hundred years, WKU has developed a proud heritage and tradition of excellence in higher education. This same intensity of purpose is found in the Department of Music, where the nurturing of solid musicianship is cultivated within a rich academic environment of musical diversity and artistic educators. This handbook has been designed as a supplement to the WKU Catalog to acquaint you with the policies and guidelines of the Department of Music. It serves as an aide to students in planning their academic career.

Please feel free to consult with the music faculty, the office staff, or the department head concerning any questions or concerns that may be encountered during your time studying music at WKU. We look forward to being a part of your musical and academic development and nurturing a life-long relationship as fellow advocates of music and the arts!

Mission Statement

The Department of Music promotes the study and experience of music in its broadest sense: preparing artist teachers and performers, enhancing creativity and the human spirit, and enriching the quality of life on campus, in the region, and in our global community.

Western Kentucky University has been a fully accredited member of the National Association of Schools of Music since 1948.

Introduction

The information in this *Student Handbook* is considered official WKU Department of Music policy. This does not preclude the possibility of subsequent changes; including programs, course titles and descriptions, university policies, or other changes which may result through action by the Department of Music, Potter College of Arts & Letters, University Faculty, the WKU Board of Regents, or the Kentucky Council on Postsecondary Education. Information concerning changes will be made available through the Department of Music office. More extensive information about the university and the department and its programs may be found online and in the *WKU Undergraduate and Graduate Catalogs*.

The *Student Handbook* also serves as an aid for keeping track of the requirements needed to fulfill a particular degree program. Students must meet all requirements specified for their degree program as noted in the *WKU Catalog* for the year entering the university. **Each student is personally responsible for meeting all degree requirements. Advisors provide guidance and assistance, but accountability and liability ultimately belongs to each individual student.**

In addition, students are strongly encouraged to be familiar with the following WKU offices/policies:

Department of Counseling and Student Affairs plagiarism and academic integrity	www.wku.edu/csa
Office of Student Conduct student conduct alcohol and drug prevention ethical principles and standards	www.wku.edu/studentconduct
Policy 0.2040: Discrimination and Harassment Title IX	www.wku.edu/eoo/titleix/index.php

All WKU Policies can be found at: www.wku.edu/policies

Additional important web sites:

University (WKU):	www.wku.edu
Potter College of Arts & Letters (PCAL):	www.wku.edu/pcal
Department of Music:	www.wku.edu/music

These sites include calendars, forms, degree checklists, handbooks, and other current information. Students are encouraged to regularly visit department, college, and university web sites throughout their study at WKU.

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I. Academic Policies and Procedures

Degree Programs

Four undergraduate programs and one graduate degree (with four specializations) are available for the student of music. Please consult the University Catalog for a complete description and listing of requirements for each program. Descriptive materials are also available from program advisors and/or the Music Office.

1. Bachelor of Arts in Music (Ref. # 583BA):
Dr. John Cipolla, advisor
Mr. John Martin, advisor
2. Bachelor of Music with a Major in Performance (Ref. # 593BMP):
Dr. Liza Kelly, advisor
3. Bachelor of Music with a Major in Music Education
(Ref. #593BM-MUEV, vocal) (#593BM-MUED, instrumental), (#593BM-MUIN integrated):
Dr. Wayne Pope, advisor – vocal (MUEV)
Dr. Lauren Whitham, advisor – vocal (MUEV)
Dr. Brian St. John, advisor – woodwinds, strings (MUED)
Dr. Gary Schallert, advisor – brass, percussion (MUED)
Mr. Joe Stites, advisor (pre-F19) – piano, guitar, integrated students (MUED, MUIN)
4. Music Minor (Ref. #423):
Dr. Zachary Lopes, advisor
5. Master of Music (Ref. #0453)
Music Education (Teacher/Leader)
Conducting (Teacher/Leader)
Conducting
Pedagogy
Dr. Scott Harris/Dr. Ching-Yi Lin, advisor

Advisement and Registration

Specific music faculty members are assigned to advise each of the above music degrees. Music students must stay in close contact with their advisor in order to “stay on track” in the degree program. When the online Schedule Bulletin for the upcoming semester is available, students should:

1. pay all university bills, parking tickets and library fines.
2. review their individual degree checklist/transcript
3. check off classes already completed
4. plan and write down a proposed schedule for the upcoming semester
5. schedule an advising appointment (bring your proposed schedule, applied music and advisement form)
6. after advisement, go to the music office for applied lessons and restricted courses forms
5. register online (TopNet) for classes

General Education Requirements

Undergraduate degree programs at WKU require a significant amount of study outside of a given major. These general education requirements, called Colonnades, amount to 36 hours in each music program. Six of these hours are fulfilled by required music appreciation/history courses leaving 30 hours of “non-music” classes in each program. Three to six hours of general education content each semester should be taken to complete the degree in 8 semesters. Students who fail to successfully complete at least nine hours in the normal Fall-Spring academic year are encouraged to make up this deficiency through Winter/Summer Term study. Continued deficiency in General Education credits may result in suspension from applied music study until the deficiency is made up.

The World Language requirement is a Colonnade Program requirement. A student's iCAP report will reflect whether or not the student has fulfilled the requirement. Students can complete the requirement through standardized exams, high-school equivalencies, or course credit. If a student fulfills the requirement by earning course credit in the second level of a language, the iCAP report will reflect completion of the requirement.

Additional Baccalaureate Degree Requirements

1. Students pursuing Bachelor of Music or Bachelor of Arts degrees are required to enroll in private instruction in a primary instrument or voice during each semester until requirements have been fulfilled.

2. Students matriculating for the Bachelor of Music in Performance will present a junior recital as a component of Music 357 (semester #6) and a senior recital as a component of Music 457 (semester #8). Students will enroll in MUS 338 for 1hr to receive credit for the recital.

3. Solo performance in recital is considered an essential element of applied music in every music degree program. Students matriculating for the Bachelor of Music in Music Education must perform on Friday recital labs during their last four semesters of applied music enrollment. In cases of extenuating circumstances, the appropriate applied faculty may waive this requirement in a given semester.

4. During the final jury for each degree, a brief analysis of one piece will be presented in written and oral format, to be used in the assessment process (refer to Capstone Jury Assessment on page 8 for details).

5. All students pursuing a BM Degree in the Department of Music are required to pass a piano proficiency examination or complete the fourth semester of Group Piano. Any student who passes piano proficiency requirements by examination, or is placed initially in an advanced group piano class, must complete the appropriate forms/fees in the Office of the Registrar for each group piano class waived. The BA Degree only requires two semesters of Group Piano.

6. No music course with a grade below a "C" may be counted toward a Baccalaureate Degree in Music.

Performance Attendance (MUS 155)

1. Music majors are required to register for MUS 155 (Performance Attendance) each semester as required by their degree. Students enrolled are required to attend fourteen (14) approved performances during the semester. Performance Attendance is strictly a **PASS/FALL** course based on recital attendance, with **NO** option of getting an incomplete. The cumulative attendance record is kept in the Music Office.

2. Attendance is taken at each approved recital or concert. In order to receive attendance credit, students are required to attend the recital from beginning to end. Once the recital has finished, students will swipe their ID card with an usher, which will form the basis for receiving credit for that event. No person may sign/swipe for another.

3. Student recital labs will take place on designated Fridays at 11:30 a.m. in the Recital Hall. Information will be distributed/posted as these are scheduled.

4. At the beginning of each semester, a calendar of events will be posted on the department's website (www.wku.edu/music) and updated daily. Included will be ensemble, faculty, guest artist, senior, student, and other department-sponsored recitals or programs. Cancelled or rescheduled events do NOT alter the cumulative requirement of fourteen attended recitals. The list of events, and a tally of individual attendance, will also be kept on the MUS 155 Blackboard site.

5. Appropriate concert etiquette is expected at all performances. In addition, as music majors and advocates of the arts it is your responsibility to demonstrate proper concert etiquette for your audience peers. Please be proactive and help all performers and audience members enjoy the best concert experience possible. This includes turning off all electronic devices during the performance.

6. Additional Performance Attendance expectations are noted below:

- Students may count seven (7) events where they are performing towards the Performance Attendance Requirement
- Students are expected to attend at least four (4) of the 11:30 Student Recital Labs*
- Students should make every effort to attend a variety of events: lg ens/chamber/solo; band/choir/strings; classical/contemporary/pop
- Significant and appropriate off-campus events can be counted with the written endorsement of a faculty member

**A second section of Performance Attendance (MUS 155.002) is reserved for students who have an unavoidable class conflict with the Friday 11:30 time or who are taking BOTH sections to get double credit (attending 28 total recitals). Students with class conflicts do not need to attend events during the Friday 11:30 time; however, they must still attend 14 total events to PASS the course.*

Student Teaching

Student teaching may occur in the 7th, 8th, or 9th semester. A senior recital and student teaching may not occur in the same semester. Those students following a music education curriculum should apply for admission to the teacher education program as prescribed by the College of Education. Forms are distributed and discussed in EDU 250, Intro to Teacher Education. Assignments in student teaching are made by the Office of Student Teaching.

Final Examinations

Final exams take place during a separate examination week at the end of the semester. The examination schedule is published in the semester schedule bulletin. Do not request a faculty member to change or excuse you from the hour or day of a final examination. University policy forbids the practice of publicly posting grades.

Music Grants and Scholarships

The Music Grant Program at WKU provides financial assistance for outstanding students who are able to provide specific performance services for the Department of Music. Recent years have seen an increase in both the quality and quantity of grant applicants, therefore making the receipt of a grant a mark of distinction. Students who are awarded a grant will meet expectations that go beyond what is normally required in their degree program. These expectations involve continued acceptable academic achievement and continued service to the department.

Auditions take place each spring and primary considerations are outstanding musical ability, academic proficiency, potential for growth, and the willingness to participate in appropriate ensembles. Once a grant has been offered and accepted, renewal is based upon careful evaluation of the following factors at the end of each semester. A grant recipient must:

1. be accepted as a full-time, regularly enrolled student by the registrar of WKU
2. declare music as a major and maintain acceptable progress toward the degree
3. maintain a minimum G.P.A. of 3.0 in music study; and a 2.8 cumulative G.P.A. for all university course work
4. enroll and regularly participate in all rehearsals and performances in specified ensembles or accompanying assignments
5. maintain high standards of character and leadership among peers

Any grant recipient not meeting all of the above expectations will be dropped from the grant program. Future consideration will require the student to reapply.

The Music Scholarship Program consists of a number of named and endowed scholarships. These are awarded by the music faculty to students already on campus (or occasionally incoming students) who demonstrate the highest attributes and success in performance, academics, and leadership. Stipulations as to eligibility, major, and service may be specific to each scholarship.

Communication

WKU issues each student an individual email address. This address is used for regular communication by the university, major/minor department, and individual faculty. It is imperative that students regularly check and respond as appropriate in a timely manner (within 48 hours) to all university-related correspondence. In addition, any provided student phone numbers must be reliable (used daily) and include a working voicemail system.

II. Applied Performance Policies

Applied Lessons

Private or small group instruction in applied music (performance) is available to music majors, music minors, and performing arts majors upon receipt of a course pass. Course passes are issued through the Music Office as part of the advising process. In each semester when enrolled in private lessons (major, principal, or secondary), concurrent enrollment in an appropriate ensemble is required.

Secondary Applied Music (one half hour weekly lesson, 1 hour credit) is for music majors (36hr BA), students wishing to study on a second instrument, music minors, performing arts majors, and for non-majors who participate in a major ensemble. At times MUS 150 is used for students wishing to become a music major but who lack sufficient pre-college preparation. Secondary lessons are available only when faculty workloads permit. An audition is required prior to enrollment.

MUS 150, 350 - Applied Secondary, 1hour credit

Principal Applied Music (one hour weekly lesson, 2 hours credit) is for Music Education, lower level BM in Performance and BA students. Available by audition only.

MUS 153, 353 - Applied Principal, 2 hours credit

Major Applied Music (one hour weekly lesson, 3 hours credit) is for upper level BM in Performance students after completing at least four semesters of MUS 153.

MUS 357, 457 - Applied Major, 3 hours credit

Students are encouraged to practice a minimum of five hours per week for each credit hour received. Each student should seek the advice of his/her studio teacher as to the number of practice hours required. Instruction is available in piano, organ, voice, classical guitar, and all band and orchestral instruments. Courses are listed by course number, track, and instrument classification.

Students must apply for Applied Lessons during the normal advisement and registration time frame. It is the responsibility of the student to furnish the applied teacher a copy of a current class schedule so that the teacher can schedule the lesson time. Lessons are given on the WKU campus during regular business hours, unless otherwise arranged to accommodate extenuating circumstances. Lessons are not given during examination week.

Music Fees

A music fee of \$50.00 will be assessed each semester for applied lessons. This fee is assessed for each applied course in which the student is enrolled. **Failure to register for lessons or other classes by the 6th day of classes will result in a \$50 fee for each class added after the deadline.**

Semester Juries

At the end of each semester, music majors enrolled in applied lessons are required to take an examination in front of a faculty jury. Each student is evaluated and a grade is recommended to the teacher. Evaluation sheets are made available to each student through the Music Office. During jury examinations, the jury and applied teacher determine if the student should be promoted to the next semester in the applied sequence, or retained at the current level. It is possible to be retained due to the student's inability to achieve the minimum expectation required for advancement and still receive a passing grade--usually assigned for hard work and satisfactory progress. It is also possible for a student to be placed at a higher number in the sequence, especially after being retained, once a satisfactory level of achievement has been reached. Before a student is promoted to the three hundred level (upper division standing) in any sequence, the applied teacher and the jury must agree that the student appears capable of completing all applied requirements, including recitals. A student who has received an unsatisfactory or failing grade in his/her applied major or principal for two semesters, or who has been retained at the same level for three semesters, will be advised to drop music as a major.

Capstone Jury Assessment

In the 6th semester of the BA Music program and in the 7th semester of the BM in Music Education or Performance programs, undergraduate students are required to prepare and present a Capstone Project for the final jury of their undergraduate degree. This project consists of an oral presentation based upon an accompanying outline document related to one of the pieces being performed by the student in that jury. The oral summary presentation should last no more than the duration of one additional jury performance time slot (Capstone students schedule 2 adjacent time slots). The outline document should contain the basic speaking points needed to address the content requirements. The presentation is to be strictly oral with no audio or visual aids allowed.

The Capstone Project is meant to demonstrate the student's ability to bring together skills and understandings from the theory/composition, history/literature, and performance aspects of the undergraduate program and apply those to a selection he/she is presenting in performance. For those reasons the student must have completed MUS 200 and at least 2 semesters of Music History at the time the Capstone Jury is undertaken.

Capstone Presentation and Outline Contents:

- Basic Theory and Form analysis information
- Composer information
- Details about the text (vocal only)
- Reference List (3-4 items minimum)
- Music Scores must be provided for jury panelists

In addition to these required content items the project will be graded on organization and presentation and on the quality of the student's performance of the selection. Students must earn an overall score of at least 3 on a 0-4 scale in order to pass the Capstone Project requirement.

Recitals

Students pursuing the Bachelor of Music in Performance degree must exhibit professional-level ability on the applied instrument as well as demonstrate scholarly achievement through performance of a junior and senior recital. At the junior level, the required recital length is 30 minutes and should be shared with another student, with length together equaling a full hour; at the senior level, a full hour is expected for each student. Literature is to be selected in consultation with the applied music teacher. In addition to preparing the music, the student is expected to research the background of each musical selection on both the junior and senior recitals and to prepare and submit well-written program notes to the applied instructor. Once the program notes have received approval from the instructor, they are submitted to the jury at the Pre-Recital Hearing. **Students must register for MUS 338 in each semester a recital is given.**

Music Education and Liberal Arts majors are not required to present junior and/or senior recitals, but may seek approval to perform a portion of one. Students should consult with their applied teacher, and potentially their jury committee, to receive support and mentorship in preparing an appropriate recital. Faculty approval is required for a student recital to count towards Performance Attendance.

1. Enrollment: BM in Performance students must enroll in MUS 357 or MUS 457. Recital semesters require MUS 338 in addition to lesson enrollment. BM in Music Education students must enroll in MUS 353 and also receive initial approval from the appropriate faculty jury at the end of the semester preceding the semester of the anticipated performance date. Co-recitalist(s) must also receive initial approval.

2. Calendar Scheduling: Student selects a tentative recital date and directs a formal application for approval through the Music Office six or more weeks before the end of the semester preceding the semester of the anticipated performance date (Summer term excluded). A tentative date for the Pre-Recital Hearing should also be set at this time. **Student Recitals are NOT permitted during the last four weeks of the semester.*

3. Pre-Recital Hearing: At least four weeks prior to the recital, the student must seek final approval by performing the recital music in a pre-recital hearing. This hearing takes place before a faculty jury of at least three members selected by the student in consultation with their applied teacher.

The pre-recital hearing should take place in the Recital Hall, MRH 103, or MRH 111 and include any co-recitalist(s) and accompanist(s). Program notes indicating instructor's approval must be submitted at this time. The student, working with their respective applied teacher, is responsible for scheduling all aspects of the hearing. Performance deficiencies, as determined by the jury, may result in a second hearing to occur no sooner than seven days later but at least sixteen working days prior to the recital date. Failure to gain final approval will result in cancellation of the recital. No publicity is to be sent out until final approval is obtained.

4. If approval for the recital is given, the student(s) must submit material for the printed program to the Music Office at least fifteen working days prior to the recital date. The applied music teacher(s) must sign the copy, indicating that content, form, spelling, etc. have been checked. Within the next five working days, the program will be typed by a student worker and returned to the student(s) and teacher(s) for proofreading. For non-degree recitals, program notes are not required in the printed program unless required by the applied music instructor.

5. For degree recitals, the faculty jury attending the performance will be asked to submit comment sheets and a grade to the Music Office within two days following the performance. This information will be placed in the student's file, along with a final draft of the program notes. The applied teacher will collect comment sheets, submit them to the music office, and award the appropriate grade for the recital and MUS 338.

It is the student's responsibility, in consultation with their applied teacher, to coordinate all aspects of the recital.

Summary of Recital Steps

	What	When
1.	Select tentative recital date through the Music Office. Schedule Pre-Recital Hearing	6 or more weeks before end of semester preceding semester of anticipated performance date
2.	BM Performance: enroll in MUS 357 or 457 BM Music Ed. and BA: enroll in MUS 353 Degree Recitalists must also enroll in MUS 338	Pre-registration or first day of new semester
3.	Perform pre-recital hearing	4-6 weeks before recital date
4.	Submit program material	At least 15 working days before recital date
5.	PERFORM RECITAL	
6.	Jury turns in grades to Music Office	Within two days of recital

Friday Recital Lab

A departmental form requesting assignment on a student recital is only available online on the departmental website (under *Current Students*). This form is to be completed by the student, signed by the instructor, and submitted to the recital coordinator at least one week before the anticipated appearance on the Friday recital. In the event the recital is already filled, applications will be held for placement on the next scheduled recital.

Accompanists

The Department of Music provides accompanying support for choral and instrumental ensembles. Applied music students are responsible for hiring their own accompanist for performances and end-of-semester juries.

The following considerations apply:

1. Students are responsible for contacting an accompanist for rehearsals and performance(s). Cost per hour, as well as specific pieces, rehearsal times, and performances should be agreed upon early in the semester.
2. Students should expect to pay from \$10.00 to \$30.00 per hour for an accompanist. The exact fee is generally determined by the accompanist's training and experience, as well as the difficulty of the music and preparation required. Students should expect to pay much higher fees when employing an accompanist at the last minute.
3. Accompanists should be treated as professionals at all times. This includes an attitude of mutual respect and cooperation, punctuality with regard to scheduled lessons and rehearsals, and timely payment of fees for services rendered.
4. Any problems should be handled first between the student and accompanist. If problems persist, they should be discussed with the studio teacher, and if necessary, the piano faculty.
5. All accompanists are considered free-lance, setting their own fees, schedules and workload. Please secure an accompanist and give them scores as early in the semester as possible. Accompanists may not be available after the mid-term in any semester. If they are available, they may charge a higher fee for last-minute work (if they choose to accept it at all).
6. Be clear about expectations. What is the fee, and how many lessons/rehearsals/performances does that fee include? Is the accompanist available for additional time, or during lessons? If so, how much advance notice is needed, and what extra charges should you expect? Do not expect your accompanist to be available for a last-minute lesson, rehearsal, or performance (not originally scheduled or agreed upon), even if it IS a piece they know or have already rehearsed with you.
7. Pay your accompanist no later than the first rehearsal, unless other arrangements have been made. No excuses. Your accompanist has the right to refuse a performance if they have not been paid on time.
8. Be considerate of the accompanist's time. Many come from off-campus and arrange their days around scheduled times. Do not be late or cancel at the last moment.
9. Never assume the pianist's part is easy (unless you are able to play it yourself).

These considerations are critical to the working relationship between performer and accompanist, and will ensure the willingness on the part of the accompanist to work with the performer in the future.

III. Ensemble Offerings

Membership in ensembles is open to all university students. For information regarding admission and audition requirements, contact the ensemble director. In each semester when enrolled in private lessons (major, principal or secondary), students must also be enrolled in an appropriate ensemble.

Major Ensembles

INSTRUMENTAL/PIANO

Winds and Percussion

1. Marching Band (fall semester) - Mr. Allen Kennedy, director.
2. Symphonic Band (fall semester) - Dr. Gary Schallert, director.
3. Wind Ensemble (spring semester) - Dr. Gary Schallert, director
4. Symphonic Band (spring semester) - Mr. Allen Kennedy, director

Strings

University Orchestra - Dr. Brian St. John, director

Guitar

Guitar Ensemble - Mr. John Martin, director

VOCAL/PIANO

1. Chorale - Dr. Paul Hondorp, director
2. Choral Society - Dr. Paul Hondorp, director
3. University Singers – Dr. Lauren Whitham, director

Other Ensembles*

INSTRUMENTAL

1. Basketball Band** - Mr. Allen Kennedy, director.
2. Jazz Ensemble - Mr. John Martin, director
3. Percussion Ensemble - Dr. Mark Berry, director
4. Campus Community Band – Dr. Gary Schallert, director
5. Other instrument specific chamber ensembles

VOCAL

1. Men's Chorus - Dr. Paul Hondorp, director (may be used for only one semester of opposite area)
2. Opera Theater - Dr. Liza Kelly, director
3. Treble Chorus - Dr. Lauren Whitham, director (may be used for only one semester of opposite area)

* These ensembles are not considered major ensembles and therefore participation does not meet the major-ensemble requirement for music degrees. They are only offered as faculty availability and student interest allow.

** Basketball Band participation does not fulfill ensemble requirements for music majors/ minors.

Ensemble Requirements

Ensemble requirements are determined by Degree Program and Principal or Major instrument/voice. Students enrolled in Applied Music must concurrently participate in a Major Ensemble appropriate to their applied instrument/voice.

BA with Major in Music (Ref. #583BA)

Students are required to participate in one major ensemble appropriate to their applied principal area for six semesters.

BM in Music Education (Ref#593-MUEV) Vocal Track

Students must take Choral Society, Chorale, or University Singers each semester for seven semesters.

BM in Music Education (Ref#593MUED) Instrumental Track

Wind and Percussion: Students must take Marching Band (minimum of two semesters) or Symphonic Band in the Fall and Wind Ensemble or Symphonic Band in the Spring for a total of seven semesters.

Orchestral strings: Students must take University Orchestra each semester for seven semesters.

Piano & Guitar: Students must declare and maintain Instrumental or Vocal status for determining ensemble requirements.

BM in Music Education (Ref. #593-MUIN) Integrated Track

Students are required to participate in an appropriate major ensemble each semester except for the semester in which student teaching is undertaken (see list below). Two semesters of ensembles in the opposite performance area are required. Required ensembles for Music Education majors are determined by area of applied study and are defined as follows:

Instrumental Emphasis

Wind and Percussion: Students must take Marching Band (minimum of two semesters) or Symphonic Band in the Fall and Wind Ensemble or Concert Band in the Spring for a total of seven semesters. Opposite area (vocal) ensembles are Choral Society, Chorale, University Singers, and Treble Chorus. At least one choral experience music be in an SATB ensemble.

Orchestral strings: Students must take University Orchestra each semester for seven semesters. Opposite area (vocal) ensembles are Choral Society, Chorale, University Singers, and Treble Chorus. At least one choral experience music be in an SATB ensemble.

Piano & Guitar: Students must declare and maintain Instrumental or Vocal status for determining ensemble requirements.

Vocal Emphasis

Voice: Students must take Choral Society, Chorale, or University Singers each semester for seven semesters.

Opposite area (instrumental) ensembles are Marching Band (recommended but not required), Symphonic Band, and Wind Ensemble.

BM in Performance (Ref. #593BMP)

Students are required to be in an appropriate major ensemble each semester for a total of eight semesters.

IV. Facilities and Services

Building Hours

The Ivan Wilson Fine Arts Center (FAC) is open from 7:00 a.m. to 11:00 p.m. Monday-Friday except holidays. FAC is also open on weekends during the fall/spring semesters (times determined by the Dean's Office and WKU Facilities) except for holiday weekends or unless there is a special event scheduled. All persons entering the building after 5:00 p.m. or on weekends must enter and exit through the second-floor entrance by the Dean's Office.

Building Regulations

1. Music classrooms are for authorized use only. All classroom use must be scheduled in the Music Office. This includes student ensembles and organization meetings. Classroom furniture is to be returned to "normal" positions after any special use (including the Recital Hall). Doors are to be locked when the room is not in use.
2. FAC has been designated as a smoke-free building, and smoking is **not permitted**.
3. Practice rooms are available to music majors, music minors, and other students who are directly involved in WKU music ensembles or classes. Access to the practice rooms is available through a Key Box on the West end of the practice room hallway. Students are entered into the Key Box software through the music office, and use their assigned ID (with their 800#) to access keys. Specific rooms for piano, organ, reed making, and jazz improvisation are available to students who are specifically studying those disciplines. Practice rooms are to be used for practicing only. Personal belongings (music, books, instruments, etc.) **must not** be left unattended in practice rooms. Please do not move any stands, furniture, or pianos from the practice rooms.
4. Locks and lockers are issued through the department office. The department will provide music majors, and some minors, with a locker and a combination lock. Students may NOT use their own locks on music department lockers. The lock is to be returned at the end of each academic year. Failure to return the lock will result in additional fees.
5. As a matter of security, windows on the practice room doors must remain uncovered and practice rooms must be locked after each use.

School-Owned Instruments

A limited number of instruments are available to students enrolled in department-sponsored ensembles. This equipment is assigned by the ensemble directors. All university-owned equipment must be checked in at the end of each semester and will only be reissued if the student is already enrolled for the coming semester and furnishes updated address and contact information. Each instrument is the responsibility of the individual to whom it is assigned and, therefore, he or she will be billed for damage, loss, or theft.

School-Owned Equipment/Lockers

Through the Department of Music, the university provides needed classroom and ensemble rehearsal room equipment. Specific furniture, equipment, and large instruments (pianos, percussion, etc.) are placed in and assigned to specific classrooms and rehearsal rooms. These items are not to be removed from the assigned areas without specific permission and must be replaced in the original area immediately following the agreed-upon relocation. Students should purchase a high-quality folding music stand for use in practice rooms and in sectional or chamber ensemble venues (classrooms). These folding stands should be stored in the owner's individual locker when not in use. **Lockers are for student convenience - the department CANNOT accept responsibility for the contents or any lost or stolen property.**

Personal Instruments/Equipment

It is strongly recommended that students using personal instruments and equipment on campus insure them for loss or theft. **The University does NOT assume responsibility for personal items.** Many homeowner's insurance policies provide for such coverage. Check with your insurance agent.

Piano and Technology Labs

The Piano lab is located in FAC 360 and contains 18 keyboard stations. The Music Technology lab is located in FAC 352 and contains 21 stations. Access to these facilities is restricted to students enrolled in appropriate classes and is available during daytime hours. Computer and keyboard hardware and software are not to be reconfigured by students!

Library and Listening Facilities

Books, scores, computers, recordings, and listening stations are in the Visual and Performing Arts Library on the 2nd floor of Cravens Library. Periodicals are on the 2nd floor of the Helm Library.

Room/Recital Hall Reservations

1. See the Office Associate in the Music Department to obtain a Calendar Date Request form and consult the hard copy of the departmental calendar for available dates. If the performance venue is one other than the Recital Hall, consult the proper persons regarding availability of that facility.
2. Submit the completed form to the Office Associate for approval.
3. The applicant requesting calendar dates is solely responsible for reserving the performance site (i.e., Recital Hall, Van Meter, etc.). Information and forms for reserving other university facilities are available in the music office (some university facilities may be reserved online with the office of Special Events).
4. All departmental calendar requests must be made with the approval of a faculty member, who will then be responsible for supervising the details of that event: reservation of facilities, preparation of performance, preparation of program, and security of the facility.
5. Music events are not to be scheduled on the Sunday preceding finals week.

The Recital Hall is available for rehearsals and recitals by reservation only. Students desiring to use the Hall should contact the music office to reserve a time.

Calendar Reservation Schedule/Priority

Group I: Festivals/Workshops Jazz Band	Large Ensembles (Bands, Choirs, Orchestra) Opera Theater
Group II: Chamber Music Ensembles	Faculty/Guest Artist Recitals
Group III: Friday Student Recitals Phi Mu Alpha/Delta Omicron	Graduate, Senior and Junior Recitals

Group IV: Open

Any individual or group wishing to reserve the Recital Hall or wishing to be placed on the Music Department Calendar may submit the request after September 1, or after February 1 in the spring.

Requests for dates for student recitals must be submitted to and approved prior to being placed on the Departmental Calendar.

*****NO STUDENT RECITALS WILL BE SCHEDULED THE LAST 4 WEEKS OF CLASSES IN ANY SEMESTER*****

V. Health and Safety Recommendations

The WKU Department of Music 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. WKU 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 in the WKU Department of Music. The policies, protocols, and operational procedures developed by the Department of Music 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 WKU.

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

1. Maintain good general health. Exercise regularly, eat a balanced diet, and get adequate rest to minimize fatigue.
2. 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.
3. 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.
4. 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.
5. 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.
6. 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?
7. 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.
8. 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.
9. 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.

What Vocalists Should Do

1. Maintain good general health. Exercise regularly, eat a balanced diet, and get adequate rest to minimize fatigue. If you do become ill, avoid "talking over your laryngitis" – see your physician and rest your voice.
2. Maintain body hydration; drink two quarts of water daily.
3. 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.
4. Avoid throat clearing, voiced coughing, yelling, and hard vocal attacks on initial vowel words.

5. Adjust the speaking pitch level of your voice. Use the pitch level in the same range where you say, "Umm-hmm?"
6. Speak in phrases rather than in paragraphs. Breathe slightly before each phrase and reduce the demands on your voice – don't do all the talking!
7. Learn to breathe silently to activate your breath support muscles and reduce neck tension.
8. Water and Air! Take full advantage of these two free elements of vocal fold healing.
9. 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.
10. 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 All WKU 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. Helpful books:
 - 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)
3. Helpful associations:
 - Associated Board of the Royal Schools of Music* (ABRSM), the world's leading authority on musical assessment, actively supporting and encouraging music learning.
 - 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 vocalists, 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.

School-Owned Instruments

The Department of Music 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 department'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 antifungal, antibacterial and antiviral – at times aiming to achieve sterility. 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. Anti-bacterial 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, accepted 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. Certain basic considerations and recommendations for standard operating procedures regarding shared instruments are recommended as follows:

1. All musicians or students should have their own instrument if possible.
2. All musicians or students 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 should be available for use between different people. When renting or using a school-owned musical instrument, each user must understand that regular cleaning of these musical instruments is required in order to practice proper hygiene.

Basic Lifelong Hearing Protection for Musicians

Exposure to loud noise is the second most common cause of hearing loss. Approximately 30 million Americans are exposed to high intensity noise in their workplace. 1 in 4 of these workers (or 7.5 million Americans) will develop a permanent hearing loss. *Much can be done to prevent noise-induced hearing loss but little can be done to reverse it.* Loud noise damages the hair cells in the inner ear and can cause hearing loss, ear ringing, and distortion of sounds. This damage **CANNOT** be repaired.

In a profession where hearing is a vital aspect of our everyday success, musicians must take special care of our hearing. Many factors contribute to the loudness musicians experience during our performance and practice time: size of the room, height of the ceiling, instrument range/tessitura, volume of sound production, etc. As you are practicing, performing off-campus, and in your general music listening, be conscious of how loud the sound is and make adjustments to minimize impact on your hearing.

Over time, sounds above the **85 decibel (dB)** threshold pose a potential threat to your hearing!

Sample sound levels:

Normal piano 60-70dB	Piano Fortissimo 84-103dB
Fortissimo Vocalist 70dB	Chamber music, sm space 75-85dB
Violin 82-92dB	Cello 85-111dB
Flute 92-103dB	Piccolo 90-106dB
Clarinet 85-114dB	Oboe 95-112dB
French Horn 90-106dB	Trombone 85-114dB
Tympani/Bass Drum 106dB	Symphonic music peak 120-137dB
Earbuds on 5/10 94dB	Rock music peak 150dB

Recommendations and simple ways to reduce your risk of hearing loss:

1. When possible, avoid situations that put your hearing health at risk.
2. The extent of hearing damage is related to the length and frequency of a person's exposure to loud sounds over long periods of time.
3. If you're planning to be in a noisy environment for any significant amount of time, try to maintain a reasonable distance from the source of the sound or noise. The closer you are to the source of a loud noise, the greater the risk that you'll experience some damage to your hearing.
4. When attending loud concerts, be mindful of the location of your seats. Try to avoid sitting or standing too close to the stage or to the speakers, and use earplugs.
5. Keep the volume of your music and your MP3 player at a safe level.
6. Remember to take breaks during a rehearsal in a practice room. Your ears will appreciate this quiet time.
7. Use earplugs or other protective devices in noisy environments and when using noisy equipment.
8. Be mindful of the overall volume of your instrument and of those around you in a rehearsal.

Faculty, staff, and students are encouraged to download one of the following apps:

For PC's/Androids:	Sound Meter/Noise detector db SPL/dB Volume Levels
For Mac's/iPhones:	Decibel 10th Decibel Meter pro

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.artsmmed.org/index.html>

General Information on Acoustics

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

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

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

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

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

Information on WKU Health Services: <http://www.wku.edu/healthservices>

Information on WKU Public Safety: <http://www.wku.edu/emergency/safety.php>

Updated August 2013

FACULTY AND STAFF

	Campus Phone	Studio/Office
Dr. Scott Harris+, department head	745-3751	FAC 353
Ms. Amanda Lee, office associate FAC	5-3751	FAC 355
Ms. Regina Daugherty, office associate MRH	5-4253	MH 203

FULL-TIME MUSIC FACULTY (+graduate faculty)

Dr. Heidi Álvarez+, flute, theory	5-4696	FAC 321
Dr. Mark Berry, percussion, music appreciation	5-5894	FAC 181A
Ms. Sarah Berry+, cello/bass, music appreciation	5-5146	FAC 347
Dr. John Cipolla+, clarinet/saxophone	5-7093	FAC 358
Dr. Matthew Herman+, theory, composition	5-5400	FAC 329
Dr. Paul Hondorp+, director of choral activities, conducting	5-5923	MH 208
Dr. Liza Kelly, voice, diction, opera theater	5-2682	FAC 322
Mr. Allen Kennedy, athletic bands, concert band, music education	5-4024	MH 204
Dr. Ching-Yi Lin+, violin, Pre-College Strings	5-5939	FAC 325
Dr. Zachary Lopes, piano, accompanying, music theory	5-5919	FAC 331
Mr. John Martin, guitar, jazz band, Blues Music, aural skills	5-6890	FAC 339
Dr. Wayne Pope+, voice, opera theatre	5-5920	FAC 341
Dr. Gary Schallert+, director of bands, conducting	5-5893	MH 207
Dr. Marshall Scott+, trumpet	5-5916	FAC 337
Dr. William Scott+, music appreciation, graduate literature	5-6521	FAC 348
Dr. Donald Speer+, piano, accompanying	5-5918	FAC 333
Dr. Brian St. John+, director of orchestra, theory, music appreciation	5-8744	MH 209
Mr. Joe Stites+, euphonium, tuba, music education	5-4388	FAC 335
Dr. Robyn Swanson+, music education	5-3751	n/a
Dr. Lauren Whitham, choirs, aural skills and music education	5-2307	MH 205
Dr. Catherine Wilson+, music education	5-5925	FAC 364
Dr. Mary Wolinski+, music history and appreciation	5-5059	FAC 323

PART-TIME FACULTY: (Contact through department office 745-3751)

Ms. Natalie Adcock, horn, music history	5-3751	FAC 346
Ms. Debra Belcher, group voice and aural skills	5-3751	n/a
Mr. Lee Blakeman, trombone	5-3751	FAC 346
Mr. Andrew Braddock+, viola	5-3751	FAC 314
Ms. Jennifer Brennan-Hondorp, voice	5-3751	FAC 327
Ms. Lisa Hussung, music education	5-3751	n/a
Mr. Jeremy Kelly, voice	5-3751	FAC 322
Ms. Marilyn Nije, clarinet	5-3751	FAC 327
Mr. Patrick O'Rourke, double bass	5-3751	n/a
Ms. Jeanie Orr, music education	5-3751	n/a
Ms. Beth Pope, voice, group voice	5-3751	FAC 345
Mr. Michael Strautman	5-3751	n/a
Mr. Keith Sorrels, oboe, music appreciation	5-3751	FAC 316
Ms. Alesia Speer, piano, music appreciation	5-3751	FAC 332
Mr. Ken Stein, organ, accompanying	5-3751	n/a
Mr. Andrew Witherington, bassoon, music appreciation	5-3751	FAC 316

Off-Campus Part-Time Faculty

Mr. Darryl Dockery, music education	Owensboro	Owensboro Campus 684-9797
Ms. Leslie Lloyd, music education	Elizabethtown	E-town Campus 706-8870
Mr. Clay Powell, music education	Glasgow	Glasgow Campus 861-6900
Mr. Todd Woodward, music appreciation	Glasgow	Glasgow Campus 861-6900