



WESTERN MICHIGAN UNIVERSITY

School of Music

Music Student & Dalton Center Information Handbook

find this book online at
wmich.edu/music/resources

Welcome to the School of Music at Western Michigan University. The School of Music is one of four academic units in Michigan's first College of Fine Arts. Housed in the Dorothy U. Dalton Center, the School operates and performs in one of the most outstanding fine arts facilities in the United States. Its selective enrollment typically includes 475 undergraduate and 80 graduate students who study with a distinguished faculty of artist-professors, many of whom are internationally recognized for their scholarship and performance. These pages have been compiled to answer some of the questions most frequently asked by Western Michigan University music majors and to serve as a reference for this information.

August 2018 Edition

TABLE OF CONTENTS
Referenced By Major Topic

\$\$ Possible Financial Penalty Involved

Important Dates 1
Assistance Referral List 3
Emergency Information 30
Locker Use Penalties 4
Theft Penalties 5
Practice Room Penalties 6

General Information
School of Music Offices 2
Student Advising 2
Concerts Office 2
Western Sound Studios 2
Other Dalton Center Spaces 2
Scholarships 2

Dalton Center Procedures
Building Hours 4
Escort Service 4
Smoking, Food, and Beverage 4
Product Sales 4
Lockers **\$\$** 4
Music Stands 5
University-Owned Instruments **\$\$** 5 & 15
Red Carts 5
Mailboxes 5
Room Use 5
Lost and Found 5
Private Teaching in Dalton Center 8
Practice Rooms 6 & 14
Practice Room Keys **\$\$** 6
Music Computer Lab 26

Curriculum-Related Procedures
Admission to School of Music 7
Continuation in Music Curricula 7
Undergraduate Graduation Requirements 7 & 23
Registering for Classes 7
Repeated Course Policy 7
Academic Honesty 7
Registering for Applied Music 7
Applied Music Examinations 8
Forming Chamber Music Ensembles 8
Scheduling a Recital 8 & 25
Off Campus Activities Procedures 18
Music Education Continuation 20
Music Therapy Continuation 21
Education/Therapy Continuation Appeals 22
Composition Major Continuation 23
MAT Major Continuation 23
Intern Teaching Admission 24

Accompanying Procedures
Seeking an Accompanist 8 & 9
Serving as an Accompanist 8 & 9

Reservation of Rights

The University reserves the right to modify, alter, delete, and add to the provisions of this handbook at any time.

Convocation Requirement
Course Description 10
Attendance Procedure 10

Music Library
Description and Website 10

Guest Artist Opportunities
Bullock Performance Institute 11
Free BPI Tickets 11
Miller Auditorium Ticket Discount 11
Other Series 11

Concert Etiquette
Basic Courtesies 11

Student Organizations
Pi Kappa Lambda 12
Phi Mu Alpha Sinfonia 12
Sigma Alpha Iota 12
Kappa Kappa Psi 12
Music Student Advisory Council 12
Music Graduate Students 12
Music Education 12
Music Therapy 12
Choral Directors 12
String Teachers 12
Student Composers Alliance 12
Audio Engineering 12
Teachers of Singing 12

Appendix Summary
Administrative Organization 13
Practice Room Organization 14
University-Owned Instruments 15
Extended Piano Techniques Protocol 16
Off Campus Activities Procedures 18
Music Education Continuation 20
Music Therapy Continuation 21
Education/Therapy Continuation Appeals 22
Composition Major Continuation 23
MAT Major Continuation 23
Undergraduate Graduation Requirements 23
Intern Teaching Admission 24
Recital Scheduling Procedures 25
Academic Standards Policy 26
Use of Computer Lab 26
Advisory on Hearing Health 27
Advisory on Neuromusculoskeletal Health 28
Advisory on Vocal Health 29
Emergency Information 30

**IMPORTANT DATES
for 2018–19**

August 29	Fall 2018 classes begin at 8 a.m.
September 6	Fall 2018 registration closes / No drops/adds after this date
September 15	Last day a student can register with the School of Music Coordinator of Intern Teaching to be an intern teacher in the Fall of 2019
September 25	Students may begin scheduling <u>degree required</u> recitals for the fall and spring semesters
October 8	Students may begin scheduling <u>non-degree</u> recitals for the fall and spring semesters
October 29	Last day to schedule a recital taking place during the Fall 2018 semester
October 29	Last day to withdraw from a Fall 2018 class (no refunds)
November 15	All Spring 2019 registrations should be complete
December 5	Last day (Wednesday) a student recital may be held in the Fall 2018 semester
December 14	Fall 2018 classes end
December 14	Friday at 5 p.m. \$\$ Deadline to empty all instrument/coat lockers for students not returning for Spring 2019
December 14	Friday at 5 p.m. \$\$ Deadline for returning practice room keys for students not returning for Spring 2019
January 7	Spring 2019 classes begin at 8 a.m.
January 14	Spring 2019 registration closes / No drops/adds after this date
January 18	Last day to submit applications to the music ed faculty for methods courses beginning with the Fall 2019 semester
February 15	Last day a student can register with the School of Music Coordinator of Intern Teaching to be an intern teacher in the Spring of 2020
March 1	Last day to schedule a recital taking place during the Spring 2019 semester
March 18	Last day to withdraw from a Spring 2019 class (no refunds)
April 14	Last day (Sunday) a student recital may be held in the Spring 2019 semester
April 15	All Fall 2019 registrations should be complete
April 26	Spring 2019 classes end
April 26	Friday at 5 p.m. – Deadline for <u>all students</u> to empty all instrument/coat lockers \$\$
April 26	Friday at 5 p.m. – Deadline for <u>all students</u> to return practice room keys \$\$
May 3	Last day for unclaimed items to be picked up from the School of Music Office

GENERAL INFORMATION

School of Music Offices

The administrative offices of the School of Music are located at the of the second floor corridor of Dalton Center (room 2132). The Director of the School of Music is **Professor Bradley Wong** whose office associate is **Ms. Brittney Young**. The School of Music's business manager is **Ms. Deb O'Keefe**.

Student Advising

The School of Music is pleased to offer its students one-stop student advising where students can be advised not only in their major area (class selection, graduation requirements, electing a major, graduation audit, etc.) but in general studies as well. The student advisors are located in the School of Music Administrative Office (2132 Dalton Center). The undergraduate advisor is **Ms. Ariel Palau**. The principal graduate advisor is **Dr. David Loberg Code**, Coordinator of Graduate Studies. Their advising assistant, **Mrs. Barbara Adams**, can be very helpful in answering many questions and/or making an appointment for you to see an advisor. The graduate advisor for music therapy is **Professor Edward Roth**.

Carl W. Doubleday Concerts Office

The Carl W. Doubleday Concerts Office is located adjacent to the School of Music Administrative Offices and has its own entrance (room 2150). The Doubleday Concerts Office functions as a centralized scheduling and public relations office for the School. It is supervised by **Mr. Kevin West**, Director of Concerts; the Concerts Assistant is **Currently Vacant**. Student recital scheduling begins in this office.

Western Sound Studios

The Western Sound Studios (WSS) are located on the second floor (2005 Dalton Center) and operate under the direction of **Mr. John Campos**. Courses in recording techniques are offered and the multi-track digital studio is available for the preparation of audition/demo CDs, etc. See Mr. Campos (room 2118) for current rates and scheduling information. The WSS can also be retained to record recitals, and CD copies of many School of Music programs are made available for purchase by the WSS.

Other Dalton Center Spaces

Dalton Center houses many special spaces including (on the third floor) the Harper C. Maybee Music and Dance Library, the Music Therapy Clinic, the Department of Dance, and the administrative offices of the College of Fine Arts; (on the first floor) the Multimedia Room, Recital Hall, Lecture Hall, and 120 sound-isolated practice rooms and teaching studios.

Scholarships

The best source of scholarship information for enrolled students is the appropriate area chairperson: Voice – **Dr. Ken Prewitt**; Keyboard – **Professor Lori Sims**; Woodwind – **Dr. Andrew Rathbun**; Brass- Percussion – **Dr. Jacob Cameron**; String – **Professor Renata Artman Knific**; Jazz – **Dr. Scott Cowan**; Academic – **Dr. Christopher Biggs**; Professional Education – **Professor Edward Roth**.

Administrative Organization

The administrative structure of the School of Music is diagramed in *Appendix A* on page 13.

Referral List for Assistance

Need help? See the next page for a listing of the most appropriate person(s) to locate for some of the most commonly needed WMU music major information.

REFERRAL LIST FOR ASSISTANCE

To help you locate the most appropriate person(s) for some of the most commonly needed information, the following resource list has been compiled. A Dalton Center room number is included with each name. The School of Music Administrative Offices are all listed as Room 2132.

Advising

Undergraduate – Ms. Palau (2132)
Graduate – Dr. Code (2132)
Graduate Music Therapy – Prof. Roth (2305)
Intern Teaching – Dr. Dee Gauthier (2311)
Appointments – Mrs. Adams (2132)

Applied Music Lessons

Ms. Palau (2132)

Building Problems

Faculty/Staff use Bronco Fix-it @
wmich.edu/facilities/fixit
Students see Ms. Young (2132)

College Retention Specialist

Ms. Kerrie Harvey (3141)
(269) 387-5946
Or schedule an appointment online at
appointmentquest.com/scheduler/2170117226

Computer Lab

Dr. Ken Smith (2301)

Concerts/Public Events

Mr. West (2150)

Convocations

Schedule – Mr. West (2150)
Absences/Makeups – Mrs. Adams (2132)

Copy Machine

Use card swipe in library (3006)

Counseling Center

Third Floor, Sindecuse Health Center
(269) 387-1850

Employment (part-time jobs)

Ms. O'Keefe (2132)

Graduate Studies

Dr. Code, Mrs. Adams (2132)

Green Room (scheduling)

Mr. West (2150)

Instrument Control (university-owned)

Mr. Michael Moore (2120)

Keys / Card Swipe

Practice Rooms – Ms. Young (2132)
Rehearsal Spaces – Mr. West (2150)
Special Needs – Ms. Young (2132)

Library (music and dance)

Mr. Duffy, Ms. Belland (3006)

Lockers

Mr. Moore, Instrument Control (2120)

Lost and Found

Ms. Young, Mrs. Adams (2132)

Mail

Ms. Young, Mrs. Adams (2132)

Paychecks (student employees)

Ms. O'Keefe (2132)

Pianos

Ms. Jessica Masse
via online Piano Service Request Form at
wmich.edu/music/resources

Practice Rooms

Keys – Ms. Young (2132)
Complaints – Mr. West (2150)

Product Sales and Fundraising

Mr. West (2150)
Ms. O'Keefe (2132)

Recitals

Mr. West (2150)

Room Reservations

Mr. West (2150)

Scholarships (music only)

Currently-held – Ms. O'Keefe (2132)
Renewal – Proper Area Chairperson (see page 2)

Summer Music Camp (SEMINAR)

Mr. West (2150)

FORMS (various forms and cards)

Please visit the School of Music website
(wmich.edu/music/resources) or kiosk in the
advising area

DALTON CENTER PROCEDURES

Building Hours and Emergencies

Dalton Center is open from 7 a.m. to midnight daily and is under video surveillance 24 hours a day. Only during holiday and semester breaks are the building hours reduced. In each instance a schedule is posted in advance. Students concerned about walking home from Dalton Center at night can request *Escort Service* by calling the University Police at (269) 387-5555. *Dalton Center Emergency Procedures* are included in this handbook as *Appendix R* on page 30.

Smoking, Food, Beverage, and Controlled Substances

The use of tobacco products is not permitted indoors or outdoors on any University property and is only permitted in enclosed personal vehicles. For full information visit wmich.edu/policies/tobacco-free. Please restrict food and beverage items to the lobby, lounge, and main hallway areas of Dalton Center. If you *do* find it necessary to consume food/beverage items in other spaces, please make every effort to clean up spills and to dispose of containers properly. The University complies with federal, state, and local laws, including those that regulate the possession, use, and sale of alcoholic beverages and controlled substances. The Department of Public Safety staff actively enforce laws concerning drug and alcohol use. Among the key laws the department enforces are: (a) Distribution, use, or possession of any illegal drug or controlled substance; (b) possession and/or consumption of alcohol by individuals under 21 years of age; (c) illegal possession or consumption of alcohol on campus property; and (d) driving under the influence of alcohol or a controlled substance.

Fundraising

Only Music and Dance affiliated organizations may sell products or conduct fundraising activities in Dalton Center. Food sales are limited to products prepared in commercial kitchens. The proposed product must be approved: In music, **Professor Wong** or **Mr. West** should see the product or prototype; in dance, **Professor Slayter** should see the product or prototype. The financial details must be presented to and approved by **Ms. O’Keefe** in music. The product can be sold no more than three different days in one week and no more than five hours each day. The days/times need to be booked with **Mr. West** in music. The sales are not to conflict with food sales unless they are being held by the same organization in conjunction with its food sales.

VERY IMPORTANT Locker Information (\$\$)

Dalton Center lockers are supervised by **Instrument Control** (email: music-instruments@wmich.edu) and are issued from room 2120. The room is open Monday through Friday at posted times. Coat lockers are available to all music majors on a first-come basis. Instrument lockers are available for use by music majors taking applied lessons for credit and students enrolled in university ensembles or methods classes, in that order. Large-instrument lockers are issued first to those who have a university-owned instrument and second to music majors needing storage space for their own instruments. [See locker rental fee below.] Personally owned locks may **not** be used on Dalton Center lockers. Any locker found with a lock other than the one issued will be subject to the same penalties listed under “Penalties for Failing to Vacate Lockers.” Note: There is a \$50 fine for gross misuse of lockers and a \$10 fine for loss of a padlock.

Rental Fee: Lockers are issued starting the first day of classes of each semester. There is a \$10 rental charge per semester for the first locker; each subsequent locker is free. Rental fees must be paid in full before a locker will be issued. The fee is not refundable.

Vacating and Renewing Lockers: At the end of the fall semester you may vacate or renew your locker. To vacate your locker, simply empty all of the contents and re-lock the locker. To renew a locker for the Spring Semester, go to Instrument Control (room 2120) before 5 p.m. on Wednesday of final examination week and pay the locker rental fee for the upcoming semester. **At the end of the spring semester, all lockers must be emptied of all contents by 5 p.m. on the Friday of final examination week.** Lockers for either summer session are issued at the beginning of each session for those students enrolled in Dalton Center classes. All lockers so issued must be vacated and cleaned or renewed at the end of any session.

Penalties for Failing to Vacate Lockers: After the posted “vacate” date has passed, those who have failed to empty their lockers will:

1. **Lose all locker privileges** for the upcoming academic year.
2. **Be assessed a \$50 cleaning fee** and their **locker contents will be confiscated**. [A lost padlock fee of \$10 may also be charged.] All confiscated contents are held for 30 days. After 30 days, these confiscated contents will revert to the School of Music; they will not be returned to the original owner without the approval of the Director of the School of Music.

Music Stands and Theft

Do not remove the color-coded music stands from their designated rooms (1116 yellow, 1120 red, 1130 green, practice rooms purple, chamber music rooms orange). ***Do not remove music stands from the building*** unless it is for a School of Music performance (in which case, please bring them back to their original location); if you happen to see School of Music stands in another campus or off-campus building, please bring them back to Dalton Center and/or tell **Mr. West** so they can be retrieved. Please understand that the unauthorized removal from Dalton Center of a music stand or other School of Music equipment ***constitutes a theft which can be prosecuted as a felony and is subject to a \$100 fine.***

University-Owned Instruments (\$\$)

University-owned instruments are supervised by **Instrument Control**, assigned by the applied music faculty or ensemble directors, and issued by the student clerk in the Instrument Control Room (2120). The room is open Monday through Friday according to a posted schedule. ***University-owned instruments must be returned or renewed at the end of each semester. There is a \$50 fine for a late instrument return.*** To understand the complete procedure for the issue and use of university-owned instruments, please read *Appendix C* on page 15.

Red Carts

A significant investment has been made to provide substantial four-wheeled carts for our equipment moving needs ***inside*** Dalton Center. These red carts are a privilege for our use. After each use they should be returned to the freight elevator area (on any floor) or the loading dock (on the second floor). They should ***never be removed from Dalton Center*** without permission from **Mr. West**.

Mailboxes

Student mailboxes are located at the end of the second floor hallway between the School of Music Office and the Doubleday Concerts Office. Feel free to use these boxes if you need to leave messages/items for each other and be sure to check the appropriate box periodically. Student recital paperwork will be distributed using these mailboxes. ***Faculty/Staff mailboxes*** are located in the School of Music Office where messages/items may be delivered via the office staff.

Use of Rehearsal, Classroom, and Performance Spaces

Large rehearsal rooms (1116, 1120, 1130) cannot be used for student rehearsals unless the rehearsal is directly related to a university class or ensemble and is properly scheduled through the Doubleday Concerts Office. The Recital Hall and Lecture Hall can be used for student rehearsals only when preparing for a performance in the respective space. When this is the case, ***rehearsal time can be signed out in the Doubleday Concerts Office***, and a key (subject to a \$50 lost key fee) will be issued. If you find any of these rooms open and vacant, please report it to the School of Music or Doubleday Concerts Office. Do not use a vacant room for personal practice or unscheduled rehearsal.

Use of the Computer Lab

The School of Music is proud to shelter a state-of-our-art computer lab specifically equipped for music applications in 2109 Dalton Center. Procedures governing this lab are included in *Appendix N* on page 26.

Lost and Found

Bring or look for lost items in the School of Music Office (2132). If you left something in a third-floor classroom, you might check with the College of Fine Arts Office (3001), and there is also a lost and found operation at the Music Library Circulation Desk (3006). The University Police also operate a lost and found (269-387-5555). Found items may be retrieved from the School of Music Office until the Friday of the week following spring final examinations, after which time they will be disposed of.

Private Teaching and Accompanying in Dalton Center

Please see Page 8 to find important information on these topics.

PRACTICE ROOMS

For Music Majors

Use of Dalton Center practice rooms is a privilege, not a right! This privilege must be respected. A registered music major may check out one practice room key at the beginning of the academic year. This key will open a total of 42 different practice rooms: 18 large rooms, 12 medium rooms, and 12 smaller rooms all with vertical pianos. If you are a piano major, you may obtain a key that will open any of the 11 rooms with grand pianos. A listing of practice rooms and special spaces appears in *Appendix B* on page 14. Keys to other areas require permission from the applicable faculty. Practice room keys are issued in the School of Music Office (2132). Obtaining keys requires either a \$55 non-refundable one time payment or a \$5 non-refundable fee per semester. **Exception:** Percussion students can obtain all necessary percussion keys for a \$50 non-refundable fee per year.

Do not leave personal belongings in the practice room wing lounges. These are public spaces, and the security of unattended items cannot be guaranteed.

For Other Students

Non-music major students and other authorized persons will need to surrender a valid driver's license or Bronco ID in order to check out a non-major key. Non-major practice rooms are 1346, 1348, 1350, and 1352. Keys can be obtained MTWRF from 8 a.m. to 4:45 p.m. at the front desk in the School of Music Office (2132) and must be returned before the office closes at 5 p.m. **Exception:** Non-majors enrolled in applied lessons, a School of Music ensemble, or a performance class can obtain non-major keys for an entire semester with a \$5 non-refundable fee and proof of enrollment.

Security and Courtesies

There is NO acceptable method of reserving an unoccupied practice room. If vacant for ten minutes (or the light sensor has turned the lights off), an unoccupied room can be legitimately taken over by another student even if the room includes someone else's belongings, has a piece of paper stuck in the door, etc. Do **not** take food or beverage items into practice rooms. Please **do** keep all practice room doors tightly closed at all times in order to complete the sound lock (when the room is in use) and to protect *your* equipment as well as *our* equipment (when the room is not occupied). Please **do** use practice rooms for their intended purpose, **not** for studying, browsing the Web, or doing homework. The University is **not** responsible for lost personal items or items left unattended. The security of your room is your own responsibility. If you leave your room unlocked or unattended, your **personal belongings are at risk**. Do not practice or rehearse in **either student lounge** in the practice room wing. It disrupts those who are in adjacent rooms. Also, resist practicing or rehearsing in other public spaces such as the lobby, hallways, stairwells, etc. Quite often there will be recording sessions or rehearsals happening in rooms nearby, and those activities are impacted negatively by the noise.

Loss of Privilege

Personal belongings left in an unattended practice room may be removed without advance notice and held in the Instrument Control Room (2120). For a first and second violation, these items may be claimed from Instrument Control. After the third violation, an individual will only be able to retrieve his/her confiscated items at the discretion of the Director of the School of Music, and the individual will **lose all practice room privileges for one academic year**.

Key and Card Swipe Procedure (\$\$)

All keys are recorded under a signed contract upon issuance. Per the terms of the contract, a key holder **MUST** return keys to the office by the end of the semester or time period for which the key was paid. Typically this date is the Friday of final exams in Fall/Spring or the first Friday of classes in Fall. Keys may be returned or renewed prior to the deadline, which is highly encouraged. **For keys not returned on time**, the holder will incur an immediate non-refundable **\$50 fine per key**. All fines are charged automatically through a student's university account. Fines apply to *all* keys issued by the School of Music. Although posted signs and courtesy emails will typically be sent to remind students of the deadline, returning keys on time is *solely* the responsibility of the key holder. Visit **Ms. Young** in the School of Music Office (2132) for keys and card swipe access.

Organization

The allocation of Dalton Center's practice rooms is included in *Appendix B* on page 14.

CURRICULUM RELATED PROCEDURES

Admission to School of Music

An Entrance audition and/or interview admits a student to the music program for a given semester as specified in the letter of acceptance. Students may be subject to a reaudition for readmission to the program if they do not enter when admitted, if they interrupt the applied music sequence (i.e., take a semester off), or if they fail applied music study.

Continuation in Specific Music Curricula

The procedures for continuation in specific music programs are included in the Appendix section of this handbook on the pages indicated below.

Music Education
Appendix F on page 20.
Appeal process page 22.

Music Therapy
Appendix G on page 21.
Appeal process page 22.

Composition and MAT
Appendix H on page 23.
Appendix I on page 23.

Intern Teaching
Appendix K on page 24.
Appeal process page 24.

Undergraduate Graduation Requirements

WMU Graduation Requirements for an undergraduate degree in music are in this handbook as *Appendix J* on page 23.

Registering for Classes

It is imperative that you register at your assigned priority time during each registration period so that you receive the classes needed. Classes may be canceled based on priority enrollments. Special Note: Students who register for applied music after their assigned priority time *cannot be guaranteed space in the applied studio*. If you need help determining your proper level of applied music (1000, 2000, etc.) refer to the catalog under “Music Courses,” consult your applied music teacher, see your advisor, and/or consult DegreeWorks in your GoWMU account. School policy requires that *all students involved in ensembles must be enrolled for credit*.

Repeated Course Policy

Per the WMU Undergraduate Catalog, the number of times a music course can be taken is limited to two (2) for students who are new effective Fall 2015, and three (3) otherwise, although courses in which grades of “W,” “Cr,” or “NC” are received will not count as attempts in limiting the maximum number of times a student can register for a course. Appeals may be addressed to the department chairperson.

Academic Honesty

You are responsible for making yourself aware of and understanding the policies and procedures in the Undergraduate and Graduate Catalogs that pertain to Academic Honesty. These policies include cheating, fabrication, falsification and forgery, multiple submission, plagiarism, complicity, and computer misuse. [The policies can be found at <http://catalog.wmich.edu> under Academic Policies, Student Rights and Responsibilities.] If there is reason to believe you have been involved in academic dishonesty, you will be referred to the Office of Student Conduct. You will be given the opportunity to review the charge(s). If you believe you are not responsible, you will have the opportunity for a hearing. You should consult with your instructor if you are uncertain about an issue of academic honesty prior to the submission of an assignment or test.

Special Accommodations

Any student who needs special accommodations due to a disability (e.g., physical, learning, psychiatric, vision, hearing, etc.) must first register with Disability Services (wmich.edu/disabilityservices). It is then the student’s responsibility to meet with each of their instructors to discuss and sign an accommodations agreement. It is only after this point that accommodations can be provided (i.e., they cannot apply retroactively).

Applied Music Requirements

To understand how your grade in applied music will be determined, request the “jury requirements” from your applied music teacher at your first lesson. At the end of each applied music semester, you must prepare two copies of an Applied Music Form (available online at the School of Music’s website). Be careful to not sign up for a jury performance during a scheduled exam. If a conflict exists the university scheduled exam will take precedence.

Scheduling a Recital

When you and your applied music teacher feel it is time for you to schedule a student recital, the scheduling process begins in the Doubleday Concerts Office (2150 Dalton) where you should visit **Mr. West**. He will give you the necessary instructions. Important scheduling deadlines are on page 1. A complete description of the School of Music’s Recital Procedures is included as *Appendix L* on page 25.

Forming a 2180/5140/6140 Chamber Music Ensemble

Students are encouraged to form chamber ensembles independently, establishing personnel, rehearsal schedules, and repertoire. Prospective ensembles needing rehearsal space should file their “*Chamber Ensemble Request Form*.” Forms are available in the School of Music Advising Office (room 2132) and on the School of Music website (wmich.edu/music/resources). Students who wish to enroll in MUS 2180/5140/6140 must have prior approval of (a) the ensemble coach, (b) the ensemble coordinator for the area (if applicable), and (c) the School of Music Director. Students will be registered for the appropriate course once this form has been completed. Some ensemble members must be registered. ***Registration forms must be filed by the indicated deadlines on the form. Failure to meet the deadlines will result in cancellation of the ensemble.*** Withdrawal after registration closes will preclude the refund of tuition/fees paid for the class per university policy.

Tours and Field Trips

Ensemble Tour and Class Field Trip Procedures are included in this handbook as *Appendix E* on page 18.

Private Teaching and Accompanying in Dalton Center

Unless it is part of your curriculum and specifically included in a course syllabus, it is illegal to use Dalton Center spaces to earn money by giving private lessons or accompanying.

Guidelines for Collaborating with a Pianist

1. Find a pianist ahead of time; give yourself at least 4–5 weeks before a scheduled performance (much earlier is recommended for full recitals and technically difficult piano accompaniments).
2. If you need help finding a pianist, contact your studio teacher for advice.
3. On first contact with the pianist, make sure to inform him/her about the dates of both the performance and hearing. Schedule rehearsals as soon as possible.
4. To avoid last minute cancellation of an agreement, give the pianist your music as soon as possible. If you need to give the pianist copied music, have it properly bound, taped together, or in a folder.
5. To avoid controversies later, inquire about rates before you begin rehearsals.
6. To collaborate with piano students, you should complete an Accompanist Agreement form. One can be obtained online at wmich.edu/music/resources; a copy can be filed with the applied student’s teacher.

ACCOMPANYING PROCEDURES

Guidelines for Accompanists and Their Clients

Those Seeking Accompanists

Applied music students needing accompanists may retain one on their own [at their own expense] as long as their applied music teachers are comfortable with the choice. Students who are interested in retaining another music student as their accompanist should begin by submitting a written request to a keyboard studio teacher. To better understand what happens when utilizing student pianists, please study the rest of this page which explains all accompanying procedures for collaborations.

Piano Student Accompanists

Piano students who receive a School of Music scholarship are expected to provide service to the school, most often – but not limited to – serving as collaborative pianists. The extent of such service will be gauged according to the scholarship amount and the level of accomplishment. Students with insufficient sight-reading skills should strive to improve those skills.

A portion of the scholarship is designated for service to the Area/School of Music. Minimally, students can be expected to work two hours per week for 26 weeks (i.e. two semesters).

All piano students are encouraged to seek out their own projects and to present their suggestions in writing to the Keyboard Area Chairperson for approval. Possible projects include (but are not limited to):

- Playing for another student's lessons (voice or instrumental, up to one rehearsal before each lesson) throughout the semester, on one area recital performance, and for a jury examination.
- Performing on another student's recital.
- Playing on a New Student Admissions Day.
- Playing for one of the large ensembles (chorus, band, orchestra, etc.).
- Being available to greet students on a New Student Admissions Day.

October 1 is the deadline for submitting projects for the fall semester; February 1 is the spring semester deadline. After the deadline, appropriate assignments will be determined by the piano faculty. After the project is approved, the following conditions will apply.

- Under no circumstances are students allowed to trade or sell their assignment to another party without the consent of the Keyboard Area Chairperson.
- Students are not allowed to charge a fee for work that has been assigned as part of their scholarship duties. Violation of this rule will result in having the scholarship revoked.
- All students are encouraged to keep a detailed logbook, but scholarship holders *must* keep a log of their assigned work in case there is some issue regarding their performance of the fulfillment of their scholarship duty.
- For all assignments, all students are expected to prepare music to a level that contributes to the progress and success of the project. Professional and courteous behavior towards fellow students and faculty is expected at all times.
- No professor in the School of Music or at the University may assign scholarship duty without prior consent of the Keyboard Area Chairperson.
- All piano students are expected to wait no longer than ten minutes at an appointment for either a student or a professor.
- Piano collaborators should not be expected to attend rescheduled lessons without special agreement.
- All non-scholarship work should be undertaken only after the completion of a "contract" using an official School of Music Accompanist Agreement.
- For non-scholarship accompanying work, a piano student who is not paid according to the contract has the right to terminate any responsibilities immediately.

Piano students and others may obtain a template of the Keyboard Area's **Accompanist Agreement** online via the School of Music Resources page at wmich.edu/music/resources.

CONVOCATION REQUIREMENT MUS 1010

Description: As part of its accreditation through the National Association of Schools of Music, the School of Music is required to provide an ongoing schedule of cross-disciplinary listening experiences as an important part of the education process for each of its majors. To fulfill this curricular objective, the School of Music created Music Convocation 1010, a series of special music-related presentations required of all music majors. A committee of music faculty selects the events on the series. Some of these programs take place on Wednesdays from 1–1:50 p.m. This same schedule on Mondays is used for Area Recitals, which are not part of the Convocation requirement. Students need only attend those Area Recitals which pertain to their area(s) of study and only during the time they are enrolled in applied music. Seven semesters of Convocation are required of students in a Bachelor of Music curriculum; six semesters of students in a Bachelor of Musical Arts, Bachelor of Arts, or Bachelor of Science curriculum. **Graduation will not be possible until this attendance requirement has been fulfilled.** Multimedia Arts Technology students have alternative events available and should consult with the MAT faculty for instruction.

Attendance: A minimum of 12 attendance credits must be achieved in each semester of enrollment. A semester typically includes a minimum of six Convocation performances on Wednesdays at 1 p.m. In addition to attending these required performances, students must also choose enough additional recitals or concerts printed on the reverse side of the Convocation and Area Recital Schedule to achieve 12 attendances. A student's cumulative attendance is tracked, and any deficits or surpluses will be carried forward. Students who have a deficit of more than six (6) events and have a School of Music scholarship will be subject to the scholarship being revoked or placed on probation. Students who perform on a Convocation event at 1 p.m. on Wednesday may get credit for attending. Students who perform on other Convocation events may not.

Convocation attendance is recorded via an attendance card which is distributed as you enter the program and collected as you depart. To be credited with Convocation attendance, each student must pick up his/her own card at the beginning of the program; complete the card with the requested information; attend the entire program; then return his/her own completed card immediately following the program. Cards may not be turned in "after the fact," nor may one student hand in another student's card. ***Wednesday attendance cards will not be distributed later than 1:10 p.m. and they will not be accepted earlier than 1:50 p.m. Evening and weekend attendance cards will not be distributed later than 10 minutes after the program has begun, and they will not be accepted until the program concludes.*** The cards are normally distributed and collected by School of Music staff and student staff members. It is the student's responsibility to pick up and return the attendance card to the appropriate School of Music staff member.

Please Note: All entrances to the Recital Hall are locked during each program. One door (near the elevator) will be periodically opened from the inside for latecomers. Do not knock on the door or rattle the hardware, as it disturbs both the performers and the audience. Thank you.

HARPER C. MAYBEE MUSIC AND DANCE LIBRARY Dalton Center Room 3006

The Harper C. Maybee Music and Dance Library is located on the third floor of Dalton Center (room 3006) above the Multimedia Room. Hours for fall and spring semesters are:

9 a.m. to 10 p.m. (MTWR) – 9 a.m. to 5 p.m. Friday – Noon to 4 p.m. Saturday – 2 to 10 p.m. Sunday

Hours are abbreviated during summer sessions and recesses. The librarian is **Mr. Michael Duffy**, and the library coordinator is **Ms. Judy Belland**. The library contains over 70,000 items, including books, journals and magazines, scores, and audio and video recordings in several formats. Among its special collections are the audio archives of School of Music performances, some of which are now available to stream online while on campus at <http://cdm16259.contentdm.oclc.org/cdm/landingpage/collection/p16259coll2>. The library also provides many digital resources for study and research, including *Oxford Music Online* (our online portal to articles from the *New Grove* dictionaries), article indexes, audio and video streaming services, e-books, and online journals. Readings and recordings required for music courses are placed on reserve in the library, which is equipped with facilities for listening and viewing, 65 study seats, and a seminar room for group study. The library also has computers with Microsoft® Office and Internet access; WMU students and faculty may print using their semester print quota. A self-service photocopier/scanner and change machine are also available. Access to Library Search (the library's catalog and discovery service), databases, streaming services, research guides, and other services is available via the library's website, wmich.edu/library/collections/music. For instructions on using Library Search to find music materials, go to http://libguides.wmich.edu/music_in_librarysearch.

GUEST ARTIST OPPORTUNITIES

Donald P. Bullock Music Performance Institute

The Donald P. Bullock Music Performance Institute (BPI) was established in the fall of 1985 to bring world class musical events and artists to Kalamazoo and the WMU campus. It is named in memory of the fifth chief administrator of the WMU music school who also founded the Institute. The BPI presents the *WED@7:30PM: Live and Interactive!* series and strives to offer musical events which might not otherwise be part of Kalamazoo's nationally recognized cultural environment. These events often include residency components to enable the artists to interact with students, educators, patrons, and musicians via master classes and classroom lectures as well as public performances.

We are pleased to invite WMU music majors to celebrate the richness of this artistic activity, and you may do so *free of charge*.

FREE SEMESTER PASSES FOR ALL BPI PROGRAMS WILL BE DISTRIBUTED TO WMU MUSIC STUDENTS AT THE FIRST CONVOCATION PROGRAM IN EACH SEMESTER! By presenting this pass at either the Miller Auditorium Ticket Office (anytime before an event) or at the Dalton Center Ticket Window (beginning one hour before an event) you may receive a single complimentary ticket. Rejoice and be thankful!

Miller Auditorium Attractions

James W. Miller Auditorium also offers a series of professional entertainment events which includes outstanding artists/ensembles as well as theatre events, musicals, dance troupes, pop shows, etc. Tickets are available at the Miller Auditorium Ticket Office. To encourage *student* attendance at these programs, the Office of the President supports a **50% student discount program** which allows Western students to receive a **50% discount** on one ticket purchased *in any zone* for any Miller Auditorium attraction if they show a validated university ID card at the time the tickets are purchased. Please understand, however, that there is a **limited number of discounted tickets** for each event, so plan and purchase as early as possible!

Other Series

Kalamazoo offers a virtual wealth of ongoing musical events. School of Music students are often involved as performers in community performing organizations, but they can also benefit as patrons because many local organizations sponsor world class guest artists. These organizations include the Kalamazoo Symphony Orchestra, Fontana Chamber Arts, Kalamazoo Concert Band, Kalamazoo Singers, Kalamazoo Bach Festival (at Kalamazoo College), Gilmore International Keyboard Festival, etc. The Kalamazoo jazz scene is also impressive; several nightspots feature jazz regularly (including The Union Cabaret and Grille, a downtown Kalamazoo nightclub designed to showcase WMU talent). A number of these organizations collaborate with the School of Music and offer discounted tickets, master classes, and open rehearsals.

CONCERT ETIQUETTE

Basic courtesies related to being a responsible audience member during musical or other artistic performances are listed below. The bottom line factor is treating those on stage as you would like to be treated when you are on stage performing.

- Refrain from talking or whispering; remain seated and quiet during the performance/presentation.
- Please turn off all cell phones, electronic devices, and watch alarms prior to the performance/presentation.
- Watch the conductor when the music stops to determine whether or not to applaud.
- Do not take flash photographs.
- Do not leave the auditorium during the music.
- When the conductor enters, it is customary to applaud.
- It is impolite to wear hats or caps during a concert.
- No singing, tapping fingers or feet – it distracts both the musicians and the people around you.

STUDENT AND PROFESSIONAL ORGANIZATIONS

Pi Kappa Lambda (ΠΚΛ) — The School of Music was granted a charter from Pi Kappa Lambda, the National Music Honor Society, in 1968. Student members are nominated and elected annually by Pi Kappa Lambda members on the music faculty. The current chapter president is **Dr. Robert White**.

Phi Mu Alpha Sinfonia (ΦΜΑ) — WMU's Delta Iota Chapter of Phi Mu Alpha Sinfonia, fraternity for men in music, was chartered in 1948. The chapter president is **Alec Richmond**. The advisor is **Mr. Kevin West**.

Sigma Alpha Iota (ΣΑΙ) — WMU's Beta Eta Chapter of Sigma Alpha Iota, music fraternity for women, was chartered in 1949. The chapter president is **Sophie Niec**. The advisors are **Ms. Angela Lewis** and **Mr. Kevin West**.

Kappa Kappa Psi (ΚΚΨ) — WMU's Mu Delta Chapter of Kappa Kappa Psi, National Honorary Band Service Fraternity, was chartered in 2008. The chapter president is **Katie LaRoy**. The advisor is **Mr. John Leonard**.

Music Student Advisory Council (MuSAC) — MuSAC is an acronym for Music Student Advisory Council. This “think tank” of students advises the School of Music Director. Interested students should see **Ms. Brittney Young** in the School of Music Office.

Music Graduate Students (MuGS) — This School of Music graduate student association meets monthly, often with guest speakers, to discuss relevant graduate student issues. While required for all graduate assistants, the meetings are open to all graduate music students. The president is **Holli Wittman**. The advisor is **Dr. Lisa Coons**.

National Association for Music Education (NAfME) — Western Michigan University shelters an award-winning collegiate chapter of the National Association for Music Education (NAfME). Membership is open to all students who are interested in a music education career. The chapter president is **David Alessandrini**. The advisor is **Dr. Kenneth Smith**.

Student Music Therapists' Association (SMTA) — Our nationally recognized music therapy curriculum includes an association open to all students who are interested in music therapy. Its president is **Collin Lewis**. The advisor is **Professor Edward Roth**.

American Choral Directors Association (ACDA) — Western Michigan University shelters a student chapter of the American Choral Directors Association. Membership is open to all students who are interested in choral music. The chapter president is **Keiley Vieau**. The advisor is **Dr. Kimberly Dunn Adams**.

American String Teachers Association (ASTA) — Western Michigan University shelters an award-winning collegiate chapter of the American String Teachers Association (ASTA). Membership is open to all students who are interested in a string teaching career. The chapter president is **Teresa Strobel**. The advisor is **Professor Bruce Uchimura**.

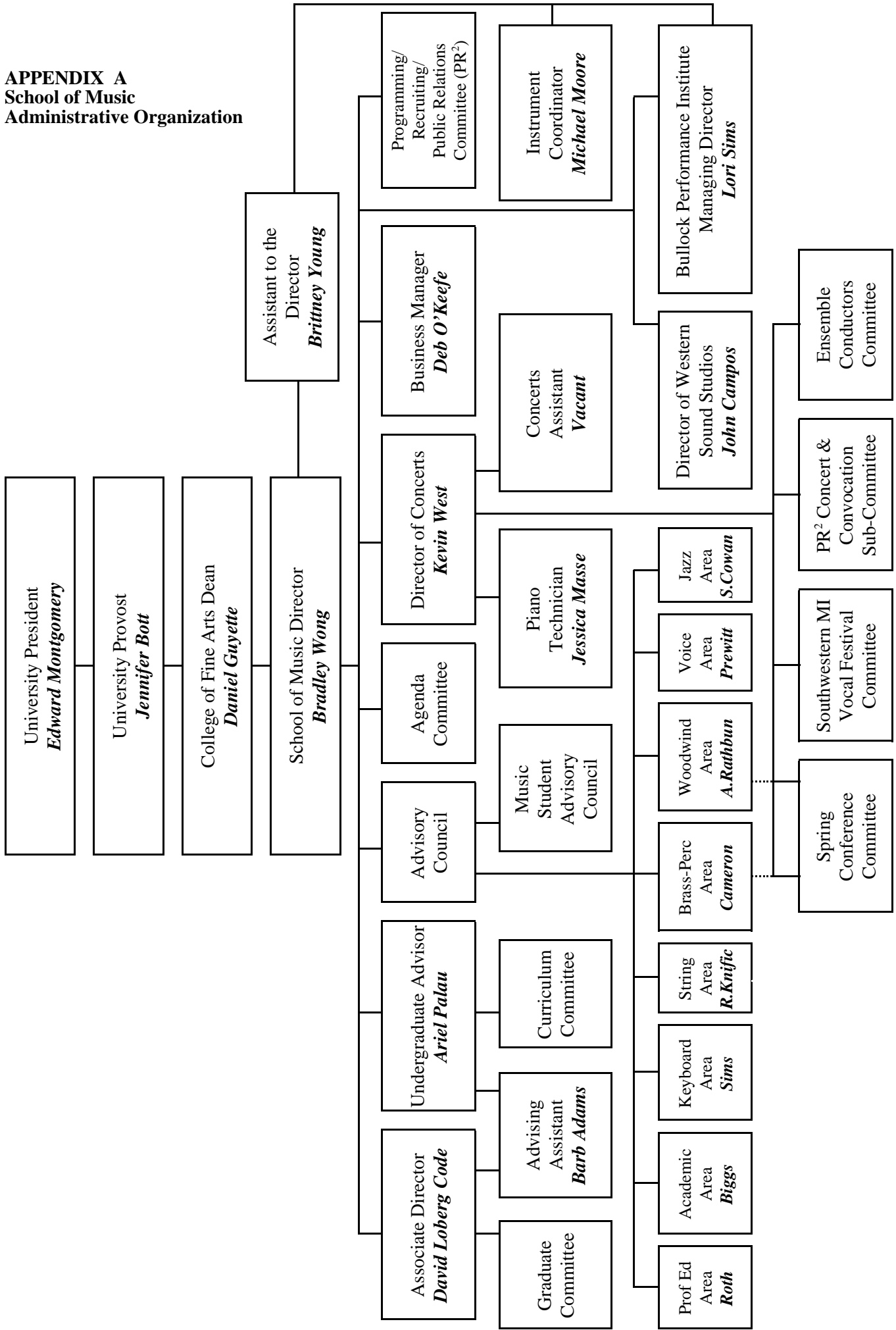
Western Student Composers Alliance (WSCA) — The Western Student Composers Alliance empowers students to shape the activities of the composition program at WMU and facilitates the development of entrepreneurial skills. The chapter advisor is **Dr. Christopher Biggs**.

Audio Engineering Society (AES) — Western Michigan University's chapter of the Audio Engineering Society was formed in 2015. The chapter president is **Jay Ortega**. The advisor is **Mr. John Campos**.

National Association of Teachers of Singing (NATS) — Western Michigan University shelters a student chapter of the National Association of Teachers of Singing. Membership is open to all students who are interested in vocal music. The chapter president is **Hayley Girard**. The advisor is **Dr. Ken Prewitt**.

Other Registered Student Organizations (RSOs) — WMU embraces a rich range of student clubs and activities, and the School of Music supports these organizations and their activities. However, rehearsal space in Dalton Center is limited. Preference is given to the activities and ensembles directly related to the School of Music's curriculum, and rooms may not be available to RSOs which are not sponsored by a music faculty or staff member. Music-centered RSOs interested in reserving spaces in Dalton Center should see **Mr. West** in the Doubleday Concerts Office (room 2150) to check availability.

**APPENDIX A
School of Music
Administrative Organization**



APPENDIX B Practice Room Organization

These Dalton Center practice rooms are reserved for *special groups/persons* and are appropriately equipped.

1202 accompanist rehearsal
1216 surround sound work station
1218 improvisation instrument storage
1302 percussion equipment storage
1304 percussion equipment storage
1306 percussion equipment storage
1308 music education jazz practice
1325 percussion practice
1327 harp practice
1407 harpsichord and fortepiano practice
1423 double reed room
1429 chamber music rehearsal
1430 chamber music rehearsal
1504 organ practice
1508 Seaboard practice
1526 percussion practice
1715 applied studio technology lab
1719 percussion practice
2002 multimedia work stations

The following practice rooms (without windows) contain grand pianos and are reserved for *piano majors* via issued key.

1303 (two pianos), 1305, 1307, 1309, 1311, 1313, 1315, 1317, 1319, 1321, 1323 (prepared piano practice)

The following large-size practice rooms (with interior windows) contain vertical pianos [unless otherwise indicated] and are available for use by *music majors* via issued key.

1204, 1206, 1208, 1210, 1212, 1214, 1512, 1514, 1516, 1518, 1520, 1522, 1524, 1705, 1707, 1709, 1711, 1717

The following medium-size practice rooms (with outside windows) contain vertical pianos and are available for use by *music majors* via issued key.

1316, 1318, 1320, 1322, 1324, 1326, 1328, 1330, 1332, 1334, 1336, 1338

The following medium and small-size practice rooms (without windows) contain vertical pianos [unless otherwise indicated] and are available for use by *music majors* via issued key.

1310, 1312, 1314, 1329, 1331 [no piano], 1333, 1340, 1342, 1344, 1510 [no piano], 1703

The following medium-size practice rooms (without windows) contain vertical pianos and are available for use by *non-music majors* via keys issued MTWRF from 8 a.m. to 4:45 p.m. at the reception desk counter in the School of Music Office at the end of the long hallway on the second floor (room 2132).

1346, 1348, 1350, 1352

Please do not remove purple music stands from the practice room area. Procedures regarding usage of the above spaces are outlined on page 6.

APPENDIX C

University-Owned Instruments \$\$

Students who are enrolled in the School of Music or who play in a university ensemble may be issued a university-owned instrument. University-owned instruments are supervised by **Instrument Control** (email: music-instruments@wmich.edu), assigned by the appropriate applied music faculty member or ensemble director, and issued by the student clerk in the Instrument Control Room on the second floor (room 2120). Here is the procedure for using a university-owned instrument.

1. Obtain an Instrument Loan Agreement from Instrument Control and have it signed by the appropriate applied music faculty member or ensemble director.
2. Take the completed form and a valid university ID card to the Instrument Control Room (2120); the room is open Monday through Friday according to the schedule posted outside the room.
3. Proof of insurance may be required.
4. Store the issued instrument in its assigned location.

Class instruments will be issued on the first day that the class meets. Ensemble directors may also assign instruments, but current availability will still be determined by the appropriate applied music faculty member.

You may use your university-owned instruments for university-related purposes only (i.e., musical performances connected directly with Western Michigan University or private applied study). You may not use the instrument for any other purpose without permission from the appropriate applied music faculty member. These non-official purposes include giving private lessons, performing with ensembles not connected with Western, and any other purpose determined not appropriate by the applied music faculty.

You will be held fully responsible for the care of the instrument while it is in your possession. You will be charged for damage and repairs not attributed to normal, reasonable wear. Treat your university-owned instrument like it is your own. ***Do not loan your university-owned instrument to anyone! You will be held responsible for damage or loss by a third party!***

You must renew the Instrument Record Card at the beginning of every semester you use the instrument. You must return your university-owned instrument to the Instrument Control Room (2120) for inventory and inspection at the end of spring semester before you go home for the summer. Because there are other students who use these instruments and because instruments are sometimes shared, you are inconveniencing your colleagues when you do not return an instrument on time. Hence, ***there is a \$50 fine for the late return of an instrument*** to the Instrument Control Room.

Instructions for checking out a university-owned instrument over the summer will be posted. Do not assume that because you have an instrument for the fall semester that you automatically have it for the spring semester, or that if you have an instrument for the spring semester that you may automatically take that instrument home for the summer. If you do not return the instrument as outlined, ***you will be charged for the current replacement cost of the equipment involved.***

The Instrument Control Room is open Monday through Friday according to the schedule posted outside the room.

APPENDIX D

Extended Piano Techniques Protocol

Prepared by Jessica Masse, RPT (Registered Piano Technician; Piano Technicians Guild), Piano Technician, School of Music, Western Michigan University

Extended techniques piano use requires the performer to produce sound by means other than, or in addition to, playing the keys with one's hands. Techniques employed include strumming, bowing, and/or striking the strings, and sometimes striking wooden parts of the case. This can be done either using fingers and hands or hand held objects. Prepared piano use generally requires adding objects to the string system and other parts of the piano. Extended techniques and prepared use often requires marking parts and strings.

We all need to bear in mind that a concert piano is a shared resource. It represents an expensive investment of both money and continual maintenance on the part of the Piano Technician, and both its appearance and high-level function have considerable importance to the institution and to all who use it. Even a very minor mechanical defect, like a slightly displaced damper, can make the piano unusable for performance until the defect has been remedied. Methods of marking that seem innocuous, like the use of pencil, blackboard chalk, or masking tape, can leave permanent damage to the finish, or can be difficult to impossible to remove completely. There are also risks of considerably more serious damage associated with carelessly executed extended techniques. Bass strings are particularly vulnerable to damage.

With these things in mind, the following procedures and limitations are suggested to help guide extended uses of pianos after approval by the Piano Technician.

Extended techniques should only be performed on a *designated piano* after consultation with the Piano Technician and must follow these guidelines.

1. Structural changes – The Piano Technician must approve all structural changes to any piano. This includes removing the lid or other case parts and attaching anything to strings or soundboard to modify the sound.
2. Touching the strings – If the strings will be touched by fingers or hands (harmonics, plucking, rubbing), hands should be washed first. For moderate use of these techniques, a reasonable amount (not too much) of powdered talc may be applied to the hands to help prevent the transfer of oil from skin to the strings. Thin gloves should be worn for extensive contact with the strings.
3. Marking – Sticky notepaper, Post-It strips/flags are preferred material to use for marking dampers, agraffes or strings. To mark a string node, a thin (1/8") strip of the adhesive part of a sticky note (Post it) can be worked around the string and stuck to itself. Chalk may be used on the plain wire but *never* on the wound bass strings. ***Never use masking tape or any other adhesive that may leave a residue.*** One can also mark the cast iron plate using 3M Scotch (don't use any other brand) 218 Fine Line green painter's tape (3/32") to indicate a node, etc. Other than small stickies and chalk, nothing should be applied directly to the strings. This includes whiteout, tape, crayon, stickers, nail polish, etc. The performer is responsible for removing any stickers immediately after any performance.
4. Dampers – Care must always be used when touching dampers as they are easily damaged or displaced. Sticky notepaper, Post-It strips/flags are preferred material to use for marking dampers. Never use chalk. ***The performer is responsible for removing any stickers immediately after any performance.***
5. Malleable substances on strings – Bostik Blu-Tack, Scotch Removable Mounting Putty, are the only malleable substances acceptable for direct application to the strings. The Piano Technician must approve all other substances.
6. Screws and bolts (consult with the Piano Technician) – In some cases, literature calls for the insertion of screws or other items between piano strings. Proper protocol must be followed when inserting screws. Only use new brass or copper screws and bolts, or those in like new condition, in the piano. Screws and bolts showing signs of rust or corrosion should never be inserted between the strings. Screws should be carefully selected to fit into the gap between the strings with minimum spreading. ***Depress the damper pedal while inserting anything between the strings.*** Go slowly, taking great care *not to let the screw come in contact with the soundboard.* Only plastic screws/bolts or similar materials softer than metal may be used when inserting between wound strings.

7. Striking and plucking strings – Strings may be struck or plucked with fingers or guitar pick. Other devices must always be a material that will not mar or scratch strings. On steel strings only materials that are softer than the steel string, such as brass or aluminum, may be used. Copper wound bass strings must be struck or plucked with a material softer than copper (copper is much softer than steel). Acceptable materials might include wood, plastic, rubber and felt mallets for the bass strings. ***The general rule is that the material of the device should not be harder than the strings.*** The Piano Technician will help any performer in selecting materials that will not damage the piano.
8. Clean up – The pianist should clean up after performance and leave the piano in the same condition it was found. Nothing should be left in the piano. Do not, however, risk damaging the piano for the sake of clean up. If you need assistance removing something please contact the Piano Technician.
9. Damage avoidance using sound and prudent judgment – Most damage to pianos can easily be avoided by using good judgment and knowledge of the piano and consulting the Piano Technician to learn proper technique. Please consult with the Piano Technician before using extended techniques. If you are composing a piece using extended techniques, consult with the Piano Technician to ascertain what is safe. Usually alternatives to potentially destructive methods can be found to satisfy both the performer and this protocol.

To report a piano that is in need of servicing or repair, please use the online Piano Service Request Form located on the School of Music Resources web page at wmich.edu/music/resources.

APPENDIX E
School of Music Off Campus Activities Procedures

BASIC COURTESY: Spontaneous (student or faculty planned) ensemble commitments need not be accommodated. Faculty members may not require students to miss a class without the consent of the appropriate colleague(s) as secured by the sponsoring faculty member. Students always have the option of skipping a class/rehearsal with full consequences, but have no right to expect special accommodations from the instructor/conductor whose class/rehearsal was skipped.

- I. All ensemble directors and coaches – and instructors who arrange field trips – must plan the semester’s work in advance.
 - A. Before the end of the first week of classes, these instructors must give a printed schedule – defining time required to complete the course work including performances, extra rehearsals, sectional rehearsals, field trips, etc. – to each student involved.
 - B. A copy of this schedule (I-A) must also be given by the instructor to the Director of Concerts whose office must then distribute this information to the music faculty.
 - C. At this same time, instructors should provide to each student involved a copy of the Agreement, Consent, Waiver and Liability Release document, collect signed documents, and give them to the School of Music Director for filing.
 - D. At least two weeks before each tour/field trip, the appropriate coach/conductor/instructor shall circulate to the music faculty an **alphabetical** list of all students who will be involved in the given tour/field trip. If the two-week notice is given, the instructors/conductors involved should make every effort to cooperate by allowing the student involved to make up any missed work.
 - E. Off-campus performances, tours, and field trips are not allowed in the following instances:
 1. During the first two weeks of any semester.
 2. During the final two weeks of any semester **including final examination week**.
 3. During the week prior to or the week following spring break.
- II. LARGE ENSEMBLE performances during the regular school day will be confined to a total of 5 official tour days during each semester. These five official tour days shall involve no more than one Monday, one Tuesday, one Wednesday, one Thursday, and one Friday.
 - A. The ensembles involved in this category are: Orchestras, Bands, and Choirs.
 - B. Classroom instructors will make every effort to avoid scheduling exams or quizzes during the official tour days (provided these days are known early enough to prepare syllabi). Students involved in touring will be responsible for all material covered in class during their absence.
 - C. The following number of tour days are allocated for each of the programs in this category and are to be taken with the approval of the person responsible for each program.
 1. Orchestra will be entitled to a total of five each year (three in one semester and two in the other).
 2. Wind Symphony/Symphonic Band will be limited to a total of two in a semester when orchestra uses three, but will be entitled to three in any semester when the orchestras use two or fewer.
 3. Chorale/Cantus/Collegiates will be entitled to a total of six each year (three each semester).
 - D. In addition to Tour Days and regularly scheduled campus concerts, each ensemble mentioned in this category will be limited to two performances on evenings and/or weekends per semester.
- III. SPECIAL ENSEMBLES are given slightly different considerations due to their recruiting potential, and due to the sometimes less-than-predictable nature of their performance invitations.
 - A. Marching Band
 1. Must comply with IA, IB, IC and ID.
 2. If a trip involves a morning departure on a Friday, that Friday will become an official tour day and such departures must be limited to one each season.
 3. Non-WMU football-related appearances are limited to four per season.

- B. Instrumental Jazz Ensemble Program
 - 1. Must comply with IA, IB, IC and ID.
 - 2. May use a total of two class days per semester for school tour performances. Each day may include the morning, afternoon and evening.
 - 3. May use two additional nights or weekend days per semester for performances. On these occasions, any previously scheduled class, rehearsal, or performance must take precedence.
- C. Vocal Jazz Ensemble Program
 - 1. Must comply with IA, IB, IC and ID.
 - 2. May schedule performances on any rehearsal night with a departure as early as 5:30 p.m. and a late return to campus.
 - 3. May use a total of two class days per semester for school tour performances. Each day may include the morning, afternoon and evening.
 - 4. When using two class days for school tour performances, may schedule one additional weekday evening performance. In a semester when no class days are used (or only one class day is used), may schedule two additional weekday evening performances.
 - 5. May schedule additional Friday night and weekend performances “with the consent of those enrolled.” On these occasions, any previously scheduled class, rehearsal, or performance must take precedence.
- D. Percussion Ensemble
 - 1. Must comply with IA, IB, IC and ID.
 - 2. May use a total of three class days per year for school tour performances – one in the fall semester and two in the spring.
- IV. SMALL ENSEMBLES coaches and students are expected to make every effort to fulfill their performance requirement without interrupting the regular class/rehearsal schedule. When a performance is scheduled in conflict with the class/rehearsal schedule, it must be assumed that the faculty coach is fully aware of this fact, and the following then exist:
 - A. The instructors/conductors of the classes/rehearsals involved must receive at least two weeks notice of the planned interruption. If the two-week notice is given (by the small ensemble coach), the instructors/conductors involved should make every effort to cooperate by allowing the students involved to make up any missed class work.
 - B. Note “Basic Courtesy” box at the top of this appendix.
- V. FIELD TRIPS
 - A. Must comply with IA, IB, IC and ID.
 - B. No class may require a student to participate in more than two field trips per semester. No class may schedule more than one field trip in any one week. Overall, no more than two field trips may be scheduled on the same weekday in any semester.
- VI. Tours during periods when the University is not in session are not subject to these procedures, but instead depend on the mutual consent of the instructor and ensemble members involved.
- VII. Students will not be expected to perform or rehearse with any ensemble except under circumstances outlined in these procedures.
- VIII. If a School of Music ensemble is planning a partially funded trip or event (even if the trip is not during the fall or spring semester), a public announcement must be made to all potential participants by the end of the academic year prior to the trip. An announcement must be posted prior to fall semester auditions, and students must be aware of all financial commitments required for the event before enrolling in the ensemble.
- IX. The consideration of exceptions shall be a responsibility of the School of Music Advisory Council.

APPENDIX F

Procedure for Continuation into the Upper Level Music Education Curriculum

Prior to beginning 3000-level courses, music education students must meet the following requirements (see wmich.edu/education/advising/admission-reqs-other for further information):

1. Complete 35 hours of coursework.
2. Have an overall GPA of 2.5 or better.
3. Complete all Intellectual Skills requirements (ENGL 1000, MATH 1090, LS 1040—as required).
4. Complete Proficiency I college-level writing course (e.g., ENGL 1050).
5. Complete human development course (HSV 2250 or ED 2500) with a “C” or better.
6. If needed, meet the state’s Basic Skills requirements with passing test scores. (This requirement is currently suspended.)
7. Complete criminal background check (go to <https://portal.castlebranch.com/wc48>).
8. Submit an application to the College of Education and Human Development (2421 Sangren Hall) when steps 1–7 are completed. Applications are accepted on a rolling basis, but should be submitted by the end of the Fall semester in which you wish to begin music education methods courses.
9. Complete the music core in theory/history/aural comprehension/conducting, obtaining a grade of “C” or better in each course and accumulating a GPA of at least 2.5 in theory/history/aural skills:
 - Basic Music 1600, 1610, 2600, 2610
 - Aural Skills 1620, 1630, 2590, 2650
 - Music History 1700, 2700, 2710
10. Have no grade less than a “C” in applied music, ensembles, or conducting (MUS 2150), and pass sophomore hearing.
11. Complete the “Music Education Application for Upper Level Coursework” form and submit it to the Music Advising Office by the January deadline listed on page 1.

Once the “Music Education Application for Upper Level Coursework” is submitted, the School of Music advising office will do the following:

1. Request that the applicable applied professor complete a recommendation form,
2. Perform an audit based on the requirements indicated above, and
3. Meet with the music education faculty to report and discuss the results.

Prior to the end of that same Spring semester, students will receive notification of their status and any recommendations to assist them in completing their degree program. The appeal process appears on page 20.

PLEASE NOTE: You must successfully complete these requirements PRIOR to beginning upper level courses. That means that the information that you receive during the Spring semester of application will be contingent on your appropriate completion of all coursework in progress and will not include any Summer coursework that you intend to complete. The School of Music Advisor, in consultation with the Music Education Faculty, will perform a final audit prior to the beginning of each Fall semester when all pertinent data is available to determine eligibility to begin upper level coursework. This process is designed to assist you as you progress through your degree program by giving you information on requirements and expectations as well as information on how you are progressing toward these goals.

APPENDIX G

Procedure for Continuation in the Music Therapy Practicum Courses

Prior to beginning practicum (4000-level) courses in the Music Therapy curriculum, students need to meet the following requirements:

1. Complete 35 hours of coursework.
2. Have an overall GPA of 2.5 or better.
3. Complete all Intellectual Skills requirements (ENGL 1000, MATH 1090, LS 1040 – if required)
4. Complete Proficiency I college-level writing course (e.g., ENGL 1050).
5. Complete PSY 1000 with a “C” or better.
6. Complete the music core in theory/history/aural skills/conducting, obtaining a grade of “C” or better in each course and accumulating a GPA of at least 2.5 in theory/history classes:
 - Basic Music 1600, 1610, 2600, 2610
 - Music History 1700, 2700, 2710
 - Aural Skills 1620, 1630, 2590, 2650
 - Conducting 2150
7. Have no grade of less than “C” in Applied Music.
8. Have a GPA of no less than 3.25 in completed pre-professional courses (MUS 2810, 2890, 2900, 3830) in the Music Therapy curriculum.
9. Complete a biographical questionnaire (which can be obtained from the Music Therapy administrative assistant in the School of Music Office or the E-learning site for MUS 2890 and 2900), and write a letter to the music therapy faculty discussing your reasons for choosing music therapy as your undergraduate major. In this letter, you should outline your career goals and identify those skills, knowledge, and understanding you feel you must develop as you participate in the music therapy program in preparation for the six-month clinical internship, and, later, full time clinical practice. ***This letter and the questionnaire should be returned to the Music Therapy Clinic administrative assistant by the 7th week of the semester before you wish to begin practicum courses.***
10. Schedule an interview with the music therapy faculty. Watch for a notice announcing the appropriate dates, then sign up in the School of Music Office. Come to the interview professionally attired and prepared to discuss “music therapy” (i.e., philosophy, practice, the field at large). You will be assessed on your ability to coherently express your thoughts and opinions, and the demonstration of appropriate professional and interpersonal skills. We will ask you to:
 - a. Perform a solo in your primary medium.
 - b. Sight-sing: This might be a song from a general music textbook or other folk/popular music songbook.
 - c. Keyboard: Demonstrate your current level of piano skill by doing some of the following: add a simple accompaniment; harmonize a melody using secondary dominant; transpose one line examples at sight; improvise thematically, e.g., use the piano to reflect a clinical scenario.
 - d. Guitar: Demonstrate ability to play primary chords from memory in several common keys (e.g., G, D, A major, a minor) and accompany 3-4 two and 3-chord songs at sight in different keys. You will be evaluated on your visual focus (not looking at the guitar neck), sound quality, and chording/rhythmic accuracy.
11. Bring a copy of your academic plan to the interview (semester by semester outline of all the courses you will be taking during the remainder of your time at WMU).

Failure to complete any of the outlined steps in time will be considered a loss of interest on the part of the student in pursuing a music therapy degree. You will be informed of your entrance status soon after these requirements have been met. Exceptions must be approved by the music therapy faculty. The appeal process appears on page 20.

APPEAL PROCEDURES

Music Education and Music Therapy Continuation

For Continuation in the Music Education Curriculum

1. If a student does not meet the requirements for the 3000 level music education courses, the aggrieved student may apply in writing to the chair of the Music Education Area requesting a review of his/her current admission status within 15 days after issuance of the denial notification letter. The student will need to present a plan of how he/she intends to remediate the missing prerequisites:
 - a. satisfying the requirements of the College of Education and Human Development for admission to the education curriculum, and
 - b. maintaining a GPA in music theory and history of 2.5 or better, with no grade less than "C", and
 - c. completing all required coursework.
2. Each review will be undertaken by a committee headed by the chairperson of the Professional Education Area. This committee shall consist of:
 - a. Three members of the professional education area.
 - b. A School of Music faculty member selected by the student (ex-officio).
 - c. The School of Music undergraduate academic advisor (ex-officio).

This committee shall have the power to set provisos or expectations the student must meet before admission will be approved. ***Any action shall require agreement by a majority of the committee's members.***

3. The committee shall decide the applicant's status. That status shall be determined to be:
 - a. approved for full admission, with or without provisos,
 - b. admission on probation, with provisos,
 - c. no change in status, with or without provisos,
 - d. action postponed or not taken, with or without provisos.
4. The committee shall consider the matter as soon as possible after receipt of the letter requesting review. Results of the committee's deliberation will be mailed to the student within seven days.

For Continuation in the Music Therapy Practicum Courses

1. If denied continuation in music therapy, an aggrieved student may apply in writing to the director of Music Therapy requesting a review of his/her current admission status within 15 days after issuance of the denial notification letter, if he/she has:
 - a. a GPA in music theory and history of 2.5 or better, with no grade less than "C", and
 - b. completed all required coursework
2. Each review will be undertaken by a committee headed by the director of the Music Therapy Program. This committee shall consist of:
 - a. The Director of Music Therapy.
 - b. Other relevant Music Therapy faculty.
 - c. The Chair of the Professional Education Area.
 - d. A School of Music faculty member selected by the student (ex-officio).
 - e. The School of Music undergraduate academic advisor (ex-officio).

This committee shall have the power to set provisos or expectations which the student must meet before admission will be approved. ***Any action shall require a majority agreement of the committee members.***

3. The committee shall decide the applicant's status. That status shall be determined to be:
 - a. approved for full admission, with or without provisos,
 - b. admission on probation, with provisos,
 - c. no change in status, with or without provisos, or
 - d. action postponed or not taken, with or without provisos
4. The committee shall consider the matter as soon as possible after receipt of the letter requesting review. Results of the committee's deliberation will be mailed to the student within seven days.

APPENDIX H

Procedure for Continuation in the Composition Major

The criteria to determine eligibility for continuation in the composition program appear below. Materials are due by **February 15**.

1. Continuation in the composition major requires at least a 2.5 GPA in the music core (no grade less than “C”), as well as a 3.25 GPA in the sophomore level courses in composition. Make certain you understand all that will be expected to fulfill the degree requirements as listed in the catalogue.
2. Students must submit two or three scores and recordings, if available. If you are an internal applicant (i.e., already enrolled at WMU), the work that you completed in MUS 2620 Composition I and MUS 2630 Composition II should be sufficient. The faculty will review submitted works to determine admission. Student work will be evaluated based on notation, clarity of compositional ideas, cohesion of musical ideas and structure. Acceptance is based on the quality of work and space availability.

There are three possible outcomes: (1) student is accepted to continue as a composition major; (2) student is accepted provisionally and must demonstrate marked improvement in first year of applied composition in order to continue; (3) student is not admitted to the composition major at this time.

APPENDIX I

Procedure for Continuation in the Multimedia Arts Technology Major

To matriculate from pre-MAT to the MAT-major, students must:

1. Earn a grade of “C” or better for all courses taken to fulfill major course requirements.
2. Complete MUS 1590 or MUS 1600, MUS 1940, MUS 1945, MUS 1950, MUS 2220, and MUS 2240 with a minimum GPA of 3.0 or higher for those courses. These courses must be completed during a student’s first two semesters as a pre-MAT student.

At the end of student’s second semester as pre-MAT, each pre-MAT student will be evaluated based on the above criteria. The outcome of these evaluations will be:

1. MAT-major: The student successfully met the criteria and is now a MAT-major.
2. Probation: For students who are close to meeting the above criteria, they can retake certain classes the following two semesters in order to meet the criteria. If they are they successful in meeting the above criteria when they retake classes, then the student is a MAT-major. If they are not successful, the student is in category 3 below.
3. Rejection: For students who clearly do not meet the above criteria or who fail to improve within one year of being placed on probation, the student is no longer pre-MAT and can not take additional courses towards the MAT-major. Students in this category can re-apply to the School of Music to be reconsidered for admission.

APPENDIX J

Undergraduate Graduation Procedures

While all requirements for graduation are outlined in the University catalogue and students will find DegreeWorks to be helpful in following their progress, it is to the student’s advantage to meet with the undergraduate advisor **at least once per year** for assistance in interpreting this information. To insure a timely graduation, students should:

1. See the undergraduate advisor (Ms. Palau) whenever questions or problems arise (if they never arise, see her anyway *at least once a year*).
2. Students may apply for graduation once they earn 88 credits (music education and music therapy students should apply one year prior to the last semester on campus). To do so, students must meet with the advisor to be cleared to apply for graduation online through GoWMU. A \$55 audit fee will be charged to the student account upon application. After the application has been received by the Registrar’s Office, a graduation audit will be completed, and a letter sent to the student’s wmich.edu email address.
3. Be certain that recital attendance, piano proficiency, and performance requirements have been met so that these items can be marked as complete in DegreeWorks. It is the student’s responsibility to notify the undergraduate advisor once these requirements have been fulfilled so that this final bit of paperwork may be processed.
4. If a student does not graduate in the intended term, they must contact Graduation Auditing to request a new date.

APPENDIX K

Application Process and Appeal Procedure for Intern Teaching

1. Register with the School of Music Coordinator of Intern Teaching as a candidate for intern teaching. Register *one year prior* to the desired intern teaching semester: *mid September* for fall semester intern teaching; *mid February* for spring semester intern teaching (see Important Dates on page 1). Materials are available from **Mrs. Adams** in the School of Music.
2. Complete ED 2500 (or HSV 2250), LS 3050, and ES 3950 with a grade of “CB” or better.
3. Meet the standards of the College of Education and Human Development, including an overall GPA of at least 3.0 (effective catalog year 2017).
4. Have no “incompletes” in the Professional Education or Teacher Education core courses or have a letter from the instructor(s) involved stating that progress is being made and work will be completed prior to intern teaching. No courses – including general education – beyond the teaching block are allowed during the intern teaching semester without special permission.
5. Complete the music major.
6. Complete all professional education courses with a cumulative GPA of 3.0 or higher and music core courses with a cumulative GPA of 2.5 or higher with a “C” or better in all courses (see catalog listing of courses – this includes applied music, voice/instrument classes, and the appropriate level of piano proficiency).

All candidates will make an appointment to interview with the School of Music Coordinator of Intern Teaching during the first four weeks of the fall or spring semester immediately prior to the intern teaching semester. At that time a credit check will be made and the placement process begun.

Any student denied approval may appeal through the procedures outlined in the Appeal Policy for Denial to Intern Teaching of the School of Music.

Appeal Procedure for Denial to Intern Teaching

1. An aggrieved student having a grade point average of 2.5 or higher in the music education core courses may appeal his/her status in writing to the School of Music’s Coordinator of Intern Teaching.
2. Transfer students having a 2.5 or higher GPA in all music education core courses taken at Western may apply in writing to the School of Music’s Coordinator of Intern Teaching requesting a review of status. Those students must have taken their major emphases methods course at Western and have taken a conducting course (MUS 3300 or 3310) at Western or have the recommendation of the professor responsible for MUS 3300 or 3310.

Each review will be undertaken by a committee to be formed by the chair of the Professional Education Area. This committee shall consist of:

- a. Three members of the professional education area.
- b. A School of Music faculty member selected by the student (ex-officio).
- c. The School of Music undergraduate academic advisor (ex-officio).

This committee shall have the power to set provisos or expectations the student must meet before intern teaching can be approved.

The committee shall meet and decide the applicant’s status which shall be one of the following:

- a. Approved for intern teaching, with or without provisos.
- b. No change in status, with provisos made as to the requirements to be met before approval for intern teaching can be granted.
- c. Action postponed or not taken, with or without provisos.

The committee shall meet as soon as arrangements can be made following the receipt of the appeal letter. Results of the committee’s deliberation will be mailed to the student within seven days.

APPENDIX L

School of Music Recital Procedures

Right to Schedule

In order to schedule a recital in the School of Music, a student must be enrolled for credit in applied music, chamber music (MUS 2180/5140/6140), or other appropriate MUS coursework during the semester when the recital is given. The undergraduate scheduling process begins in 2150 Dalton (Doubleday Concerts Office) where the candidate will receive a *Request for Scheduling* form which includes step-by-step instructions as well as a schedule of required fees and optional expenses. The graduate scheduling process begins in 2132 Dalton with the Coordinator of Graduate Studies.

Recital Fee

There is a \$50 fee applied to each Student Recital. This fee defrays a portion of the staffing, facility, and administrative costs encumbered, and it is non-refundable and non-transferrable after the recital date has been confirmed. Program information, i.e. composer names, titles of works/movements, and names of performers, will be due two weeks before the recital date, and if not received by set date, will incur a \$25 late fee as well as running the risk of not having an official printed program at the recital. Recitalists will receive a notice of this deadline the month before their recital.

Scheduling Dates and Deadlines

See the Important Dates list on page 1 which includes the fall semester dates when scheduling may begin. Those scheduling a degree-required recital will have a two-week scheduling priority over those scheduling a non-degree recital. Deadlines include the last day for *scheduling* a recital as well as the last day for *presenting* a recital in either the fall or spring semester.

Permission to Schedule

In order to obtain a recital date, each undergraduate recital candidate must use the *Request for Scheduling* form to obtain (1) an endorsing signature from the appropriate applied instructor, and (2) the signature of the School of Music undergraduate advisor indicating if the recital is degree-required or non-degree (see next two sections). This same process applies to non-degree recitals for graduate students. Permission to schedule a degree-required graduate recital, however, involves procedures listed on the MUS 6900 form which can be obtained from the graduate advisor or advising assistant.

Degree-Required Recital

A degree-required recital is defined as one for the Bachelor of Music (in performance, composition, or jazz studies) as listed in the University Catalog or Master of Music degree (in performance or conducting) as listed in the University Catalog or Performance Certificate as listed in the University Catalog. MUS 6900 recitals require a recording produced by the Western Sound Studios.

Non-Degree Recital

A non-degree recital is defined as any elective performance (undergraduate or graduate) not listed in the University Catalog. This includes all junior recitals.

Recital Location

On-campus degree-required recitals may be scheduled in the Recital Hall, Lecture Hall, or another venue depending on availability and suitability. Non-degree recitals will first be considered for the Lecture Hall, but may be scheduled in the Recital Hall or other venue based on equipment/space needs.

Recital Hearing

During the second week before the recital date, the recital works must be heard by the faculty (or a portion of the faculty) of the area(s) involved. The recital date will remain tentative until after this hearing, when the program will either be *approved* or *not approved* for presentation to the public. Composition majors must provide a signature from their applied faculty and pay the balance of the recital fee at least seven days before their recital date for the program to be presented.

Recital Receptions

Recitalists with junior, senior, or graduate standing may hold a post-recital reception within Dalton Center if an appropriate space is available.

Off Campus Venue

It is possible to present a recital in an off campus venue. Please note, however, that all scheduling procedures and calendar restrictions still apply. If you are interested in this option and your applied music instructor approves, plan to pick up an additional information sheet from the Doubleday Concerts Office before you proceed. An additional fee for recording the recital will apply.

APPENDIX M

Academic Standards Policy

All music students are subject to the following academic standards, which are higher than those of the university:

1. In all MUS classes and classes required for a music program, a grade of “C” or higher is required.
2. Effective with the Fall 2015 catalog year (students with an earlier catalog year are exempt), only two enrollment attempts are allowed per course.

If a student fails to earn a “C” or better in a course after two attempts (or three, if catalog year is prior to 2015), the student will be dismissed from the School of Music. Under some circumstances, a dismissed student will be allowed to appeal for an additional attempt to pass the class.

Questions may be directed to the music advising office.

APPENDIX N

Computer Lab Procedures

1. Student utilization shall have priority over faculty/staff.
2. Only software that has been provided on the file server or provided by the lab is to be utilized. No outside software is to be loaded or used on the computer workstations. Only properly licensed software shall be installed on the server.
3. Students will be responsible for providing their own data storage devices for use in the lab.
4. No equipment shall be removed from the computer lab at any time without authorization in writing from the Director of the School of Music. Requests of this nature should be submitted through the Lab Coordinator, **Dr. Kenneth Smith**. A copy of this authorization will be filed with the Lab Coordinator. There will be absolutely no exceptions to this policy.
5. Eating, drinking, or smoking shall not be allowed in the lab at any time.
6. Hours of operation shall be posted periodically at the computer lab. Students are responsible for checking any variation in the schedule which may be posted from time to time.
7. Card swipe access to the computer lab shall be available only to designated personnel for opening and closing the lab. Designated personnel are authorized by the Director of the School of Music.
8. A Computer Lab Assistant must be present at all times during open lab hours.
9. Any item of equipment that has failed or is not functioning properly shall be shut down and properly tagged by the Lab Assistant on duty: “Do Not Use. Out of Service.” The items shall be reported immediately to the computer lab supervisor who shall take care of the repair procedures.
10. Duplication of any copy protected or copyrighted material in the computer lab is strictly forbidden.
11. All university-wide policies on computer use and operation shall be recognized and followed in the computer lab.
12. Any individual who is found violating or attempting to violate these procedures shall have lab privileges suspended.
13. The Lab Coordinator is responsible for storage of archive copies of software and all documentation.
14. The Lab Coordinator is responsible for hiring and releasing student workers for the lab. **Mr. Kevin Wesel**, Director of Information Technology for the College of Fine Arts, is responsible for all matters related to budget (e.g., purchase of supplies and issues related to laser printing).

APPENDIX O

Protecting Your Hearing Health

(An NASM–PAMA Student Information Sheet on Noise-Induced Hearing Loss)

1. **Hearing health is essential to your lifelong success as a musician.**
2. **Your hearing can be permanently damaged by loud sounds**, including music. Technically, this is called Noise-Induced Hearing Loss (NIHL). Such danger is constant.
3. **Noise-induced hearing loss is generally preventable.** You must avoid overexposure to loud sounds, especially for long periods of time.
4. The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms.
5. Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.
6. Risk of hearing loss is based on a combination of sound or loudness intensity and duration.
7. Recommended maximum daily exposure times (NIOSH) to sounds at or above 85 dB are as follows:
 - a. 85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours
 - b. 90 dB (blender, hair dryer) – 2 hours
 - c. 94 dB (MP3 player at 1/2 volume) – 1 hour
 - d. 100 dB (MP3 player at full volume, lawnmower) – 15 minutes
 - e. 110 dB (rock concert, power tools) – 2 minutes
 - f. 120 dB (jet planes at take-off) – without ear protection, sound damage is almost immediate
8. Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume) reduce your risk of hearing loss. Be mindful of those MP3 earbuds. See chart above.
9. The use of earplugs and earmuffs helps to protect your hearing health.
10. Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of school, you also need to learn more and take care of your own hearing health on a daily, even hourly basis.
11. It is important to follow basic hearing health guidelines.
12. It is also important to study this issue and learn more.
13. If you are concerned about your personal hearing health, talk with a medical professional.
14. If you are concerned about your hearing health in relationship to your program of study, consult the appropriate contact person at your institution.
15. This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM–PAMA hearing health documents, located on the NASM website at <https://nasm.arts-accredit.org/publications/brochures-advisories/nasm-pama-hearing-health>.

APPENDIX P
Protecting Your Neuromusculoskeletal Health

(An NASM–PAMA Student Information Sheet)

1. Neuromusculoskeletal health is essential to your lifelong success as a musician.
2. Practicing and performing music is physically demanding.
3. Musicians are susceptible to numerous neuromusculoskeletal disorders.
4. Some musculoskeletal disorders are related to behavior; others are genetic; still others are the result of trauma or injury. Some genetic conditions can increase a person’s risk of developing certain behavior-related neuromusculoskeletal disorders.
5. Many neuromusculoskeletal disorders and conditions are preventable and/or treatable.
6. Sufficient physical and musical warm-up time is important.
7. Proper body alignment and correct physical technique are essential.
8. Regular breaks during practice and rehearsal are vital in order to prevent undue physical stress and strain.
9. It is important to set a reasonable limit on the amount of time that you will practice in a day.
10. Avoid sudden increases in practice times.
11. Know your body and its limits, and avoid “overdoing it.”
12. Maintain healthy habits. Safeguard your physical and mental health.
13. Day-to-day decisions can impact your neuromusculoskeletal health, both now and in the future. Since muscle and joint strains and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own neuromusculoskeletal health on a daily basis, particularly with regard to your performing medium and area of specialization.
14. If you are concerned about your personal neuromusculoskeletal health, talk with a medical professional.
15. If you are concerned about your neuromusculoskeletal health in relationship to your program of study, consult the appropriate contact person at your institution.
16. This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM–PAMA neuromusculoskeletal health documents, located on the NASM website at <https://nasm.arts-accredit.org/publications/brochures-advisories/nasm-pama-nms-vocal-health>.
17. See also the NASM–PAMA Student Information Sheet on “Protecting Your Vocal Health.” Vocal health is an aspect of neuromusculoskeletal health.

SPECIAL NOTE: Sindecuse Health Center shelters the Western Michigan University Sports Medicine Clinic, which can address neuromusculoskeletal health matters.

APPENDIX Q

Protecting Your Vocal Health

(An NASM–PAMA Student Information Sheet)

1. Vocal health is important for all musicians and essential to lifelong success for singers.
2. Understanding basic care of the voice is essential for musicians who speak, sing, and rehearse or teach others.
3. Practicing, rehearsing, and performing music is physically demanding.
4. Musicians are susceptible to numerous vocal disorders.
5. Many vocal disorders and conditions are preventable and/or treatable.
6. Sufficient warm-up time is important.
7. Begin warming up mid-range, and then slowly work outward to vocal pitch extremes.
8. Proper alignment, adequate breath support, and correct physical technique are essential.
9. Regular breaks during practice and rehearsal are vital in order to prevent undue physical or vocal stress and strain.
10. It is important to set a reasonable limit on the amount of time that you will practice in a day.
11. Avoid sudden increases in practice times.
12. Know your voice and its limits, and avoid overdoing it or misusing it.
13. Maintain healthy habits. Safeguard your physical and mental health.
14. Drink plenty of water in order to keep your vocal folds adequately lubricated. Limit your use of alcohol, and avoid smoking.
15. Day-to-day decisions can impact your vocal health, both now and in the future. Since vocal strain and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own vocal health on a daily basis. Avoid shouting, screaming, or other strenuous vocal use.
16. If you are concerned about your personal vocal health, talk with a medical professional.
17. If you are concerned about your vocal health in relationship to your program of study, consult the appropriate contact person at your institution.
18. This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM–PAMA neuromusculoskeletal health documents, located on the NASM website at <https://nasm.arts-accredit.org/publications/brochures-advisories/nasm-pama-nms-vocal-health>.
19. See also the NASM–PAMA Student Information Sheet on “Protecting Your Neuromusculoskeletal Health.” Vocal health is an aspect of neuromusculoskeletal health.

APPENDIX R

Response to Critical Incidents and Emergencies

You will be notified of different critical incidents (fire, tornado, bomb threat, etc.) via the building emergency alert system, and they most often require different responses. Please familiarize yourself with the signs posted at all Dalton Center entrances and outside the elevator doors. Drills for various Critical Incidents will be held throughout the academic year.

Alert Registration

WMU Alert is designed to place an immediate round of mass phone calls and text messages to all registered people in the event of a campus threat to health and safety. Such threats could include, but are not limited to, violent weather, terrorism, shootings, and hazardous material incidents. The system will only be used in cases of extreme and immediate danger. It is the University's hope that you will never receive a call from (269) 387-0911, the WMU Alert system, except for periodic functionality tests. BUT, to ensure you are among those contacted if a threat does develop, please provide the phone number at which you want to receive such a call and/or text message. Register for the WMU Alert system via GoWMU.

Fire

Learn the location of fire alarm pull stations and fire extinguishers in the building. Get to know the nearest exits. If you discover a fire: (1) Activate the nearest fire alarm pull station; (2) Evacuate the building (our reassembly area is Miller Auditorium). When the fire alarm sounds: (1) Automatically assume there is a fire or a fire drill; (2) Immediately proceed to the nearest building exit. Do not use the elevator and do not go down a long hallway to stay in the building longer; (3) Go to the Miller Auditorium reassembly area (the lobby, or outside under the canopy in good weather) and let your instructor or a staff person know you are there; (4) Remain at the reassembly area until the fire department, Public Safety, or the Director of Concerts (Mr. Kevin West) says it's safe to return to Dalton Center; (5) If you can't get out of Dalton Center, call 911. Tell Public Safety your location. If all else fails, break a window and yell and wave a light colored object to attract the fire department's attention.

Tornado Warning

When you hear the tornado announcement: (1) Proceed immediately to the first floor main hallway, by the Lecture Hall and Rehearsal Rooms; you can also go to the inside hallways between practice rooms 1342 and 1352, or the area by the freight elevator; restrooms are also acceptable shelters; (2) DO NOT remain in the lobby, or the area around the Multimedia Room; (3) DO NOT use the elevators, or stand near windows or glass doors; (4) If you are at the Miller Auditorium end of Dalton Center, and feel there isn't time to cross the lobby (or second floor bridge over the lobby) safely, go down Stair C to the first floor restrooms by the Multimedia Room.

Chemical Spill or Other Hazardous Materials Mishap

IMMEDIATELY contact environmental Health and Safety at (269) 387-5590 or Department of Public Safety at (269) 387-5555 or dial 911.

Bomb Threat

You will be notified if there is a bomb threat. Stay in the building. Stay calm and await further instructions.

Medical Emergency

Dial 911 for assistance.

Violence In The Workplace

(1) Notify the Department of Public Safety (269-387-5555) or Mr. Bradley Wong, School of Music Director (269-387-4671), of any threats you have witnessed or received, or any behavior you have witnessed which seems threatening or violent, when the threat or behavior might impact University activities or might be carried out on University property. (2) Notify the Department of Public Safety of anyone with firearms or other dangerous weapons who does not appear to be authorized to have them. (3) If you have a concern related to prohibited discrimination (regarding such things as race, sex, age, religion, national origin, height, weight, etc.) and/or sexual harassment, contact the Office of Institutional Equity (269-387-6317).

University Closure

University operations may be reduced, suspended, or closed due to weather conditions, facility damage, or other emergency conditions that prevent normal operations. In cases of complete or near complete closure or shutdown, the University's website (www.wmich.edu) and local news media will be used under normal circumstances for notification purposes. In the event of a closure, classes, operations, and events will be canceled and offices closed at the time of the official notification.

Safe Environment

Through its Office of Institutional Equity, Western Michigan University promotes an environment of equal opportunity, equity, access, and excellence for all members of the University community, and provides compliance oversight regarding applicable laws, regulations, and policies to ensure a welcoming, safe, civil, and inclusive environment. To learn more, visit wmich.edu/equity.