



Department of Music

STUDENT HANDBOOK

2025–2026

I. Mission Statement and Objectives

The mission of the Arkansas Tech University Music Department is to provide a creative, collaborative environment where quality music instruction inspires student success and performance excellence in order to enhance the quality of life throughout the community and region. Adopted November 8, 2018

1. To provide excellence in music instruction;
2. To provide music instruction for students desiring to pursue music-related studies as a major, as preparation for graduate music studies, and as preparation for a career in music;
3. To provide music curricula leading to the Baccalaureate of Arts with a major in music;
4. To provide the necessary and desirable professional preparation for the training of accredited music teachers for public schools (Baccalaureate in Music Education);
5. To provide opportunities for meaningful professional growth through direct involvement in musical performance;
6. To provide educational and artistic service to students, the institution, the community, and the region;
7. To encourage creative work and research; and
8. To dedicate policies and resources for effectiveness in departmental programs.

II. Faculty & Staff

Tiffany Adams	Administrative Specialist	968-0324	WPN 118	tadams31@atu.edu
Daniel Belongia	Director of Bands	968-0287	WPN 117	dbelongia@atu.edu
Jeff Bright	Department Head	968-0369	WPN 239b	jbright6@atu.edu
Richard Bobo	Bassoon Studio	968-0368	WPN 107	rbobo@atu.edu
Barbara Clements	Vocal Studio/Diction	968-0469	WPN 233	bclements@atu.edu
Jon Clements	Vocal Studio/Ensemble/Ear Training	353-2011	WPN 205	jclements@atu.edu
Cory Fica	Percussion Studio	968-0475	WPN 103	cfica@atu.edu
Zane Gillespie	Composition	968-0368	WPN 107	rgillespie3@atu.edu
Nicolas del Grazia	Clarinet Studio/Music Theory	968-0615	WPN 206	ndelgrazia@atu.edu
Belinda Hilliard	Administrative Specialist	968-0368	WPN 107	bhilliard@atu.edu
Lowell Lyberger	Multimedia Librarian	964-0584	RPL 210	llybarger@atu.edu
Ryan Matejek	Tuba Studio	968-0368	WPN 107	mmatejek@atu.edu
Adam Miller	Associate Director of Bands/ Music Ed.	968-0466	WPN 116	
Nathan Mensink	Saxophone Studio/Music Theory	968-0473	WPN 216	nmensink@atu.edu
Evan Mino	Horn Studio	964-0524	WPN 317	emino@atu.edu
TJ Perry	Trumpet Studio	968-0477	WPN 180	tperry7@atu.edu
Amy Porter	Vocal Studio/Ear Training	968-0368	WPN 207	aporter11@atu.edu
Sean Reed	Trombone/Euphonium/ Jazz	968-0476	WPN 301	sreed18@atu.edu
Leanna Renfro	Oboe Studio	968-0368	WPN 107	lrenfro2@atu.edu
Phoebe Robertson	Flute Studio/Music History	968-0472	WPN 213	probertson5@atu.edu
Katie Rohwer	Director of Choral Activities	968-0468	WPN 217	krhwer@atu.edu
Tim Smith	Piano Studio/Theory	968-0471	WPN 208	tsmith@atu.edu
Dalton Snow	Trumpet Studio	968-0477	WPN 107	dsnow4@atu.edu
Mary Trotter	Collaborative Piano/Music Theory	968-0470	WPN 219	mtrotter2@atu.edu

III. Facilities & Operations

A. Witherspoon Hall

Witherspoon Hall is home to the Arkansas Tech Music Department, housed in the College of Arts and Humanities. The building is open from 7:30 a.m. to 5:00 p.m. daily, with special swipe card access available until 10:00 p.m. Monday-Friday and on weekends from 8:00 am to 10:00 pm to music majors, students enrolled in night classes in the building, and students enrolled in large music ensembles. Swipe card access is granted through the office of Student Accounts after submission by the Head of the Department of Music and authorization by the Dean of Arts and Humanities.

B. Ross Pendergraft Library & Technology Center Music Lab

The Music Lab is open Monday-Friday from 11:00 am - 10:00 pm, Saturday from 2:00 pm to 6:00 pm, and Sunday from 5:00 pm to 10:00 pm to the entire Tech community, offering incredible digital music capabilities. Patrons can compose, print, playback, and record original music electronically; digitize analog recordings; develop aural skills through interactive programs; create marching band drills; edit and burn existing digital music, and listen to and watch multimedia titles. The Music Lab houses the library's recorded music collection of over 6000 audio titles, primarily on CD and LP, including many rare recordings not available in digital format. The library also hosts an impressive collection of streaming audio and digital music recordings, such as the Naxos Music Library and Digital Theatre Plus. The lab has 18 networked PC workstations and a state-of-the-art audio-visual projection system. The Control Room contains 2 PCs, a scanner, and a Media Tower that allows distribution of media to twelve student workstations with HD television monitors for film course reserves.

C. Public Safety

The Department of Public Safety (DPS) provides a safe and secure environment for students, faculty, and staff on the campus of Arkansas Tech University. Students are encouraged to report any suspicious or criminal activities to DPS by contacting them at (479) 968-0222 or, in the case of emergency, dial 911. In addition, Emergency Call Phones are located outside all buildings on campus so that anyone may report a concern to Public Safety at any time. Arkansas Tech University also has an early warning text messaging system as an additional means of communicating with the University community during emergency situations. Students who register for the service receive a text message warning in the event of a serious campus emergency. Signing up for the system is optional but is strongly encouraged. Students may subscribe to the service by logging into OneTech.

D. Facility Scheduling

Music faculty, music students, and members of the Arkansas Tech Community are eligible to use music department facilities. Use of Witherspoon Hall should be scheduled through the music department administrative assistant located in WPN 108. Scheduling priority will be given to official music department events and special events scheduled by the Office of the President, the Office of the Vice President of Academic Affairs, and the Arts and Humanities Dean's office. Scheduling of events will be prioritized as follows:

1. Music Department Ensembles (band, choir, jazz)
2. Chamber ensembles for class credit
3. Festivals, contests, educational days
4. Faculty/Guest artist recitals
5. Required senior recitals
6. Chamber ensembles not assigned class credit
7. Non-required recitals
8. Non-music events

Priority for using classroom space will be given to regularly scheduled courses. Classrooms may be used for rehearsals or meetings when they are not already in use for a regularly scheduled course. Classroom use should be scheduled through the band camp administrative assistant located in WPN 118 and must be entered in Ad Astra to secure the space for the desired date and time.

E. Facility Use Guidelines

Facility use is a privilege and not a right. Anyone using music department facilities is responsible for setting up their own event and, after the event, returning the space to its normal layout. Food and drink consumption (exception- bottled water) is prohibited in any music department space. Any individual or group not following ATU and music department facility use guidelines will lose the privilege of using departmental facilities.

F. Practice Rooms

Practice rooms are located on the second and third floors of the music wing of Witherspoon Hall. If all practice rooms are occupied, students are welcome to practice in any unlocked, empty second or third-floor music department classrooms. Classrooms in other parts of Witherspoon Hall not located in the music department suite are off limits for individual practice. Since practice rooms and classrooms are professional spaces, no food or drink should be consumed in these areas.

G. Lost and Found

The music department maintains lost and found items for a limited amount of time. Items, lost or found, can be turned in or claimed in the music department office located in WPN 107. The College of Arts and Humanities also maintains a lost and found for Witherspoon Hall in the Deans Office (WPN 240).

H. Lockers

Lockers are available for instrument storage for no charge on a first-come, first-serve basis. Students may obtain a locker assignment from the music department administrative specialists. The music department will provide locks for the lockers; no personal locks may be used on music department lockers. Students must clean

out their lockers at the end of each school year and return the lock to the music department office.

I. Music Department-Owned Instrument Use Policy

A limited number of university-owned instruments are available for student use. Students may check out an instrument for use in an ensemble, private lessons, or methods courses. Instruments are not available for purely recreational use. Instruments must be checked out from the university office and returned at the end of each semester. Students wishing to use a university instrument during the summer must have the approval of their applied instructor, ATU Director of Bands, and Music Department Head.

All school instruments have assigned lockers. Some lockers may contain multiple instruments. Students sharing a locker should not give out the lock combination to other students. Instruments should be stored in a secured locker when they are not actively being used. The music department bears no responsibility for instruments left unsecured.

Any unattended school instrument will be secured and placed in the music department office. The student assigned to the instrument will be required to speak with the Director of Bands before its return. If the student leaves the instrument unattended for a second time, the student will be required to speak with the Head of the department before its return. A third infraction will result in the repossession of the instrument. Places a student should not leave their instrument unattended include the lobby, the auditorium, the band hall, and practice rooms. Any neglect or abuse of any university property will result in immediate repossession of that property and loss of usage privileges.

J. Recording of Performances

All music department performances are recorded and archived on the music department's YouTube channel (<https://www.youtube.com/channel/UCY51lOa5SRNoYNG3v4OeRSA/videos>). Students should access the YouTube recording to obtain a copy of their solo or ensemble performance.

K. Programs

Concert and recital programs are the responsibility of the director or performer. Students must use the approved music department program template located on the music department website. Student programs must be proofread by the

student's applied instructor. Once the private instructor has approved the program, it may be taken to the music department office to be copied. Programs should be submitted for reproduction no later than one week before the performance date.

IV. Academic Policies & Procedures

A. Music Major Admission

An audition, demonstrating acceptable musical preparation, is required before enrollment as a major in music. For additional admission requirements, please refer to the admissions section of the most recent ATU undergraduate catalog.

B. Advisement

During each pre-registration period, music majors must make an appointment with their advisor (usually their applied instructor). An advisory session must take place before the student will be given a registration code. During an advisement session, the advisor and student will discuss academic progress in the current semester and which courses the student should take for the following semester. Advisement sessions should also review the student's progress toward graduation by running a Degree Works audit. Ultimately, students have the responsibility of registering for the correct course and making sure that they are on track to meet all graduation requirements. Before the student's last semester, a degree audit should be completed and submitted through Degree Works.

C. Advanced Placement Exam Credit

Students who receive a score of 4 or 5 on the Music Theory AP exam will be given credit for MUS 1713 Music Theory I. However, students who are given AP credit for MUS 1713 will still need to enroll in MUS 1731 Ear Training I.

D. Diagnostic Exam

Students with prior keyboard experience may test out of one or more semesters of MUS 1441 Class Piano. Students wishing to pursue this option must contact the group piano coordinator to arrange an audition for proper placement in the class piano sequence.

E. Transfer of Credit

Students transferring to ATU who plan to pursue a major in music will be required to perform an entrance audition. Transfer credit from other Arkansas institutions of higher education will be assigned according to the Arkansas Course Transfer System. Students transferring from other states will have their transcripts evaluated by the head of the department of music for assignment of course credit at Arkansas Tech University.

Piano Proficiency All music majors must demonstrate acceptable piano proficiency or enroll in class or applied piano each semester until successfully completing the appropriate Keyboard Proficiency Exit Exam. The final exam for MUS 1441 Piano IV will serve as the proficiency exam for the class piano sequence.

F. Music Department Scholarship Terms and Conditions

1. The scholarship recipient should maintain full-time student status (12 hours each semester to maintain a music scholarship - students must complete 30 hours each year to maintain all other ATU financial awards) with continued good academic standing (2.5 cumulative GPA), grades of "B" or better in applied lessons and cannot be on probation.

2. If at any time during the semester the scholarship recipient drops below full-time student status or violates any term or condition of the scholarship, it will be terminated immediately.
3. The scholarship recipient must make consistent, satisfactory academic progress towards a bachelor's degree from Arkansas Tech University per the definitions in the Arkansas Tech University Undergraduate Catalog.
4. Students receiving a music department scholarship are required to participate in the appropriate ensemble(s). Wind and percussion students are required to participate in the marching band each fall semester and a concert band (Symphonic Wind Ensemble, Symphonic Band, Concert Band) every semester. Vocal students will be required to participate in two choral ensembles each semester. Piano students will be required to accompany other students and ensembles as appropriate at the determination of the music department piano faculty. In addition, music majors receiving scholarship awards will be required to enroll in the appropriate chamber music course every semester.
5. Since the music scholarship is specifically tied to performing full-time with on campus music ensembles, it cannot be extended to those BME students in the final internship semester of their program of study.
6. As performing ambassadors for the university, the Department of Music requires the following from the scholarship recipient: a. Excellence in performance; b. Consistency in attending all rehearsals, performances and ensemble events; c. Loyalty to the ensemble, Department of Music, and University; d. Commitment to working as a team with faculty and fellow students. 7. The scholarship recipient must adhere to the Arkansas Tech University Student Code of Conduct as defined in the Arkansas Tech University Student Handbook.
8. In addition to the general academic and conduct criteria given above, music scholarship recipients will be evaluated on their successful contributions to the following performing areas of the ATU Department of Music: a. Band (supervisor, Dr. Daniel Belongia) b. Choir (supervisor, Dr. Katie Rowher) c. Piano Accompanying (supervisor, Dr. Tim Smith).
9. The music department scholarship is contingent upon funding availability

G. Ensemble Participation

Students must participate in a major ensemble for each semester they are enrolled in applied lessons. Students who are receiving a music department scholarship are required to participate in the ensemble(s) assigned by the head of their area (Director of Bands or Director of Choral Activities). The minimum number of semesters of required ensemble participation is listed in the current undergraduate catalog. Students are encouraged to participate in a major ensemble every semester of their program, even if the degree requirement has already been met.

H. Chamber Music Participation

All music majors receiving a music department scholarship must participate in the chamber music program. Applied teachers may also choose to require their students to participate in chamber ensembles as a corequisite to their lessons. Students must enroll for the chamber ensemble course/section taught by their applied teacher and pay any tuition and fees associated with the course. Students will receive a grade of pass or fail for their effort in the chamber ensemble course.

I. Private Lessons

1. Enrolling in Lessons

Private lessons on a specific instrument or voice are required of all students seeking a degree in music. Each degree program requires a set number of credits in each level of private study. There are two levels, lower division (1000 level) and upper division (3000 level). Students are expected to attend lessons as scheduled. If a student is unable to attend a lesson for any reason, the lesson instructor must be notified before the scheduled lesson time. Absences (other than those caused by illness) will be rescheduled only at the discretion of the applied teacher. Lesson times will be scheduled by each individual applied instructor based on available times provided by the students in each studio. The student's availability must be communicated to the applied instructor in their preferred format no later than the third day of classes. It is the student's responsibility to confirm their lesson time to begin their applied instruction in the second week of classes.

2. Access to Lessons

Access to private lessons will be limited to students who are music majors or pursuing a certificate associated with the music department. Any other students seeking applied instruction must be enrolled in a major ensemble and have approval from the Head of the Department of Music.

3. Studio Assignment of Students

Instrumentalists will be assigned to the private instructor hired to teach that student's particular instrument. Vocal students will be assigned a private instructor at the beginning of each semester based on the needs of the student and the availability of the applied teacher.

4. Juries

All applied students are required to take a jury exam each semester. The jury serves as the final exam for the student's applied lesson course. A jury consists of performing a sample of the student's repertoire for the semester in front of a panel of applied professors from the student's instrument family. The weight of the jury grade in determining the student's final grade will be left up to the private instructor and should be listed in their applied music syllabus. Juries typically take place during the week of finals.

5. Sophomore Barrier Jury

Every student will be expected to demonstrate a minimum competency on their major performance instrument or voice during the jury of the 4th semester of major applied (2 credit hour lesson) study at the 1000 level. Students must enroll in MUS

2000 Sophomore Barrier the semester they intend to attempt the exam. This jury will include an evaluation by their private instructor and the jury panel of tone and technique on prepared literature as well as scales and sight-reading. Sophomore barrier expectations will be communicated to the student by their applied instructor at the beginning of the semester the barrier will be attempted. Successful completion of the sophomore barrier allows the student to move to the upper division (3000 level) of applied study.

6. Capstone Recital

Students pursuing a professional music degree are required to perform a capstone recital. Capstone recitals should include approximately 25-30 minutes of music the student has prepared in consultation with their applied instructor. Capstone recitals typically occur the semester before the student's internship two experience. During the semester the senior recital is to be performed, the student must enroll in MUS 4000 Capstone Recital. Capstone recitals will be graded on a pass/fail basis. Capstone recitals may be performed jointly at the discretion of the applied teachers and the availability of the collaborative pianist. Students may elect to perform other recitals with the approval of their applied instructor. Students are responsible for producing the program for their recital (see program information above)

The first step when planning a recital is to find an accompanist. Once an accompanist is secured, a recital date should be selected in consultation with the applied instructor, the accompanist, and any other parties (ensemble members) participating in the recital. Available dates may be found by checking the master calendar in the music office. Music should be given to the accompanist at least eight weeks before the recital. Four weeks is the minimum amount of time to allow an accompanist to adequately prepare the music for the recital.

The rehearsal schedule should be discussed with the accompanist to ensure adequate rehearsal time. A "read through" roughly a month before the recital is advised depending upon when the accompanist received the music. Regular rehearsals should be planned for the last two weeks before the recital. Accommodations should be made for a page-turner if so desired by the accompanist.

Stage deportment is an important part of any performance. It is important for students to look and act appropriately on stage. If an audience applauds for you, then the appropriate response is to bow to acknowledge their response.

Recitals are your opportunity to perform for a wide variety of individuals. Therefore, you should dress accordingly. Casual clothes are not acceptable for any formal performance.

J. Recital Attendance

Students are required to attend fourteen recitals, not including those in which they participate. Students are expected to attend various performances (woodwind, brass, percussion, vocal, etc.). Student attendance at ATU events will be recorded by scanning the student's ID before the start of the performance. Students will not receive credit if they arrive after the performance has begun. To receive credit for attending the event, students must have their ID scanned or typed into the computer. Programs will only be accepted as documentation for attending events off campus. However, students are encouraged to keep the programs as a personal record of what events they have attended for the semester. This record would be important if any discrepancies arise or if the scanning technology happens to break down.

A maximum of two off-campus events may be counted toward the attendance requirement. Recital Programs from off-campus events **MUST** be turned in within ONE week of the event being attended. Late programs will NOT be counted towards the 14 required recitals.

Attendance is required at all faculty recitals, which appear on the official departmental calendar by the first day of class in the semester. Failure to attend a faculty recital will result in automatic failure of the course. The coordinator will notify any absent student's major applied teacher. (Absent students may avoid automatic failure by completing a listening assignment consisting of one assigned CD and a two-page, typed report discussing the recording. Such reports may not be counted toward the required number of recitals attended.)

PLEASE NOTE: Attendance grades will be calculated after the last regular day of classes. Any programs from off-campus events must be turned in before READING DAY to be used toward the total of 14 events.

K. Student Recital Sign-Up Procedure

Students interested in performing on the weekly student recital should follow the steps listed below:

1. Students can sign up to perform on recital hour through the music attendance organization page. Slots are available on a “first come, first serve” basis.
2. To start the process, students will click on the “Recital Hour Sign-Up” link located in the left-hand menu of the music attendance organization page.
3. After clicking this link, students will be directed to a google sheets page where they may sign-up to perform on a specific date. To select the date you must scroll to the bottom of the page, where you will see tabs for each recital hour date for the semester. **BE SURE TO CLICK ON THE TAB OF THE DATE YOU WANT TO PERFORM ON BEFORE ENTERING YOUR INFORMATION!!**
4. You must complete all information requested (with the exceptions of columns H & I, which are reserved for studio teacher and collaborative pianist approval). Be sure all information is accurate and spelled correctly, as this information will be copied and pasted directly into the recital hour program.
5. You must have the approval of your private lesson teacher to perform on recital hour **AT LEAST 4 WEEKS BEFORE YOUR PERFORMANCE**. Your private teacher will indicate their approval in the document by entering their last name in the Request Accompanist column (Column H) followed by a “yes” indicating your need for an accompanist or “no” indicating you will be performing an unaccompanied solo. Once you have obtained approval from your private lesson teacher, you will be assigned an accompanist if your solo requires one.
6. Once you have the approval entry from your applied teacher, the piano faculty will assign an accompanist for your performance. It is the performer's responsibility to contact the assigned accompanist and provide them with the piano part at least three weeks before the performance. This will allow the accompanist adequate time to prepare their part for your performance.

7. Students who do not meet with their accompanist at least one week before their performance date to rehearse their solo will lose the opportunity to perform on the date they have signed up to perform. Students may have the opportunity to sign-up at a later date. However, there is no guarantee that a slot will be available later in the semester.
8. The number of performers for each recital hour is limited to 8. Anyone wishing to sign-up to perform on a date that is full must contact Dr. Bright for special approval. Approval will be granted based solely on the amount of time available for each date, so it is imperative that the time entered for each event is accurate.
9. Once you have the approval signature from your applied teacher, you should take the piano accompaniment part to Dr. Smith. Dr. Smith must receive this information at least four weeks before your desired performance date. You will be assigned an accompanist for your performance.

L. Collaborative Pianist Guidelines

For all recital appearances, students are required to use an accompanist when appropriate. Students may request a member of the piano faculty or advanced piano student to accompany their performance. While student preferences will be considered, final approval of assignments rests with the ATU piano faculty, who must take into account the availability, workload, and skill level of the accompanist. Requests for a collaborative pianist must be made well before the scheduled performance and allow the pianist at least four weeks to prepare their parts.

It is recommended that students rehearse with their accompanist more than one time and well in advance of the performance. There is no cost to a student if they are accompanied by a pianist provided by the music department. If a student chooses to collaborate with a pianist outside the music department, the student will be responsible for the accompanist fee.

M. Solo Competition

For interested students, there will be an opportunity to participate in a solo competition. The ATU Music Department Solo Competition will be held each spring semester. Students must be enrolled in applied lessons and have successfully completed the sophomore barrier to participate in the competition. For more detailed information about the solo competition, students should visit the music students resource page on the music department website.

V. Student Conduct

A. Academic Integrity

The International Center for Academic Integrity defines academic integrity as a commitment to five fundamental values: honesty, trust, fairness, respect, and responsibility. These five values, plus the courage to act on them even in the face of adversity, are truly foundational to the academy. Any deviation from

these values in the music department is unacceptable and will not be tolerated by faculty or peers. Students should be aware that they will be held accountable for any integrity infractions, and the consequences of those actions will be determined by the professor of the course in which the infraction occurred. Students may appeal following official school policy (see Arkansas Tech Student Handbook Article V: Classroom Provisions). For more information about academic integrity at ATU, please visit the following website <https://www.atu.edu/academic-integrity/>.

B. University Title IX Policy

The University strongly encourages accurate and prompt reporting of all types of Sexual Misconduct and is committed to fostering a community that promotes a prompt, fair, and impartial resolution of Sexual Misconduct cases.

This policy applies to any allegation of Sexual Misconduct made by or against a student or an employee of the University or a third party, regardless of where the alleged Sexual Misconduct occurred, if the conduct giving rise to the complaint is related to the University's academic, educational, athletic, or extracurricular programs or activities.

A complaint of Sexual Misconduct may be filed at any time, regardless of the length of time between the alleged Sexual Misconduct and the decision to file the complaint.

This policy applies to all students, employees, and third parties, regardless of sexual orientation or gender identity.

Retaliation against any person for filing, supporting, providing information in good faith, or otherwise participating in the investigative and/or disciplinary process concerning a complaint of Sexual Misconduct is strictly prohibited. For more information about Title IX at ATU, please visit the following website <https://www.atu.edu/titleix/>.

C. Disability Services Statement

Arkansas Tech University values diversity and inclusion and is committed to a climate of mutual respect and full participation of all students. My goal is to create a learning environment that is useable, equitable, inclusive and welcoming. If there are aspects of the instruction or design of this course that result in barriers to your inclusion or prevent an accurate assessment of your achievement, please meet with me privately to discuss your needs and concerns. You may also contact the Office of Disability Services, located in Doc Bryan Student Center, Suite 141, in person, via phone at (479) 968-0302 or TTY (479) 964-3290, via email at disabilities@atu.edu, or visit their website at <https://www.atu.edu/disabilities/index.php> in order to initiate a request for accommodations.

D. Student Music Organizations

The following student organizations have active chapters at Arkansas Tech University. For more information about these organizations students should contact the cha contact the chapter representatives.

1. Sigma Alpha Iota-

The Mission of Sigma Alpha Iota International Music Fraternity is to encourage, nurture and support the art of music. This organization: Supports and encourages

women musicians of all ages, races, and nationalities; Supports and promotes successful and innovative educational programs in music for all stages of life; Cultivates excellence in musical performance; Promotes programs and activities that stress the love and importance of music in our lives; Recognizes technological advances in the field of music; Dedicates financial resources that ensure the continuation of programs necessary to support the objectives of the fraternity in perpetuity; Has as its members people who exemplify professional and ethical behavior in the spirit of the Sigma Alpha Iota founders.

2. **Phi Mu Alpha Sinfonia**

The Object of this Fraternity shall be for the development of the best and truest fraternal spirit; the mutual welfare and brotherhood of musical students; the advancement of music in America and a loyalty to the Alma Mater. This organization: develops Fraternity in music; upholds the highest standards in music; inspires musicians to be better men; is a movement for the betterment of mankind; champions the power of music.

3. **Tau Beta Sigma**

Tau Beta Sigma is a co-educational national honorary band sorority dedicated to serving college and band programs. The sorority operates primarily as a student service and leadership recognition society whose chief aim is to assist the Director of Bands in developing the leadership and enthusiasm that they require of their band. Our goals are not only to provide the band with organized and concentrated service activities, but to give our membership valid and wholesome experiences in organization, leadership, and social contacts.

4. **Kappa Kappa Psi (currently suspended)**

Kappa Kappa Psi is a co-educational fraternal organization that advances college and university bands for the benefit of its members and society through dedicated service and support to bands, encouragement of musical growth, lifelong educational experiences, leadership opportunities, and recognition.

5. **Music Student Advisory Committee**

The Music Student Advisory Committee serves as a liaison between music students and the music department faculty and administration. The Music Student Advisory Committee is the vehicle by which music students can share ideas and concerns about the department with the music department faculty and administration. The committee will have 6 members and will be made up of the presidents from all the student organizations as well as one freshman/sophomore and one junior/senior music student appointed by the music department faculty. pter representatives.

V. Musician Health & Safety

A. **Hearing Health**

The Arkansas Tech University Department of Music is committed to the continued health and safety of its students, faculty, and staff members. The development of safe habits for practicing, performing, and listening is vital to prevent serious hearing, vocal, and musculoskeletal injuries. If you are experiencing pain, discomfort, anxiety, or have general health related concerns, please see a health professional at the Health and Wellness Center in Doc Bryan right away. Due to the nature of our field, hearing conservation is of particular concern. Complimentary

ear plugs for students, faculty, and staff are available in the Music Office, Witherspoon 107.

- Hearing health is essential to your lifelong success as a musician.
- Your hearing can be permanently damaged by loud sounds, including music. Technically, this is called Noise-Induced Hearing Loss (NIHL). Such danger is constant.
- Noise-induced hearing loss is generally preventable. You must avoid overexposure to loud sounds, especially for long periods of time.
- The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms.
- Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.
- Risk of hearing loss is based on a combination of sound or loudness intensity and duration.
- Recommended maximum daily exposure times (NIOSH) to sounds at or above 85 dB are as follows: 85 dB (vacuum cleaner, MP3 player at 1/3 volume) - 8 hours 90 dB (blender, hair dryer) - 2 hours 94 dB (MP3 player at 1/2 volume) - 1 hour 100 dB (MP3 player at full volume, lawnmower) - 15 minutes 110 dB (rock concert, power tools) - 2 minutes 120 dB (jet planes at take-off) - without ear protection, sound damage is almost immediate
- Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume) reduce your risk of hearing loss. Be mindful of those MP3 earbuds. See chart above.
- The use of earplugs and earmuffs helps to protect your hearing health.
- Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of school, you also need to learn more and take care of your own hearing health on a daily, even hourly basis.
- It is important to follow basic hearing health guidelines.
- It is also important to study this issue and learn more.
- If you are concerned about your personal hearing health, talk with a medical professional. If you are concerned about your hearing health in relationship to your program of study, consult the appropriate contact person at your institution.
- 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 NASMPAMA hearing health documents, located on the NASM Web site at the URL linked below.
http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA_Hearing_Health

B. Health and Safety on the Marching Field

Maintaining Health and Safety with the marching band involves three primary concerns:

- Physical safety associated with marching
- Hearing safety
- Hydration

The marching rehearsal, as with any athletic endeavor, needs adequate warm-up time in which all students are taken through a regimen to stretch all major muscle groups. Throughout the season, workout safety strategies are presented in order to teach students how to execute the various drills safely. Much of this is done by student leaders who undergo training sessions taught by the Director of Bands, and follow best practices used by top drum corps and university bands nationally.

A new asphalt practice field (built in 2012) virtually eliminated most marching injuries by providing a consistently flat surface, adequate traction, and yard lines and hash marks identical to those on the main marching field.

For numerous reasons, including the protection of students' hearing, the marching band rehearses almost exclusively outdoors on the new marching field located on the north side of the campus. The Department recommends that students wear hearing protection, and provides basic hearing protection for all students and faculty. In addition, hearing safety is discussed often with the marching band, and efforts are made to put space between students during rehearsals for this reason. During football games, the band is located in stands on the south end zone of the field, and their setup during games is designed both to achieve optimal sonic balance and output for the audience, and to keep the wind players shielded from the loudest percussion sounds. All band members are encouraged to be aware of their surroundings in regard to volume and to maintain adequate hearing protection.

Hydration is perhaps the most important element of safety for bands in the South. This is addressed in a number of ways. First, the band observes NCAA guidelines on the progression of students from the early, light workouts to the more difficult workouts by acclimating our students to the heat for the first few days of summer band. At the beginning of the season, students are taken through the basic NCAA guidelines on replacement of fluids lost through sweat. The marching band adheres to the suggestion of 8 ounces of fluid every 15 minutes. These "water breaks" take place on the field, with water and electrolyte-replacement drinks being provided during rehearsals. The storage building that is located adjacent to the marching field has running water for refilling jugs that are set out on tables during rehearsals. Students are explicitly instructed that they are to stop working out and immediately get water if they are experiencing any of the symptoms of heat stress as outlined every day during rehearsal.

In the event that a student experiences heat stress, they are immediately relocated to an air-conditioned building that is immediately adjacent to the marching field. In the event of a more severe heat-related event, ATU Public Safety is contacted and they coordinate with 911 dispatch for instructions. An EMS (Fire Department) unit is located less than ¼ mile from the field.

Arkansas Tech University recently purchased for the Marching Band a HeartSine Samaritan PAD, an automated external defibrillator (AED) that analyzes the heart

rhythm and delivers an electrical shock to victims of Sudden Cardiac Arrest in order to restore the heart to normal rhythm.

C. Repetitive Strain Injuries

Symptoms indicating Repetitive Strain Injury appear most frequently in the piano and instrumental studios of the Department of Music, and education about preventative measures usually occurs in the corresponding applied lessons.

Few collegiate pianists complete a baccalaureate program of study without experiencing some version of the symptoms of Repetitive Strain Injury (RSI), most often in the form of Carpal Tunnel Syndrome and Tendinitis in the hand, wrist, or elbow. All Piano Faculty are sensitive and experienced in dealing with these issues, and address proper posture and hand position, strengthening exercises, and technical development as preventative measures for RSI in all Applied Piano lessons and in the Class Piano sequence. Careful attention to all of these issues is also given in Piano Pedagogy, particularly with regard to strategies for preventing these injuries from occurring through the establishment of a healthy technical approach from the beginning of piano study.

The Instrumental studios, as well as the Instrumental Methods classes (Brass Instruments, Percussion Instruments, Stringed Instruments, Double- and Single-Reed Woodwinds) all address RSI in their own ways through the careful instruction in proper playing techniques. Brass playing has the added danger of injuries to the embouchure (which can lead, in extreme cases, to Focal Dystonia), so these studios give special attention to proper technical preparation through the playing of long tones, lip flexibility exercises, and careful pacing of the warm-up and daily playing routine. These considerations carry through to the scheduling of Instrumental rehearsals and performances, so that students' playing mechanisms do not undergo unnecessary strain.

All Instrumental and Vocal Music Education students are exposed to discussion on the prevention of Repetitive Strain Injury in *Principles of Conducting* that includes possibilities for shoulder and elbow injury specifically related to that activity. The presentation of physical conducting techniques includes strategies on the utilization of proper muscles and proper technique to de-emphasize the use of larger muscle groups that would lead to shoulder damage. Also, a detailed discussion of the injuries possible to the elbow (popularly known as "tennis elbow") through prolonged wrist motion is discussed. Assessments included on the conducting rubric are designed to eliminate those bad habits that could aggravate these issues. Education on how to care for these injuries is also presented in the *Principles of Conducting* course.

D. Vocal Health

Vocal Health is, of course, the primary concern of the Vocal and Choral side of the Department of Music, and is addressed throughout the vocal curriculum, including Applied Voice lessons, Class Voice, all of the choirs, Secondary Choral Methods I and II, and Vocal Literature and Pedagogy. The Voice Faculty are unified in their efforts to promote healthy vocal production for students and faculty alike, and to establish good vocal habits and a healthy vocal technique in every student.

The Voice and Choral faculty focus upon the following areas in maintaining and teaching Vocal Health:

- Proper and adequate warm-up in the choirs

- Healthy vocal production through the development of a solid vocal technique that students may carry through the rest of their lives as educators and performers.
- Recognizing that the voice is a part of the body, which must be maintained through proper nutrition, sleep, and exercise.
- Maintaining healthy vocal production through the understanding of the balance of rehearsal and practice time with appropriate vocal rest.

In addition, other practices are in place that assist in preventing and treating injuries to the voice. Overall, the Voice Faculty tends to be rather conservative in student repertoire selection, basing decisions upon a careful assessment of each student's current vocal needs, and delaying more challenging repertoire until a solid technique has been established. Healthy vocal habits are reinforced in weekly studio classes for all Voice majors, and if signs of vocal distress begin to appear, the faculty maintain knowledge of local and area Ear Nose and Throat physicians, to whom students can be quickly referred.

E. Performance Anxiety

All musicians must deal with some form of Performance Anxiety at some point in their performing and teaching careers, and thus, it is addressed in various ways throughout the Music curricula.

One of the most important tools in dealing with Performance Anxiety is helping the students become accustomed to the anxiety of being in front of an audience, and the Music students at Arkansas Tech perform as much as possible in a controlled, safe environment. The department typically gives some 250 performances per year, both on- and off-campus, formal and informal. Of these, approximately 38 were twice-weekly Student Recitals in which each Music Major, except first-semester freshmen, must perform once a semester.

In addition, the Department has put in place additional measures to help students cope with performance anxiety at the studio level. Most applied studios have their students meet regularly during the semester in studio classes, in which students have the opportunity to meet with their peers and discuss the particular challenges of their instrument, practice techniques, self-discipline, and all of the many elements that combine to produce a successful performance.

F. General Safety

The Department of Music is located in Witherspoon Hall. The building is open from 7:30 a.m. to 5:00 p.m. daily, with special swipe card access available until 10:00 p.m. to music majors, students enrolled in night classes in the building, and students enrolled in large music ensembles. Swipe card access is granted through the office of Student Accounts after submission by the Head of the Department of Music and authorization by the Dean of Arts and Humanities. Emergency Call Phones are located outside all buildings on campus so that anyone may report a concern to Public Safety at any time.

Arkansas Tech University also has an early warning text messaging system as an additional means of communicating with the University community during emergency situations. Students who register for the service receive a text message warning in the event of a serious campus emergency. Signing up for the system is optional but is strongly encouraged.

VI. Curricular Checklists

Curricular checklists can be found in the ATU Undergraduate Catalog <https://www.atu.edu/catalog/> under programs of study and on the Academic Advising Center website <https://www.atu.edu/advising/> under degree maps. Students are reminded to use the degree plan listed for the year they started their studies at ATU.

VII. Foundation Scholarships

In addition to music department scholarships, students have the opportunity to apply for supplementary aid through the ATU Foundation. Applications can be submitted by going to the Arkansas Tech Foundation web page and selecting the Foundation Scholarships <https://arkansastech.awardspring.com/Home/> link in the left-hand menu. Application deadlines can vary so students are encouraged to make application early in the spring semester. The following scholarships are available for students in the music department.

Area	Scholarship Name
Any	Christiana Stinnett Memorial Scholarship (Vocal)
Any	Carol Stewart Stark Memorial Scholarship (Vocal)
Any	Nona Dirksmeyer Memorial Scholarship (Instrumental)
Any	Russellville Symphony Guild Scholarship (Instrumental)
Any	Denton Wainwright (awarded by foundation)
Band	Harris Family Endowed Scholarship
Band	Krueger/Gleason Scholarship
Band	William C. & Myonia Pinson Memorial Scholarship
Band	Gene Witherspoon Memorial Scholarship
Band	Hallie Belle Witherspoon Memorial Scholarship
Band	Mary Elizabeth Meadows Band Scholarship Band
Band	Rexann Oller Scholarship (Full for two semesters- awarded by foundation)
Band	Rexann Oller Scholarship (Half for two semesters-awarded by foundation)
Band	Witherspoon Legacy
Band	Robert M. Bright Scholarship
Piano	Bridenthal Piano Scholarship
Piano	Connelly Music Scholarship
Vocal	Bridenthal Choir Scholarship
Vocal	Mary D. Turner Music Scholarship
Vocal	Mary McDonald Shinn Memorial Scholarship