



KIRKWOOD MUSIC BUILDING

the
WSU
SCHOOL
OF MUSIC
faculty & staff
handbook **2025-2026**

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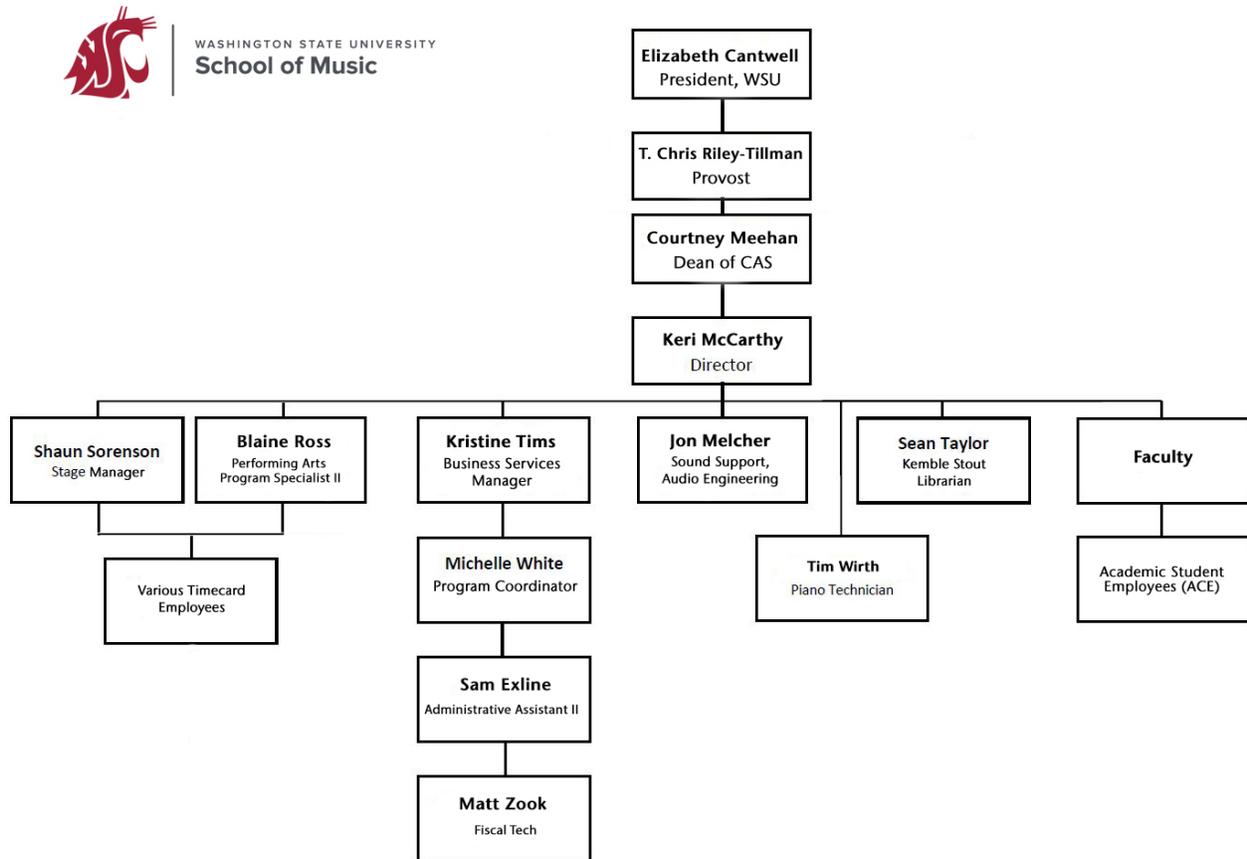
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PART I – PERSONNEL

WSU SCHOOL OF MUSIC ORGANIZATIONAL CHART

2025-2026 Department Organization Chart



VISION

Music is an essential part of human life, found in every culture across the globe. WSU's School of Music, long recognized for excellence in performance and pedagogy, will contribute to the advancement of music through widely visible and impactful creative activity, scholarship and research. It will prepare the next generation of musical leaders as professional performers, composers and educators, and through offerings for general students, foster in the next generation of societal leaders, appreciation and support for music's value and centrality to society.

MISSION

Washington State University is a public land-grant research university that is committed to the principles of practical education for all, scholarly inquiry that benefits society, and the sharing of expertise to positively impact the state and communities. Acting as local and global ambassadors, the School of Music students and faculty embrace this mission by promoting musical curiosity, cultural awareness, and critical engagement through artistic creation, pedagogy, and scholarship.

While preparing its students to be successful, innovative, and employable musicians in a 21st-century career field, the School of Music also strives to make its expertise available to anyone who seeks to benefit from it, regardless of where they live, where they come from, what they believe, or what their life experiences have been.

All efforts are directed toward the betterment of human existence through the uncovering of new information, the discovery of how to use that information to solve problems, and the creative expression of human experience. We serve diverse communities across the wide reach of the WSU institution, through a musical practice that is fundamental to emotional wellness, constructive dialogue, and self-reflection.

VALUES

In the School of Music, our values are in line with those articulated in the university's strategic plan.

- **Land-Grant Ideals:** We are committed to the land-grant ideals of access to practical education for all regardless of background, the teaching of skills and knowledge necessary to be an engaged community member, scholarly inquiry for the betterment of society, and the sharing of institutional expertise with state residents. We believe access to music study and quality performances of diverse literature is essential for all.
- **Community:** We are committed to the "Cougar Spirit" in WSU graduates that emphasizes community; both the community which university faculty, staff and students live and in the one made up of the family of Cougs worldwide. We believe music is a community building endeavor, both as an audience member and performer.
- **Integrity, Trust, and Respect:** We are committed to ensuring trust and respect for all persons in an environment that cultivates individual and institutional integrity in all that the University does. We believe music allows for individual expression, builds determination, and, as music is a communal endeavor, engenders respect for others through the act of music making.
- **Equity, Diversity, Inclusion, and Belonging:** We are committed to the promotion of an ethical and socially just society through an intentional commitment to equity, diversity, and inclusion. We are dedicated to an inclusive environment which encompasses diverse repertoire and composers, as well as methods of approaching, performing, teaching and thinking about music, making it central to all our research, teaching and service activities.
- **Global citizenship:** We are committed to stewardship of the planet's resources to ensure its vitality, as well as actions focused on social responsibility and cultural empathy in the context of an interconnected world. We believe music is an essential cultural window that creates empathy, connectedness, and understanding.
- **Freedom of Expression:** We are committed to the free exchange of ideas in a constructive and civil environment, including the canons of academic freedom in teaching, research, and outreach. We believe music allows expression of all forms in unique and powerful ways. Music engages the mind, allows for critical thinking, and enables outreach due to its inherent accessibility.
- **Wellbeing:** We are committed to the whole-person wellness for all members of the institution and a belief it is WSU's responsibility to contribute to the overall wellness of our communities and the broader society in which individuals reside. We believe music allows for individual expression, creative freedom, and provides to a healthy and happy society.

GOALS

In the School of Music, our goals are in line with those articulated in the university's strategic plan.

Goal 1: Research, Innovation, and Creativity

- Engage in professional activity at international, national, regional and state levels, supporting the WSU mission of leading innovation and creativity through performances including conducting, recordings, videos, presentations at international and national conferences, published compositions, arrangements, articles, books, etc.

Goal 2: Student Experience

- The School will continue to focus its teaching and scholarship on core integrative studies in performance, composition, and music education, while creating new degree options that meet the demands of 21st Century careers within a global society, including music business and music therapy. All offerings will emphasize musical versatility and practicality building on existing internationally recognized achievements in performance and composition while increasing recognition of equal importance in all areas of the School of Music.

- Teach students the knowledge and skills to be musicians and the pedagogical skills to pass this knowledge on to the next generation, including teaching about societies; culture and relationships; social, cultural, and psychological impacts on humanity; embracing diversity in the arts; outreach and engagement; transformative experiences; and creativity.

- Provide a creative, vigorous, progressive and integrative academic and performance-based curriculum in professional and liberal arts degrees, in music minors, and in UCORE courses, designed to meet the current and future needs of professional and amateur musicians.

- Recruit and train high-quality music majors for a variety of successful careers in the music field, such as skilled performers, composers, arts administrators, recording engineers and teachers at all levels (university, college, public/private schools and private studios).

- Provide equipment, musical instruments, and facilities that are of the highest quality and meet the needs of an enterprising, technologically growing society.

Goal 3: Outreach, Extension, Service, and Engagement

- In support of our mission as a land grant institution, the School of Music will actively engage with the community within Pullman, as well as the state, region, nation and world.
- Expand our on-campus presence.
- Provide education and music off-campus.

Goal 4: Institutional Effectiveness and Infrastructure

- Budget and planning: Align financial resources with strategic plan goals.
- Modernization of infrastructure: Modernize facilities, technology, business practices and campus environments.
- Staff recruitment and retention: Increase the hiring and retention of exceptional faculty and staff who represent diversity in all its forms, to advance research and the educational experience.

NEW FACULTY MENTORING

New faculty should see Administrative Assistant or the Program Coordinator in the front office and the Business Services Manager in the front office, room 260D as soon as they arrive in Pullman to finalize the start of their employment at WSU and get settled into the School of Music. Area coordinators and faculty within the area are responsible for mentoring new faculty and assisting with onboarding, including all curricular matters such as syllabi, class enrollment, and the scheduling of lessons.

FACULTY SEARCH POLICY AND PROCEDURE

Faculty search procedures are determined by both the state and federal government and interpreted by WSU's human resources staff. It is imperative faculty follow prescribed protocols for search processes and work for outcomes that will hold up to scrutiny.

At the onset of any search, the director will communicate precise procedures that have been communicated by HR and the Dean's Office. It is the job of the search committee chair to follow these procedures.

Some items to note, although these, too, will be included in the policies and procedures:

- 1) Reference calls for staff (AP and classified) should happen after the interview.
- 2) Reference calls for faculty can take place prior to interviews.
- 3) The College of Arts and Sciences may require committee members to undergo specific training.

FILLING FACULTY POSITIONS

The Director of the School of Music will work to submit hiring plans to the College of Arts and Sciences that forward the goals and mission of the unit and that have been discussed by the tenured faculty and area coordinators. At times the full faculty may be consulted in an advisory role. In a very rare case, the director may work with the CAS to develop instructor positions that forward both the goals of the CAS as well as the School of Music.

TEMPORARY EMPLOYEES TIME IN WORKDAY

Detailed instructions on how temporary/hourly employees can enter time can be found here: <https://s3.wp.wsu.edu/uploads/sites/2159/2020/12/Steps-to-Enter-Time-for-Temp-Workday.pdf>

To hire a temporary employee, you must first meet with the business services manager to establish the position and process all information for the state and university required for employment. Only the director is authorized to hire any employees.

TIME, LEAVE AND WORKDAY

You can find recommended training for faculty here: <http://www.modernization.wsu.edu/workday-faculty/>

To search by functional area, use the Training Focus menu to search by broader functional categories, then select the detailed Functional Work Area from the menu underneath to view all related training items regardless of role.

For questions, please visit <http://www.support.workday.wsu.edu>

AUTHORITY AND RESPONSIBILITIES OF COMMITTEES

School of Music committees often perform the bulk of the work in the unit. Committee members should actively seek input from the greater faculty on issues pertaining to their areas. Chairs for each committee will communicate with the director who will decide whether an issue needs faculty approval or can move forward through the system without a vote. The faculty will be kept apprised of any and all changes that might affect the School of Music students, faculty, and staff, usually through faculty meetings.

Standing Committees and their duties:

Access:

Discuss matters of culture, access, and opportunity within the SoM, between communities in the School, on campus, and in the broader local and state communities, provide recommendations on policy and procedure, enact plans decided on by the unit and the director, engage with other entities within our networks and establish new ones.

Building Safety

Faculty and Staff Handbook:

Add to and revise the SoM Faculty and Staff Handbook each year. Work to make the information concise, informative, and comprehensive. Please send faculty and staff handbook ideas to the director.

Mentoring and Peer Observations:

Coordinate mentoring and peer observation protocols.

Graduate ASE Committee:

Refine application procedures, recommend ASE applicants for director selection, holistic graduate application review, discuss graduate ASE policies and procedures.

Curriculum Committee:

Facilitate curriculum decision made by the faculty and create curriculum initiatives that align with SoM, CAS, and WSU strategic goals. Update Student Handbook.

Concerts and Outreach Committee:

Coordinate and design extraordinary performance experiences (Holiday Celebration Concert), build audiences, and aid in promotion of SoM events.

Development:

Work with the Director to develop relationships with donors, create policies and procedures for giving, establish short, mid, and long-range plans for development. Help communicate these plans.

Scholarships Committee:

Assign scholarship dollars to incoming and returning students. Work with the Director on short, mid, long-term strategies for use of scholarship funds.

Recruitment Committee:

Monitor strategies, policies, and procedures for recruiting new students, especially new majors. Populating on-campus events for recruiting purposes.

WSU Recordings:

Consult with industry professionals and coordinate with WSU Recording Studio. Work with artists to understand procedure and process.

FOCAM:

Envision, plan, schedule, and coordinate the Festival of Contemporary Artists in Music. This large committee may break into smaller sub-committees with specific assignments/goals.

Cougar Summer Music Camp:

Organize, facilitate, and communicate camp discussions and activities in fall and spring semesters.

Music Technology Committee:

Support School of Music student and faculty technology success and coordinate with WSU entities (Dimensions Lab, The Spark). Vision future projects, complete Student Technology Fee requests, and support hardware and software maintenance and acquisition for the School of Music.

Small Ensembles Committee:

Discuss small ensembles curriculum across the unit, considering syllabus content (review of available repertoire, outreach how-tos, gig culture), and offer opportunities for guest artists to meet with students to coach and talk to students about small-ensemble professional opportunities. Plan and program chamber music and jazz combo concerts.

Fridays at the Clock Summer Concert Series

Convocation

Recital Ballots

ATTENDANCE EXPECTATIONS

School of Music faculty are expected to attend faculty and committee meetings. The director appreciates the courtesy of advanced notice should a faculty member not be able to attend for special circumstances. Faculty will be given a list of dates for faculty meetings at the beginning of the semester. However, important and immediate matters may need to be voted upon or input given by the faculty. In these cases, the director may call additional meetings.

Faculty are expected to attend the Tuesday morning (11:00-11:50 AM) convocation to support student performers.

Faculty are also strongly encouraged to support their colleagues by attending performances throughout the year. In addition, faculty are encouraged to support student recitals via attendance.

FACULTY CONFLICT RESOLUTION

Faculty are encouraged to engage with others in a collegial and respectful manner. Should conflict arise, follow the reporting structure outlined below:

- 1) Speak with the person to whom you have a conflict
- 2) Speak with your area coordinator and seek their advice
- 3) Speak with the Director. They will help determine the next step.

The Director will seek several points of view regarding the conflict. Often, any action will require speaking to other interested parties. The Director will outline steps moving forward.

All WSU employees who have information regarding an incident or situation involving sexual harassment or sexual misconduct are required to promptly report the incident to the Office of Civil Rights Compliance & Investigation (CRCI) or to one of the designated Title IX Co-Coordinators. For more information on reporting requirements please visit:

<https://crcl.wsu.edu/reporting-requirements/>

Some other resources:

WSU Human Resources:

<https://hrs.wsu.edu/>

WSU Ombudsman Office:

<https://ombudsman.wsu.edu/>

FACULTY MENTORING

PURPOSE: The School of Music recognizes the need to provide systematic guidance to one of its greatest resources, the faculty. To help fulfill this need, School of Music has developed mentoring committees available to all faculty on career-track, tenure-track, and tenured appointments through the rank of associate professor. Mentoring is one of our strongest ways to invest in the colleagues we hire and to assist in the understanding of what the unit and the university believe is important for success.

GOALS: The main goal is to provide a range of intellectual and professional guidance and support to pretenure, tenure-track faculty and to faculty considered for promotion. This is to foster a level of professionalism, in research/scholarship/creative activity, teaching, and service, enhancing each candidate's chances for career advancement, to the extent possible. A secondary, but certainly equally important goal is to assist colleagues and to provide an open community for sharing of ideas, concerns, and issues. This improves the unit's overall health and well-being. A formalized mentoring process fosters a respect on all sides of the mentoring partnership while also recognizing that the nature of mentoring will change throughout the candidate's career.

MENTORS: Mentoring Committees, whether formal or informal, are advisory and provide a variety of perspectives on the candidate's progress and career. Faculty often have multiple informal mentors during their careers. In fact, this extended web of mentors includes professional colleagues with whom you interact at conferences, academic colleagues on other committees, professional user group resources, campus events, colleagues with whom you perform, and colleagues and/or community members with whom you have non-academic commonalities such as family, day-care, church, or aging parents. The plan here is to provide formal mentoring opportunities within the School of Music through a mentoring team/community. While mentors can provide guidance and recommend strategies, it remains the mentee's responsibility, ultimately, to determine their path and show their progress through tenure and promotion.

Benefits:

- Assistance with the cultural atmosphere of each unit
- Awareness and understanding of expectations of faculty within a unit
- Discussion of balance of duties/responsibilities and progress towards tenure/promotion

- Creation of community in which to be more productive, collaborate, and be involved
- Advice/suggestions for issues
- Unified collaboration from all multiple parties in the process

Barriers:

- Too few mentors/a single mentor
- No formal committee meetings
- Misdirection or inappropriate/conflicting advice
- Scheduling
- Frustration
- Out-of-date information
- Non-functional matches (having a broad-based committee provides the mentee with understanding of how a portfolio of one's work may be perceived from outside the candidate's particular discipline)

BEST PRACTICES and EXPECTATIONS

Topics:

- Understanding the unit and institution's culture and expectations
- T&P progress and unit/college/university criteria
- Understanding the "system"
- Professional development
- Balancing teaching/research-scholarship-creative activity/service
- Identifying strategies for avoiding pitfalls
- Addressing difficult situations
- Setting long-term goals and short-term objectives
- Advice for setting priorities and developing a professional profile
- Publishing issues (in the broadest sense), scholarship/creative activity issues (including funding)
- Feedback on progress
- Developing collaborations and professional networks
- Increased communication and prevention of isolation
- Classroom instruction/student mentoring/service issues
- Shared responsibility of understanding differences among teaching styles, service responsibilities, and research/scholarship/creative activity
- Work-life issues

For further guidance on the benefits of mentoring and best practices, see the Provost's website (<http://provost.wsu.edu/mentoring>).

Organization, Process, and Guidance on Expectations:

- Director of the School of Music. The School of Music Director is not a member of the Mentoring Committees since that person remains an additional point of contact for each mentee and mentoring committee. However, it is important that communication between the mentoring committee and the director remains a significant part of the process.
- Mentoring Group. In essence, the mentoring committee along with the mentees, as assigned, becomes a mentoring group, or discussion group, but there should be at least one meeting each year where the focus is individualized for each mentee.
- Meetings. The mentoring committee and mentee should meet in person once each year (this will be the expectation), twice if possible. A meeting in the fall gives the mentee opportunities to put into motion suggested plans for the year and to refine progress. A meeting in the spring allows for feedback on progress made throughout the year, including a discussion of summer plans.

- **Process.** The mentee calls meeting of the group, or with individual mentors. The mentor(s) is (are) responsible for leading discussions, communicating specifically with the assigned mentee, providing follow-up information to the mentee, and documenting the conversation for the mentee and the director. The convener may fill this role, when necessary. It may be beneficial to hold your first meeting with the mentee prior to determining who will serve as that person's mentoring chair.

- o Two weeks prior to the meeting, the mentee should circulate the most current C.V. This could also include requesting or sharing goals, research statements, etc.
- o Mentors take time within that two-week period to examine the mentee's C.V. and materials.
- o If/When appropriate, mentors may take a few minutes to meet together prior to meeting with mentees to discuss strategies or a strategic approach. Of course, the meeting with the mentee is the ultimate goal to discuss both frankly and diplomatically.
- o Allow the mentee the opportunity to identify topics they would like to discuss. Mentors should also identify topics that they want to discuss. This meeting serves as an opportunity for the mentee to ask advice, discuss current projects, and share and refine professional goals.
- o Allow the mentee to share their goals, concerns, and achievements.
- o While this may "go-without-saying", please remember (for all mentors and mentees),
 - ∅ Be approachable/be willing to engage in dialog.
 - ∅ Get to know your colleagues.
 - ∅ Be respectful and maintain confidentiality, where appropriate.
 - ∅ Be encouraging.
 - ∅ Be knowledgeable about the tenure and the promotion process, expectations, and timeline as well as helpful in identifying resources and policies when assisting with concerns and issues.

- **Teaching Observations.** Classroom/Studio observations are currently a required component of tenure/promotion. CAS requires two teaching observations prior to third year review (tenure track faculty only) and two additional classroom observations prior to tenure/promotion. For other promotion-only portfolios, two teaching observations are to be included. One to two members of the committee will be responsible for classroom/studio teaching observations. Please see Teaching Observation Information and Guide, provided by CAS Dean's Office.

- **Report.** Once per year, it is the mentoring committee's responsibility to provide the mentee, copying the Director of the School of Music and the other members of the mentoring committee, with a mentoring committee report (via email, email attachment). This is not a formal evaluative report, but a record of what has been discussed such as strategies and updates on the C.V., goals, and objectives in order to provide an opening for further discussions, to maintain some clarity and create open communication.

- **Role in the Tenure/Promotion Process.** These mentoring meetings help for a smaller group within the unit to gain more awareness and understanding of a fellow colleague's work. When faculty mentored by committees are eligible for tenure and/or promotion, it will be beneficial to draw on the experience and knowledge of the mentoring group when meeting with the faculty who will be reviewing the candidate's portfolio. The mentoring committee does not negate the process for eligible faculty's review of and recommendation for third year review, tenure, and promotion. It is to enhance it with greater understanding and with an inside view of the strategies and goals.

GUEST ARTISTS

Through several agencies, including the RSO Allegro, we've been able to invite a number of guest artists to campus. Often the concerts in which these artists will perform will be scheduled to be live-streamed prior to their booking, but it is important they understand their concert may be live-streamed.

It is imperative we take advantage of these opportunities when they happen. Please consider some of these opportunities when scheduling an artist's stay in Pullman:

- 1) Can they sign a poster for the main office?
- 2) Could we live-stream their masterclass or lecture?
- 3) We would like to start a podcast vlog where faculty (or students) ask guests questions about their professional lives. These would be placed on our website. Would your guest be comfortable with this?
- 4) Can you get a picture with our students and the artist on day one, have it printed, then signed on day two?

As you invite these artists to campus, keep thinking about ways in which we can take full advantage of their visit and share that person's expertise with both the School of Music and the entire WSU community.

In order to secure funding for an Allegro-funded guest artist, the request must come from an active RSO. New RSOs may be formed through Student Involvement: <https://studentinvolvement.wsu.edu/rso/start>.

TEACHING ASSISTANTSHIPS

The Music Program often supports assistants whose duties are in the following areas: marching band, accompanying, class piano, jazz studies, instrument inventory, voice, stage/technical support, music theory, music history, piano/music technology lab and music library, class support, and tutoring. Each assistant has a variety of assignments that support the program and relate as closely as possible to the assistants' goals.

Assistantships are available that cover tuition and health insurance and provide a living stipend. In order to be considered for an assistantship, the application must be complete (online application, statement of purpose, three letters of recommendation, transcripts, audition and interview). We recommend applications be complete by the end of February for earliest consideration for an assistantship. Assistantship positions are offered to applicants starting in early March and continue to be offered until all positions are filled.

As students graduate these assistantships become available. Although some of our assistantships have duties that require experience in a particular area (marching band, keyboards, jazz, vocal/choral), most assistantships have general duties. Prospective graduate students apply for an assistantship at the time they complete their online graduate school application. Students must request to renew their assistantships. Most are renewed, but students not in good standing may be denied a second year of assistantship.

After an applicant has auditioned and interviewed, either in person or via recordings, videos, by live video, or by phone, the appropriate instructor for the applicant's instrument/voice/compositional/music education/jazz specialty will write an area recommendation. In addition, the appropriate ensemble director will review or attend the audition and contribute an assessment of the applicant's ability to successfully participate in an ensemble at WSU.

STUDENT ADVISORY BOARD

The WSU School of Music Student Advisory Board is authorized with the following purpose, composition, and responsibilities.

Purpose:

The Student Advisory Board (SAB) is a representative body of students within the School of Music convened on a regular basis to provide student suggestions, reactions, insights, organizational structures, and opinions concerning school-wide initiatives.

Composition:

The School of Music Student Advisory Council will have seven members:

1. Chairperson (any area, grad/undergrad)
2. Administrator (any area, grad/undergrad)
3. Composition (any area)
4. Graduate student (any area)
5. Vocal area (grad/undergrad)
6. Instrumental area (grad/undergrad)
7. Jazz area (grad/undergrad)

No more than two of these positions will be graduate students.

Responsibility:

The Board has the responsibility to 1) make suggestions about new initiatives that should be considered by administration, faculty, and students of the SoM, 2) provide student perspectives on issues and activities under consideration by the SoM, 3) review and comment on the student impact of current or proposed policy and procedures forwarded to the board, 4) gather wider student response when requested by the administration, faculty, or students of the SoM, 5) serve as student representatives on relevant program advisory councils, if established, 6) organize students for SoM initiatives, and 7) provide service to the SoM through SAB initiatives.

MUSICIAN'S HEALTH AND SAFETY

Protecting Your Hearing Health

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:

- o 85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours^[SEP]
- o 90 dB (blender, hair dryer) – 2 hours^[SEP]
- o 94 dB (MP3 player at 1/2 volume) – 1 hour^[SEP]
- o 100 dB (MP3 player at full volume, lawnmower) – 15 minutes^[SEP]
- o 110 dB (rock concert, power tools) – 2 minutes^[SEP]
- o 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 NASM-PAMA hearing health documents, located on the NASM Web site at the URL linked below. <https://nasm.arts-accredit.org/publications/brochures-advisories/nasm-pama-hearing-health/>

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

Protecting Your Vocal Health – Produced By NASM

- Vocal health is important for all musicians and essential to lifelong success for singers.
- Understanding basic care of the voice is essential for musicians who speak, sing, and rehearse or teach
- Practicing, rehearsing, and performing music is physically demanding.
- Musicians are susceptible to numerous vocal disorders.
- Many vocal disorders and conditions are preventable and/or treatable.
- Sufficient warm-up time is important.
- Begin warming up mid-range, and then slowly work outward to vocal pitch extremes.
- Proper alignment, adequate breath support, and correct physical technique are essential.
- Regular breaks during practice and rehearsal are vital in order to prevent undue physical or vocal stress
- It is important to set a reasonable limit on the amount of time that you will practice in a day.
- Avoid sudden increases in practice times.
- Know your voice and its limits, and avoid overdoing it or misusing it.
- Maintain healthy habits. Safeguard your physical and mental health.
- Drink plenty of water in order to keep your vocal folds adequately lubricated, and limit alcohol use.
- 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.
- If you are concerned about your personal vocal health, talk with a medical professional.
- If you are concerned about your vocal 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 NASM-PAMA neuromusculoskeletal health documents, located on the NASM Web site at the URL linked below.

<https://nasm.arts-accredit.org/publications/brochures-advisories/nasm-pama-nms-vocal-health/>

- See also the NASM/PAMA Student Information Sheet on “Protecting Your Neuromusculoskeletal Health.”

Vocal health is an aspect of neuromusculoskeletal health.

PART II – OFFICE OPERATIONS

STAFF AND DUTIES

The staff in the Music Office consists of the administrative assistant, the program coordinator, and the business services manager. They work together in a team effort to ensure the School of Music functions effectively.

The administrative assistant provides support for the director, the faculty, staff, and students of the school. They schedule appointments with the director, coordinate work orders for the repair and maintenance of Kimbrough Hall including offices, rest rooms, classrooms, and rehearsal spaces. They are the person to see with questions regarding the workroom copier, mail and shipping, office supplies and inventory, concert programs, and room scheduling within Kimbrough Hall, with the exception of Kimbrough 101 and the Kimbrough Concert Hall, which are managed by the performance arts coordinator. The administrative assistant also assists students with access to keys for practice and rehearsal spaces, and manages communication regarding scholarship awards, disbursement, and stewardship. They assist the director with annual reviews and tenure and promotion processes. They assist the graduate coordinator with file retrieval. They are available to help faculty, staff, and students in any way they can. They also manage the recruitment efforts of the school by maintaining databases of prospective students.

The program coordinator helps the recruitment efforts of the school by maintaining databases of events on campus, such as Week of Welcome and Cougar Preview Days. They also organize auditions and Music Major for a Day programs. They produce mailings, brochures, and other recruitment materials and coordinate e-mail campaigns about SoM events and programs. They maintain the video display in the lobby and the school's social media, as well as designing advertising in state and regional outlets. They assist faculty with design work for music festivals and create newsletters and other materials for fundraising. The program coordinator maintains the school's website and works with faculty to effectively publicize concerts, festivals, and other SoM initiatives. They also do all the scheduling of classes.

The business services manager manages all things related to purchasing, travel, contracts, personnel (hire and fire), all finance concerns, and coordinates all processes required by the university and the state of Washington for proper operations.

PURCHASING REQUEST FORM

To submit a Travel/Purchase/Reimbursement, or Allegro Form, or to submit an inquiry about any finance process fill out this form: <https://airtable.com/shrQDqjmeT7kigDiF>

Kemble Stout Music Listening Library Librarian

Responsibilities include:

- Aiding students and faculty in locating/requesting WSU, Summit, and Inter-library Loan materials.
- Checking materials in, out, and returning items to the shelves.
- Creation of archival recordings of all School of Music performances.
- Fielding questions regarding donations by the general public.
- Maintaining and updating all physical reserve items every semester and making them searchable via the Library web page.
- Maintaining the physical collection of scores and archival recordings.
- Networking with WSU Holland & Terrell Libraries Cataloging & Technical Services on repairing, rebinding, or

withdrawing damaged scores.

- Networking with WSU Holland & Terrell Libraries' Access Services department on the evaluation, implementation, or waiving of fines.
- Networking with WSU Holland & Terrell Libraries' subject specialist in music on purchasing new, or replacing, damaged scores.
- Networking with WSU Holland & Terrell Libraries Access Services' E-Reserves specialist.
- Preparing all markings, labels, and bar codes for CDs and DVDs prior to cataloging.
- Training and Supervision of graduate and undergraduate student employees in the basic functions of the library.
- Undergraduate student scheduling and time sheets.
- Additional tasks as required.

CONTACT INFORMATION

School of Music
Washington State University
PO Box 645300
Pullman, WA 99164-5300

Phone: (509) 335-3898

Fax: (509) 335-4245

E-mail: music@wsu.edu

OFFICE HOURS

School of Music Office Hours are Monday through Friday from 8:00 AM-5:00 PM. The office will be closed on holidays.

Any additional closings will be communicated in advance by the office staff.

ROOM RESERVATION AND ACCESS

To request the use of performance spaces, e.g., Kimbrough Concert Hall, Bryan Hall Theatre, and Kimbrough 101, please contact Libby Akin, Performing Arts Coordinator. Please note that Kimbrough 101 is a General Use Classroom between the hours of 7:00 AM and 5:00 PM, Monday through Friday, and must be reserved through the 25Live GUC scheduling system.

For classrooms and rehearsal spaces in Kimbrough Hall not being used for classes and other official activities, reservations are made through the Outlook Calendar. These calendars, one for each room, can be accessed from any WSU account. To reserve a space, you can add an appointment to the appropriate Outlook Calendar, or email the Office Assistant or Performing Arts Coordinator.

KEY POLICY

The School of Music makes keys for Kimbrough Hall and Bryan Hall available to faculty, staff, and students on a permanent or temporary basis as required. Faculty and staff are issued keys for offices and other Kimbrough

and Bryan Hall spaces they use on a consistent basis. Graduate students are considered to be faculty in regard to key policy. A key form is filled out and kept on file in the School of Music AirTable Database. This record is updated as keys are returned, or keys added to the list as necessary. Students may be issued keys with permission from a faculty member. These keys can be kept for use for a semester. Students may check out keys for temporary use by requesting a key from the office staff in the Music Office and filling out the required information on the digital key check-out form. Keys for Bryan Hall are authorized by Stage Manager. All persons issued keys are fully responsible for the use of those keys. Keys should not be loaned to others. Irregularities regarding building keys or equipment security should be reported to the Director. Improper use of keys may result in the loss of privilege. A charge will be assessed for lost or non-returned keys that will cover the cost of replacing and/or rekeying the lock (BPPM Manual 50.25).

MAIL

Faculty, staff, and teaching assistants have mailboxes in the workroom adjacent to the Music Office. Packages too large to fit into a mailbox will be placed on the counter and the recipient will be notified via e-mail.

Incoming mail is delivered and outgoing mail picked up daily, generally in the late morning. Campus mail (internal WSU mail) must have a campus zip code for the recipient. Off-campus mail must have a sticker that specifies the budget/project to be billed for postage. Please see the principal assistant or program assistant to obtain a mail sticker for your mail or packages. Outgoing mail should be placed into the plastic mail bin in the workroom for pick up. Personal mail should not be mailed from the School of Music, even if a postage stamp is affixed. All deliveries to the School of Music must be work-related. Please do not order personal items to be delivered on campus.

For items to be delivered, please use the following addresses depending on the carrier used:

For USPS mail:
PO Box 645300
Pullman, WA 99164-5300

For FedEx shipping (not ground):
260 Kimbrough Hall
School of Music
Washington State University
Pullman, WA 99164-5300

Note: FedEx is the only carrier that delivers directly to the building. All other carriers deliver to the Central Receiving on Dairy Road.

For UPS, FedEx Ground, and other private carriers:
410 Dairy Rd
260 Kimbrough Hall
Pullman, WA 99164-5300

Note: you must have both the Dairy Rd and Kimbrough addresses in order for Central Receiving to know where to deliver your package.

Employees are not to use WSU outgoing or interdepartmental mail services for personal or political mail.

If you have questions, please contact the principal assistant.

WEBSITE

We would like the website to remain current. If you have changes you would like to make, please consult with the stakeholder(s) regarding that information, mainly the area coordinators. When you are ready, please email Program Coordinator who will update the website.

IT SUPPORT

The computers issued to you and the ones in the classroom and rehearsal spaces are maintained by the IT department of the College of Arts and Sciences. If you have issues with your technology, please contact Wade Lafferty (cas.it@wsu.edu).

TRAVEL

Faculty travel throughout the year for various professional reasons. The School of Music will supply all faculty members with some professional development funds and make available additional funds to be awarded based on project merit.

A travel request form must be completed four weeks prior to any professional travel and submitted via the Finances Request Form. The travel request form can be found here: <https://airtable.com/shrQDqjmeT7kigDiF>

Car Rental: As part of your travel request form. You can request a car/van rental from WSU motor pool. The Finance/Budget Manager will process your request.

Visit this website for rates:

<https://facilities.wsu.edu/motor-pool-rates/>

Use of privately owned motor vehicle:

If you decide to drive your own car you may seek the government mileage rate. Please make your intention known on your travel form.

Please visit this page for the most current information:

<https://www.ofm.wa.gov/sites/default/files/public/legacy/policy/10.90.pdf>

Flights:

Faculty have two options when booking flights.

- 1) The office staff can book your flights. Please supply detailed preferred flight information on your travel request form.
- 2) Faculty can purchase their flights and seek reimbursement upon return. You must have an original receipt for reimbursement.

Lodging:

Faculty must book their own lodging and request reimbursement upon return. You must have an original receipt for reimbursement. Note, there is a maximum rate for lodging reimbursement based on area. Visit this website for more information:

<https://www.ofm.wa.gov/accounting/administrative-accounting-resources/travel>

Per diem:

Faculty can request reimbursement of per-diem costs. If you are to travel for longer than 15 days you can be issued this per-diem in advance. Please ensure this information is in your travel form. For current rates please

visit:

<https://www.ofm.wa.gov/sites/default/files/public/legacy/policy/10.90.pdf>

Other Expenses:

For other travel related expenses, such as shuttles, taxis, etc., faculty can seek reimbursement upon return. You will need to submit original receipts to receive reimbursement.

TEXTBOOKS

Information regarding textbooks for classes taught in the School of Music should be given to the principal assistant who will then submit it to The Bookie through their Enlight system. A request will be sent to faculty members in May and in December to obtain the texts needed for the following semester.

For whatever textbook you choose to adopt for your class, please know the title, its current edition, and its ISBN.

The Bookie does not always carry enough additional copies to provide one for the instructor. To obtain a copy of your textbook(s), contact the individual publisher for an exam copy. Additionally, a fellow colleague may have a spare copy of your desired textbook.

DIGITAL MEDIA

The School of Music collects, stores, and uses digital media for a number of purposes. If you need photos or videos of your event taken, communicate with Michelle White. She may be able to accommodate you if your event is during the normal work day. For evening performances we suggest you have students take photos or videos. Please have your students speak with Michelle about how to give these to her to add to our media library.

SCHOOL OF MUSIC NEWS

The Press Information Form can be used to provide information about an upcoming performance or can be used to provide faculty and student news about awards, activities, and recognition. Information provided can be distributed online or on the School of Music social media accounts. Please complete the online form approximately three weeks in advance for optimal distribution. The form can be found on the School of Music website or by emailing Michelle White or Blaine Ross.

GUEST ARTIST/PAYMENT PROCESSING

Often, guest artists will be paid their honorariums after they have left WSU. Faculty and staff should inform the guest artists of this to alleviate confusion. Fill out a Finances Request Form to inquire about honorariums or other accommodations.

QUALTRICS SURVEYS

WSU offers employees and students the opportunity to conduct surveys, including faculty and student research, classroom activities, and program evaluation.

Qualtrics is the preferred online survey tool of WSU. Qualtrics meets the stringent information security requirements not found in most free online survey tools, is easy to use, and offers many features and

resources. WSU has a campus site license for Qualtrics, and Qualtrics accounts are available at no direct cost to active students, faculty, and staff.

Qualtrics login: <https://wsu.co1.qualtrics.com/ControlPanel/>

WSU Support: <https://surveys.wsu.edu/surveys/qualtrics/>

Qualtrics Support: <https://www.qualtrics.com/support/>

UNIVERSITY PRINTING SERVICES

CougPrints Plus (formerly Cougar Copies)

A full-service retail store for printing, scanning, and copying. It is located on the ground floor of the CUB. They are often used for printing concert posters and flyers (up to 12" x 18") and other promotional materials which require color and higher quality than can be obtained from our office equipment. You can get quote for pricing by e-mailing cougprints.plus@wsu.edu or calling (509) 335-1647. They also offer binding, lamination, booklet printing, and high-volume printing. <https://cougprintsplus.wsu.edu/>

SCHOOL OF MUSIC PRINTING

The College of Arts and Sciences IT department will configure your computer to be able to print to the main copier in the School of Music workroom. Please contact the CAS IT department to set up an appointment. The School of Music does not purchase printers or printer ink for individual faculty.

To print a limited run (no more than ten one-sided pages) of a color project, please e-mail the document to the principal assistant in the main office.

The School of Music requires that all faculty, staff, and students abide by current copyright laws in support of our industry.

More information can be found here: <https://printing.wsu.edu/copyright/>.

USE OF IMAGES – RELEASE FORM

Washington State University may use still images or video footage of campus life, events, ceremonies, and other activities to advance the mission of the University. Images and footage taken for WSU are available for non-commercial use by WSU staff and faculty. Media outlets and publications may use images and footage with WSU's approval. Photos should be credited "Washington State University/photographer's name" in all instances. Photographs may be used for any and all uses in print or online media.

Release Form

Photographers do not need to gather photo release forms for persons attending, visiting, or employed by Washington State University who are present in public settings. Signed photo release forms are not required for portraits used for editorial/informational purposes only; the subject is considered to be in consent by agreeing to the photo shoot. Photos taken in public places, for purposes of news or general information, do not require photo releases. Photos used to advertise products or services of the University may not require releases when the focus of the photo is a location or event, not a person.

It is recommended that photographers get signed release forms for those being photographed by the University when the photos may be used for commercial purposes, such as advertising or merchandising. If a subject is a minor under the age of 18, a form must be signed by the child's parent or guardian before any photo can be taken for any use.

Examples & More Detail

In general, a release is not required if students or others are:

- WSU faculty or staff.
- Photographed in a non-public environment and the primary focus is not recognizable. (Ex. a silhouette, from-behind view, or out-of-focus shot.)
- Photographed in a public space or at public events, such as sporting events and concerts. These are considered “campus scene” photos. (Ex. a group of students at a WSU football game; a group of alumni at a homecoming event; students walking on Terrell Mall.)
- Invited to attend a group activity/event and chose to participate of their own free will.

In general, a release is required if students or others (except WSU faculty/staff) are:

- Minors (i.e., anyone under age 18). Always obtain a release/consent form for minors.
- Photographed in a non-public space, are recognizable, and have been recruited specifically to serve as subjects/models as the primary focus of the photo.
- Current students, identifiable, and in a location for a specific purpose other than being photographed. (Ex. if a group of students is studying in the WSU library and you want to take a photograph of the group studying.)



Photographic Likeness Consent Form

Please Print Name: _____

By signing below I give Washington State University permission to use my photographic likeness and/or a photographic likeness of my property, in promotional publications, educational publications, display and in other media.

I grant permission to Washington State University to use, reproduce, distribute and/or publicize my photographic likeness and/or a likeness of my property taken by

_____.

Publication, use and distribution of these photographic likenesses may be by any means and without limit. Publication or use may occur in any media, including newspapers; magazines, television; brochures; pamphlets; instructional material; books; Internet, web pages, and educational material.

I acknowledge that I understand that Washington State University intends to use these photographic likenesses for educational and promotional purposes.

This agreement is binding on successors, assigns and/or heirs.

Signature _____ **Date:** _____

Signature of Parent or Guardian _____ **Date:** _____

(A parent signature is required for those under age 18; guardian's signature is required for legally incapacitated persons and for any minor for whom a guardian is appointed.)



School of

Music

WASHINGTON STATE UNIVERSITY

BRANDING AND LOGO POLICY

Communicating a compelling brand creates a consistent impression of the University in the minds of our audiences. This helps establish clarity about the University's core beliefs and helps build WSU's reputation—which is essential to fulfilling our aspirations to become one of the nation's leading land-grant research universities.

Importance of Standards

WSU's brand standards address strategies, messaging, and visual design within a highly flexible but consistent system. Following them in all WSU communications ensures that our brand is expressed powerfully, elevating the University's position in the hearts and minds of our audiences, ranging from prospective students and alumni to opinion leaders and donors.

Everyone who communicates on WSU's behalf is responsible for complying with these standards.

More information can be found on the WSU Brand website: <https://brand.wsu.edu/>.

PART III: FACILITIES

KIMBROUGH MUSIC BUILDING INFORMATION

Kimbrough Music Hall was originally constructed in 1965 and was remodeled and expanded in the late 1990s. Kimbrough Concert Hall seats 385 people and houses a Fazioli 10'2" grand piano and a Steinway concert grand piano. The administrative offices, Kemble Stout Music Listening Library, classrooms, studios, individual and large rehearsal rooms, Recording Studio, Concert Hall, and music ensemble libraries are all located in Kimbrough Music Hall.

BUILDING HOURS - Kimbrough Hall

MONDAY-FRIDAY 7:00 AM-11:00 PM

SATURDAY 8:00 AM-10:30 PM

SUNDAY 9:00 AM-10:00 PM

HOLIDAYS CLOSED, unless posted otherwise

SCHOOL OF MUSIC WORKROOM

The School of Music workroom is a hub where information is often distributed. All faculty, staff, teaching assistants, and others have mailboxes here. Regular office supplies are also stored in this location.

Whereas this is often a place to congregate and discuss matters, please note that discussions may be heard in the School of Music Office and in the hallway.

WSU RECORDING STUDIO

The WSU recording studio is available for all WSU School of Music faculty, staff, student, and the public. Some have used the studio to produce recordings published on the WSU Recordings label and others have used the mastered tracks for personal use or to be published on another label.

Studio time can be reserved by emailing Jon Melcher at Jonathan.melcher@wsu.edu

KEMBLE STOUT MUSIC LISTENING LIBRARY

Sean Taylor, Kemble Stout Librarian; Phone: (509) 335-3305; Email: smtaylor@wsu.edu

The Kemble A. Stout Music Listening Library (KSMLL) serves as the resource center for scores, audio/visual materials, computer-assisted instruction, and selected reference sources. Its hours of operation are posted at the beginning of each semester and are available on the website via the School of Music web page.

KSMLL Contains...

- 4 stand-alone computers for public use and the perusal of library materials.
- 15 stand-alone computers with music composition resources.
- Reserve Materials (CDs, Scores) set aside for specific courses. These items can be searched for online at <http://libraries.wsu.edu/> via course number (i.e.: "MUS 253").
- CD Archival Recordings of all School of Music performances going back to 18 November 1999 (non-circulating, but exceptions may be allowed).
- Large non-circulating collections of CDs (case-by-case exceptions may be allowed)
- Graduate Student Projects/Theses (non-circulating)
- A large circulating music score collection, as well music composition, history, education, and music reference materials.

Additional music scores, music education materials, music reference materials, and CD collections can be found at WSU Holland & Terrel Libraries.

All Materials can be searched for online at <http://libraries.wsu.edu/>

LIBRARY SERVICES AND RESOURCES AVAILABLE FOR STUDENTS

- Orbis Cascade Alliance (aka "Summit"): Washington State University Libraries is a member of the Orbis Cascade Alliance (also known as Summit); a library consortium serving academic libraries in the Northwestern United States. It consists of 39 colleges and universities in Oregon, Washington and Idaho.
- Interlibrary Loan: All students have access to Interlibrary Loan resources. They can have physical media/monographs picked up via KSMLL, and can request electronic delivery of books, theses, and articles.
- Physical Monographs & Media: All students via have access to...
 - Physical WSU Libraries Items (including KSMLL and WSU Branch Campus Libraries)
 - Physical Items belonging to Orbis Cascade Alliance Libraries
 - Physical Items requested via Interlibrary Loan institutions.
 - All these items can be searched and requested online at <http://libraries.wsu.edu/>
- Electronic Resources...
- Libguides – Music: <https://libguides.libraries.wsu.edu/music>

Online Databases – Music: <http://libraries.wsu.edu/database-category/Music>

REHEARSAL ROOMS

Rehearsal rooms should only be reserved by students participating in ensembles at WSU and can be reserved via our room reservation system. Students should follow the policy of "leave it as you found it." Chairs and stands should not be moved from rehearsal rooms.

Please help us emphasize to the students the need to keep these spaces clean.

CLASSROOM USE

Classrooms can be reserved via the online reservation system.

School of Music classrooms should be locked and lights turned off when not in use. Students can apply to use these classrooms for various reasons, including practicing, meeting with other students, or for informal/formal presentations. If students plan to use a classroom, please reinforce a general "leave it as you found it" policy.

If student ensembles wish to rehearse they should first try to schedule a rehearsal hall before reserving a classroom. Chairs and stands should not be moved from a classroom.

PRACTICE ROOM USE

Open practice rooms are available for all students regardless of their major. Locked practice rooms are reserved for piano majors and teaching assistants. Students should follow the policy of "leave it as you found it." Chairs and stands should not be taken from these rooms.

Please help us emphasize to the students the need to keep these spaces clean.

LOUNGE FACILITIES

The School of Music has an instructor's lounge located in room 254. This space is also used for meetings and for small classes.

There is a microwave available for use as well as a small sink. As a courtesy to others, cover your food when using the microwave. Please keep the room clean and free of garbage.

If you rearrange the tables for a meeting or class, return the tables to their original formation once you are finished.

BRYAN HALL

Historic Bryan Hall was completed in 1909 and remodeled in 1974. The Bryan Hall Theatre Auditorium seats 780 people and houses a 40-rank Schantz pipe organ and a Steinway concert grand piano. Bryan Hall also contains the offices for the School of Music performing arts coordinator, stage technician, piano technician, and a theatrical workshop area.

PERFORMANCE HALL SCHEDULING/POLICIES

POLICY FOR SCHEDULING Use of Bryan Hall Theatre, Kimbrough Concert Hall, or Kimbrough 101 for non-performance activities:

Bryan Hall Theatre, Kimbrough Concert Hall, and Kimbrough 101 may be scheduled for rehearsals, lessons, meetings, and studio classes by School of Music faculty, students, or staff at any time that does not conflict with our performance schedule. Scheduling is completed in Outlook/Office 365 using the Outlook Shared Calendar: “Bryan 248 Music Rehearsal”, “Kimbrough 110 Music Rehearsal”, and “Kimbrough 101 Music Rehearsal”. Access to the shared calendar is provided to all School of Music faculty, staff, and students. Contact the Performing Arts Program Specialist II to gain access and to receive training on operating the system, or send an email to schedule a space. If the Performing Arts Program Specialist II is unavailable, the Stage Manager or Admin Assistant II are also available to assist.

FACILITY/EQUIPMENT UPDATES AND REPAIRS

The office staff will help facilitate any repairs or updates that need to be made to our facilities. The faculty, staff, and students occupying all our distinct spaces will be crucial in communicating to us when items need attention. Although it is impossible to list all items to communicate to us, here are a few:

- 1) Burned out lights
- 2) Spills not cleaned up
- 3) Broken music stands (set these aside in a particular place)
- 4) Broken equipment
- 5) Technology not working
- 6) Loose door handles
- 7) Doors not closing properly

INSTRUMENT STORAGE AND RENTAL

INSTRUMENT CHECK-OUT PROCEDURES

To check out an instrument, students should scan the QR code to request an instrument rental. The Administrative Assistant in the main music office 260 will coordinate the contract agreement and checking out/in of the instrument. Instruments are issued on a semester basis only. Re-issuing of instruments for spring semester (or for the summer) must happen by renewing ones contract at the end of the semester. The rental fee per semester or summer session is \$40. The payment will be charged to the student's account. At the time the student receives the instrument, they will also be assigned a locker and lock or storage room with key code access as determined by the Administrative Assistant. Students must store their rented instrument in this locker with this lock (or storage room) when not in use. Failure to do so can result in loss of the privilege of renting an instrument. While using a School of Music assigned locker, individuals are responsible for damage to their personal items, including but not limited to, instruments, phones, computers, and tablets. Additionally, students renting School of Music owned instruments housed in shared storage spaces must ensure the safety and proper storage of the rented instrument for the duration of use per the rental agreement and also must promptly report any issues to the Administrative Assistant. See page IV-7 concerning instrument use fee.

Students may rent a locker to store their personal instruments, books, etc. To rent a locker, students should scan the QR code to request a locker rental. The Administrative Assistant in the main music office 260 will coordinate the contract agreement and assign the locker. The fee to rent a locker is \$40, which will be charged to the student's account. Locks for each locker or a key code for a shared storage space will be provided by the School of Music. Students may NOT use their own locks on any locker in Kimbrough Hall. The only locks permitted are the locks provided by the School of Music. Any other locks will be cut off the locker. Students should note that while they are renting the space within a locker, the School of Music may need to access the locker and has master keys for each lock. Renting a locker gives the renter a secure place to store their personal effects, but it does not guarantee privacy from university representatives. On the rare occasion that a student's locker needs to be opened, staff will aim to give the student 12-hours warning via the student's university email account.

Students given the option to store their personal instruments/belongings in a shared locker storage spaces (such as, but not limited to, room 41A (cello/bass storage) and room 105 (guitar room storage), should note that WSU will not be held liable for any damages or theft of non-school owned equipment. It is the responsibility of the student to ensure that their personal instruments/belongings be well marked and to promptly report any safety concerns to the Administrative Assistant. Codes for each shared storage space are changed semesterly.

STATE-OWNED INSTRUMENTS

Instruments are issued on a semester basis only and are restricted to students enrolled in a performance group or for lessons. Students in methods classes will not be assessed a rental fee as they will be assessed a course fee to cover maintenance of these instruments. Except for Marching Band and methods class use, or if waived by the School of Music Director, a fee is assessed per instrument each semester to cover the costs of routine maintenance. This fee is charged through Student Accounts as follows:

Up to 2 weeks use: no fee
For semester use: \$40.00 fee

Time of use each semester is determined on an accumulative basis. The user is fully responsible for reimbursement to the School of Music for additional costs associated with the loss or damage of instruments and cases beyond normal wear and tear covered by the above fee.

State law (Business Policies & Procedures Manual, 90.50.1) prohibits the Director of the School of Music from authorizing the loan of State inventory to an individual for private use. Likewise, an individual is prohibited from using university inventory for private use or personal gain, e.g. State owned instruments are not to be used when the performer receives pay.

MUSIC INSTRUMENT CARE AND STORAGE

1. Instruments, mouthpieces, lyres, etc. must be stored correctly.
2. Music, flip folders, charts, etc. are NOT to be stored between instruments and their cases.
3. Instruments should be maintained in a manner appropriate to the instrument. Students are expected to return instruments in the same condition in which they received it.

4. Instruments must be kept in their assigned lockers and are not to leave the building unless they are being used for class purposes or have been previously cleared to leave with the Instrument TA or Administrative Assistant.

INSTRUMENT RETURN PROCEDURES

1. All instruments must be returned no later than WEDNESDAY of finals week each semester. Failure to return instruments by the Wednesday deadline will result in a fine of no less than \$15.00. Further failure to return instruments will result in the notification of the proper authorities.

2. Instruments are to be taken to the Administrative Assistant for inspection during the check-in period at the close of each semester.

3. Instruments must be thoroughly cleaned before submission to the Administrative Assistant for inspection. Facilities are available in Kimbrough 52 by request. A charge will be assessed if the instrument has not been cleaned before return. Damages found by the Administrative Assistant during the inspection will be noted and repairs made at the renter's expense.

SEMESTER BREAK AND SUMMER USAGE OF INSTRUMENTS

Music majors who are taking private lessons during the academic year may sign out instruments for off-campus use during the summer or during semester breaks or vacations under the following conditions:

1. Written recommendation of the teacher is required.

2. Written agreement by directors of ensembles who might have need for the instrument that it will not be needed for repair or school use during the summer or during semester breaks or vacation.

3. Written agreement by the student to return the instrument prior to the first day of next registration period after break or summer.

4. Presentation by the student of an insurance policy covering damage and loss of the instrument payable to the School of Music, Washington State University. The written policy must include a full description of the instrument complete with serial number and WSU inventory number. Written policy is due one week prior to the instrument leaving the building.

CUSTODIAN NEEDS

Faculty members are responsible for emptying their own trash and recycling bins. For larger items, please deposit them in the appropriate bins outside the southeast entrance of the Kimbrough Music Building. Please place cardboard boxes in the cardboard dumpster and put your trash bags in the large refuse bins lined up at the loading dock. The front office will provide trash bags to line your wastebaskets.

Should you need custodial assistance, please contact the front desk in the School of Music. Our custodians will respond as they are able. If you experience or see problems that need to be addressed by Facilities Services such as plumbing problems or fixtures needing replacement bulbs, etc., please contact the office staff so they can submit a work order for the repair.

PART IV: EQUIPMENT AND SUPPLIES

COPY MACHINE

The School of Music leases a Ricoh IM C6010 for use by faculty, staff, and Academic Student Employees (ASEs). Faculty and staff computers are networked to the Ricoh for printing, scanning, and e-mail functions. Printing can be done from a flash drive as well. ASEs should request access to the Ricoh from their personal laptops/computers as part of their assigned duties by submitting a request to CAS I.T. In the case of malfunction or technical problems, please let the Administrative Assistant or another available member of the front office staff know immediately.

OFFICE EQUIPMENT AND SUPPLIES

For office equipment requests, please e-mail the administrative assistant. Specify exactly what you want and the reason for the request. They will forward your request to the director. If the director approves the purchase, the item will be ordered through Finance Request Form.

Office supplies are located in the cabinets in the workroom. If there is something you need and cannot find there, please let the administrative assistant know so they can order it for you. Also found in the workroom are paper cutters, an electric pencil sharpener, heavy duty staplers, and a hole punch.

PHONE AND FAX

For information regarding how to use your phone please visit:
<https://kb.wsu.edu/search.php?cat=7005>.

Speak with the office staff about sending a fax.

JAZZ COMBO EQUIPMENT

Equipment used for the jazz combo program is managed by Jake Svendsen. For questions concerning the equipment, who has access to it, and other matters involving the combo program, please contact Jake Svendsen email: jacob.svendsen@wsu.edu.

CLASSROOM TECHNOLOGY

Technology in each classroom enables sound playback and projection/presentation. The password for the accounts on these computers is: Kimbrough (case-sensitive). If you need instruction on this technology, please contact the office staff who will then coordinate with the College of Arts and Sciences IT staff. Please remember to power down the projector after each class meeting.

If the technology is not working properly or you notice it in disrepair, please contact the front office immediately.

By remaining diligent in reporting issues and in maintaining the equipment, we hope instructors will be able to rely on these technologies for their various instructional needs.

OFFICE COMPUTERS

All faculty are issued a WSU School of Music computer and should have a back-up drive. If you need to order one (no cost to you), please notify the front office.

If you receive an attachment from an unknown source or are unsure of the authenticity of an e-mail, contact the source via a verified method. Do not open the attachment or click on a link from an unverified source.

If you receive e-mail phishing scams, please forward the e-mail to: abuse@wsu.edu.

For information regarding security services please visit: <https://its.wsu.edu/information-security/>.

For guidelines on ethical use of WSU property please visit:

<https://policies.wsu.edu/prf/index/manuals/20-00-property/20-37-personal-use-university-resources/>.

PIANO TUNING AND REPAIR REQUESTS

Faculty can schedule a tuning and/or repair of their office pianos or of pianos in the rehearsal/classroom spaces by emailing the staff piano technician.

PERSONAL ITEMS OF VALUE

Individuals are responsible for damage to their personal items, including but not limited to, instruments, phones, computers, and tablets. Student, faculty, and guest performers should provide their own device-specific gear, including stands for music reading tablets, in any rehearsals and performances given on behalf of the School of Music.

PART V: CURRICULUM

CURRICULUM CHANGES

Curriculum changes pose interesting options to our students as well as interesting problems for the unit administration. Because of the intricacies of our unit's curricular offerings, it is necessary to have a macro as well as a micro understanding of the implications of any given curricular change.

As such, changes to the curriculum take time. The School of Music faculty must first approve the change before the matter is presented to the upper administration.

In addition, curricular changes must be scrutinized according to policies dictated by the state/federal government, the university, the college, and by our accrediting agency, NASM.

Our curriculum committee welcomes dialogue regarding any changes to the curriculum. They will then work with you through the proposal process as well as the presentation to the faculty. Whereas approval from the Director of the School of Music isn't necessary, it is strongly recommended that faculty discuss their ideas with him/her initially.

For more information on the process of curricular changes and forms, see

COURSE EVALUATIONS AND ASSESSMENT

Student feedback can provide valuable insight about the student experience that contributes to effective teaching and learning. Course evaluation responses about learning outcomes, academic experiences, perceptions, and motivation can also provide useful data about curricular effectiveness, as an indirect measure for program-level assessment. First introduced in 2014, WSU uses the online system eXplorance Blue to deliver course evaluations.

In the past, instructors were allowed to add up to three of their own questions in addition to the required questions of the university and college. Instructors are notified via e-mail when they are able to provide these additional questions.

Students are notified via e-mail that evaluations are available for their courses. It is not mandated by WSU that the students complete these. It is up to the individual instructor to motivate their students. Some instructors give students time during class (closed week) to complete these evaluations on their digital devices.

Whereas course evaluations do not provide a wholistic understanding of an instructor's effectiveness, they are an important tool. Instructors are notified once their course evaluations are available to be viewed. Student evaluations are also an integral element in the annual review and tenure/promotion processes.

ADVISING

Every effort will be made to provide assistance to students desiring advice about academic or school questions.

Denise Snider serves as the undergraduate academic advisor.
Chris Dickey serves as the graduate program coordinator and academic advisor.

Students meet with their advisor at least once per semester for course selection, degree planning, and assistance with meeting benchmarks in the curriculum. They should also seek guidance from their studio teachers and other faculty members in their area on an informal basis.

Students must meet with their advisor. They will be unable to register until this occurs and the hold is lifted on their registration by the advisor.

LATE REGISTRATION

Students needing to register for lessons or other courses past the initial week of classes must be manually registered. Students/faculty can request this by providing the office staff with some basic information including the student's name, WSU ID, and what course they should be dropped from or added to.

If a request is made to be added to studio lessons past the first two weeks, the studio teacher should consult with the area coordinator on whether it is in the best interest of the student and the program to be added. The School of Music does not receive funding for teaching students that register past the census done at the end of the second week.

SECONDARY AND ELECTIVE LESSONS

Music majors may be required to enroll in secondary lessons (lessons on a secondary instrument or voice). These students should register for two credits of MUS 319.

Students requesting elective lessons (non-music majors) should be registered for applied lessons at the 200-level.

Be mindful that an instructor should fill their studio first with majors, then secondary students, then students that wish to take elective lessons.

ENSEMBLE PARTICIPATION

All students enrolled in applied lessons are required to enroll in (or audit) an ensemble. The design of this curricular requirement is to allow students to practice how their technical improvements in applied lessons can be applied in an ensemble setting.

Majors are required to participate in one major ensemble listed below:

- Symphonic Band
- Symphonic Wind Ensemble
- Symphony Orchestra
- Jazz Big Band I
- Concert Choir
- Treble Choir

FINAL EXAMINATIONS

PER WSU Academic Regulations:

74. FINAL EXAMINATIONS WEEK

The final examination week for each fall and spring semester will span five days, from the Monday through the Friday immediately following the 15th week of the semester. Special examinations will be scheduled for the Saturday following the Friday of final examination week. Summer Session final exams will be confined to the designated class meeting times scheduled for the course or lab.

75. FINAL EXAMINATION SCHEDULE

The final examination schedule will be determined before the start of each semester and published in the semester WSU Schedule of Classes by the Registrar based on previous enrollment for that semester. After publication, the schedule cannot be altered except as provided.

76. SPECIAL PERIODS FOR FINAL EXAMINATIONS

During examination week time will be allowed to large courses for special examinations of the entire group. The privilege of giving such special examinations is necessarily limited in terms of periods available for such tests. The courses having the greatest number of students will be given first opportunity to utilize the special examination periods available.

77. THREE OR MORE IN ONE DAY

During final examination week, if the scheduled arrangement results in students having three or more examinations scheduled for any one day, any one of their instructors is authorized to excuse the students from the regularly scheduled examination and give a final examination to the students during the special exams time blocks.

In cases of difficulty in arriving at a solution, students shall refer the matter to the chairpersons of their departments or to their academic advisors.

78. CLOSED WEEK

No examinations or quizzes (other than laboratory examinations, make-up examinations and make-up quizzes) may be given during the last week of instruction. Paper-proctored exams given for Global Campus courses are exempt from this rule, only if scanning and emailing the completed exam is not possible due to lack of equipment or infrastructure.

79. NO EARLY EXAMINATIONS

A student will not be granted special examinations for the purpose of leaving the institution before the close of the semester.

Further regulations regarding examinations can be found by visiting:

<https://registrar.wsu.edu/academic-regulations/>

QUALIFYING EXAMS

JUNIOR QUALIFYING EXAMINATION

This examination is for those students pursuing the Bachelor of Music degree in Performance. In the semester preceding the half recital, a student registers their intention to take the Junior Qualifying Examination. This examination takes the place of a regular jury for that semester.

To determine the student's ability to continue and be successful in the performance degree, the student appears before a representative committee of the area faculty and an outside representative for a period of 30 minutes. Approximately half the time is devoted to performance; the remaining time is dedicated to oral review of the student's academic and personal qualifications for successful completion of the program.

Successful completion of the Junior Qualifying Exam is a prerequisite to the performance of a Junior Recital and signifies that the student is ready to move into upper divisional study (400 level) within the studio.

SENIOR QUALIFYING EXAMINATION

This examination is for all students pursuing a Bachelor of Music or Bachelor of Arts degree in Music, except for those majoring in composition. Near the end of their program or the semester before a full recital, and after consultation with the major professor, a student registers their intention to take the Senior Qualifying Examination. This examination takes the place of a regular jury for that semester.

The student appears before a representative committee of the area faculty and an outside representative for a period of 30 minutes. Approximately half of the time is devoted to performance; the remaining time is dedicated to oral review of the student's academic and personal qualifications for successful completion of the program.

Successful completion of the Senior Qualifying Exam is a prerequisite to the performance of a Senior Recital for those majors requiring one and signifies that the student is ready to move into upper divisional study (400 level) within the studio, if they haven't done so already as a performance major.

COMPOSITION SENIOR QUALIFYING EXAMINATION

The Senior Qualifying Examination in composition will be held near the end of the student's program, timed before the senior composition recital. This would be a comprehensive evaluation of a student's original scores for the purpose of examining the student's understanding of salient issues in contemporary composition including but not limited to aesthetics, style, and technique. Also included would be an assessment of the student's knowledge in music theory and history.

Progress from MUS 256 to MUS 456 will be evaluated by submission of scores to the composition faculty. Existing requirements indicate that the student must also have passed their piano proficiency, certified as a composition major, and have earned at least a 3.0 in all core music theory courses.

For full policies and procedures, see the Student Handbook.

STUDENT RECITAL HEARING PROCEDURES

The Qualifying Examination will normally serve as a preview for the recital except in those cases where new repertoire has been prepared for which the area may require a recital preview. The faculty may also determine that a student's QE did not show sufficient evidence of mastery of technique or level of performance of literature to grant permission for a recital. In these cases the faculty will require the student to perform a recital hearing no later than two weeks prior to the scheduled recital to ascertain a student's readiness for the performance.

PERFORMANCE ATTENDANCE

In addition to the Tuesday Convocation which serves primarily as a recital program, students are expected to enrich their musical experience through attendance at campus musical events. A wide variety of solo, chamber, and ensemble concerts are presented by faculty, guest artists, and students. The School of Music is committed to a high-quality experience for all music students. Accordingly, all students enrolled in lessons, both undergraduate and graduate, are required to attend 10 concerts per semester which are approved by the studio teacher. Failure to meet the recital attendance requirement will result in the lowering of the performance studies grade by the teacher. The student is responsible for downloading the "Modern Campus Involve" app by Modern Campus (Presence) to track their convocation and performance attendance. The app is available for Apple iOS, Android, and Google Play. The student is responsible for using the app to check in. Event staff will be at the door prior to the performance to scan student QR codes. Students may also be responsible for recital programs, concert reviews, or other criteria specified by the studio teacher in the applied lesson syllabus.

NASM

Founded in 1924, the National Association of Schools of Music (NASM) is an organization of schools, conservatories, colleges, and universities with approximately 643 accredited institutional members. It establishes national standards for undergraduate and graduate degrees and other credentials for music and music-related disciplines, and provides assistance to institutions and individuals engaged in artistic, scholarly, educational, and other music-related endeavors.

WSU has been an accredited institution since 1951. The most recent comprehensive NASM accreditation visit occurred in 2022. The next comprehensive NASM accreditation visit is scheduled for the spring of 2032.

WSU SoM policies, procedures, and curricula are written to adhere to NASM standards and policies.

PART VI: INSTRUCTIONAL INFORMATION

TEACHING ADMINISTRATIVE PROCEDURES

All faculty are required to do the following:

- 1) Provide their students with a syllabus the first week of classes
- 2) Provide students important dates in their syllabi (performances, exams, quizzes, deadlines)
- 3) Instruct the class to the best of their ability
- 4) Communicate with students in a timely fashion
- 5) Resolve conflicts in a timely manner
- 6) Communicate adverse situations with the director
- 7) Complete grades on time, including mid-term grades
- 8) Grade students according to the guidelines in the syllabus
- 9) Keep accurate records
- 10) Uphold academic regulations
- 11) Use their WSU e-mail address for all communication to students
- 12) Arrive on time for lessons, courses, and office hours
- 13) Communicate, in a reasonable amount of time, lesson, class, or meeting cancellation

GUIDELINES FOR GRADING PRACTICES

The grade A is the highest possible grade, and grades below D are considered failing. Plus or minus (-) symbols are used to indicate grades that fall above or below the letter grades, but grades of A+ and D- are not used.

Certain programs stipulate specific grades for successful degree completion. In the BM composition track, students must earn a grade of B or higher in MUS 251, MUS 252, MUS 253, and MUS 254 as well as MUS 351, MUS 352, MUS 353, and MUS 354. Consult the current version of the student handbook (Part IX) for all all degree plans and their expectations: <https://music.wsu.edu/academics/handbook/>.

Effective grading practices allow for students to understand your requirements and how they meet your expectations to receive any given letter grade.

It is helpful to:

- 1) List all work that is to be graded (assignments, quizzes, participation, etc.).
- 2) Indicate how each item will be graded (rubrics are often used for this purpose).
- 3) Include examples of past assignments (or portions of) and how they were graded.
- 3) The weight (percentage of overall grade) of each assignment.
- 4) Other items that are either detrimental or can help a student's grade (attendance, extra credit, etc.).

SYLLABUS STATEMENTS

All syllabi must include certain information. For more information, and the most current syllabus expectations, please visit:

<https://vpue.wsu.edu/policies/>

Also, you must include this statement in the syllabus for any School of Music course:

Protecting Your Hearing Health

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: o 85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours o 90 dB (blender, hair dryer) – 2 hours o 94 dB (MP3 player at 1/2 volume) – 1 hour o 100 dB (MP3 player at full volume, lawnmower) – 15 minutes o 110 dB (rock concert, power tools) – 2 minutes o 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 NASM-PAMA hearing health documents, located on the NASM Web site at the URL linked below. <https://nasm.arts-accredit.org/publications/brochures-advisories/nasm-pama-hearing-health/>

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

Protecting Your Vocal Health – Produced By NASM

- Vocal health is important for all musicians and essential to lifelong success for singers.
- Understanding basic care of the voice is essential for musicians who speak, sing, and rehearse or teach
- Practicing, rehearsing, and performing music is physically demanding.
- Musicians are susceptible to numerous vocal disorders.
- Many vocal disorders and conditions are preventable and/or treatable.
- Sufficient warm-up time is important.

- Begin warming up mid-range, and then slowly work outward to vocal pitch extremes.
- Proper alignment, adequate breath support, and correct physical technique are essential.
- Regular breaks during practice and rehearsal are vital in order to prevent undue physical or vocal stress
- It is important to set a reasonable limit on the amount of time that you will practice in a day.
- Avoid sudden increases in practice times.
- Know your voice and its limits, and avoid overdoing it or misusing it.
- Maintain healthy habits. Safeguard your physical and mental health.
- Drink plenty of water in order to keep your vocal folds adequately lubricated, and limit alcohol use.
- 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.
- If you are concerned about your personal vocal health, talk with a medical professional.
- If you are concerned about your vocal 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 NASM-PAMA neuromusculoskeletal health documents, located on the NASM Web site at the URL linked below.

<https://nasm.arts-accredit.org/publications/brochures-advisories/nasm-pama-nms-vocal-health/>

- See also the NASM/PAMA Student Information Sheet on “Protecting Your Neuromusculoskeletal Health.”

Vocal health is an aspect of neuromusculoskeletal health.

COMMUNITY STANDARDS

WSU is committed to fostering a respectful environment that promotes the well-being and dignity of all members of the University community. Faculty and students are expected to treat each other, staff, faculty, students, and members of the public in a professional manner at all times while on campus or representing WSU.

School of Music students are expected to:

- Communicate in a respectful manner
- Work cooperatively with others
- Hold oneself accountable for one’s behaviors and actions
- Avoid all forms of abusive conduct, harassment, illegal discrimination, and workplace violence. Abusive conduct may include physical action, verbal or non-verbal behavior or electronic or written communication
- Students whose behaviors violate these expectations will be reported to the University Conduct Board.

SAMPLE SYLLABUS STATEMENT: BEST PRACTICES

*Please adapt this as appropriate for your course(s).

Successful completion of this course relies on your attendance and participation. As a skills-based/performance-based course, you can expect to be asked regularly to sing or play music independently, conduct or teach your classmates, present, or engage in score study and analysis. Because you will be learning

and demonstrating new skill sets, and observing those skills in others, and sometimes participating in student-led teaching exercises, attendance is especially important in this course. While the absence policy allows X absences before your grade is impacted, please know that attendance and participation are the best predictors of success in this course.

COURSE ATTENDANCE POLICIES

Instructors are required to state an attendance policy in their course syllabus.

The Vice Provost for Undergraduate Education website shows all the required content for undergraduate syllabi: <https://vpue.wsu.edu/policies/>.

For more information, please see the WSU Catalog for Course Attendance Policies: <https://www.catalog.wsu.edu/General/AcademicRegulations/Search/both/Absences>

AUDITING CLASSES

Students may audit courses with instructor consent. Note that instructors do not have an opportunity to provide students who audit with a grade. For this reason, if students are looking to audit an ensemble, the instructor should have an understanding of the student's capacity for internal motivation and level of dependability. The instructor should also have a discussion regarding the requirements and expectations for involvement in the course and reserves the right to deny the audit request.

All students majoring in music must enroll (for grade) in a required large ensemble.

For further information about policies and process, see <https://registrar.wsu.edu/academic-regulations/>

INCOMPLETE GRADES

An incomplete is the term used to indicate that a grade has been deferred. It is for students who for reasons beyond their control are unable to complete their work on time. All outstanding incomplete work (including grades of I, X, and blank/no grade) must be completed and posted to the official transcript prior to the conferral of the degree. It is strongly recommended that students who are granted an Incomplete limit their total number of credits to 18 credits (including credits for the Incomplete course and any new courses) during the semester when they are finishing an Incomplete. Students who receive an I grade have one year to complete the course, unless a shorter interval is specified by the instructor. If the incomplete is not made up during the specified time or the student repeats the course, the I is changed to an F. (See Rule 34.)

Faculty are required to submit an Incomplete Grade Report (IGR) to the departmental office for every I given. The IGR must specify conditions and requirements for completing the course, as well as any time limitations less than one year. These forms are available online:

<https://registrar.wsu.edu/media/753496/incompletegradeagreement.pdf>.

Once the student has completed the assignments, faculty must also complete a Supplemental Grade Form. The faculty member then signs the document, submits it to the director for a signature, and then the office staff submits the form to the Registrar's Office.

CANVAS

Canvas is WSU's e-learning management system, and can be used to share readings and web links, assign homework and tests, provide feedback and set grades, as well as serve as a hub for communication and discussion.

Access Canvas using the website canvas.wsu.edu.

For Canvas resources/information: <https://online.wsu.edu/techready/your-virtual-course-space/>

Please note: non-WSU platforms such as Google Drive and Dropbox are not to be used for distributing class materials.

CLASS ABSENCE

Any student who is required to participate in off-campus, university-sponsored activities such as field trips, musical performances, judging teams, intercollegiate athletic events, etc. should obtain an official Class Absence Request Form from the faculty or staff member supervising the off-campus activity. The form must contain specific information concerning the activity and date, be signed by the supervising faculty or staff member, and be submitted by the student, at least one week in advance, to the individual instructors of the student's classes. It is requested that students not be penalized for absence from class provided a properly signed Class Absence Request Form has been filed with the instructor prior to the absence. In all instances, it is the students' responsibility to make up all work missed. Problem cases should follow the Academic Complaint Procedures, Rule 104.

MINIMUM GRADE NEEDED FOR GRADUATION

MINIMUM "GPA" REQUIREMENTS IN MUSIC

All students graduating in music must achieve a grade of C or better in all degree required music courses. All students graduating in music must achieve a 2.5 grade average for all music courses.

Students pursuing any of the programs leading to teacher certification must achieve a minimum 2.5 GPA for the Education Professional Core and a 2.5 cumulative GPA for all course work upon graduation and a minimum grade of "C" in all music and education required courses in endorsement curricula.

Students intending to pursue graduate degrees in music must achieve a 3.0 GPA or better in all core music theory and history classes and a 3.0 cumulative GPA at the undergraduate level for entrance into the graduate program.

FACULTY INITIATED WITHDRAWAL

Faculty are not allowed to withdraw a student from a course. Students must do that themselves or with the help of advisors, faculty, or staff. Faculty can encourage students to withdraw, but they are under no responsibility to do so. For those students who discontinue participation in your course (stop coming, without returning) their grade is marked "Z" and the last date of attendance is required.

PART VII – CONCERTS AND RECITALS

SCHOOL OF MUSIC CALENDAR

The School of Music calendar can be found by visiting:

<https://music.wsu.edu/calendar-feed/>

SCHEDULING EVENTS

POLICY FOR SCHEDULING CONCERTS and RECITALS for the Upcoming Academic Year:

At the start of the spring semester, the Performing Arts Facilities Coordinator begins the process of creating the School of Music event calendar for the following academic year. Faculty and students are encouraged to schedule events at this time to ensure best availability.

Items are placed on the calendar or requested in the following order:

University schedule

Holidays

Cougar football schedule

Large ensembles

Guest artist, festival, and special events (target date Feb 1)

Faculty Artist Series (target date Feb 19)

Student recitals (target date, first full con after Spring Break)

Studio recitals (one week after Spring Break)

Non KCH/BHT events (one week after Spring Break)

All requests should be made during the calendar building process using the online form CONCERT/EVENT REQUEST FORM. Note: student recital requests use a different process.

School of Music performances will not be scheduled in multiple venues at the same time. School of Music performances will be scheduled one per time slot.

All School of Music performances that occur in Bryan Hall Theatre, Kimbrough Music Building, or on the Pullman Campus should be scheduled using the CONCERT/EVENT REQUEST FORM to avoid performance conflicts and to allow the School of Music to promote the event.

POLICY FOR SCHEDULING CONCERTS and RECITALS for the Current Academic Year

School of Music concerts and events for the current year may be scheduled at any time and will be accommodated according to venue and production resources. If the primary venues are not available, alternate locations may be suggested. Please view the Outlook Shared Calendar: Music Performance to check availability and then complete the CONCERT/EVENT REQUEST FORM.

POLICY FOR SCHEDULING Use of Bryan Hall Theatre, Kimbrough Concert Hall, or Kimbrough 101 for non-performance activities

Bryan Hall Theatre, Kimbrough Concert Hall, and Kimbrough 101 may be scheduled for rehearsals, lessons, meetings, and studio classes by School of Music faculty, students, or staff for any time that does not conflict

with our performance schedule. Scheduling is completed in Outlook/Office 365 using the Outlook Shared Calendar: KCH/BHT Scheduling. Access to the shared calendar is provided to all School of Music faculty, staff, and students. Contact the Performing Arts Facilities Coordinator to gain access or training.

FACULTY ARTIST SERIES SCHEDULING

1. The FAS will schedule concerts in one round on a first-come-first-served basis beginning Wednesday of Week 13 at 9am.
2. Collaborative, shared, and solo recitals will be scheduled at the same time. No preferential treatment will be given to any concert.
3. Each faculty member may submit as many recital requests as they would like. However, only one concert date will be reserved until all student recitals have been scheduled. When requesting multiple recitals, faculty should indicate which program is their priority. Faculty members who submit multiple recital requests may be asked to update their list of preferred dates for these recitals based on calendar availability.
4. If a faculty member submits for a resident faculty ensemble (Equinox, Palouse Trio, Solstice), that is considered a separate submission and will not affect their solo/shared recital submission (aside from the order in which they choose to submit the requests).
5. FAS Concerts will continue to be held on Friday evenings with a Tuesday/ Thursday option if Friday is unavailable during the chosen week.
 - a. The Concert Committee (formerly known as the FAS Committee) maintains that only one FAS Concert per week may be permitted.
 - b. Should a faculty member wish to schedule a recital outside of the T/Th/F evening time slots (i.e. Friday afternoon), those requests will be addressed after the student recital scheduling has been completed.
 - c. If a request for performance is sent at the same time for the same date, the performance that services the greater number of people will be facilitated and the smaller performance will be asked to provide an alternate date.
 - d.

Exceptions and accommodation can be worked out if needed.

PERFORMANCE CANCELLATION PROCEDURE

Notification of a canceled performance for performer reasons should be made to the Performing Arts Coordinator and the Stage Manager as soon as possible. Every effort will be made to reschedule the event if requested.

When the University indicates that inclement weather is approaching, the Performing Arts Coordinator will contact the performer to discuss the situation. When the University closes due to inclement weather, the performance or event will be canceled.

The Performing Arts Coordinator will work with the Program Coordination to update event information for the public as quickly as possible. Cancellation signage will be provided at the venue and the front of Kimbrough Music Building. When possible, an e-mail to the faculty will be sent noting the cancellation.

CALENDAR RESOLUTION PROCESS

In the past, we have solved calendar conflicts in a number of different ways. Moving forward, the Calendar Coordinator will assist in resolving all scheduling requests with conflicting locations. Faculty members with

scheduling needs should bring those needs directly to the Calendar Coordinator, who will communicate with involved faculty, students, and staff to provide a resolution. We are all passionate about providing educational opportunities for our students and allowing the Calendar Coordinator to oversee scheduling changes for Kimbrough and Bryan halls provides transparency and clarity for this process. Historically, events have been added to the calendar on a first-come-first-served basis, and to that end, consideration will be given to those who requested the date first.

1. Refer to the calendar, alert the Calendar Coordinator, and make requests.
 - a. The Calendar Coordinator will contact the involved parties to start a dialogue.
2. If student recitals are involved, studio teachers will be invited to the meeting. When involved, advisors and representatives of RSOs will be invited to the meeting.
 - a. Face-to-face discussion will take place with all involved parties.
3. Whenever possible, alternative event dates and locations will be provided by the Calendar Coordinator.
4. If no resolution/compromise/agreement has been met, the Calendar Coordinator will request a meeting with all involved parties and the Director of the School of Music. Written statements may be requested from involved parties in advance this meeting. If no resolution/compromise/agreement is met between the parties and the Director as moderator, then the Director gathers all information available to him/her/them, considers what is the best resolution, and provides a decision.
5. If one or more of the parties contest this decision, moderators (Ombudsman, for example) can be identified and the conversation will continue.
6. Once a final decision has been reached, it will have been made by following a fair process and with thorough consideration of the School of Music (and its resources) by allowing all involved parties the opportunity to share their situation, needs, purpose, and perspective.

PERFORMANCE RELATED PAPERWORK AND PROGRAMS

CONCERT PROGRAM INFORMATION

All performers, both faculty and students, must provide detailed information about the program and performers, technical and equipment needs, and setup by submitting the form found on the link below. Information provided will accompany the archival recording to be stored in the Kemble Stout Music Listening Library.

PROGRAM TEMPLATES

For faculty and ensemble performances, there are concert program templates on the website that can be reproduced for distribution by the Performance Arts Program Specialist. Supply the Performance Arts Program Specialists with a PDF copy of the final draft two days prior to the event. Please note that patrons may base their attendance on what pieces are being performed, earlier program submissions may boost concert attendance. Washington State University School of Music has transitioned to using paperless programs as the norm. Paper programs may be requested prior to the event.

PRESS INFORMATION FORM

Provide detailed information about the program and performers, including publicity photos and posters. This information will be used to promote your event online and via social media. This form is also used to request Kimbrough Music Lobby displays and posters.

Reminders about completing concert and press paperwork will be sent approximately three weeks prior to the event. These forms are located online and can be completed at any time. If you cannot finish the paperwork in

one sitting, click "save and continue later," at which time a link will be e-mailed to you. This link will take you back to your paperwork for you to finish at your convenience.

TICKET PRICES

Almost all the concerts produced by the School of Music are free and open to the public. There is one exception:

Opera Workshop: \$15 general admission and \$10 for students and senior citizens.

LIVE STREAMING

The School of Music works with AOI and Global Campus to live-stream our performances. We've also bought equipment to be able to live-stream events not sponsored by these other outside agencies. All SoM live-streamed events are broadcast on our YouTube Channel:

<https://www.youtube.com/channel/UCdhxZwQLwluhptbdaDN6Rsw>

The School of Music has agreed to subsidize the costs for the live-streamed events that are scheduled as of the beginning of the 2019 fall semester. If you would like additional events live-streamed, speak with the Director.

PUBLICITY

All faculty and students should provide detailed information about the program and performers including publicity photos and posters. This information will be used to promote your event online and via social media. This form is also used to request Kimbrough Music Lobby displays and posters.

The Press Information Form is used to provide information about an upcoming performance or to communicate faculty and student news about awards, activities, and recognition. Information provided can be distributed online or via social media.

POSTERS

The School of Music is able to provide funds for printing up to 15 posters for concerts not affiliated with a festival or camp. **This is only for faculty.** Student produced concerts (recitals and RSO events) will have to pay for their own publicity. Please work with Michelle White on the design of the poster.

CLOSED WEEK POLICIES

Except with special permission from the Director of the School of Music, no concerts or events will be scheduled during closed week. Additionally, no early exams are allowed.

ATRIUM RECITALS

Each Friday the School of Music produces a concert in the library atrium. These concerts are organized by Christiano Rodrigues. Concerts start at 12:10 PM and finish by 1:00 PM. There is a baby grand piano, four Wenger chairs, and six stands available in the space. There are outlets for an amplifier. Shannon prints programs and distributes them at the venue. Often these concerts are opportunities for our students to perform their repertoire in a more informal setting. Available dates will be distributed early in the fall and spring semesters.

For more information contact Christiano Rodrigues.

CONCERTO/ARIA COMPETITION

Each year the Director of the WSU Symphony Orchestra will announce auditions for the annual concerto/aria competition. The winner(s) will perform with the WSU Symphony Orchestra in the spring semester. Live auditions are held in early February. Entry forms will be available in the music office. Previous winners are eligible, but not in successive years. Selected works shall be between seven (7) and fifteen (15) minutes. Vocalists may select two shorter pieces in order to meet the minimum time limit. The maximum audition time in the competition is eight (8) minutes. Memorization is not required at the time of the competition, but selections are expected to be performed from memory with the orchestra.

For more information, please contact Danh Pham.

CONVOCATION

School of Music Convocation is held every Tuesday from 11:00 AM to 11:50 AM. There are two types of convocation: Full Convocation and Area Convocation. On approximately half of the Tuesdays all faculty and students who are enrolled in 200-400 level lessons meet together in Full Convocation (Kimbrough Concert Hall or Bryan Hall Theatre). On the alternate Tuesdays faculty and students meet by area, in Area Convocation (assigned room for each area). Both types of convocation provide an opportunity for students to share performance achievements and to gain valuable experience before their peers. Convocation is intended to be a learning experience for both listeners and performers. Applications to perform on a full convocation are available in the music office.

Attendance is required for all students in the 200, 300, or 400 level of performance studies. To receive attendance credit, students must stay until 11:50 AM unless convocation is dismissed at an earlier time.

A maximum of 3 absences is permitted each semester. If a student fails to meet the minimum attendance requirement, the performance studies grade may be lowered by the teacher in accordance with the number of absences.

Students enrolled in conflicting classes meeting from 11:00 AM to 11:50 AM on Tuesday may be excused ONLY as follows:

- The course is required by their degree program.
- It is not offered any other time.
- The request is made in writing to the studio teacher and the School of Music director for approval during the first week of the semester.

The approved excuse form is then given to the respective Applied Area Coordinator. Excuse forms are available in the music office.

Studio faculty will need to develop their own procedure to record attendance at area convocation.

PART VIII – TENURE, PROMOTION, EVALUATION, AND PROFESSIONAL LEAVE

TENURE AND PROMOTION GUIDELINES

For current information regarding promotion and/or tenure please visit:

<https://provost.wsu.edu/promotion-and-tenure/>.

An additional resource for these materials is the College of Arts and Sciences site:

<https://provost.wsu.edu/documents/2023/03/cas-promotion-and-tenure-guidelines.pdf/>.

School of Music faculty receive mentoring from a committee and the Associate Director of the School of Music.

I. School of Music Guidelines for Promotion and Tenure

1. Candidates for promotion and tenure in the School of Music shall be evaluated in accordance with these guidelines issued by the School of Music and the current Statement of Promotion and Tenure Criteria and Policies found in the Faculty Manual, and those issued by the Provost and the College of Arts and Sciences. Criteria and policies may also be found on the Faculty Manual webpage, and the Provost Office and CAS websites respectively. In case of any disagreements, the Faculty Manual prevails.

<https://provost.wsu.edu/manuals-and-forms/>

<https://provost.wsu.edu/promotion-and-tenure/>

<https://cas.wsu.edu/faculty/navigating-your-faculty-journey/promotion-and-tenure/>

2. The School of Music, in harmony with CAS policy, addresses 1) classroom and individual teaching, and related curricular advising including graduate teaching and service, and chairing and serving on graduate committees; 2) professional scholarship including performance, creative activity and research; and 3) service to the profession, department, college, university and community. Additionally, community-engaged scholarship, the ability to interact effectively with colleagues and students, and exercise of professional ethics are valued criteria that serve as the foundation for advancement and the granting of tenure. In the absence of quantitative methods, objective and substantive evaluation of candidates should be based on expectations and standards typically associated with the profession. No single or all-inclusive set of review criteria apply equally to the diverse interests, abilities, duties, loads, and responsibilities of faculty members applying for promotion and/or tenure. Areas for evaluative consideration are presented as illustrative rather than comprehensive or definitive. Promotion and/or tenure recommendations will be objectively reviewed and weighed on substantive evidence.

A. Classroom and Individual Instruction and Related Curricular Advising

To be considered are knowledge of subject matter, breadth of scholarship, skill and effectiveness as studio instructor, lecturer and discussion leader, ensemble director, independent study mentor, the use of reflective pedagogy, innovative techniques, best practices and course adaptations, and organizational skills. Also noteworthy are the ability to motivate students, a record of curricular advising, demonstrable empathy for and fairness toward students, and flexibility related to assigned duties and responsibilities within the expertise parameters of the faculty member. Sources of evidence for evaluating teaching effectiveness and skill at the

undergraduate and graduate levels typically include: peer and student evaluations, course material samples and syllabi, participation in professional development related to pedagogy, seeking out opportunities to share professional development related to pedagogy with peers, and past and present student accomplishments (such as recognition for performance, competition, publishing, recording, scholarship, entry into graduate programs, and professional placement).

1. Undergraduate and graduate student recruitment efforts for applied lessons and ensembles are an integral component of program continuity, and quantity and quality of expert instructional activities in K-12 schools, at other colleges and universities, public events, and at significant workshops are best understood as part of instruction in a promotion dossier. Recruitment efforts and ongoing self-evaluation of recruiting strategies should be documented.
2. For faculty with teaching load assigned to curricular advising, sources of evidence for evaluating formal advising effectiveness include student evaluations.

B. Performance/Creative Activity/Scholarship/Research

1. A high quality of artistic excellence is required of those School of Music faculty members whose primary scholarship is performance, composition, and/or conducting. This artistic excellence has its own, intrinsic value. Artistic excellence is determined through the evaluation by faculty colleagues in the School and confirmed through peer-review by musical experts from around the country.
2. A high level of scholarly excellence is required of faculty in the School of Music whose primary area of scholarship is writing and research. Scholarly excellence is demonstrated through a sustained record of peer-reviewed publications that make a significant contribution to the discipline, evaluated by faculty colleagues and external reviewers who are nationally or internationally recognized experts, with scholarship that attains national or international recognition carrying the greatest weight.
3. Faculty should share their scholarship as widely as possible. Quality and effectiveness are demonstrated by publications (which may include recordings, compositions, arrangements, orchestrations, articles, books, and book chapters), invited performances and presentations (including performances and paper presentations at professional conferences and other prestigious events), commissioned compositions and arrangements, guest conducting appearances, addresses, residencies, masterclasses, and clinics; and funded scholarly work including grants and fellowships, and other recognition of achievements including awards, both external and internal. Work that is recognized internationally or nationally carries more weight than work recognized regionally or locally; peer reviewed work carries more weight than non-peer reviewed work; and external, extramural funding carries more weight than internal funding. The writing of reviews for publication and adjudications is also of significance, although generally not considered as important as the scholarly activities mentioned earlier.
4. In collaborative work, the relative role of the faculty member in question should be made clear, although often in music, the contributions of collaborators may be given equal weight: i.e. in a recital featuring an instrumental soloist and collaborative pianist, the roles are essentially equivalent. Another example in which roles would be equal is when a faculty member premieres a composition by a faculty colleague. Additionally, in chamber music, roles are typically equal.
5. Also important is scholarship cited by others including reviews of performances, recordings, compositions, arrangements, books and other work and the inclusion of scholarly work such as compositions and arrangements on required and recommended lists of repertoire. Scholarship and research may also include development and dissemination of original work as diverse as computer programs or programming, development of codes and standards, the writing of essays and articles or

reviews in non–research-based periodicals, newspapers, program notes, audio and video recording liner notes, and the like.

6. For tenure-track assistant professors, a regular, sustained record of creative activity, research, scholarship is expected for success with promotion and tenure to the rank of associate professor. Sustained productivity is also the ideal circumstance for associate professors aspiring for promotion to the rank of professor; however, it is also possible for associate professors who may go through a period during which they are producing less scholarship, to engage in a reinvigorated period of productivity which justifies promotion to the rank of professor.
7. 7)For career-track faculty, promotion to associate professor and professor ranks require sustained productivity in duties and percentages assigned, which may include teaching, creative activity, and/or service.

C. Professional Activity

Faculty are expected to be active in relevant professional organizations including attendance and participation at professional meetings.

D. Service to the Profession, School, College, University, and Community

In matters of service each faculty member is expected to contribute through qualities of reliability, initiative, interaction, flexibility, collegiality, and cooperation. Service to the profession may include holding office or being a board member of professional organizations, editing professional journals, and/or helping to organize professional conferences and presiding at conference sessions. Service to the School, College, and University may include musical performances at university functions and events, service on committees, development of curricula, service in university governance and planning. As aligned with the WSU Faculty Manual, School of Music service may include broad recruitment activities (those not oriented toward recruiting for a specific ensemble or applied area), such as participation in Experience WSU or Future Cougar Day on campus, advising student organizations, mentoring faculty and students, and program development. Evidence and extent of service may be illustrated through leadership positions, committee membership and contribution, and participation in music related activities of interest to the profession, state, university, college, school, and community.

E. Community-Engaged Scholarship

The School of Music recognizes and values Community-Engaged Scholarship. This is a collaborative approach where faculty and community partners work together to generate and apply knowledge for the public good. This can include research, creative activities, and other forms of inquiry that address practical problems and lead to tangible benefits for external communities, such as nonprofits, businesses, schools, tribes, and civic agencies. For more details please see: <https://provost.wsu.edu/documents/2025/04/guidelines-for-evaluating-community-engaged-research-and-scholarship.pdf/>

F. Interaction with Colleagues and Students

Positive interaction with students and colleagues is an enhancement to program effectiveness. Evaluative evidence may include cooperative endeavors with colleagues inside and outside the School of Music, collaborative performance, collaborative teaching or service efforts, constructive efforts to resolve program conflicts, citing special efforts on behalf of students and colleagues, and quality of student mentoring. Informal mentoring of students considered here includes directing independent study, career development guidance,

orientation to professional standards, and endeavors for student retention in an environment conducive to motivation and inspiration. The described dimensions of each category are clearly not independent, although each does address a different aspect of faculty activity. Performance within any or all areas is not expected to be uniform or equal among the diverse duties and responsibilities assigned to each faculty member.

II. Criteria for Promotion (Career Track)

1. Criteria, as presented for career track faculty in I apply to candidates for promotion.
2. Because career track positions emphasize teaching responsibilities (generally 80%), in comparison to performance/creative activity/scholarship/research (generally 10%), and service (generally 10%), there is no expectation for career-track candidates for promotion to have earned regional, national, or international recognition in his/her/their discipline.

III. Criteria for Promotion (Tenure Track)

1. Criteria, as presented for tenure-track faculty in I apply to candidates for promotion.
2. For promotion to the rank of associate professor, the candidate must also demonstrate evidence of having earned a regional or national reputation in his/her/their discipline.
3. For promotion to the rank of professor, the candidate must demonstrate evidence of having earned a sustained national or international reputation in his/her/their discipline.

IV. Criteria for Tenure

Candidates for tenure must demonstrate and provide evidence of effectiveness and potential for growth in the areas listed previously in III. Although a diverse division of expertise and requirements is unique to every music faculty position, excellence is expected in the areas of 1) teaching and recruiting, 2) scholarship and 3) service. Also valued and recognized are community-engaged scholarship, mentoring, and interaction with colleagues and students.

V. Progress Towards Tenure

1. The candidate is responsible for maintaining an up-to-date personal record that illustrates and documents criteria above.
2. Positive progress toward meeting tenure requirements must be demonstrated for continued appointment prior to tenure consideration. Each year a list of cumulative accomplishments is assessed for all tenure-track Assistant Professors and will be prepared by the Director in the Comprehensive Review in accordance with guidelines established by the Faculty Manual, Provost's Office and College of Arts and Sciences. The procedure for these reviews may be found on the Faculty Manual webpage, and the Provost's and CAS websites respectively.
3. Annual pre-tenure reviews are intended to give tenure-track faculty members feedback about their progress toward tenure. Since the criteria for tenure and promotion are the same, the same attributes and areas of performance are assessed. These reviews are, however, expected to be cumulative and require feedback whenever possible from all tenured faculty in the unit, not just the Director. Following soliciting evaluations from the tenured faculty, the Director will prepare for the Dean, her/his/their own recommendation which will include a substantive description of the candidate's case, evaluating both quality and quantity of performance. The Director's evaluation will incorporate the thoughts included in the tenured faculty members' recommendations. The Director's case need

not agree with the faculty's recommendations, but disparities should be explained. Tenured faculty will have the opportunity to review this summary prior to it being shared with the person under review.

4. The Director is to meet individually with each non-tenured, tenure-track faculty member yearly to discuss results and implications of the evaluation. The purpose of this meeting is to aid the faculty member in understanding how tenured members view his/her/their performance in light of School of Music and College of Arts and Sciences criteria. A dated written summary of the discussion of these results and of the implications shall be signed by each non-tenured, tenure-track faculty member and the Director. Each faculty member being reviewed shall have the right to have a response concerning this summary permanently attached to the summary. A copy of the signed summary is to be provided to the faculty member. This summary also shall be available, upon request, to each tenured member of the department. It is the responsibility of the Director to ensure that the above procedures are followed and all parties are aware of their rights and responsibilities associated with the process.

VI. Intensive Review Procedures

1. All faculty on tenure-track appointments will ordinarily have a "formal tenure progress review" during their third year of employment at Washington State University. Career-track and Associate tenured faculty are strongly encouraged to request an intensive review the year before they submit a dossier for promotion.
2. If credit was given towards tenure upon appointment, the review may occur at another time, as specified in the employment agreement or as negotiated between the Director, the Dean, and/or the Provost's Office. In determining the third year of employment, leave without pay for more than one half the annual pay period does not count toward eligibility time for tenure consideration.
3. Intensive Review candidates will assemble materials in accordance with policies and procedures established by the Provost's Office and College of Arts and Sciences. These procedures may be found on the Provost's and CAS websites respectively.

<https://provost.wsu.edu/promotion-and-tenure/>

<https://cas.wsu.edu/faculty/navigating-your-faculty-journey/promotion-and-tenure/>

4. Intensive Review shall be conducted by the same individuals and follow the same procedures that apply to final promotion or tenure consideration. However, outside peer review is not required. In the Intensive Review process, the following steps must be included: For each candidate, faculty currently serving above the candidate's rank (and tenured faculty only in the case of tenure-track faculty reviews) in the School of Music must have access to a file that includes all information relevant to assessment of progress toward promotion and tenure. After review and dialogue among the faculty, each reviewing faculty member in the School of Music will submit written commentary on the Intensive Review Faculty Evaluation form provided by the Provost's Office that addresses School of Music, CAS, and university criteria for progress toward promotion and/or tenure. When improvement is recommended for a candidate, or when performance by a candidate is unsatisfactory, suggested actions for the candidate's improvement must be included in the written evaluations.
5. The purpose of the review is to identify strengths and weaknesses with regard to progress toward promotion and tenure. The results of the intensive review, made available to the faculty member by the Provost, will reflect the evaluations by the School of Music faculty currently serving above the candidate's rank (and tenured faculty only in the case of tenure-track faculty reviews), the School of Music Director, the Dean, and Provost. If the candidate receives less than a positive overall evaluation, recommendations for modification will be made.

6. Where the review reveals an unsatisfactory record for a tenure-track candidate, non-reappointment may be warranted. In that case, the candidate will lose tenure-track status and be offered a one-year terminal contract.

VII. Promotion and Tenure Procedures for Tenure-Track Faculty Members

1. Under most circumstances, in the spring of the fifth year of the probationary period, the candidate and the Director will jointly prepare the tenure review file using the promotion and tenure guidelines published respectively on the websites of the Provost and CAS Offices.

<https://provost.wsu.edu/promotion-and-tenure/>

<https://cas.wsu.edu/faculty/navigating-your-faculty-journey/promotion-and-tenure/>

2. For promotion and/or tenure review, the Director will solicit evaluations of the candidate's work from four peers outside WSU. WSU will treat these evaluations as sensitive documents, and they will not be made generally available. However, because WSU is a public institution and because our state has a very broad public records law, confidentiality is not guaranteed. Those evaluators selected will include at least two persons not nominated by the candidate. Final selection of all external evaluators will be made by the Director. Outside evaluators selected will be asked to provide an evaluation of the quality, significance, effectiveness, potential and influence of the candidate's work within the profession in relation to College of Arts and Sciences and School of Music Promotion and/or Tenure Guidelines. Procedures regarding the number of outside evaluators and how they are to be selected are established by the College of Arts and Sciences and the Provost's Office. Current promotion and tenure guidelines may be found on the CAS and Provost's websites respectively.

<https://provost.wsu.edu/promotion-and-tenure/>

<https://cas.wsu.edu/faculty/navigating-your-faculty-journey/promotion-and-tenure/>

3. The Director will convene and chair a meeting with the candidate and the tenured faculty of the School of Music for questions, discussion, assessment and future professional plans.
4. All tenured faculty are obligated to independently review and evaluate submitted materials, including the comments of the outside professional reviewers.
5. Following the opportunity to review the candidate's file and supporting evidence, each tenured faculty will complete and return to the Director a Promotion/Tenure Faculty Recommendation Form provided by the Provost's Office. These recommendations will be forwarded to the Dean along with the candidate's file and the outside professional evaluations.
6. The Director will evaluate the recommendations of the faculty and outside evaluators and, incorporating the thoughts of those recommendations, will prepare for the Dean, her/his/their own recommendation which will include a substantive description of the candidate's case, evaluating both quality and quantity of performance. The Director's case need not agree with the faculty and/or outside evaluators' recommendations, but disparities should be explained.
7. After submission to the Dean, the promotion and/or tenure recommendation and consequent decision will be handled in accordance with CAS and University policies and procedures.

VIII. Promotion Procedures for Career-Track and Associate Tenured Faculty Members

1. A candidate for promotion is responsible for maintaining an up-to-date personal record/file that provides supporting evidence bearing on the criteria for promotion. All faculty seeking promotion

(outside of tenure) are recommended to complete an Intensive Review the year before they submit their promotion binder.

2. Nominations for promotion with the Director's support will be initiated as a result of consultation between the Director and the faculty member to be nominated or as a result of other faculty members advocating a particular nomination. Documentation, including letters of evaluation from at least four professionals in the field from beyond the unit, will be solicited and made available by the Director for review by faculty members above the candidate's rank. A meeting with the candidate and faculty above the candidate's rank (and tenured professors only in the case of tenured faculty promotion-to-professor reviews) will be convened by the Director for the purpose of discussing and interviewing the candidate. After the meeting and in consultation with appropriate faculty, if any, who advocated the nomination, the Director will determine whether or not to forward to the Dean a recommendation for promotion accompanied by supporting documentation.
3. Alternatively, a faculty member may independently assemble and submit to the Dean, via the Director, credentials without the support of the Director. In such a case, the Director is responsible for obtaining letters of evaluation from outside reviewers, but is not otherwise responsible for advocating the candidate's case. Nonetheless, in these cases, the Director is still responsible for submitting an evaluation of the candidate in question.
4. After submission to the Dean, the promotional recommendation and decision will be handled in accordance with CAS and University policies and procedures.

ANNUAL REVIEWS

Each year faculty undergo annual reviews. In mid-December the CAS communicates what type of annual review each faculty member will complete. In early January guidelines and deadlines are communicated. Faculty complete an abridged or comprehensive review on a rotating basis. For those faculty looking for promotion, an intensive review is recommended. However, faculty can request an intensive review any year. For more information on annual reviews please visit:

<https://provost.wsu.edu/annual-review/>

Intensive reviews require feedback from all members of the faculty in a rank higher than the faculty member being reviewed (and tenured faculty only in the case of tenured or tenure-track faculty promotion reviews).

Feedback for abridged reviews will be completed by the director. In the case where faculty members receiving the review are of a higher rank than the director, the director will engage in a discussion regarding recent progress with the faculty member and may consult with associate deans.

Office staff will communicate deadlines and facilitate the annual review process.

PROFESSIONAL LEAVE

Professional leave may be granted to faculty members in recognition of meritorious service and/or scholarly achievement in teaching, research, and creative activity. Applications for professional leave will be considered only from faculty members on permanent appointment (academic or annual) who have completed at least five years of active service for Washington State University at the time the leave is to be effective. The amount of prior service on temporary appointment at Washington State University applicable to professional leave will be determined by the Provost. For more information regarding professional leave and retraining, please review the Faculty Manual.

More information (as well as the Faculty Manual) can be found here: <https://provost.wsu.edu/professional-leave-and-retraining/>.

PART IX: UNIVERSITY INFORMATION

UNIVERSITY ORGANIZATIONAL CHART

The WSU Organizational Chart can be found by visiting: <https://president.wsu.edu/org-chart/>.

ACADEMIC CALENDAR

The WSU academic calendar can be found by visiting: <https://registrar.wsu.edu/academic-calendar/>

USE OF STATE PROPERTY

WSU facilities and equipment are for official use only, subject to the limited exceptions. WSU property includes all University supplies, equipment, facilities, and real property. Faculty run businesses are not allowed to use WSU facilities.

For more information on proper use of WSU facilities and equipment, please visit: <https://internalaudit.wsu.edu/ethics-in-public-service/>

STUDENT AND CLASS RECORDS

The length of time that student and class records must be retained is outlined in the Academic Regulations (<https://registrar.wsu.edu/academic-regulations/>) and section 90.01 of the Business Policies and Procedures Manual (BPPM) (<https://policies.wsu.edu/prf/index/manuals/90-00-records/90-01-student-records/>) of Washington State University. Please check these websites for complete information. Listed below are the retention schedules for areas most pertinent to faculty members:

RETENTION OF FINAL EXAMINATIONS, FINAL PROJECTS AND FINAL PAPERS

Final examinations, final projects, and final papers are university records which must be maintained for ****one year after the end of the term****, unless they are returned directly to the student. Department chairs or directors are responsible for identifying an appropriate storage location, which may include the instructor's campus office. Both the chair or director or their designees and the instructor shall have ready access to these final examinations, final projects, and final papers. This also includes agreements and contracts between students and professors for the design and implementation of special projects, independent study, and/or research, class materials, online discussions, and e-mail generated by or maintained in the electronic learning management system. ****If you do not return such materials to students, you must keep them for one year and make them available to the Director if necessary.****

GRADE FILES

Records of student class performance, including grade books, instructors' grade data, electronic and paper records of midterm and final grades, grade changes, and all other such materials are to be retained for 5 years.

Please note that the School of Music has a confidential shred receptacle available in the workroom for disposal of any of these materials that contain sensitive information.

HEALTH AND SAFETY INFORMATION

Faculty and staff have a significant role in enhancing and maintaining a safe, healthy environment at WSU.

- Be familiar with campus environmental health and safety policies and programs that address potential hazards.
- Inform and train students and employees on safety procedures.
- Identify and correct hazards.
- Ensure students and employees wear proper personal protective equipment when needed.
- Inform students and employees of the location and operation of emergency equipment (e.g. deluge showers and eyewashes).
- Instruct students and employees to report all accidents and injuries to their instructors, teaching assistants, or supervisors. For serious injuries, call 911.
- Promptly investigate and report all accidents involving students or employees using the Incident Report Form.
- When questions or concerns arise, call the appropriate university department for assistance.

For more information see the Environmental Health and Safety website: <https://ehs.wsu.edu/>.

FINANCIAL AID – REFER TO WEB

Information on University need-based financial assistance is available from the Office of Financial Aid, Lighty Building room 380 (509-335-9711). Students in need of financial aid are urged to pursue the various sources available through that office.

School of Music financial awards are awarded to undergraduate students under a three-phase process. It is strongly recommended that in addition to scholarship processes outlined below, School of Music applicants and students complete WSU's General Scholarship Application annually prior to January 31.

Phase I

Music financial awards for continuing students are awarded on a competitive basis by the School of Music Scholarship Committee. Audition dates and procedures for scholarship consideration will be posted during the year. Area coordinators nominate students after fall semester juries, and qualified students perform for the scholarship committee in January. No music students with standing "F" grades in music courses will be allowed to audition. Students must have no less than a 3.0 cumulative GPA and a 3.0 cumulative GPA in core music courses (music theory, music history, and class piano) to be eligible. The scholarship committee cannot guarantee that all nominees for Phase I will receive scholarships. If a student nominated for a Phase I scholarship is denied, they may apply for a Phase II award.

Phase II

Additional recognition is given to continuing students based on their contributions to the School of Music as determined by the Scholarship Committee. Students must apply as instructed through the posting of procedures during the year. No music students with standing "F" grades in music courses will be considered. Students must have no less than a 3.0 cumulative GPA and a 3.0 cumulative GPA in core music courses (music

history, music theory, and class piano) to be eligible. The Scholarship Committee cannot guarantee that all applicants will receive a Phase II scholarship.

Phase III

Financial awards are granted to incoming freshmen first-year and transfer students on an audition priority basis in recognition of talent and ability. Students are normally auditioned on the campus throughout the academic year. Should a visit to the campus for an audition be impractical, a recording will be considered. A student must have applied for admission and been accepted before an award offer becomes final.

Additional monetary awards are available through the School of Music: The Presser Award - an honorary undergraduate award to a senior selected by the Scholarship Committee and the Director of The School of Music; The Dawley Award - a scholarship available to graduate or undergraduate music students of Native American heritage.; additionally the School of Music offers Associated Student Employee positions to graduate student applicants.

Please see the website for more information: <https://financialaid.wsu.edu/>

COPYRIGHT COMPLIANCE

All faculty are expected to abide by existing copyright laws and regulations set forth by the faculty senate. In addition, the School of Music will produce a document regarding recordings and performances to be voted upon by the faculty and presented to the Provost for approval.

FERPA

Family Educational Rights and Privacy Act (FERPA) Information

Federal law requires Washington State University (WSU) to annually notify current students of their rights under the Family Educational Rights and Privacy Act (FERPA). Under FERPA, a student has the right to:

1. Inspect and review his or her education records. "Education records" are those records that are directly related to a student and are maintained by WSU or by a party acting for WSU. Students shall submit a written request to the Registrar's Office identifying the record that they wish to inspect. The Registrar's Office will make arrangements for access and notify the student of the time and place where the records may be inspected. If the records are not maintained by the Registrar's Office, the student's request will be forwarded to the correct WSU official.
2. Request the amendment of the contents of the student's education records that the student considers to be inaccurate, misleading, or otherwise in violation of the student's privacy or other rights. A student shall submit a written request to the WSU official responsible for the record, clearly identifying the part of the record they want changed, and specifying why it is inaccurate or misleading. If the University decides not to amend the record as requested by the student, the University will notify the student within a reasonable time of the decision and advise the student of his or her right to a hearing regarding the challenged record. Additional information about hearing procedures will be provided to the student at that time.
3. Consent to disclosures of personally identifiable information contained in the student's education records, except to the extent that FERPA authorizes disclosure without consent. Education records may be disclosed to school officials with a legitimate educational interest. A school official is: a person employed by WSU in an

administrative, supervisory, academic, research, or support staff position (including health staff and WSU police); a person or company with whom the University has contracted (such as an attorney, auditor, or collection agent); a person serving on the Board of Trustees; or a student serving on an official committee (such as a disciplinary or grievance committee, or assisting another school official in performing his or her tasks). A school official has a legitimate educational interest if the official needs to review an education record in order to fulfill his or her educational responsibilities. WSU forwards education records to other agencies or institutions that have requested the records and in which the student seeks or intends to enroll or is already enrolled so long as the disclosure is for purposes related to the student's enrollment or transfer. Information from a student's education records may be released to appropriate persons in connection with a health or safety emergency.

4. File with the Department of Education a complaint concerning alleged failures by Washington State University to comply with the requirements of FERPA. Complaints should be addressed to the Family Policy Compliance Office, U.S. Department of Education, 400 Maryland Avenue, SW, Washington, DC 20202-8520.

DIRECTORY INFORMATION: Washington State University may release directory information contained in a student's education records. "Directory Information" means information contained in an education record that would not generally be considered harmful or an invasion of privacy if disclosed. Directory information includes the following: name (including any former name), local and permanent addresses, telephone numbers, email addresses, major and minor fields of study, participation in officially recognized sports, weight and height of members of athletic teams, dates of attendance, enrollment status (e.g., undergraduate, graduate; full-time or part-time), grade level, status as graduate assistant and assignment, degrees, certificates, and awards received, including the President's Honor Roll, and the most recent previous educational institution attended by the student. Students may request that WSU not release directory information by indicating "restrict address" on WSU's myWSU Portal's address update screen, or by filing a written request with the Registrar's Office by the tenth day of the academic semester.

NOTE: If a student files a directory restriction at WSU, his or her name, address, phone number and email address will not be published in the campus directory. In addition, WSU will not release the student's name in any WSU press releases, including President's Honor Roll notification to hometown newspapers. For more information on directory restrictions, please contact the Registrar's Office, French Administration Building, Room 346.

Additional Resources on FERPA. The Department of Education has provided some useful information for schools, students and parents regarding privacy laws and school safety. Please read this brochure for more information. Also, additional information for parents regarding FERPA may be found at the Department of Education website: <https://www2.ed.gov/policy/gen/guid/fpco/ferpa/index.html>

VEHICLE RESERVATIONS

The WSU Motor Pool provides daily and long term vehicle rentals for university-related functions. For daily and long-term rental rates, please see the Motor Pool rates: <https://facilities.wsu.edu/motor-pool-rates/>.

Motor Pool is located in the McCluskey Services Building – 2425 East Grimes Way. Telephone: (509) 335-9000, E-mail: facilities.services@wsu.edu

STUDENT DRIVER POLICIES

SAFETY POLICIES AND PROCEDURES MANUAL MOTOR VEHICLE SAFETY 7.10

The department chair, director, or equivalent or higher administrator may grant personnel associated with the department authorization to drive state vehicles or privately-owned vehicles on official University business. Such personnel must be employees, students, or designated volunteers.

PARKING PASSES

Faculty can choose from a number of different zones to purchase a parking pass. Note: faculty can purchase these passes using payroll deduction.

For more information on WSU parking passes please visit <https://transportation.wsu.edu/>.

OFFICE OF RESEARCH ADVANCEMENT AND PARTNERSHIPS

The Office of Research Advancement and Partnerships (ORAP) is dedicated to enhancing WSU's research enterprise by enabling faculty to write award-winning proposals and providing research expansion activities.

ORAP provides faculty with the following support:

- Funding searches and announcements
- Limited submission proposal competitions
- Proposal-writing training
- Proposal development, specifically:
 - Large proposals – multidisciplinary with a budget greater than \$1M
 - Junior faculty proposals
 - Proposals consistent with strategic WSU initiatives
- Research expansion activities
- Activities related to the WSU Grand Challenge initiatives
- Targeted RFP workshops
- Information sessions on many aspects of the research funding process
- Organize focus groups, speaking opportunities, etc. consistent with strategic - WSU initiatives
- Developing research partnerships

Find more information and links on the website: <https://orap.wsu.edu/>.

GRIEVANCE PROCEDURES

COMPLAINTS AND RECOURSE

Faculty are encouraged to discuss grievances directly with the person with whom they have a grievance. If the matter is not resolved, faculty complaints can be addressed by discussing the matter with the School of Music director. If the matter concerns the performance of the chair or if the chair cannot resolve the issue, the matter can be taken to the College of Arts and Sciences Associate Dean of Faculty, Katie Cooper (cmcooper@wsu.edu). Several other mechanisms for handling complaints are described below.

For more information go to the Provost's website: <https://provost.wsu.edu/complaints/>.

TITLE IX AND HARRASSMENT

No person in the United States shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education program or activity receiving Federal financial assistance.

Discrimination in all its forms, including discriminatory harassment, sexual harassment, and sexual misconduct (including sexual assault and other sexual violence), destroys mutual respect and a trusting environment, can bring substantial personal harm to individuals, and violates individual rights. Such behaviors are prohibited and are not tolerated at Washington State University (WSU or the University). This policy expresses WSU's commitment to maintain an environment free of all forms of discrimination.

This policy applies to all students, faculty, staff, and others having an association with the University including, but not limited to, such individuals at all campuses and WSU employment sites. This policy applies whether conduct occurs on campus or off campus, if the continuing effects of the conduct have the potential to unreasonably interfere with or limit an individual's work, academic performance, living environment, personal security, or participation in any WSU activity. WSU's Office of Civil Rights Compliance and Investigation (OCRCI) is the University's central intake office for matters involving discrimination, sexual harassment, and sexual misconduct. All WSU employees and units must coordinate with OEO on matters that implicate this policy.

WSU is committed to the principles of free inquiry and free expression; vigorous discussion and debate are fundamental to the University. This policy is not intended to stifle teaching methods or freedom of expression. Discrimination, as prohibited in this policy, is conduct that is neither legally protected as an expression of free speech, nor the proper exercise of academic freedom. Discrimination compromises the integrity of the University, its tradition of intellectual freedom, the trust and respect expected in the University community, and the rights of individuals.

All WSU employees who have information regarding an incident or situation involving sexual harassment or sexual misconduct are required to promptly report the incident to the Office of Compliance and Civil Rights or to one of the designated Title IX Co-Coordinators. For more information on reporting requirements please visit:

<https://ccr.wsu.edu/>

For definitions, instructions on reporting, and confidential resources, see this website:

<https://ccr.wsu.edu/file-a-complaint/>

PART X – ADDITIONAL ITEMS

FACULTY MEETINGS

The business of the unit is completed within the structure of our faculty meetings. Ideas are presented, discussion takes place, and items are voted upon. This is also a time where we can discuss joys and concerns. Attendance at faculty meetings is expected for faculty and encouraged (but not mandatory) for staff.

Parliamentary procedure will be used with minutes taken by the office staff. Faculty who have the floor will call on faculty should they request input or comments. In rare cases, the presider (director) may call for a time limit to faculty responses.

Care must be given to allow for diverse views.

CREATING A NEW OR AMENDING A STANDING POLICY

Any member of the faculty or staff can request a change to School of Music policies and procedures. Instigators should speak with the director about the proposed change. The director will guide them to the interested and invested parties. After a consensus of interested parties is established, the director will either place the item on the agenda at a future faculty meeting or, should faculty input/consensus not be necessary, help institute the change.

ENSEMBLE AUDITIONS (FALL AND SPRING)

School of Music ensemble auditions occur each semester. More information on ensemble auditions can be found by visiting:

<https://music.wsu.edu/audition/ensemble-auditions/>.

SCHOOL OF MUSIC REGISTERED STUDENT AND SERVICE ORGANIZATIONS

A Registered Student Organization (RSO) is a club that has gone through the registration process to become an official organization at Washington State University in Pullman. RSOs offer students leadership experience, the ability to engage with other students in shared interests, and to allow WSU to support these interests.

The School of Music has a number of RSOs:

ACDA-American Choral Directors Association is a local affiliate of the state and national ACDA.

Allegro - Allegro is an umbrella organization which supports music RSOs at WSU, brings guest artists to campus, and provides travel funds and other support for WSU students.

Arts Without Borders - This is a group that supports collaborative performances across disciplines on campus.

Choral Company - It is an organization that raises funds in support of WSU's premiere auditioned choral ensemble, Concert Choir.

CNAfME - This organization gives support to music education students at WSU.

Cougar Celli - A weekly gathering of WSU cello students. This group uses these meetings to rehearse ensemble music for concerts and tours.

Cougar Marching Band RSO - This group gives support to the Cougar Marching Band.

Crimson Flutes - This RSO organizes visiting guest artist performances and events for the flute studio and flute choir.

Double Reed Corp - This group promotes the study and performance of the oboe and bassoon.

International Trumpet Guild - Northwest Chapter is a student chapter of the International Trumpet Guild. Membership is open to all students interested in promoting trumpet pedagogy and performance.

Jazz Society at WSU - This RSO support jazz and jazz related activities at WSU by encouraging participation in the WSU Jazz Festival and Bill Bolick Jazz Night, sponsoring WSU Jazz Forums and helping to bring guest artists to WSU.

KKS/TBS-Kappa Kappa Psi/Tau Beta Sigma is an Honorary Fraternity/Sorority for members of WSU's band ensembles.

Low Brass Collective - This group supports the trombone, euphonium, and tuba studios by regularly inviting guest artists to campus.

MENC - The Music Educators National Conference is a professional music education organization. Student chapters at colleges and universities exist to introduce music education majors to the activities of their future professional organization and to undertake special activities in support of music education at WSU. Officers are elected annually, and the chapter participates in state and regional MENC activities.

MTNA - The Music Teachers National Association works to raise the standards of studio teaching through educational workshops, performance opportunities and outreach.

Mu Phi Epsilon-WSU Mu Beta Chapter is a nonprofit international professional music organization open to interested male and female Applied Music or Music Education majors and minors. The fraternity offers wide opportunities in the areas of performance, composition, and community life both during and after collegiate years.

Organ Club - This club supports student and community interest in organ performances.

SNATS - Student National Association of Teachers of Singing works to advance knowledge about the Association and the professions of teaching and singing.

Society of Composers, Inc. - This group seeks to represent the interests of student composers by organizing concerts, events and discussions.

WSMTA - Student Chapter is a local affiliate of the state organization and the Music Teachers National Association.

WSU Horn Society - This group supports the study and performance of horn music.

FACULTY, STUDENT AND STAFF AWARDS

The School of Music nominating committee will facilitate the process for nominations and recommendations for faculty, student, and staff awards. These awards can be university-level or college-level. The nominating committee will make a call for nominations, review each one, determine the best candidate(s), and provide the director with this information. At times the director may designate the chair of the committee as the unit representative to submit nominations.

WSU RECORDING LABEL

Washington State University operates a peer-reviewed, non-profit academic recording label dedicated to diverse music, educational resources, and scholarly music research. We offer a comprehensive music production process, including recording, mixing, and mastering at our state-of-the-art studio, and we promote diverse artists through peer-reviewed album release.

All albums are copyrighted and distributed on over a hundred of online platforms, including Spotify, Amazon Music, Apple Music, YouTube Music, among others. We also provide guidance to artists on managing music licensing and publishing across various sectors of the music industry.

For more information, please contact Christian Kim at christian.kim@wsu.edu

SUMMER CAMPS

The School of Music currently presents Cougar Summer Music Camp. Students check in on Sunday and check out following their final concert that takes place the following Friday. Please contact the camp coordinator for more information:

Cougar Summer Music Camp: Danh Pham