



**UT Tyler**<sup>™</sup>

**SCHOOL OF  
PERFORMING ARTS**

**MUSIC  
STUDENT  
HANDBOOK**

Revised April 27, 2023

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## Introduction

The University Catalog contains degree plans and other graduation requirements for the various music degrees and emphases. Music course descriptions are available in the online catalog at [www.uttyler.edu/catalog](http://www.uttyler.edu/catalog). Students shall complete the degree requirements as presented in the catalog effective during their first semester of study at UT Tyler.

This Handbook contains additional information and requirements which, due to space limitations, are not printed in the University catalog. Students are responsible for familiarizing themselves with the contents of this Handbook. The Handbook is updated as policies change or are added. All enrolled music majors and minors, regardless of admission date, are bound by policies outlined in the most recent revision of this Handbook as published at [www.uttyler.edu/music](http://www.uttyler.edu/music).

## Definition of Terms

**Course Numbering System:** Music course prefixes indicate general areas within the curriculum.

MUAP = applied music (private lesson) or recital, MUEN = ensembles,

MUSI = music academic or classroom courses.

The four digits of a UT Tyler course number carry specific meanings.

First digit: 1 = freshman level, 2 = sophomore level, 3 = junior level, 4 = senior level.

Second digit: number of credit hours earned in the course

Third and fourth digits identify the course; they may also indicate a sequence of courses.

Examples: MUAP 3287 is a junior level, two-credit private lesson in composition. MUSI 1116 is first-semester freshman Aural Skills, one credit hour; MUSI 1117 is the second semester of the Aural Skills sequence.

**Levels of Study:** four levels that generally correspond to the freshman through senior years of enrollment, as reflected by the first digit of MUSI, MUEN, and MUAP course numbers: MUSI 1xxx, freshman; MUSI 2xxx, sophomore; MUSI 3xxx, junior; MUSI 4xxx, senior. The concept of Level of Study exists because situations may arise where a student's Level of Study does not correspond to his or her year of enrollment.

**Lower Division:** 1000- or 2000-level courses (typically taken in the 1<sup>st</sup> and 2<sup>nd</sup> years of study).

**Upper Division:** 3000- or 4000-level courses (typically taken in the 3<sup>rd</sup> and 4<sup>th</sup> years of study).

**Full-Time Enrollment:** a course load enrollment of 12 or more semester credit hours.

**Part-Time Enrollment:** a course load enrollment of fewer than 12 semester credit hours.

**Half-Time Enrollment:** a course load of six semester credit hours

**SCH:** Semester Credit Hours; the basic unit of course load, typically measured by number of hours the class meets in a week. Exceptions are usually made for music ensembles.

**Primary Performing Area ("primary instrument"):** the student's main performing medium, the one in which he or she must pass an entrance audition to be accepted as a music major or minor, in which he or she receives instruction, and in which he or she is expected to maintain satisfactory progress over the course of study.

**Secondary Applied Area:** all non-Primary applied study, either in class or private lesson, required or elective.

**MUAP 3000 30-Minute Recital:** counts as Senior Recital for BM in Music Education and Piano Pedagogy majors, and as Junior Recital for BM Performance majors.

**MUAP 4100 60-Minute Recital:** counts as Senior Recital for BM Performance and Composition majors.

**MUSI 4101 Capstone Project:** directed study for BA degrees, leading to a culminating formal paper that demonstrates a competency in musical analysis, history, or other academic music research, indicative of the ability to succeed in a graduate program.

**Formal Review:** a conference called when a student fails to adhere to School policies or fails to meet academic, performance, or attendance requirements. The Director of the School of Performing Arts and a faculty committee meet with the student to discuss the student's progress, attitude, and/or actions. If the student fails to address the problems discussed, the faculty may recommend dismissal from the music major program of study.

**Teacher Certification:** a series of professional education courses approved by the Texas Education Agency, leading to all-level certification (EC-12) to teach public school music in Texas in the areas of instrumental, choral, or general music. Bachelor of Music students who desire certification should contact the School of Education regarding enrollment in and progression through the Teacher Certification program.

## Auditions

To be accepted as a music major or music minor, the student must audition before a faculty committee at either a department-scheduled audition day or arranged with the audition coordinator. The audition is also used for scholarship consideration. Specific audition requirements are elaborated below and are available on the school's website at [www.uttyler.edu/music](http://www.uttyler.edu/music), or by contacting an applied faculty member in the student's primary performing area.

### **Instrumental Majors: Brass, Woodwinds, Strings, Guitar**

The requirements for instrumental music majors' entrance and scholarship auditions follow, including the following instruments: flute, oboe, clarinet, bassoon, saxophone, trumpet, horn, trombone, euphonium, tuba, strings, and guitar.

#### **Entering freshman instrumental majors**

**Scales:** Students should know as many major scales as possible by memory. Typically, a scholarship student will know 9-12 scales by memory, in as many octaves as the instrument allows. Articulation is at the student's discretion.

**Repertoire:** Prepared music should consist of either the Texas high school All-Region etudes, and/or a solo of the student's choice equivalent to those found on the "Class 1" Texas State Solo and Ensemble list in the Texas Prescribed Music List (PML). A complete list of these solos can be found at <https://www.uiltexas.org/music/pml>. *Students should try to demonstrate both lyrical and technical abilities.* A pianist is not required for admission or scholarship auditions.

#### **Transfer Instrumental Music Majors.**

Admission to the School of Performing Arts does not necessarily mean that a student will be admitted to upper-division applied music lessons (3000-level). Admission to study music also does not constitute admission to UT Tyler.

For transfer admission to upper-division study, the following are required:

**Scales:** All major, harmonic, and melodic minor scales performed by memory; minimum pace will be sixteenth notes at quarter note = 60.

Articulation is at the student's discretion.

Tone quality should be even in all registers and show appropriate vibrato, evenness of intonation across the scale, and control of the extreme registers.

Strings must play all scales two octaves minimum; three octaves are preferable.

**Repertoire:** A major solo, major concerto, or single movement from a major concerto. It is recommended to be in consultation with the major professor regarding repertoire choice. Technique should be performed at or very close to the written tempo and should be controlled and smooth. There should be no (or very few) missed notes. Rhythms should be accurate, and a controlled tempo apparent. The basic interpretive aspects of rubato (if appropriate), dynamic control, and phrasing are expected.

**Interview:** A short interview with the faculty audition committee.

Transfer students not meeting the above requirements at the audition will be placed into 2000- or 1000-level private lessons. The Upper-Division Jury may be attempted at a later date when the primary applied instructor agrees the student is prepared. This typically happens at the end – or very occasionally the beginning – of the upcoming semester.

**Transfer non-music majors** who are seeking a scholarship must meet requirements similar to those listed above for “entering freshmen majors.” However, if the student has fundamental flaws in tone production, lack of knowledge of tuning tendencies, and/or problems in rhythmic accuracy, then it is unlikely a scholarship will be given.

**Graduate students** must meet all requirements for transfer students, plus the addition of an advanced etude.

### **Instrumental Majors: Percussion**

**Entering Freshman Percussion Majors.** All percussionists auditioning should be prepared to demonstrate their skills on snare drum and mallet percussion (marimba or xylophone). Timpani is encouraged but not required. There will be a segment of tuning timpani to assess ear training, but this will not affect the outcome of the audition. Applicants must prepare one (1) snare drum solo (either concert or rudimental) and one (1) two-mallet keyboard solo. In addition, the applicant may also perform a four-mallet solo as well, if he or she has studied four-mallet playing. The applicant may also include drum set as part of the audition and should display various styles (rock, jazz, Latin, etc.). In addition to these pieces, be prepared to play select rudiments and major scales, as well as sight reading on snare drum and a keyboard instrument. All percussion instruments will be provided, however, you may choose to bring your own snare drum.

Examples of literature:

#### **Snare Drum**

Etudes from Vic Firth’s *The Solo Snare Drummer*

Etudes from Anthony Cirone’s *Portraits in Rhythm*

John Pratt’s *14 Contest Solos* (any)

Rowloff Productions *Rudimental Cookbook* (medium-advanced to advanced)

#### **Keyboard Percussion**

Two-Mallet Solo

Etudes from Morris Goldenberg’s *Modern School for Xylophone, Marimba,*

*Vibraphone*

*Masterpieces for Marimba*

**Transfer Percussion Majors.** Transfer students should provide copies of all transcripts at the audition, plus a list of repertoire and technique studied at the college level.

Admission to the School does not necessarily mean that a student will be admitted to upper-division applied music lessons (3000-level). For transfer admission to upper-division study, the following are required.

Transfer students should be prepared to demonstrate their skills on snare drum, mallet percussion (marimba, xylophone, or vibraphone), and timpani. There will be an assessment of tuning timpani where the applicant will be asked to match a pitch and tune intervals. Applicants must prepare four pieces: one snare drum solo (either rudimental or concert), two mallet solos (two-mallet and four-mallet), and a timpani solo. The applicant may also include drum set as part of the audition and should display various styles (rock, jazz, Latin, etc.) In addition to these requirements, be prepared to play select rudiments and major scales and all forms of minor scales, as well as sightreading on snare drum and a keyboard instrument.

All percussion instruments will be provided, however, you may choose to bring your own snare drum.

Below are examples of literature a transfer student should be performing upon entrance to their junior year.

The prospective student may select other solos that are the equivalent of the following:

#### **Snare Drum**

Etudes from Vic Firth's *The Solo Snare Drummer*  
Etudes from Anthony Cirone's *Portraits in Rhythm*  
John Pratt, *14 Contest Solos* (any)  
Warren Benson, *Three Dances* 5

#### **Mallets**

Two-Mallet Solo  
J. S Bach, *Violin Concerto in A Minor* (Morris Goldenberg)  
G.H. Green, *Ragtime* (any)  
Harry Breuer, *Ragtime Selections*  
Four-Mallet Solo  
Keiko Abe, *Frogs*  
Alice Gomez, *Rain Dance, Gitano*  
Mitchell Peters, *Yellow After the Rain*  
Bill Molenhof, *Vibe Songs*  
Ney Rosauero, *Three Preludes*

#### **Timpani**

Vic Firth, *The Solo Timpanist*  
John Beck, *Concepts for Timpani* or (any solo)  
Saul Goodman, *Modern Method for Timpani* (any etude)

### **Vocal Majors**

**Freshman level:** Students should prepare two contrasting songs from the classical repertoire, sung by memory, one in English and the other in Italian, German or French.

**Sophomore level:** Students should prepare three contrasting selections from the classical repertoire, sung by memory, one in English, one in Italian, and one in either German or French. An aria may be substituted for one selection.

**Junior level:** Students should prepare five contrasting selections from the classical repertoire, sung by memory and totaling approximately 12-15 minutes. Two selections should be sung in

English, one in Italian, one in German and one in French. One of the selections must be an opera or oratorio aria.

Transfer students should provide copies of all transcripts at the audition, plus a list of repertoire and technique studied at the college level.

**Voice Minors and Non-Music-Major Scholarships Auditions:** Students at all levels should prepare two contrasting songs from the classical repertoire, sung by memory, either two in English **or** one in English and one in Italian, German or French.

## **Piano Majors**

**Entering Freshmen:** For unqualified admission to the music program and scholarship consideration, entering freshmen should perform three memorized repertoire selections representing a minimum of Levels 7 –8 from *The Pianist's Guide to Standard Teaching Literature* by Jane Magrath, including Two- or Three-Part Inventions, French Suites or Preludes/Fugues by J. S. Bach, Classical first or third Sonata movements, Romantic, and Contemporary selections. At least one selection must be from either the Baroque or Classical period. Students should also demonstrate proficiency in three- or four-octave major scales and arpeggios. 6

Students who cannot perform all selections from memory may still audition for admittance into the program and reduced scholarship consideration. Contact the piano faculty with any questions regarding audition selections.

**Transfer Students.** Transfer students should provide copies of all transcripts at the audition, plus a list of repertoire and technique studied at the college level.

Transfer students who have completed four semesters of lower-division piano must complete the Upper Division Jury requirements for admittance into 3000-level study. Previous college study must include a Bach *Prelude and Fugue*, a complete Classical sonata, and a variety of Romantic and Contemporary selections.

The audition must include three repertoire selections, including a work by J. S. Bach, a first or third Classical sonata movement and either a Romantic or Contemporary selection. Technique requirements at the audition may include four-octave major, harmonic minor, and melodic minor scales, four-octave major, minor and diminished-seventh arpeggios, and two-octave major, minor and diminished-seventh broken chords.

Transfer students who do not meet the upper division requirements may be accepted into the program at the 2000-level study and still be eligible for scholarship consideration. Contact the piano faculty with any questions regarding audition selections.

## Music Scholarships

The School of Performing Arts awards scholarships to music majors, minors, and elective students each year. These scholarships may be awarded to continuing students, entering freshmen, and transfer students. The criteria for selecting scholarship recipients are established by a faculty committee, which then makes award decisions.

Funds for music scholarships are derived from University scholarship resources and special gifts. Scholarship awards are credited directly to the recipient's financial aid account, generally one-half during the Fall semester, and the remaining half in the Spring semester. Students must check their my.uttyler.edu accounts and, if required, write letters of appreciation for their scholarships.

Music scholarships are offered primarily on the basis of entrance audition results, academic preparation, and department need.

**Guidelines for Scholarships.** Students must always meet the following requirements and fulfill the following responsibilities to receive or retain a scholarship award. These requirements apply in any semester a scholarship is awarded.

**General:** All scholarship offers are contingent upon successful acceptance for admission to the University of Texas at Tyler. To receive a music scholarship, you must enroll at UT Tyler for a minimum of six (6) semester hours. Scholarships are processed and credited to your account after your enrollment and attendance are verified by UT Tyler. Typically, this is done at or just after July 15 for the fall semester, and at or just after December 20 for the Spring semester. If you fail to meet GPA and/or ensemble enrollment requirements once your scholarship is entered into the financial aid database, your scholarship will be deleted. This will delay any other financial aid you receive. On the fifth class day, enrollment in required courses is checked. Faculty (conductors of wind ensemble, jazz ensemble, choirs, and others as necessary) notify the Director of the School of Performing Arts no later than 2 PM of the fifth class day of students not meeting the course requirements. Students not meeting course enrollment requirements will have their scholarships deleted that day. Students on music scholarship who drop required classes after the fifth class day will lose their scholarship entirely for the next semester enrolled, and will be required to audition again for any future consideration.

**Required Course Enrollment.** Each music-major scholarship recipient must be enrolled in the performing ensemble(s) indicated on their award letter. Common courses include Wind Ensemble (MUEN 1140, 3140, or 5140), Patriot Singers (MUEN 1155, 3155, or 5155), Concert Chorale (MUEN 1145, 3145, or 5145), Accompanying (MUAP xx71), or Guitar Ensemble, as appropriate to the student's primary performing area. Music majors must also enroll in applied lessons.

**Grade Point Average.** Students must maintain a suitable Grade Point Average (GPA). A 2.5 cumulative GPA is required to retain a music scholarship. (The GPA requirement does not pertain to first-semester freshmen.) Students whose cumulative GPA falls below 2.5 will lose their music scholarships, placing them on probationary status (see below).

**Course Drops.** In the event that a required music course must be dropped, the student must obtain prior written permission from his/her advisor and the School Director. Students are reminded of the “6-Drop Rule” (SB 1231). For details, see: <https://www.uttyler.edu/registrar/policies/sixdroprule.php>

**Progress toward Degree.** Music majors must continue to exhibit satisfactory progress toward degree requirements and in applied study.

**Department.** Scholarship recipients are expected to demonstrate appropriate professional behavior. Students who skip *any* music classes, and/or who earn below a “B” in required ensembles or private lessons may see a reduction in scholarship or may lose the scholarship entirely, depending on the severity of attendance or grade problems.

**Probationary Status.** Students who fail to meet the requirements above will be placed on probationary status. Please be advised that any student who loses part or all of his/her music scholarship may petition the Director of the School of Performing Arts for reinstatement after one semester, assuming that GPA and other requirements listed above are met. Petitions must be typed and submitted no later than the end of the eighth week of classes.

## Academic Advising and Degree Plans

Each music major is assigned an academic advisor within the School of Performing Arts. The School establishes a file for each student accepted as a music major or minor. This file, available to the faculty, contains audition and admission data, degree plans, transcripts from other schools, jury results, advising and course registration information, and other appropriate records.

**Meet With Advisor Before Registration.** During the advisement period that precedes registration for each semester, it is the responsibility of students to meet with their advisors for assistance in course selection and to ensure that all graduation requirements are ultimately met. Attention to the School's recommended course enrollment sequence is important to assure success in courses and to avoid delays in graduation. Proper advisement will also prevent problems with courses that are offered on rotation.

**Enrollment codes (computer call numbers) for private lessons will be given only during advising.** Do not ask the School of Performing Art's Administrative Assistant for codes.

**Filing of Degree Plan.** During the advisement period for the second semester of music-major study at UT Tyler, the student must contact his/her advisor to file a degree plan. The advisor and other involved faculty may review the student's progress to determine potential for future success in the program. Failure to file a degree plan may delay graduation. The signed degree plan reflects the student's chosen course of study, and only complete fulfillment of all requirements (including proficiency examinations) will enable the student to graduate.

**Status as a Music Major or Minor.** Students must promptly report any changes in their status as music majors (or minors) to their advisor. A student on scholarship who entered UT Tyler as a music major and changes to a different major will see a reduction in scholarship.

### Degrees Offered

- Bachelor of Arts in Music
- Bachelor of Music - Choral Education Concentration
- Bachelor of Music - Choral Education Concentration (Pre-Certification)
- Bachelor of Music - Composition Concentration
- Bachelor of Music - Instrumental Education Concentration
- Bachelor of Music - Instrumental Education Concentration (Pre-Certification)
- Bachelor of Music - Instrumental Performance Concentration
- Bachelor of Music - Piano Pedagogy Concentration
- Bachelor of Music - Piano Performance Concentration
- Bachelor of Music - Vocal Performance Concentration

## Change of Music Degree Program or Enrollment Status

**Change of Degree.** Students wishing to change from one music degree program to another, or to change from a music minor to a major, must obtain the approval of their applied instructor(s) and the Director. If the desired degree change requires demonstration of performing ability either in a new area of study, or at a higher level than previously required or exhibited, the student must re-audition before a panel of faculty members from the performance area in question. The audition results are reported to the Director and the decision is made whether to allow the requested change, and if approved, at what level of applied study to enroll.

**Change of Full-time/Part-time Status.** Students anticipating a change from full-time to part-time enrollment, or the reverse, must notify their advisor, applied music instructor, and the Director.

**Readmission after Voluntary Leave.** Music majors in good standing who choose to leave the program for one or more semesters will be required to re-audition upon their return to the program.

**Readmission after Dismissal.** Once dismissed from the music major program, a student must wait at least one year before applying for readmission and must audition once again. A further dismissal after readmission is final.

## Applied Study

**Lesson Scheduling.** Students are responsible for arranging lesson times with their private applied instructor(s) during the first week of each semester, following the procedure required by the individual instructor(s).

**Required Number of Lessons.** Fourteen completed lessons are required per semester to receive credit for the applied music course.

**Attendance Guidelines.** These are general department guidelines. Individual instructors may have more stringent or elaborate attendance policies as described in their course syllabi. Unless specified otherwise, acceptable reasons for absences include:

- serious or contagious illness
- family emergency (limited to immediate family)
- participation in a UT Tyler-sanctioned event, if the instructor is informed at least six weeks in advance
- other unavoidable circumstances in which the instructor deems an excuse is justified

Except in emergency situations, students must contact the applied instructor prior to the lesson time in order to receive consideration for an excused absence. Makeup lessons will be given or denied at the discretion of the instructor.

**Lesson Preparation.** Lack of preparation is, of itself, not a legitimate excuse for missing or postponing a lesson. A student who misses a lesson has the obligation to continue practice and to contact the instructor promptly to make necessary arrangements. Course expectations and requirements will not be altered because of missed lessons, either excused or unexcused.

**Performance on Student Recital.** All music majors must perform once in a student recital each semester. Music performance majors must perform twice each semester on student recital. Students who fail to meet this obligation will have their applied lesson grade lowered one letter. Exceptions are made only in extreme circumstances beyond the student's control. Performance in student recital must be a part of the semester grade in applied lessons.

**Master Class.** All voice, piano, woodwind, brass, percussion, string, composition, and guitar students must attend weekly masterclass. The time for masterclass is the same as student recital, so there should be no conflicts. Each semester, students will perform in a rotating basis in masterclass and evaluate other students. Students who fail to perform in masterclass or miss more than the permissible number of absences (permissible number of absences depends on the concentration: percussion, piano, strings, voice, winds) will have the applied lesson grade lowered one letter.

**Jury.** All students taking applied music lessons must perform for a faculty jury at the end of the semester. The jury grade will be figured into the semester course grade according to the instructor's syllabus. Students will be responsible for signing up for their jury time and providing the committee access to the repertoire they will be performing on their jury. The School of Performing Arts copy machine cannot be used for this purpose. Students giving a degree recital may be excused from this requirement with the approval of their primary applied instructor.

**Upper division Jury.** Upon completion of 2000 level lessons, every music major will complete an upper division jury to be admitted into upper division (3000) level lessons. When scheduling the upper division jury, students will need to register for *two consecutive* jury time slots. Only the studio teacher may permit a delay in scheduling the upper-division jury. The jury panel must complete the appropriate form at the hearing, and a majority vote of “pass” means that the jury performance was successful. If the performance is judged unsatisfactory, students must enroll for additional lower-division applied music courses until the jury is passed. Students who fail to pass the jury in two attempts are subject to a formal review and may be dismissed from the music major program. The requirements are as follows:

### **Instrumental Majors: Brass, Woodwind, Strings, Guitar**

**Scales:** All major, harmonic, and melodic minor scales performed by memory; minimum pace will be sixteenth notes at quarter note = 60.

Articulation is at the student’s discretion.

Tone quality should be even in all registers and show appropriate vibrato, evenness of intonation across the scale, and control of the extreme registers.

Strings must play all scales two octaves minimum; three octaves are preferable.

**Repertoire:** A major solo, major concerto, or single movement from a major concerto. It is recommended to be in consultation with the major professor regarding repertoire choice. Technique should be performed at or very close to the written tempo and should be controlled and smooth. There should be no (or very few) missed notes. Rhythms should be accurate, and a controlled tempo apparent. The basic interpretive aspects of rubato (if appropriate), dynamic control, and phrasing are expected.

### **Instrumental Majors: Percussion**

\*please contact instructor

### **Vocal Majors**

Students should prepare five contrasting selections from the classical repertoire, sung by memory and totaling approximately 12-15 minutes. Two selections should be sung in English, one in Italian, one in German and one in French. One of the selections must be an opera or oratorio aria.

### **Piano Majors**

\*please contact instructor

**Penalties for Unexcused or Excessive Absences.** Instructors may adopt their own procedures. Each instructor's syllabus describes how absences are figured into the final semester grade.

**Status as a Music Major or Minor.** A student who changes during the course of a semester from a music major or minor to a degree program with fewer requirements will remain responsible for completing all former applied music requirements until the end of that semester. In essence, the change of major does not become effective until the end of the semester. Scholarship awards for successive semesters may be affected by a change of major.

## SPA Standards and Requirements

In addition to meeting the University's requirements for good academic standing (see the University Catalog), there are several areas in which a student must exhibit satisfactory progress, as determined by the music faculty, in order to retain music-major status.

**Progress in Primary Performing Area.** In applied music, a student is expected to progress from one Level of Study to the next in two semesters. Failure to progress to the next level after one additional semester of study may result in a Formal Review and denial of permission to continue in that program. Permission to register for the next level will be granted by faculty jury.

**Applied Music Courses and Ensembles.** All music majors in the Bachelor of Music degree program must be enrolled in Primary Applied Study and appropriate ensemble every semester of attendance until completion of the appropriate senior recital requirement for their degree emphasis (MUAP 3000/4100). This holds true in all cases, even if the *minimum* required number of semesters of study has been completed prior to the recital. Music majors may not drop a required course of applied instruction without prior permission of their studio instructor, advisor, and the Director. Failure to obtain such permission results in a formal review of the student's music-major status.

Students pursuing the Bachelor of Music - Instrumental Education degree, and whose primary applied instrument is guitar, are required to enroll in at least two semesters of large ensembles – Wind Ensemble, Patriot Signers, and/or Concert Chorale – replacing two required registrations of Guitar Ensemble. This requirement is meant to provide future educators with ensemble work that is varied both in size and nature.

**Theory/Aural Skills.** A student who twice fails or drops the same Music Theory, Aural Skills or Harmony and Keyboard course will be subject to formal review and may be dismissed from the music major program.

**Music Course Grades.** A grade of D or F in any required music course in a student's music major or minor program will not count toward the degree and will result in a formal review of their music major (or minor) status. If the student continues in the program, the course which earned the D or F must be retaken and completed with a passing grade.

**Course Repeats via Independent Studies.** A student who earns a grade of D or F in a music course, for any reason, may not make up the course by means of an independent study. The student must retake the course when it is next offered in the regular rotation.

**Upper Division Barrier.** Music majors will be assessed by faculty at the end of their sophomore year (typically, the second semester of MUAP 2XXX) to determine their potential to complete the music degree. This evaluation will include the following items:

- the outcome of the Upper-Division Jury discussed below
- evaluation of the student's performance on the exit examinations which conclude Music Theory IV, Aural Skills IV and Harmony and Keyboard IV (equivalent to the Theory, Aural Skills and Piano Proficiency Exams administered to transfer students)

Unsatisfactory performance in any area may result in the assignment of remedial classes or dismissal from the music major program.

## Transfer Student Requirements

**Transfer Student Entrance Evaluation.** Students wishing to transfer to UT Tyler as upper-division music majors must perform an audition equivalent to the Upper-Division Jury discussed above (see “Auditions” above for specific requirements).

Transfer students must successfully demonstrate a command of repertoire and technique comparable to that required for the Upper-Division Jury in order to enroll in upper-division applied music in their Primary Performing Area. Students who do not meet this level must enroll for lower-division applied music until the Upper-Division Jury is passed. In the music academic course areas, students are strongly advised not to register for upper-division classes in any area in which skills are lacking. Students may elect to take or audit lower-division courses or retake the jury at the conclusion of the next semester.

Students wishing to transfer to UT Tyler as lower-division music majors must audition for a faculty committee, submit an academic transcript, and submit a list of repertoire and technique studied at the college level.

**Graduation Requirements.** Transfer students must pass the minimum number of registrations of MUSI Recitals, Concerts and Productions listed in their degree plans, as well as MUAP 2001 Piano Proficiency and MUAP 2002 Primary Applied Proficiency Barrier. Regardless of prior courses completed, the school will not approve a student’s graduation evaluation until these requirements are fulfilled.

## Recital Attendance Requirements and Policies

**MUSI 1000.** The Department requires music majors and minors to enroll in multiple semesters of MUSI 1000: Recitals, Concerts and Productions. Transfer students may receive credit for up to four semesters earned at previous institutions. Attendance is required at Department student recitals, at other performances produced by the Department, and at performances produced or sponsored by outside organizations. A list of approved performances is provided at the beginning of each semester, which includes a syllabus containing the exact requirements in effect at any given time.

See the current semester's syllabus for detailed procedures for tracking recital attendance.

Failure to complete all recital attendance requirements, on time, in any semester will require a minimum of one additional semester of attendance, which will delay graduation.

**Status as a Music Major or Minor.** A student who changes during the course of a semester from a music major or minor to a degree program with fewer requirements will remain responsible for completing all former MUSI 1000 requirements until the end of that semester. In essence, the change of major does not become effective until the end of the semester.

# Recital Presentation Policies

## Types of Recitals

**Student Recitals.** Student recitals are scheduled on a regular basis every semester. To schedule an appearance on a student recital, a student must (1) have his/her applied instructor register his/her performance on the signup sheet for the recital in question, and (2) completely fill out a Student Recital Information Form, available in the Music Office or at [www.uttyler.edu/music](http://www.uttyler.edu/music), and return it directly to the faculty member indicated on the form. Note that the form contains further instructions.

Student accompanists for student recitals may be requested by completing the Collaborative Pianist Request Form available in the Music Office and at [www.uttyler.edu/music](http://www.uttyler.edu/music). Early deadlines apply and accompanists are assigned at the discretion of the piano faculty and the student's applied instructor. If an accompanist cannot be assigned, students are responsible for securing and paying their own pianist, subject to the approval of the applied instructor. A list of area pianists may be obtained from the piano faculty.

Neither student nor faculty accompanists are provided for MUSI 3000/4100 student degree recitals. The student must engage his/her own pianist for these events, with instructor approval. At any public performance, the student must secure the permission of the applied music teacher for choice of repertoire. If the applied instructor has not given permission to perform a particular work, the music cannot be performed and will not be heard or approved by the recital committee.

**MUAP 3000 Recital.** A 30-minute recital given by B.M. Performance majors during their third level of study ("junior recital") and by B.M. Music Education or Pedagogy majors during their fourth level of study ("senior recital"). The 30-minute time is the length of the total recital including time on and off stage. Students should plan repertoire accordingly to adhere to the 30-minute time constraint as to not be in excess. Students must coordinate recital hall reservations, printed programs, and other details with their applied instructors. See procedures below.

**MUAP 4100 Recital.** A 60-minute recital given by B.M. Performance majors and B.M. Composition majors during their fourth level of study ("senior recital"). The 60-minute time is the length of the total recital including time on and off stage. Students should plan repertoire accordingly to adhere to the 60-minute time constraint as to not be in excess. Students must coordinate recital hall reservations, printed programs, and other details with their applied instructors. See procedures below. Composition majors must recruit, hire, and rehearse all musicians on their own time and at their own expense.

**Optional Recitals.** Full- or half-recitals not required by degree programs as described above are optional. Students wishing to present such recitals must obtain approval from their applied instructor and area faculty. See scheduling priority and procedures below.

## Scheduling Priority for Recitals

Each academic year's Calendar of Performances is scheduled on a priority basis as follows:

1. Ensembles & Performing Groups
2. Faculty Recitals and Visiting Artists

### 3. Degree-Required Student Recitals

### 4. Optional Student Recitals

The student works with his/her applied instructor in choosing and confirming recital performance dates and all rehearsals in the recital hall. Recitals may NOT be scheduled against a UT Tyler ensemble performance or rehearsal.

## **Junior/Senior Recital Process**

Students preparing a MUAP 3000/4100 degree recital have several related responsibilities.

**Recital Committee:** Students performing degree recitals will need to select a 3-member faculty committee: one panel member must be the applied instructor, and no more than one panel member can be an adjunct faculty member. It is important students secure their committee first to ensure the committee's availability for the recital hearing and recital.

**Scheduling & Reservations.** Recitals must be scheduled early in the semester to ensure the appropriate coordination of hall space, publicity, and recording. In addition, the music administrative assistant and MUSI 1000 faculty coordinator must also be notified to ensure that the program is entered into the various performance calendars. Recitals can be scheduled throughout the long semesters; however, no recital can be given after 5 PM of the last Friday of classes for the semester. Students are strongly discouraged from scheduling recitals on Friday evenings or Saturday. Recital times are 5:30 p.m. or 7:30 p.m. No recital should be scheduled prior to the 5:30 p.m. start time. This allows for all daily classes to finish prior to the first recital.

**Recital Hall Reservations.** The student must reserve time in the recital hall by filling out this form. Arrangements should be made for rehearsal time prior to the hearing, the hearing itself, additional rehearsal prior to the recital, and the recital itself so students are comfortable performing in the hall.

**Recital Hearings.** Students preparing a MUAP 3000 or 4100 recital must be enrolled in both the appropriate applied music and recital course numbers and must perform their repertoire for a faculty committee in the form of a *recital hearing*. This hearing is to be scheduled no closer than four weeks prior to the proposed recital date. Students who fail to meet this deadline will not be heard by a jury, and the recital date must then be rescheduled. In some cases, this schedule may be exclusive of school holidays; for example, if spring break falls within the four-week period, the hearing may be scheduled five weeks prior to the recital date.

**In order to be approved to perform the recital, the student must formally perform the entire recital program, with accompaniment if applicable, at a level judged acceptable for public performance.** Full performance dress and procedure is expected. The student shall supply copies of the recital music for each panel member, along with a sample word-processed program and first draft of program notes.

The panel will evaluate the performance on a pass/fail basis. A majority vote of "pass" means that the student has permission to continue working towards the public recital. The decision of the committee is final.

In the event that the student passes the hearing, but an unforeseen emergency arises so that the recital cannot be given in the semester enrolled, a grade of Incomplete (I) will be assigned for the MUAP 3000/4100 course and the student must continue to enroll in applied music through the semester of completion of the recital. It is not possible to simply fulfill the Incomplete without re-registering for applied music. Failure to complete the recital within one year of the issue of the Incomplete grade will result in a grade of F for the recital course and a formal review.

If the recital committee votes a grade of “fail,” a second hearing may be scheduled at a date determined by the committee. A maximum of three hearings will be scheduled for a required recital. Failure to gain permission to perform the recital in three hearings will result in a grade of F for the recital course. A student’s studio instructor has the option to cancel the recital hearing and/or recital at any time prior to the hearing.

**Interim Period.** After a successful hearing, the student must continue rehearsal with the accompanist, incorporating any suggestions made by the hearing committee. Regular practice and full rehearsal is important in the period between the hearing and recital. Students must remember that the MUAP 3000/4100 grade is awarded for the recital performance itself, not the hearing. Failure to polish the program during the interim period threatens the recital grade. For composition recitals, students are required after the hearing to have a minimum of two full rehearsals with the instructor present. This ensures that any committee recommendations, edits, or changes can be rehearsed thoroughly.

### **Program Notes for all Degree Recitals**

All students giving degree recitals are required to author program notes and to submit these to music office staff well in advance of their performance date. These notes should be well-written, edited, and sources properly cited. They must include historical and/or musical analytic comments as relevant to the repertoire to be performed. For Composition Recitals, these comments must instead provide some insights into the compositional process and techniques used in the creation of original works to be performed.

Program copy, including program notes, must be initially approved by the student’s applied instructor prior to the recital hearing. Copies must then be provided for each panel member’s review at the recital hearing. Following a successful hearing, clean, properly edited copy must be given to the applied instructor for final proofing at least **three weeks** before the performance. Finally, a fully corrected program “master” must be submitted at least **two weeks** prior to the recital date to the music administrative assistant for production. It is the student’s responsibility to make sure these steps are taken. If programs are not submitted to the office two weeks prior to the recital date, there is no guarantee they will be printed for the recital.

The School can provide a sample program to guide students in submitting correct and complete program copy, and an editable template. The School reserves all rights to edit programs. Content must be appropriate to both professional standards and the public university environment. “Special Thanks” pages must not be included on the program. Such gestures are appropriate at the reception following the recital. Prose must demonstrate professional command of English style, grammar, spelling, and mechanics.

The program must include the following statement, normally applied at the bottom of the final inside page: "This program is presented in partial fulfillment of the requirements for the Bachelor of Music [or Bachelor of Arts] degree in [your concentration]. [Your name] is a student of [your instructor]." Example: "This program is presented in partial fulfillment of the requirements for the Bachelor of Music - Piano Performance Concentration. Gustav Holstslinger is a student of Dr. Robert W. Smythe."

**The Performance.** Performers must dress appropriately and professionally. Confirm dress with your applied instructor. Schedule a standard start time for your recital unless there are compelling reasons to change. The School schedules evening performances at 5:30 p.m. and 7:30 p.m., Sunday afternoon performances at 3:00 p.m. Choosing another time creates confusion for all concerned. Avoid Friday evening and Saturday performances; these times conflict with orchestral and operatic events and are inconsiderate of both student and faculty time.

**Grading.** The recital grade will be awarded by consensus of the members of the hearing committee. The standard for consensus is the same as for the Texas UIL music events. Examples: A committee of three grades recital "B, B, A" then the overall grade is "A." A committee of three grades a recital "B, C, F" then the overall grade is "C" (the middle grade) A committee of four grades a recital "A, B, B, D" then the overall grade is "B." A committee of four grades a recital "A, A, B, C" then the overall grade is "A." A committee of four grades a recital "A, B, C, D" then the overall grade is "B." If a member is unable to attend the performance, he/she will base the grade upon evaluation of the audio recording.

**Accompanist Fees.** Students must hire their own accompanist, and must be aware of the cost from the outset. Be polite and insist that payment terms be set before any rehearsals. These costs will include rehearsals prior to the hearing, the hearing itself, rehearsals between the hearing and the recital, and the recital itself. Students are expected to adhere to the payment terms established with their accompanists. In any case, full payment must be made by the recital date. Failure to do so will result in a grade of Incomplete for the recital until all accounts are settled.

**Publicity.** Students may choose to prepare their own posters and graphic for display and distribution on campus. Completed posters and graphics must be sent to the office administrator and obtained approval from the Department prior too their posting. Printing of posters is done at the student's own expense. If posters are to be displayed in other areas of campus, the student must gain approval from the Office of Student Development prior to posting. Do not post anything on the walls.

**Receptions.** Family and friends may provide a reception following a MUAP 3000 or 4100 recital. Students must reserve the lobby and a table through the Music Office, and must check for conflicts with other events in the building. All setup, cleanup, and expenses are the responsibility of those providing the reception. The lobby must be left clean and orderly.

**Rehearsal Time in Recital Hall.** Specific guidelines for rehearsal use of Braithwaite Hall prior to a student's scheduled performance are as follows:

Pianists (solo): Full recital, 8 hours; half recital, 4 hours; student recital, lab or jury, 2 hours

All others: Full recital, 3 hours; half recital, 2 hours; student recital, lab or jury, 1 hour

## Practice and Rehearsal Facilities

Eating, drinking, and smoking are prohibited in all facilities, including practice and rehearsal facilities. Music and personal belongings are to be removed upon leaving, and the room restored to its proper order. When leaving the Wenger modules, leave the lights off and the ventilation fans on. Leave the doors slightly ajar for air circulation. Please do not leave the doors wide open, blocking the hallway. Fire codes prohibit such blocking of egress, and ADA regulations require a minimum open space. Turn off the A/V-Room electronics when leaving.

When leaving rehearsal rooms, return all objects to their proper places. Evidence of misuse or vandalism of any facility should be promptly reported to the Music Office. Do not remove music stands from the rehearsal room. Students should purchase their own music stands for practice use.

**Piano Lab and Listening Lab.** When classes are not meeting, the piano lab may be used for individual keyboard practice or computer use. Music students may enter the piano lab via their student ID cards. Do not bring food or drink into the lab. Do not alter connections to the equipment. Heed any equipment use guidelines posted in the lab. Turn all equipment off (especially the computers) when leaving. Leave the lights **on** and make sure the door is closed securely.

**Rehearsals in Recital Hall. (Performances and practice other than MUAP 3000/4100 Recitals.)** Students may rehearse in Braithwaite Hall only with a faculty member's approval. Reservations are required, which may be arranged through the Music Administrative Assistant. For rehearsals not attended by faculty, the student takes full responsibility for the room's use. Equipment normally located in the recital hall, storage closet, or backstage area should not be removed from the area without faculty approval. Only University items may be left or stored in these locations. When finished with practice, the piano must be locked, covered and returned to its usual location. Standard setup for Braithwaite is the 9-foot Steinway center stage, with its bench. Chairs and stands are to be stored backstage. Excess stands must be returned to the rehearsal room upstairs. Students must leave the hall clean and orderly. Leave lights at the appropriate settings. During normal school hours, students should change the lights to "House Low" before leaving. During non-school hours, students should change the lights to OFF before leaving.

**Recital Hall Pianos.** The 9-foot Steinway piano is available for use by piano students and for recital rehearsals with accompanists. Piano students may put up a \$10 deposit to receive a key from the piano faculty. All regulations for recital hall use must be followed and any misuse may result in loss of deposit and key privileges. The deposit will be returned upon return of the piano key.

Vocal and instrumental students may check out a key from the Music Administrative Assistant when the piano is needed for rehearsal, concurrent with your recital hall reservation. If scheduled rehearsals occur after university office hours, students must arrange in advance to check out a key from the Administrative Assistant and request the hall to be unlocked. Arrangements should be made at least one day in advance in order to allow notification of University Police.

The stage instruments must not be used without authorization.

The 7-foot Steinway is kept covered and locked in room 1018. It may be moved onstage for duo-piano use. When the lift is needed for other purposes, the pianos are rolled carefully onstage or into storage, as appropriate. When the stage must be entirely clear, the 7-foot moves into room 1018 and the 9-foot moves onto the lift.

NEVER move either piano on or off of the stage, the lift, or into or out of the hall without piano faculty approval, faculty supervision, and a crew of at least three people.

NEVER use the lift without faculty supervision. It can kill or dismember you.

NEVER lower the lift without first being *absolutely certain* that no one and no property is under the platform.

NEVER leave either piano partially on the lift and partially on the floor. The lift will bleed down and damage the piano. The lift must always be left down when not in actual use.

Immediately report damage to or malfunction of either piano to the piano faculty or the Music Office.

### **Shared spaces/lobbies**

Throughout the building there are several lounge areas where students can congregate. These areas must be kept clean and orderly. Students are responsible for not leaving personal belongings unattended and for properly picking up after themselves. This includes all trash.

## Copyright

Photocopying of music materials is limited by Federal copyright laws. The “fair use” precedents within the law are being viewed in an increasingly limited way. The School of Performing Arts intends to avoid any violation of the copyright laws in its use of musical scores, recordings, and other materials. As a consequence, no student may photocopy music or text materials with the intent of using them for performance, or to avoid purchase of scores, texts, or anthologies for classroom use, nor may any student reproduce recorded media. All materials must be purchased originals.

## Photography and Publication

Students may not engage in photography or videography of fellow students or faculty without obtaining prior written permission. No images of faculty may be posted to any Internet site. The University obtains a signed photography release for any individual images of students used in university publications. Students are expected to follow this principle. Please be considerate of others and do not publicize them without permission.

The School of Performing Arts frequently utilizes photographs and videos of students and faculty engaging in activities related to the department. Please fill out this [Release Form](#) to provide the department with consent.

## Health, Wellness, and Safety

The University of Texas at Tyler School of Performing Arts in cooperation with the [National Association of Schools of Music](#) (NASM) is committed to informing students, faculty, and staff members of the health and safety issues inherent in the practice of music. It is the responsibility of the institution to provide access to this information and maintain health and safety protocol, however, fulfillment of these responsibilities does not ensure the health and safety of individuals, which depends largely on decisions by informed individuals. Some helpful resources may be found here: <https://www.uttyler.edu/music/student-resources/policies-requirements.php>.

### Health and Wellness Initiative

Beginning in Spring 2022, the School of Performing Arts committed to providing students with more regular access to opportunities that focus on their health and well-being. This has included lectures, masterclass, and wellness days that aim at training students in areas of their mental and physical well-being throughout their studies.

### Hearing Health

Student Information Sheet on Noise-Induced Hearing Loss from the National Association of Schools of Music (NASM) and Performing Arts Medicine Association (PAMA).

- Hearing health is essential to your lifelong success as a musician.
- Noise-induced hearing loss is largely preventable. You must avoid overexposure to loud sounds, especially for long periods of time.
- The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms.
- Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.
- Risk of hearing loss is based on a combination of sound or loudness intensity and duration.
- Recommended maximum daily exposure times (NIOSH) to sounds at or above 85 dB are as follows:
  - 85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours at 90 dB (blender, hair dryer) – 2 hours at 94 dB (MP3 player at 1/2 volume) – 1 hour at 100 dB (MP3 player at full volume, lawnmower) – 15 minutes at 110 dB (rock concert, power tools) – 2 minutes
  - 120 dB (jet planes at take-off) – without ear protection, sound damage is almost immediate
- Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume) reduce your risk of hearing loss. Be mindful of those MP3 earbuds.
- 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 basis.
- If you are concerned about your personal hearing health, talk with a medical professional.

**Adapted from:** *Protecting Your Hearing Health: Student Information Sheet on Noise-Induced Hearing Loss* NASM/PAMA: November 2011, V-2.

Students can receive free earplugs from the Department of Music main office.

## Resources

[\*Protect Your Hearing Everyday\*](#)

## Vocal Health

Student Information Sheet on Protecting Your Vocal Health from the National Association of Schools of Music (NASM) and Performing Arts Medicine Association (PAMA).

- 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 others.
- 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.

- Good posture, 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 and strain.
- It is important to set a reasonable time 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.
- Limit your use of alcohol and avoid smoking.
- 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 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.

**Adapted from:** *Protecting Your Vocal Health: Student Information Sheet* – NASM/PAMA: July 2013 DRAFT

## **Musculoskeletal Health**

- Musculoskeletal health is essential to your lifelong success as a musician.
- Practicing and performing music is physically demanding.
- Musicians are susceptible to numerous musculoskeletal disorders.
- Some musculoskeletal disorders are related to behavior; others are genetic; still some others are the result of trauma or injury.
- Many musculoskeletal disorders and conditions are preventable and/or treatable.
- Sufficient physical and musical warm-up time is important.
- Good posture and correct physical technique are essential.
- Regular breaks during practice and rehearsal are vital in order to prevent undue physical stress and strain.
- 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 body and its limits, and avoid "overdoing it."
- Maintain healthy habits. Safeguard your physical and mental health.
- Day-to-day decisions can impact your musculoskeletal health, both now and in the future. Since muscle and joint strains and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own musculoskeletal health on a daily basis, particularly with regard to your performing medium and area of specialization.
- If you are concerned about your personal musculoskeletal health, talk with a medical professional.

- If you are concerned about your musculoskeletal health in relationship to your program of study, consult the appropriate contact person at your institution.

**Adapted from:** *Protecting Your Musculoskeletal Health: Student Information Sheet* – NASM/PAMA: July 2013 DRAFT

## **Psychological Health**

### Maintain Mental Health

- Develop a support network of friends.
- If you have concerns about your study habits, ability to take tests or managing your coursework, talk with teachers, counselors, family, and friends for advice and support.
- Visit the health center, and discuss concerns with a health professional. If the health professional advises treatment, follow instructions. Watch out for side effects, and attend follow-up appointments to assess improvement.

### Fight Fatigue and Sleep Deprivation

- Avoid stimulants like caffeine and nicotine.
- Have a good sleeping environment. Get rid of anything that might distract you from sleep, such as noises or bright lights.
- Stick to a sleep schedule. Go to bed and wake up at the same time each day, even on the weekends.
- See your health provider if you continue to have trouble sleeping.
- Avoid pulling an all-nighter to study.

### Get Physical Activity

- Stay active. Regular physical activity can help keep your thinking, learning, and judgment skills sharp. It can also reduce your risk of depression and may help you sleep better.

### Eat a Balanced Diet

- Talk with a nutritionist or dietician at a health clinic on campus or in the community about improving your diet.
- If you or someone you know is showing signs of an eating disorder, get help. Find a friend to go with you or offer to go with a friend to talk to a counselor or doctor who knows about eating disorders.

### Avoid Substance Abuse

- Access healthy activities and safe places on campus to meet friends.
- Avoid second-hand smoke.
- Don't drive after drinking or using drugs.

## Have Healthy Relationships

- Avoid relationships with those who drink heavily or use drugs, act aggressively, or treat you disrespectfully.
- If anything in your relationship makes you feel uncomfortable, talk to someone you can trust.

**Adapted from:** Centers for Disease Control and Prevention, College Health and Safety

### **Resources**

The Student Counseling Center offers a variety of services to support the mental health and well-being of all UT Tyler Students.

Hours of Operation: Monday-Friday: 8am-5pm

24/7 Crisis Line: 903.566.7254

The Student Counseling Center follows a collaborative stepped care model. This model provides a variety of options for students that allow them to step-up or step-down the intensity of support as needed. All students start with a "Single Session" appointment. During the appointment, your counselor will work with you on a specific concern with a solution-focused approach. The counselor will then collaborate with you to determine your next step. Some students will only need one appointment, others may wish to schedule ongoing sessions. If you and your counselor decide that ongoing sessions are appropriate, your counselor will match you with one of the available counselors.

**Schedule a First Single Session Appointment** through our online platform, by calling the main office number at 903.565.5746, or by walking in to UC 3170.

### Thrive at UT.

- A free app designed to enhance UT Student well-being and help busy students live their best life.
- Thrive helps you make small changes in your routine that have powerful long-term impacts.
- You will find short videos of UT students sharing their own stories and interact with activities designed to help you apply these concepts to your own unique experience.
- Download and Select UT Tyler as your school

### CARE Team (Formerly BIT)

- Concerned about the behavior of a student? Submit an electronic report: **CARE Report Form**,
- The CARE Team engages in proactive and collaborative approaches to identify, assess, and mitigate risks associated with students exhibiting concerning behaviors or thoughts,

or facing hardships. By partnering with members of the community, the CARE Team strives to promote an individual student's wellbeing and success.

## Campus Safety

Essential contact information for campus departments and local emergency services:

Immediate Emergency	911
UT Tyler Dispatch	903.566.7300
UT Tyler Campus Police	903.566.7060
Environmental Health and Safety	903.566.7011
Animal Control - City of Tyler	903.535.0045
Poison Control	1.800.222.1222
Physical Plant	903.566.7291

The RAVE Patriot Guardian Mobile Safety Application turns your smartphone into a personal safety device! The UT Tyler Police Department encourages every campus community member to take advantage of this free service.

You can quickly contact university police in cases of an emergency by phone call or text, and you can use the app to dial 9-1-1 when you are off campus. The app can also be used to report a crime in progress or suspicious activity.

This free app is available through your mobile app store. Download the RAVE Guardian App, which will then be personalized to UT Tyler and appear as Patriot Guardian.

### Other features:

- Safety timer – set a timer from five minutes up to 24 hours so that if you have not reached your destination and deactivated the timer, university police will be alerted.
- GPS location – using your profile information, university police will be able to reach you and make sure you are safe.
- Guardians – you may designate friends, roommates or family to be your guardian during your safety timer session.
- Emergency call button – allows direct and immediate contact to campus police, including GPS location and user profile information.
- User profile – provides campus police with as much, or as little, information as you wish to submit, including current location, medical conditions, addresses and photo. This data isn't shared with police until activation occurs either by call, text or expired safety timer.

These are all great features whether you are walking across campus late at night or you are on a date and want to make sure your friends and family are able to find you in case you need them.

You may also want to use the safety timer feature when you are traveling alone so that your designated "Guardians" can maintain contact with you.

If you have questions regarding the RAVE Guardian App, please email [\*\*police@uttyler.edu\*\*](mailto:police@uttyler.edu)