



TENNESSEE TECH

School of Music

Faculty Handbook

Approved by Faculty on
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Table of Contents

BRYAN FINE ARTS BUILDING.....	4
SPACE RESERVATION.....	5
PRACTICE ROOMS.....	5
COMPUTER LAB.....	5
EQUIPMENT, INSTRUMENTS AND UNIFORMS.....	6
PIANO POLICY.....	6
ADVISING.....	7
MUSIC SCHOLARSHIPS.....	7
CURRICULUM	8
ENSEMBLE CREDIT POLICY	9
APPLIED JURIES	9
REPERTOIRE CLASS	10
CONVOCATION / DEAD HOUR	10
ACCOMPANIST PROCEDURES FOR CONVOCATION	10
PLANNING A STUDENT RECITAL	11
BOOKING A RECITAL SPACE	11
RECITAL SCHEDULING TIMELINE.....	11
RECITAL SET-UP FORM	12
RECITAL SCHEDULING TIMES.....	12
RECITAL LENGTH.....	12
RECITAL PROGRAMS.....	12
RECORDING POLICY.....	12
GUEST ARTISTS.....	13

FACULTY TRAVEL.....	14
PIANO PROFICIENCY EXAM	14
DEAD WEEK POLICY	15
FINAL EXAMINATIONS.....	15
MUSIC EDUCATION LICENSURE	15
PROCEDURES FOR JURIES, RECITALS, AND RECITAL HEARINGS.....	16
PRIVATE LESSON REGISTRATION.....	16
APPENDIX A: ENSEMBLE OF RECORD POLICY.....	17
APPENDIX B – SCHOOL OF MUSIC TENURE DOCUMENT	19
APPENDIX C: FACULTY LOAD DOCUMENT	24
APPENDIX D: STUDENT ACKNOWLEDGEMENT AND TRAVEL WAIVER.....	32

Bryan Fine Arts Building

The Bryan Fine Arts Building houses the School of Music and the School of Art, Craft, and Design's painting studio. Your help in maintaining the facility is expected and appreciated.

- When finished using a room/hall for an event, return the space to its original configuration and turn off the lights.
- Do not unplug or reconfigure computer station cords or settings.
- Classroom windows, faculty office windows, and practice room windows (if used for a lesson/rehearsal) should be uncovered when students are present.
- With the exception of service animals, pets should not be in practice rooms, classrooms, or recital halls.

BFA Hours Fall and Spring Semester:

Weekdays	6 a.m. – 10:00 p.m.
Weekends and Holidays	8:00 a.m. – 8:00 p.m.

Outside of these hours, exterior doors will be locked and BFA is closed to non-music major students and the general public. Currently enrolled music majors are permitted in the building 24 hours a day and may enter through the south stairwell using their student ID.

BFA Summer Hours

Weekdays	7:00 a.m. – 4:30 p.m.
Weekends	Closed

The same rules apply during the summer, however, music majors will only be given keycard access if they are enrolled in summer courses or granted special permission by the Director of the School of Music.

When the University is closed for a holiday, students and the general public are not permitted in the building. This includes the Christmas/New Year's holiday break and Easter weekend.

Faculty may be present in Bryan Fine Arts at any time (including holidays). Unauthorized persons in the Bryan Fine Arts Building during times of official closing will be removed by University Police and are subject to University disciplinary and/or statutory procedures.

Space Reservations

Faculty and students wishing to use a BFA classroom, performance hall, or common area outside of the semester course schedule are required to make a reservation. To request a space, faculty and students should first reference the School of Music online Google calendar to confirm availability.

If the space appears available, faculty and students must contact the School of Music Administrative Associate to request a reservation. This can be done in person or by email. If the request is approved, their request will be added to the Google calendar, completing the reservation process.

Only School of Music faculty and active music majors can make BFA space reservations. Any exceptions must be approved by the Director of the School of Music.

Practice Rooms

Practice rooms are available on a first-come, first-served basis but are limited to active music majors, minors, and non-majors currently enrolled in a music course or ensemble. Any practice room left unattended for longer than 10 minutes may be claimed by another student. Leaving books, music, or instruments in a practice room does not constitute occupancy.

The School of Music is not responsible for items and materials left unattended in practice rooms. Damage or vandalism of property belonging to the University or others is prohibited and will require restitution as well as disciplinary and/or legal action.

Computer Lab

Faculty should contact the School of Music Administrative Associate to gain keycard access to the computer lab. The use of the lab is restricted to music majors and minors. No food or drink is allowed in the computer lab. Students must use headphones at all times when working in the Computer Lab. Tennessee Tech licenses the use of most of its computer software from a variety of outside companies. The University does not own this software or its related documentation and, unless authorized by the software developer, does not have the right to reproduce it.

No one may disconnect or re-configure anything in the Computer Lab without written permission. Damage or vandalism of property belonging to the University or others is prohibited and will require restitution as well as disciplinary and/or legal action.

Equipment, Instruments, and Uniforms

All Tennessee Tech musical instruments and uniforms are maintained by the BFA Facilities Manager located in Room 106. Regular hours are posted, as well as special check-in and check-out times. Students will be held responsible for damage or loss of any Tennessee Tech property assigned to them. Uniforms are to be cleaned upon return. All equipment, uniforms, and instruments are to be checked in no later than the last day of class each semester. Failure to comply will result in the withholding of grades.

If a student would like to check out a University instrument beyond the last day of class, an instrument loan form must be completed. This form requires approval from the applied faculty member of the requested instrument, the Facilities Manager, and the Director of the School of Music.

Piano Policy

USE OF PIANOS IN WATTENBARGER AUDITORIUM

The newest Concert D grand piano on stage is intended only for performances and dress rehearsals and will be locked when not in use. To gain access for an approved rehearsal or performance, please contact the Facilities Manager. This high-quality concert piano is expensive, costly to maintain, and relatively fragile.

GENERAL POLICIES

- The Steinway #1 (new Steinway) is used ONLY for faculty recitals, guest recitals and piano major recitals, and the corresponding rehearsals for these events.
- The Steinway #2 is used for all ensemble performances requiring piano, except for those performances where the piano is the featured solo instrument, and for all other accompanying needs in Wattenbarger Auditorium.
- The Wattenbarger Auditorium pianos are to be stored on stage. Do not move the pianos to the backstage storage closet. Any off-stage placement of the performance pianos must be done under the supervision of the technical staff.
- Under no circumstances is *anything* to be placed on the piano lid.
- *Removal of the piano lid requires prior permission of the piano faculty and/or technical staff* and, if granted, is accomplished only under the supervision of the technical staff.
- No food or drink is allowed in Wattenbarger Auditorium.
- Students must consult the piano faculty and/or technical staff for situations not covered by this policy. If in doubt, ask permission.
- Students violating these rules will lose the privilege of using the piano(s).

"PREPARED PIANO" POLICY

A "prepared piano" is defined as any activity involving affixing labels, marking or inserting foreign objects into the piano or manipulating the strings other than through the keyboard.

- Approval and instructions from the piano faculty and/or technical staff must be obtained before any School of Music piano may be used for prepared piano purposes. Please contact the Piano Professor and Facilities Manager.
- With permission, Steinway #2 may be used for rehearsal or public performances involving a prepared piano.
- Following the rehearsal or performance, all labels, markings, and other objects must be completely and promptly removed, leaving no permanent traces in the piano.

Advising

The College of Fine Arts provides a professional advisor for all music majors. Students are expected to work closely with the assigned advisor to ensure a timely progression through the chosen degree program.

Music majors must maintain a grade of “C” or better in all music classes, or the course must be repeated.

Music education majors must maintain a grade of “B” or better in music education courses that include a field experience.

Performance majors must receive a B or better on junior and senior recitals to receive credit.

Students desiring to enroll in a class in which they do not satisfy the prerequisite course requirements must receive permission from their academic advisor, course instructor, and the Director of the School of Music. Pre-requisite exceptions will only be considered if the course drastically delays the student’s graduation timeline or impacts financial aid eligibility.

Students may receive credit for a required course through Credit by Special Examination. In order to receive credit, the student must obtain a score of 70% or higher and complete an Application for Credit by Special Examination form. Prior to attempting the exam, the student must pay a \$30 “credit by exam” fee at the Bursar’s office. Students are not eligible to receive credit by examination for a course they have previously attempted.

Music Scholarships

The School of Music offers a variety of scholarships. To be eligible, students must be admitted to the University and meet the requirements stipulated by the awarded scholarship.

All students must complete a University Scholarship Application (via ScholarWeb) **annually** by December 15th (June 1st for incoming transfer and graduate students) to

receive/maintain academic scholarships and be eligible for endowed music scholarships for the following academic year.

Maintaining Music Major Scholarships

1. The student must be a declared full-time music major. They must be a participant in a large ensemble, according to degree requirements and our Ensemble of Record policy (Appendix E). They are expected to **play the instrument for which they auditioned** (as an enrolled member) each semester for the duration of the award. Exceptions are subject to review by the director/studio professor.
2. The student must maintain a *cumulative* University GPA of 2.5.
 - If a student's GPA falls below 2.5, the scholarship is reduced by 50%, with 100% possible reinstatement of the original scholarship amount, if the cumulative GPA is raised to the required level the following semester.
 - The second time the student's cumulative GPA falls below 2.5, the scholarship is permanently cut 100% with no reinstatement possible.
3. A studio progress review for scholarship continuance occurs at the end of each semester. This review will be completed by studio faculty in consultation with the major ensemble director.
 - A 50% first-time reduction will be assessed for lack of adequate studio progress with a complete reinstatement for improvement in the studio the next semester.
 - The scholarship will be permanently rescinded for a second term of inadequate progress in applied study (private instruction).

Each area maintains a faculty scholarship committee which decides how studio scholarship funds are spent. There are funds that are studio specific (managed by the area committee) and service awards for ensembles (managed by the ensemble directors).

Curriculum

The catalogs for Tennessee Tech are located on the School of Music website. Students should refer to the catalog that was in effect at the time they entered the university or began the current degree program.

All curricular modifications must be approved by the music faculty through majority vote. Next, the College of Fine Arts Curriculum Committee must approve the proposal, followed by the University Curriculum Committee. This completes the process for most

items. However, if the proposal involves creating a new degree program, concentration, or degree option, it must also be approved by the University Academic Council and the Vice President for Academic Affairs (Provost).

Ensemble Credit Policy

All Tech students participating in ensembles should be enrolled in the course (bands, choirs, orchestras, chamber music, etc.). All departmental ensemble classes are offered in a 1-credit section and a 0-credit section.

Enrollment in an ensemble for 0-credit is subject to the following conditions:

- All enrollees will be graded, with the grade appearing on the transcript as usual.
- Only **full-time students**, as defined by the University, are eligible for 0-credit sections.
- Music majors must register for credit for all ensembles that are required by their curricular concentration or degree option. After that requirement is met, any student can be accepted into any ensemble for 0-credit by permission of the instructor.

2-Credit Ensemble Option:

- This is reserved for special case scenarios only and is typically used to solve financial aid issues related to CPoS.
- Students enrolled in this 2-credit option are required to complete additional requirements. These additional requirements should be arranged with the ensemble director.

Applied Juries

At the end of each semester, all applied students perform a final examination before a faculty panel.

It is the responsibility of each student to sign up for a time on the schedule as instructed by their applied teacher. Students should complete jury forms for each juror prior to the exam. Blank jury sheets are available on the website.

Once a jury is completed, faculty should upload a copy of the jury sheets to the SoM shared folder. Completed jury sheets are archived in student files.

Repertoire Class

Students enrolled in private instruction are required to participate in repertory class. This class is an extension of the private lesson and typically meets at 12:15 p.m. on designated Tuesdays and Thursdays. Individual faculty members have the authority to determine how often repertory class meets per semester. Students pursuing the BS in Live Audio Engineering Technology should prioritize Live Audio repertory class over their applied repertory class. Students pursuing a degree option in composition should prioritize their applied instrument repertory class.

Convocation / Dead Hour

“Dead Hour” occurs every Tuesday and Thursday from 11:00-11:50. The School of Music uses this time for Recital Attendance Class, Convocations, Meet the Artist presentations, Faculty Meetings, Music Ed Workshop, and other important events. Each semester, the Director of the School of Music will distribute a schedule of events for Dead Hour.

Convocations are held at 11:00 a.m. in Wattenbarger Auditorium on designated Tuesdays and Thursdays. Attendance is required for all music majors and monitored at the door by the instructor of record. Performance majors must perform once a semester at Convocation – either in a chamber or solo setting. Exceptions may be made at the discretion of the applied teacher.

Accompanist Procedures for Convocation

The School of Music provides a collaborative pianist for all students performing at Convocation. Performing students should adhere to the following guidelines:

1. Scores should be given to the collaborative pianist at least two weeks before the first rehearsal. These scores should be clearly marked with the student's name, tempos, and the performance date.
2. Scores can be given to the collaborative pianist personally or placed in their faculty mailbox.
3. Rehearsals should be scheduled at least a week in advance. Rehearsal requests should be emailed to the collaborative pianist.
4. One rehearsal is included. If a work is especially difficult, additional rehearsals may be possible.
5. Failure to attend a scheduled rehearsal without notification will result in the loss of accompanist services.

Planning a Student Recital

Students must register for a recital course. Recital times are guaranteed only if a student is registered for one of the following recital courses:

MUS 2950	Junior Recital
MUS 3960	Junior Project
MUS 4000	Senior Recital
MUS 4010	Senior Project

A senior recital is required of all Bachelor of Music majors. During the semester in which the recital is given, a student should register for MUS 4000 (Senior Recital). Music Education majors may share a recital with another performer. Performance majors are required to perform a junior and senior recital. All recitals are graded by the private instructor. B.S. in Music students may present a recital to fulfill the requirements of their Senior Project.

Students should consult with their private instructors and collaborative pianist to determine the date, time, and repertoire. Student recitals should be limited to one hour.

Students are permitted to perform non-degree recitals with approval from their private instructor. Non-degree recitals must be scheduled in BFA 374, unless approved by the Director of the School of Music. Recital times are guaranteed only if the student is registered for MUS 1195 Student Recital.

Booking a Recital Space

Recital performance dates and rehearsals must be booked through the School of Music Office Administrative Associate. To request a recital performance date and/or rehearsal space, faculty and students should first reference the School of Music online Google calendar to confirm availability. If the space appears available, faculty and students must contact the School of Music Administrative Associate to request a reservation. This can be done in person or by email. If the request is approved, their request will be added to the Google calendar, completing the reservation process.

Students may not book a recital during major ensemble concerts. No recitals may be scheduled on the Sunday before exams through the end of the term.

Recital Scheduling Timeline

February Schedule Meeting	Large Ensembles
March 1	Faculty Ensembles and Recitals
March 15	Studio Ensembles and Chamber Ensembles
First Day of Class	Senior Recitals
Monday after Labor Day	All other recitals

Upon instructor approval, recitals may be delayed or rescheduled, but only one time per semester. Faculty should ensure that the Music Administrative Associate, Facilities Manager, and musicpublicity@tntech.edu (newsletter, lobby screen and social media) have been notified of a cancelled recital so that the general public, student workers, and all involved are informed of the cancellation.

Recital set-up form

Recital set-up forms should be completed two weeks in advance of the performance. The form is located on the music website and should be submitted via email to the facilities manager.

Recital Scheduling Times

Recitals may be booked for the following performance times:

Weekdays: 7:30, 9:00

Weekend: 12:00, 1:30, 3:00, 4:30, 6:00, 7:30, 9:00

Recital Length

The minimum requirement for recital length is as follows:

Junior Recital	25 minutes
Senior Recital	50 minutes

Recital Programs

All concerts and recitals must use the approved recital template. Personal paper or stationery is not permitted for official program use. Programs can be printed on either 8.5x11 full sheet or half-fold paper.

Faculty are asked to submit the recital program to the music office at least two weeks before the performance. The fees for printing recital programs are paid by the School of Music, however, it is not responsible for printing and purchasing programs that are not submitted two weeks in advance of the performance date.

Recording Policy

Performances involving students and faculty are live-streamed on the School of Music website.

The School of Music has the right to share any student performances and recordings. Students do not have permission to post performances on social media unless given permission by the Director of the School of Music.

All events are recorded in both audio and video formats.

Audio: Faculty may visit the website to acquire their own audio file from Preservica. Choose the links on the music website for further instructions:

Forms and Links: Music Download Instructions

To receive a copy of the performance video, within 5-7 days after the performance date, faculty and students may email fineartsboothcrew@gmail.com requesting a link to the performance file for download. Files will be deleted from the server in a timely manner.

In addition, Wattenbarger performances are shown 'live' on the School of Music YouTube and Facebook channels. Once streamed, the Director of the School of Music archives the file. If a file has been deleted from the server in the booth, the Director of the School of Music can access the archived YouTube file to share.

Guest Artists

To request a major guest artist for an upcoming season, faculty submit a grant application by December 1 to Center Stage with an all-inclusive fee projection. Early spring semester, Center Stage informs the recipients of the grant awards. At that time, faculty hosts coordinate with Center Stage and the School of Music to set the date on the calendar. Hosts should provide the Director of the School of Music any dates needed for Convocation presentations.

Any guest artist on campus who is teaching a masterclass, performing a recital, presenting a clinic, etc., must complete an agreement of services or volunteer form, regardless of whether or not they are paid.

For those receiving payment, a **Contract** must be completed *at least two weeks before services are rendered*. Center Stage completes contracts for all their events, and the School of Music is responsible for all other contracts. The Business Office will not process payments for guests without a signed and finalized contract. The School of Music requires specific details about the contract in order to generate it.

1. Name
2. Date of Event
3. Address
4. Phone Number
5. Email
6. Services Provided
7. Payment Amount

For any guest who is not receiving payment, a **Volunteer Form** should be completed and returned to the School of Music office at least two weeks before the individual is on campus. A copy of this form is on the secure S: drive for Music-Faculty-Staff, in the Guest Artists folder.

The School of Music and College of Fine Arts are sometimes able to provide funding for guest artists. However, due to budgetary limitations, it is recommended that faculty apply for additional funding through S.O.L.O. This fund provides resources for student organization campus events.

<https://www.tntech.edu/sga/student-org-fund.php>

Faculty Travel

Faculty are asked to submit faculty travel request applications during the third week of the fall semester for the entire academic year. Although invitations might not be confirmed at this point, this enables the School of Music and College to budget for anticipated faculty travel. Travel requests may be submitted later in the year but will not receive the same priority as requests submitted at the beginning of the academic year.

Per Tech policy, faculty traveling internationally must send a memo to the President of the University (via the Provost, Dean, and Director) when traveling for work or leisure during the entire calendar year.

When taking students on a trip, faculty must follow the guidelines stated in Tech Policy 215. This policy requires faculty leaders to file an itinerary including dates, accommodation details, and transportation arrangements. All students must submit a Student Acknowledgement and Waiver and emergency contact information (Appendix D). All drivers must submit copies of a valid driver's license.

The School of Music and College of Fine Arts are sometimes able to provide funding for student travel. However, it is recommended that faculty apply for additional funding through the following campus resources:

606 Funding - Funding for student organization travel

<https://www.tntech.edu/sa/smacchapter606/>

URECA Funding – Funding for students and faculty to present at a conference

https://www.tntech.edu/provost/ureca_grant_program.php

Piano Proficiency Exam

All Bachelor of Music majors (education and performance concentrations) must pass the Piano Proficiency Examination before enrolling in Upper Division (3000) music courses.

Students pursuing the Bachelor of Science in Music are only required to complete MUS 1011 - Piano I and MUS 1012 – Piano II.

- The Keyboard Area Coordinator will post the times for the Piano Proficiency Examination at the end of each term.
- The Piano Proficiency Examination consists of five sections; students must pass all sections of the exam.
- Students do not receive a grade for Piano IV until the proficiency is complete. If the student fails to retake the proficiency in a timely manner, the grade will be marked as incomplete. If the proficiency is not completed within one year, the incomplete will turn into a grade of “F”.
- If a student has a background in piano, they may seek credit through examination. To schedule an exam, students should contact the Keyboard Area Coordinator prior to the start of classes.

Dead Week Policy

There will be no performances from 4pm Friday of “Dead Week” (last week of classes each semester) through finals week. The sole exception to this is the annual Candlelight Christmas concert.

As stated in Policy No. 264, no examination or extensive assignments should be given during the week prior to final examinations (Dead Week) except as follows:

- Quizzes covering no more than one week's worth of new material.
- Major tests unanimously requested by the class.
- Approved final examinations.
- Evaluation in laboratories, independent study, or self-paced courses.
- During regular semesters, at least one day should intervene between the last class meeting day and the first scheduled final examination for that class.

Final Examinations

As stated in Policy No. 264, all final examinations must be given during the officially scheduled time slot. Early examinations are not permitted unless approved by the Provost or his/her designee.

Music Education Licensure

Music Education majors may pursue state licensure in one of two K-12 areas:

- Instrumental Licensure (band director, orchestra director, or classroom teacher)
- Vocal/General Licensure (choral director or classroom teacher)

Students officially enter the Teacher Education program in their junior year after completing a minimum of 30 credits of coursework and Introduction to Music Education (MUED 1820), with a B or better. The state of Tennessee also requires a series of

benchmarks, including a background check, in-person interview, a disposition assessment, minimum ACT/SAT and Praxis Core scores, and a GPA of 2.75 or higher.

Procedures for Juries, Recitals, and Recital Hearings

Juries are held during finals week. Each area should request/schedule their juries with the School of Music Administrative Associate. The jury and recital requirements for wind, brass, percussion, voice, and strings can be found on the music website under the 'Resources' tab.

Continuation to upper-level private lessons is only permitted with the approval of the studio professor and a successful completion of the Upper Divisional Jury. This jury will be held after the student has completed four semesters of undergraduate studio study: usually at the conclusion of the sophomore year.

All students planning to present a degree recital must complete a recital hearing at least two weeks prior to their recital date, unless otherwise specified by their applied professor. If a student does not pass their recital hearing, they must delay their recital accordingly. This applies to B.S. in Music majors who elect to present a recital to fulfill the requirements of their Senior Project.

Private Lesson Registration

Each applied instructor has four sections of lessons in both lower and upper division private lesson courses. Each correspond to the degree being pursued:

- First Section (1 credit) – Music Education
- Second Section (2 credits) – Music Performance Majors
- Third Section (1 credit) – Bachelor of Science in Music Majors
- Fourth Section (1 credit) – Non-music majors/music minors

Appendix A: Ensemble of Record Policy

MUSIC EDUCATION

The Ensemble of Record requirements for Music Education (Licensure) majors are:

- i. Piano: Vocal Track: University Choirs; Instrumental Track: University Bands, University Orchestra, or University Jazz Bands (as assigned by faculty)
- ii. Guitar: University Choirs, University Jazz Bands, or Marching Band (as assigned by faculty)
- iii. Strings: University Orchestra
- iv. Voice: Concert Choir or Chorale
- v. Wind/Percussion: Fall Semester –Marching Band (required first 3 years), University Jazz Bands, Chamber Winds, University Orchestra, or Bryan Symphony Orchestra (as assigned by faculty); Spring Semester – Concert Band, Symphony Band, University Orchestra, or Bryan Symphony Orchestra (as assigned by faculty)

PERFORMANCE MAJORS

The Ensemble of Record requirements for students in the B.M. in Performance differ between Lower Division and Upper Division.

The Ensemble of Record requirements for Performance students are:

Lower Division (Freshman and Sophomore)

- i. Piano: University Choirs, University Bands, University Orchestra, or University Jazz Bands
- ii. Guitar: University Choirs, University Jazz Bands, or Marching Band (as assigned by faculty)
- iii. Strings: University Orchestra
- iv. Voice: Concert Choir or Chorale
- v. Wind/Percussion: Fall Semester – Marching Band (required first year), University Jazz Bands, Chamber Winds, University Orchestra, or Bryan Symphony Orchestra (as assigned by faculty); Spring Semester – Concert Band, Symphony Band, University Orchestra, or Bryan Symphony Orchestra (as assigned by faculty)

Upper Division (Junior and Senior)

- i. Piano: The appropriate major ensemble (instrumental or vocal) plus Chamber Music
- ii. Guitar: University Choirs, University Jazz Bands, or Marching Band (as assigned by faculty).
- iii. Strings: University Orchestra plus Chamber Music or Bryan Symphony Orchestra.
- iv. Voice: Chorale or Concert Choir

- v. Wind/Percussion: Jazz: Jazz Ensemble plus Concert Band, Symphony Band, or Chamber Winds. All other non-Jazz: Chamber Winds (Fall) and Concert Band or Symphony Band (Spring) plus University Orchestra, Bryan Symphony Orchestra, or Jazz Ensemble (as assigned by faculty)

Upper division instrumental performance majors must enroll in two large ensembles per semester

PERFORMANCE MAJORS, Composition

- i. Lower Level and Upper Level – Music Performance Lower Division Ensemble of Record policies

BACHELOR OF SCIENCE IN MUSIC MAJORS

- i. Lower Level - Music Education Ensemble of Record policies
- ii. Upper Level – Any large ensemble, as assigned by faculty (must play primary instrument)

Non-Majors Receiving a Music Scholarship

- i. Music Education Ensemble of Record policies (Marching Band required all 4 years for winds/perc)

Percussion not placed in concert/symphony band must enroll in Afro-Caribbean and West African

LIKE-INSTRUMENT ENSEMBLES

(Flute choir, percussion ensemble, trombone choir, etc.)

These ensembles are not part of our music degrees but are generally required for music majors. There are some variations based on instrument (voice and strings don't enroll), but most winds, brass, and percussion students should enroll.

Winds, brass, and percussion Live Audio majors are not required to participate, but are encouraged if they are interested and have the time in their schedule.

Appendix B – School of Music Tenure Document

The faculty member may apply for tenure at the beginning of the 5th or 6th year, after a probationary period of no less than four years. A faculty member may apply for tenure only once, regardless of whether it is the 5th year or the 6th year. The tenure-track schedule is based on years of service at Tennessee Tech. At the time of initial employment, faculty may request no more than three years credit for prior service or experience.

Faculty Tenure and Promotion Guidelines School of Music (Adopted by Faculty 11/14/2019)

These School of Music tenure and promotion guidelines should serve as an addendum to Tennessee Technological University Policy 205 on Faculty Tenure and Tennessee Technological University Policy 206 on Faculty Promotion. These policies may be found at TENNESSEE TECH Policy Central <https://tntech.policytech.com>. The faculty member's Agreement of Responsibilities is also used as reference data.

General Guidelines

The initial recommendation for promotion and/or tenure should be based on data indicating that the nominee has achieved the criteria which will support the likelihood of promotion and/or tenure in rank under normal conditions.

Nominees will be considered related to the needs and direction of the University and the School of Music.

Criteria for Promotion and/or Tenure

Music faculty at all professorial ranks are expected to demonstrate competence in three areas: Teaching, Scholarly/Creative Activities, and Service (to include recruitment of students). The importance of these areas should be correlated to the faculty member's Annual Goals and Planning document. The assessment of the candidate's performance in each of these areas addresses the following: (a) the faculty member's demonstrated professional competence; (b) potential for future contribution to TENNESSEE TECH; and (c) institutional needs and resources. Following are guidelines for reviewing each of the areas:

I – Teaching Effectiveness: Judgments regarding this area should be based upon conclusions obtained from the following sources:

- A. Progress of students.
- B. Evaluation of the teacher's professionalism.

- C. Extra-departmental recognition of teaching excellence. Through invitations to lecture or teach at other institutions or professional seminars, teaching awards, interdepartmental teaching collaborations, or grants that evidence the development of excellence in teaching, curriculum, or educational activity. Student and alumni success in auditions, competitions, and graduate school may also be indicators of effective teaching if significant student growth under the candidate's tutelage can be demonstrated.
- D. Enrollment Management. Studio faculty and ensemble directors are expected to develop and maintain studios and ensembles of sufficient quantity and quality to support the department's academic mission. All faculty are expected to share in the responsibility of retaining music majors through successful teaching and mentoring.
- E. Student evaluations (IDEA data summaries).
- F. Participation in workshops or other activities that enhance teaching skills.
- G. Annual evaluation and any other teaching evaluations from Director, School of Music.

II – Scholarly and Creative Activity. Judgements regarding this area should be based on conclusions obtained from the following sources:

- A. Studio Teachers in Music
 - a. Significant public performance, on and off campus. For example: solo performances, chamber performances, guest soloist appearances, participation in professional performing ensembles, guest conducting/clinician appearances.
 - b. Teaching masterclasses, workshops, or clinics, on and off campus.
 - c. Involvement with professional societies and organizations in the faculty member's specific discipline(s), for example: presenting and performing at workshops, seminars, or conferences; leadership in professional organizations.
 - d. Professional publications or recordings for public distribution. For example: contributions to professional journals, compositions, editions and arrangements, books and reviews.
 - e. Other professional activities. For example, funded grant applications, commissioning new works, adjudication, commercial/studio recordings.

B. Ensemble Conductors

- a. Regular guest conducting and/or clinician appearances.
- b. Adjudication at regional and/or national events.
- c. Publications and presentations.
- d. Involvement with professional societies and organizations that promote the advancement of their craft.
- e. Commissions, performances, or publications of new compositions or arrangements.
- f. For the director of athletic bands, the following should be considered:
(1) charting the drill design, (2) music composition or arranging, and
(3) show design.
- g. For the director of jazz ensembles, regular performance as a jazz musician on and/or off campus.

C. Teachers of Theory/Composition/Musicology

- a. Regular guest conducting and/or clinician appearances.
- b. Adjudication at regional and/or national events.
- c. Publications and presentations.
- d. Involvement with professional societies and organizations that promote the advancement of their craft.
- e. Commissions, performances, or publications of new compositions or arrangements.
- f. For the director of athletic bands, the following should be considered:
(1) charting the drill design, (2) music composition or arranging, and
(3) show design.
- g. For the director of jazz ensembles, regular performance as a jazz musician on and/or off campus.

D. Teachers of Music Education

- a. Research and the publication of articles, books, criticisms and reviews for professional journals.

- b. Participation in and leadership with professional associations and societies which seek the advancement of teaching and music education.
- c. Involvement in workshops, conferences, seminars, performances, presentations and conventions which promote the improvement of teaching.

III – Service: Service includes service to the university, service to the profession, and outreach to the community. These functions may overlap with teaching and/or creative activity for some activities. Judgements regarding this area should be based on conclusions obtained from the following sources:

Service to the University may include, but is not limited to:

- A. Recruiting. The recruitment and retention of quality students is essential and should be viewed as a top priority for all members of the faculty. While methods, procedures and circumstances may vary within the area of specialization, activities which are in the broadest sense considered recruitment should be ongoing.
 - d. Participation in School-hosted recruitment events. For example: Instrumental Symposium, String Project, Festival of Winds and Percussion, Festival of Voices, Summer Music Institute, individual studio recruitment events or area recruitment events.
 - e. Hosting masterclasses, clinics, workshops, guest artist on campus.
 - f. Recruiting visits to local schools and private studios.
 - g. Facilitating Tech student and ensemble performances at educational events such as TMEA, BOA events, or at conferences/festivals.
 - h. Private instruction of potential students.
 - i. Assisting with the promotion of the School and its events. For example: participating at school recruitment booths at conferences and on-campus preview events, creation of marketing resources, social media, print advertising, email and other direct contacts.

j. Develop and maintain open and effective communication with public schools in our area.

- B. Committee work at departmental, college, and university levels.
- C. Administrative duties within the department (coordinating special dept. events, participation in accreditation self-studies, maintaining dept. websites, significant contributions to social media, etc.).
- D. Participation in Faculty Senate, AAUP, or other university sanctioned organizations.
- E. Providing professional expertise (conducting, performing, composing, arranging, etc.) for a university function.
- F. Advising students.
- G. Advisor for student organizations.

Service to the Profession may include, but is not limited to:

- A. Leadership role in a professional organization.
- B. Peer reviewer for textbooks, journal submissions, conference papers, grants, edited online music blogs, etc.
- C. Hosting professional meetings on campus.
- D. Serving as session chair or moderator for a professional meeting.

Service to the Community may include, but is not limited to:

- A. Presentations/performances to schools and community groups on and off campus.
- B. Advisor or consultant to community groups.
- C. Providing professional expertise (conducting, performing, composing, arranging, etc.) for a community group.

Appendix C: Faculty Load Document

Load Document as passed by the Department of Music Faculty on 1/30/14

According to Tennessee Tech University Policy 208: Faculty Workload, “a full-time faculty workload is defined as 15 credit hours per semester... However, in departments where faculty holding one of these types of positions are expected to engage in departmental, college, or university level service, their teaching load may be reduced by 3 credit hours per semester as determined by the chair and dean.”

According to this policy, full-time music faculty members will be assigned 12 credits of teaching load and 3 credits of non-instructional load. These assignments will be agreed upon by the Director and faculty member and will be calculated over 4 semesters.

Non- Instructional responsibilities include but are not limited to:

- Bryan Symphony Orchestra
- Faculty Ensembles
- Faculty Recitals
- University Service
- Professional Research

Non-instructional load assignments should receive 1 credit per 40 clock hours of service, per semester. The following non-instructional activities have been assigned direct load credits:

Bryan Symphony Orchestra – 1 credit
Faculty Chamber Ensemble* – 1 credit

*Faculty Chamber Ensemble managers receive an additional 0.5 credits

Private lessons are based on the NASM standard of .66 per private one hour lesson. Music minor lessons will be awarded .33 per private 30-minute lesson. Music minor and non-major lessons should only be taught when the faculty member’s load allows (except when graduation is eminent).

The following job responsibilities receive 3 hours of load credit for various administrative requirements:

- Director of Bands
- Associate Director of Bands
- Director of Choral Activities
- Director of Jazz Studies
- Director of Orchestras

If the full-time percussion professor teaches the drumline/front ensemble, they should also receive 3 credits of load.

This load document was developed after examining NASM standards and expectations, as well as load documents from several institutions:

Morehead State University
University of Delaware
Ohio University
Florida State University
University of Nebraska
University of Southern Mississippi
Sam Houston State University
Ohio State University
University of Kentucky

This load document was created and proposed by the following committee members:

Greg Danner
Jeremy Hansen
Joshua Hauser
Jennifer Shank

Prefix	Number	Section	Title	Credit	Load out of 12
MUED	1820	1	Intro to Music Ed	1	2
MUED	3110	1	Mtrl & Meth in Music/K-5	3	3
MUED	3110	101	Mtrl & Meth in Music/K-5	0	0
MUED	3130	1	Mtrls/Mthds-Instr Mus, 6-12	3	3
MUED	3130	800	Mtrls/Mthds-Instr Mus, 6-12	3	0
MUED	3130	801	Mtrls/Mthds-Instr Mus, 6-12	0	0
MUED	3130	101	Mtrls/Mthds-Instr Mus, 6-12	0	0
MUED	3140	1	Mtrls/Mthds-Vocal Mus, 6-12	3	3
MUED	3140	101	Mtrls/Mthds-Vocal Mus, 6-12	0	0
MUED	3230	1	Marching Band Techniques	2	2
MUED	3620	1	Fundamentals of Conducting	1	2
MUED	3630	1	Instrumental Conducting & Lit	2	2
MUED	3630	1	Instrumental Conducting & Lit	0	0
MUED	3640	1	Choral Conducting & Lit	2	2
MUED	3640	101	Choral Conducting & Lit	0	0
MUED	3735	1	String Pedagogy/Literature I	2	1
MUED	3735	101	String Pedagogy/Literature I	0	0
MUED	3740	1	String Pedagogy & Lit II	1	1
MUED	3740	101	String Pedagogy & Lit II	0	0
MUED	3830	1	Pract In Mus Ed II, Instrmntl	1	1
MUED	3840	1	Pract In Mus Ed II, Vocal	1	1
MUED	4510	3	Special Problems	2	0
MUED	4870	3	Student Teaching in Music I	5	.17 per student
MUED	4871	2	Residency I	5	.17 per student
MUED	4872	2	Professional Seminar I	5	3
MUED	4880	1	Student Teaching in Music II	5	.17 per student
MUED	4882	3	Professional Seminar II	2	3
MUED	4890	1	Seminar: Education & Society	2	2
MUED	6920	1	Topics in Music Education	variable	variable
MUED	4850/5850	1	Workshop in Music Ed	3	3
MUED	6600	1	Foundations of Music Education	3	3
MUS	1000	2	Private Composition	2	1
MUS	1000	1	Private Composition	1	.66 per student
MUS	1001	1	Horn Choir	1	1
MUS	1001	2	Horn Choir	0	0
MUS	1002	1	Trombone Choir	1	1
MUS	1002	2	Trombone Choir	0	0

MUS	1003	1	Flute Choir	1	1
MUS	1003	2	Flute Choir	0	0
MUS	1004	1	Clarinet Choir	1	1
MUS	1004	2	Clarinet Choir	0	0
MUS	1005	5	Chamber Music - meets at least seven times for coaching	1	0.5
MUS	1007	2	Tuba Ensemble	0	0
MUS	1007	1	Tuba Ensemble	1	1
MUS	1009	2	Trumpet Choir	0	0
MUS	1009	1	Trumpet Choir	1	1
MUS	1011	2	Beg Class Piano/Mus Mjrs I	1	1.5
MUS	1011	103	Beg Class Piano/Mus Mjrs I	0	0
MUS	1012	1	Beg Class Piano/Mus Mjrs II	1	1.5
MUS	1012	101	Beg Class Piano/Mus Mjrs II	0	0
MUS	1015	1	Percussion Ensemble	1	1
MUS	1015	2	Percussion Ensemble	0	0
MUS	1016	1	Accompanying	1	1
MUS	1017	1	Bassoon Choir	1	1
MUS	1017	2	Bassoon Choir	0	0
MUS	1018	1	Saxophone Choir	1	1
MUS	1018	2	Saxophone Choir	0	0
MUS	1021	1	Class Voice Instruction I	1	2
MUS	1021	101	Class Voice Instruction I	0	0
MUS	1023	1	Intrrm Class Piano/Mus Mjrs III	1	1.5
MUS	1023	103	Intrrm Class Piano/Mus Mjrs III	0	0
MUS	1024	1	Intrrm Class Piano/Mus Mjrs IV	1	1.5
MUS	1024	101	Intrrm Class Piano/Mus Mjrs IV	0	0
MUS	1025	2	Chamber Winds	0	0
MUS	1025	1	Chamber Winds	1	3
MUS	1026	1	Varsity Pep Band	1	3
MUS	1026	101	Varsity Pep Band	0	0
MUS	1030	5	Music Appreciation	3	3
MUS	1031	1	String Instrument Class I	1	1
MUS	1031	101	String Instrument Class I	0	0
MUS	1032	1	String Instrument Class II	1	1
MUS	1032	101	String Instrument Class II	0	0
MUS	1033	2	Marching Band	0	0
MUS	1033	1	Marching Band	1	3
MUS	1035	1	Beginning Class Guitar	1	1

MUS	1036	1	Intermediate Class Guitar	1	1
MUS	1040	1	Symphony Band	0	3
MUS	1040	101	Symphony Band	1	0
MUS	1041	1	Woodwind Instrmt Class I	1	1
MUS	1041	800	Woodwind Instrmt Class I	1	0
MUS	1042	1	Woodwind Instrmt Class II	1	1
MUS	1045	1	Concert Band	0	3
MUS	1045	101	Concert Band	1	0
MUS	1051	1	Brass Instrument Class I	1	1
MUS	1052	101	Brass Instrument Class II	0	0
MUS	1052	1	Brass Instrument Class II	1	1
MUS	1060	1	Chorale	1	3
MUS	1060	2	Chorale	0	0
MUS	1070	1	Concert Choir	1	3
MUS	1070	2	Concert Choir	0	0
MUS	1071	1	Percussion Instrmt Class I	1	2
MUS	1074	101	Music to Meet Except Ed Needs	0	0
MUS	1074	1	Music to Meet Except Ed Needs	1	2
MUS	1080	1	Bryan Symphony Orchestra	1	3
MUS	1081	1	Improvisation I	1	1
MUS	1082	1	Improvisation II	1	1
MUS	1085	1	University Orchestra	1	3
MUS	1090	2	Jazz Ensemble	0	0
MUS	1090	1	Jazz Ensemble	1	3
MUS	1091	2	Jazz Lab Band	0	0
MUS	1091	1	Jazz Lab Band	1	3
MUS	1100	1	Private Piano	1	.66 per student
MUS	1100	2	Private Piano	2	.66 per student
MUS	1112	1	Functional Performance Choir	1	0
MUS	1113	1	Functional Perfrmnce Orchestra	1	0
MUS	1114	1	Functional Performance Jazz	1	0
MUS	1120	2	Harmony I	3	3
MUS	1130	1	Aural Techniques I	1	1.5
MUS	1140	1	Harmony II	3	3
MUS	1150	1	Aural Techniques II	1	1.5
MUS	1195	5	Student Recital	1	0
MUS	1200	1	Private Voice	1	.66 per student
MUS	1200	2	Private Voice	2	.66 per student
MUS	1210	1	Diction for Singers I	1	2

MUS	1220	1	Diction for Singers II	1	2
MUS	1300	2	Private Violin	2	.66 per student
MUS	1300	1	Private Violin	1	.66 per student
MUS	1301	2	Private Violoncello	2	.66 per student
MUS	1301	1	Private Violoncello	1	.66 per student
MUS	1302	1	Private String Bass	1	.66 per student
MUS	1302	2	Private String Bass	2	.66 per student
MUS	1303	2	Private Viola	2	.66 per student
MUS	1303	1	Private Viola	1	.66 per student
MUS	1400	1	Private Flute/ Piccolo	1	.66 per student
MUS	1400	802	Private Flute/ Piccolo	2	.66 per student
MUS	1400	2	Private Flute/ Piccolo	2	.66 per student
MUS	1401	2	Private Oboe/English Horn	2	.66 per student
MUS	1401	1	Private Oboe/English Horn	1	.66 per student
MUS	1402	800	Private Clarinet	2	.66 per student
MUS	1402	2	Private Clarinet	2	.66 per student
MUS	1402	1	Private Clarinet	1	.66 per student
MUS	1403	2	Private Bassoon	2	.66 per student
MUS	1403	1	Private Bassoon	1	.66 per student
MUS	1404	1	Private Saxophone	1	.66 per student
MUS	1404	2	Private Saxophone	2	.66 per student
MUS	1500	1	Private Trumpet	1	.66 per student
MUS	1500	2	Private Trumpet	2	.66 per student
MUS	1501	1	Private Horn	1	.66 per student
MUS	1501	2	Private Horn	2	.66 per student
MUS	1502	1	Private Trombone	1	.66 per student
MUS	1502	2	Private Trombone	2	.66 per student
MUS	1503	1	Private Tuba/Euphonium	1	.66 per student
MUS	1503	2	Private Tuba/Euphonium	2	.66 per student
MUS	1600	1	Private Organ	1	.66 per student
MUS	1700	2	Private Percussion	2	.66 per student
MUS	1700	1	Private Percussion	1	.66 per student
MUS	1900	1	Private Guitar	1	.66 per student
MUS	1900	2	Private Guitar	2	.66 per student
MUS	2110	101	Harmony III	0	0
MUS	2110	1	Harmony III	2	3
MUS	2120	1	Aural Techniques III	1	1.5
MUS	3000	1	Private Composition	1	.66 per student
MUS	3000	2	Private Composition	2	.66 per student

MUS	3006	1	Opera Workshop	3	3
MUS	3010	1	Music History & Lit I	3	3
MUS	3100	2	Private Piano	2	.66 per student
MUS	3100	1	Private Piano	1	.66 per student
MUS	3130	1	Form and Analysis	2	3
MUS	3200	1	Private Voice	1	.66 per student
MUS	3200	2	Private Voice	2	.66 per student
MUS	3220	1	Jazz Composition/Arranging I	2	2
MUS	3240	1	Choral Literature	2	2
MUS	3300	2	Private Violin	2	.66 per student
MUS	3300	1	Private Violin	1	.66 per student
MUS	3301	2	Private Violoncello	2	.66 per student
MUS	3301	1	Private Violoncello	1	.66 per student
MUS	3302	1	Private String Bass	1	.66 per student
MUS	3302	2	Private String Bass	2	.66 per student
MUS	3303	2	Private Viola	2	.66 per student
MUS	3303	1	Private Viola	1	.66 per student
MUS	3400	1	Private Flute/Piccolo	1	.66 per student
MUS	3400	2	Private Flute/Piccolo	2	.66 per student
MUS	3401	1	Private Oboe/Eng Horn	1	.66 per student
MUS	3401	2	Private Oboe/Eng Horn	2	.66 per student
MUS	3402	1	Private Clarinet	1	.66 per student
MUS	3402	2	Private Clarinet	2	.66 per student
MUS	3403	1	Private Bassoon	1	.66 per student
MUS	3403	2	Private Bassoon	2	.66 per student
MUS	3404	2	Private Saxophone	2	.66 per student
MUS	3404	1	Private Saxophone	1	.66 per student
MUS	3500	1	Private Trumpet	1	.66 per student
MUS	3500	2	Private Trumpet	2	.66 per student
MUS	3501	1	Private Horn	1	.66 per student
MUS	3501	2	Private Horn	2	.66 per student
MUS	3502	2	Private Trombone	2	.66 per student
MUS	3502	1	Private Trombone	1	.66 per student
MUS	3503	1	Private Tuba/Euphonium	1	.66 per student
MUS	3503	2	Private Tuba/Euphonium	2	.66 per student
MUS	3530	2	Music Applications	3	3
MUS	3710	2	Pedagogy/Literature I	2	1
MUS	3720	1	Pedagogy/Literature II	2	1
MUS	3800	1	Vocal Pedagogy & Lit I	2	2

MUS	3810	1	Vocal Pedagogy & Lit II	2	2
MUS	3900	1	Private Guitar	1	.66 per student
MUS	3900	2	Private Guitar	2	.66 per student
MUS	3950	5	Junior Recital	1	0
MUS	4000	15	Senior Recital	1	0
MUS	4120	1	Contemporary Music	2	2
MUS	4250	1	Recording Techniques	2	2
MUS	4250	101	Recording Techniques	0	0
MUS	4500	1	Conducting	1	.66 per student
MUS	4500	3	Conducting	1	.66 per student
MUS	4500	2	Conducting	1	.66 per student
MUS	4510	101	Computer App In Music	0	1
MUS	4510	1	Computer App In Music	2	2
MUS	4710	1	Supervised Teaching Exp I	2	1
MUS	6110	1	Proseminar in Style and Analysis	3	3
MUS	6120	1	Seminar in Music Education	3	3
MUS	6200	1	Seminar in Music History	3	3
MUS	6800	1	Graduate Recital Performance	1	0
MUS	6010	1	Research Techniques in Music	3	3
MUS	6110	1	Score Study and Analysis	3	3
MUS	6220	1	Survey of Lit for Homogeneous Ens.	3	3
MUS	6330	1	Advanced Choral/Inst. Technique	3	3
MUS	6400	1	Applied Study	2	.66 per student
MUS	6900	1	Graduate Performance Document	1	0
MUS	4110/5110	1	History and Literature of Jazz	2	2
MUS	2130	1	Harmony IV	2	3
MUS	2140	1	Aural Techniques IV	1	1.5
MUS	3210	1	Instrumentation	2	3
MUS	3140	1	Counterpoint	3	3

Appendix D: Student Acknowledgment and Waiver

I, _____, acknowledge that I have voluntarily chosen to participate in the following Tennessee Tech University (“Tech”) activity:

Name of Activity _____

Travel Date(s) _____ Location _____

Acknowledgment of Risk: I acknowledge that I have had an opportunity to investigate the activity’s requirements and the conditions under which I will be participating in the activity. I understand that there may be foreseeable and unforeseeable risks associated with my participation in this activity, including general risks inherent in all activities (e.g., travel risks, premises risks, bodily injury risks, equipment risks), and that such risks could result in loss, property damage, injury or death. I am voluntarily participating in this activity with knowledge of the risks involved. I have reached the age of majority, and I am competent to make this decision for myself.

Medical Release: I represent that I am not suffering from any medical condition, impairment, or disease that would prevent my safe participation in the activity. I assume full responsibility for my participation in the activity and any injury incurred during my participation.

I understand that Tech may not have medical personnel available at the location of the activity. I therefore grant Tech permission to authorize emergency medical treatment, if deemed necessary by Tech. I agree Tech assumes no responsibility or liability for any injury or damage that may arise out of or in connection with such authorized medical treatment. I further state that I have adequate health insurance necessary to provide for and pay for any medical costs I may incur during or arising from my participation in the activity. I accept full responsibility for any expenses incurred, to the extent such expenses are not covered by my health insurance.

Release of Liability: In consideration for the right to participate in the activity, I agree to assume the risks involved, and I acknowledge that such risks may include, but are not limited to, bodily injury and/or death and/or property damage, and hereby collectively and individually release and agree to hold harmless Tech, its Board of Trustees, officers, employees, agents, representatives, volunteers and assigns to the fullest extent allowed by law from all rights, claims, demands and damages of any kind, known or unknown, existing or arising in the future that result from or relate to my participation in the activity.

I will conduct myself in a responsible manner, act safely, abide by all federal, state, and local laws or ordinances, and follow the rules, procedures or instructions of the activity. I also agree to abide at all times with Tennessee Tech’s rules related to student conduct when participating in this activity. I have read and understand this Acknowledgment and Waiver in its entirely and voluntarily sign same, without reliance on any representations, statements or inducements, expressed or implied, made by any party whatsoever.

Participant’s Signature _____ Date _____

Printed Name _____

Participant’s Date of Birth _____

Participant’s T-Number _____

If Participant is under the age of 18, a parent/guardian must also execute this document and by doing so represents that s/he has the right to sign on behalf of Participant and acknowledges and agrees to the all the terms stated in this document.

Parent/Guardian Signature _____ Date _____

Printed Name _____

Relationship to Participant _____

Emergency Contact Information

Printed Name _____

Relationship to Participant _____

Phone Number _____

****If you are driving, please attach a copy of your driver's license****