



## **UNDERGRADUATE STUDENT HANDBOOK**

**UNIVERSITY OF TEXAS AT SAN ANTONIO**

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# MUSIC DEPARTMENT FACULTY AND STAFF

## *Office Staff*

Eugene Dowdy, Chair  
James S. Balentine, Associate Chair  
Naomy A. Ybarra, Administrative Associate  
Steven Hill, Administrative Assistant  
Victor Mendiola, Administrative Assistant  
Cynthia R. Solis, Events Manager

## *Music Faculty*

Diana Allan, voice	William McCrary, opera, voice
Christine Amos, theory	Donald Miller, instrumental ensembles, music education
James Balentine, associate chair, theory, composition, jazz studies	Si Millican, music education
Mark Brill, music history, music literature	Catherine Nix, voice
Susan Dill Bruenger, music education	John Nix, voice science
Laurie Buchanan, harp	Ron Noble, bassoon
Jennifer Cahill-Clark, strings	Grace Ohlenbusch, music education, technology
Stacey Davis, theory, director, Institute for Music Research	Joey Pereira, roadrunner band
Allyson Dawkins, viola	Michelle Pietri, opera
Christine Debus, staff accompanist	Linda Poetschke, voice
David Debus, saxophone	Melody Rich, choral ensembles, voice
Eugene Dowdy, chair, orchestra, strings	Michael Richter, guitar, class guitar
Sherri Downey, class piano	Jan Roller, trumpet
Kathryn Duax, voice	Peter Rubins, horn
Matthew Dunne, music marketing, guitar, jazz studies	Sherry Rubins, percussion
David Eaton, organ	Mark Rubinstein, audio technology
Graeme Francis, percussion	Carol Rustowicz, saxophone
Terence Frazor, chamber orchestra	Robert Rustowicz, instrumental ensembles, music education
Cody Garner, voice	Noe Sanchez, music of Latin America
Mary Ellen Goree, violin	David Sebald, music technology
Adrian Griffin, trumpet	Alex Serwatowski, tuba
Utah Hamrick, jazz ensemble, electric bass	Ilya Shterenberg, clarinet
David Herbert, oboe	John Silantien, choral ensembles, music education
David Heuser, theory, composition, electronic music	Amy Simmons, music education
Kassandra Keeling, piano	Drew Stephen, music history, music literature, graduate advisor
Laura Kelly, theory	James Syler, theory, history of rock
Morgan King, theory, jazz studies	Stephanie Teply, violin
Angela Leonhardt, IDS, music education	Jose Torres, mariachi ensemble
Rita Linard, flute, theory	Brent Watkins, accompanist
Owen Lovell, piano	Ron Wilkins, trombone
Gary Mabry, choral ensembles, voice	Steven Zeserman, double bass
Larry Mentzer, clarinet	Dan Zollars, cello

# UNDERGRADUATE ACADEMIC POLICIES AND PROCEDURES

## ***Mission Statement***

The mission of the UTSA Department of Music is:

- To offer programs of such caliber in the areas of Music Education, Performance, Composition, Music Marketing, Conducting, and Piano Pedagogy as to be useful and stimulating to students who seek training for a professional life in music.
- To offer additional courses that will be useful and stimulating to students in other Departments and Colleges who wish to study music for its cultural or educational value.
- To provide an atmosphere conducive to creativity and research by faculty and students.
- To serve the community by offering a variety of performances, clinics, and workshops by faculty, students, and visiting artists.

The Department of Music offers the Bachelor of Music degree with concentrations in performance, composition, music marketing, or music studies, and the Bachelor of Arts in Music. The Department also offers a Minor in Music and a Certificate in Music Technology. The Department of Music is accredited by the National Association of Schools of Music.

## ***Auditions and Admission***

All new students (freshmen and transfer students) must successfully audition in their principal performance area for admission as a music major, regardless of the degree or concentration sought. For more information on appropriate audition repertoire, contact the Area Coordinator:

Winds and Percussion	Dr. Rita Linard
Orchestral Strings	Dr. Eugene Dowdy
Voice	Professor Linda Poetschke
Keyboard	Dr. Kasandra Keeling
Guitar	Dr. Matthew Dunne

Music minors are not required to audition, but must interview with a music faculty advisor (Dr. Stacey Davis) before declaring a minor in music. Candidates for the Certificate in Music Technology must interview with the Program Coordinator for Music Technology (Dr. David Sebald).

## ***Advising and Registration***

Proper advising is one of the keys to success. Students are strongly urged to work closely with their assigned advisor as they progress through their degree plan.

Following a successful audition, new freshman (0-29 hours of college credit) music majors will be advised in the Colleges' Freshman Advising Center located in the Multidisciplinary Studies Building (MS 2.02.18). Call for more information at (210) 458-5170.

New music transfer students should see an advisor in the College of Liberal and Fine Arts Advising Office, located in HSS 4.05.32 (x4900). The CoLFA Advising Office can assist with evaluating general degree progress, degree audits, and other general advising questions.

During their first year, students will be assigned to a program advisor by the Associate Chair of the Department of Music. A list of music majors and their assigned music faculty advisors will be posted in the music lounge on the 3<sup>rd</sup> floor of the Arts Building. Advising meetings should be scheduled each semester.

### ***Music Advisors***

As a general guideline, music advisors will be assigned as follows:

<b>Degree Program</b>	<b>Advisors</b>
<b>Bachelor of Music Degree</b>	
Composition	Dr. David Heuser
Piano Performance	Dr. Kasandra Keeling
Organ Performance	Dr. Kasandra Keeling
Guitar Performance	Dr. Matthew Dunne
Instrumental Performance	Dr. Robert Rustowicz
Voice Performance	Prof. Linda Poetschke
Music Marketing	Dr. Matthew Dunne
Instrumental Music Education (ALI)	Dr. Amy Simmons Dr. Si Millican Dr. Eugene Dowdy Dr. Robert Rustowicz
Choral Music Education (ALC)	Dr. Gary Mabry Dr. John Silantien Dr. Susan Dill Bruenger
<b>Bachelor of Arts</b>	Dr. James Balentine
<b>Music Minor</b>	Dr. Stacey Davis
<b>Graduate Advisor</b>	Dr. Drew Stephen

Before registering for any music course, students should see their assigned advisor who will help you review your degree program and advise you on course sequencing and prerequisites before you register online. Please check the current Schedule of Classes for the proper instructions for online registration. Private Instruction assignments will be authorized by Area Coordinators through the Music Office. If you have problems registering for Private Instruction, contact the Music Office (Naomy Ybarra).

### ***Music Theory Diagnostic Test***

All new freshmen and incoming transfer students, in addition to the audition process, are required to take the Music Theory Diagnostic test to determine appropriate placement in theory classes. The Diagnostic Test will be administered during the two days before the first day of classes each semester.

### ***Music Education Interview***

If a transfer student intends to pursue a Music Studies (Music Education) degree, an interview is also required with the music education faculty advisor (Dr. Susan Dill Bruenger). This interview should be completed as soon as possible, preferably prior to registration, but is required prior to the last day of the add/drop period.

### ***Music Composition Interview***

Students intending to pursue the Bachelor of Music in Composition must interview with the composition faculty before declaring the composition concentration, and before registering for any composition

course. Students should bring written and/or recorded samples of their music compositions to the interview.

### ***Attendance***

Students are expected to attend all sessions of courses, private lessons, seminars, and ensembles for which they are registered. Attendance policies for all music courses are defined in the individual syllabi distributed at the beginning of the semester, and it is the responsibility of the student to become familiar and comply with the policies of each class for which they are registered.

### ***WebCT***

WebCT provides a secured location to UTSA faculty and students where faculty can place course materials, such as the class syllabus, assignments, lectures, and presentations including streaming audio and video. WebCT integrates communication tools to facilitate interaction between faculty and students, such as a bulletin board, chat room, email, and calendar, and provides instructional tools, such as a glossary, references, self-tests, and quizzes/surveys. WebCT is accessible to faculty and students from any location via the Internet.

### ***Grade Dispute Policy***

Students who feel they have received an unjustified grade in a music course should try to resolve the issue first with the faculty instructor. If the grievance cannot be resolved, the student may request a conference with the Associate Chair of the Department (Dr. James Balentine). If necessary, the Associate Chair may schedule and moderate a meeting between the student and the faculty instructor, and may ask that the student put the complaint in writing, including any supporting materials. If the student is still unsatisfied with the outcome of the meeting, the student may request a meeting with the Department Chair (Dr. Eugene Dowdy), who may then consult with the instructor concerning the problem.

If the student is not satisfied with the outcome at the department level, they may pursue their complaint through the Associate Dean of the College of Liberal and Fine Arts (Dr. Christopher Wickham), the Dean (Dr. Daniel Gelo), and the Provost (Dr. John Frederick). The final point of appeal is the University President (Dr. Ricardo Romo).

### ***Academic Honesty***

All students within the university and the Department of Music are expected and encouraged to contribute to an atmosphere of high ethical standards, observing all accepted principles of academic honesty. Academic dishonesty is a violation of the Student Code of Conduct, and includes, but is not limited to, cheating, plagiarism, collusion, submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, or any act designed to give unfair advantage to a student or the attempt to commit such acts.

Specific information concerning procedures and penalties for scholastic dishonesty may be found in the UTSA Information Bulletin.

In all cases, the UTSA [Handbook of Operating Procedures](#) and the [Student Code of Conduct](#) is the final word in academic policy and procedures for students and faculty. For further information, see the UTSA [Information Guide](#).

## Ensemble Requirements

The UTSA Undergraduate Catalog states as a Special Degree Requirement for the Bachelor of Music degree that music majors “are required to perform in university ensembles.” It is the responsibility of each student’s program advisor to counsel the student regarding the appropriate ensemble for their instrument and concentration. Ensemble membership and seating is determined by each ensemble director through auditions. Students who are awarded a performance-based scholarship may be required to enroll in an additional ensemble, as determined by the needs of the Department. The Department of Music has further defined this minimum ensemble requirement according to the student's degree and concentration as represented in the following table:

<b>MUSIC DEPARTMENT ENSEMBLE REQUIREMENTS</b>			
<u>Concentration</u>	<u>Major Ensemble</u>	<u>Chamber Music</u>	<u>Notes</u>
<b>Composition</b>	minimum of 6 semesters	minimum 2 semesters of MUS 4581	minimum total of 8 semesters required
<b>Music Marketing</b>	minimum of 4 semesters	minimum 1 semester of MUS 4581	minimum total of 8 semesters of ensemble; one semester of ensemble may be waived during the student’s internship
<b>Music Studies:</b>			
<i>All-Level Choral</i>	student to be enrolled in a major ensemble every semester except semester of student teaching <sup>i</sup>		recital program must include at least one chamber work
<i>All-Level Instrumental (wind, brass, or percussion principals)</i>	student to be enrolled in a major ensemble every semester except semester of student teaching <sup>ii</sup>		recital program must include at least one chamber work
<i>All-Level Instrumental (string principals)</i>	student to be enrolled in both the UTSA Orchestra (MUS 3761) and Chamber Orchestra (MUS 3741) every semester except semester of student teaching		recital program must include at least one chamber work
<b>Performance:</b>			
<i>Guitar</i>	minimum of 4 semesters	minimum 4 semesters of MUS 4581	minimum total of 8 semesters required
<i>Orchestral Instrument</i>	student to be enrolled in a major ensemble every semester	1 semester of MUS 4581	recital program must include at least one chamber work
<i>Piano</i>	minimum of 2 semesters <sup>iii</sup>	1 semester MUS 4581 (piano section)	4 semesters of Accompanying (MUS 2501) <sup>iv</sup> , which will consist of 1 hr class, 30 minute lesson, & 30 minutes rehearsal
<i>Organ</i>	minimum of 8 semesters	1 semester of MUS 4581	
<i>Voice</i>	student to be enrolled in a major ensemble every semester <sup>2</sup>	1 semester of MUS 4581 (Opera)	
<b>Bachelor of Arts:</b>			
	Minimum of 2 semesters		Minimum total of 4 semesters (4-8 hrs)
<b>Note:</b> Students must fulfill major ensemble requirements in consecutive semesters at the beginning of their program, prior to (or concurrent with) enrollment in other ensembles. Instrumental students who audition for but are not placed in a major ensemble will need to consult with the Area Coordinator. An ensemble placement will be determined for that semester but the student will not receive credit for a major ensemble.			

All Bachelor of Music students must be in an assigned ensemble every semester they are enrolled, except for the semester of student teaching for the Music Studies (Music Education) degree or the semester of internship for the Music Marketing degree. The term “major ensemble” refers to one of the following: Concert Choir (MUS 3712), Women’s Concert Choir (MUS 3712), UTSA Chorus (MUS 3721), Wind Ensemble (MUS 3742), Symphonic Band (MUS 3751), and UTSA Orchestra (MUS 3761). With advisor and area approval, Jazz Ensemble (MUS 3771) may be considered a major ensemble for

<sup>i</sup> must be enrolled in one of the following: Concert Choir (MUS 3712, sec. 001), Concert Choir (Women) (MUS 3712, sec. 002), or UTSA Chorus (MUS 3721), based on audition & consultation with ensemble director

<sup>ii</sup> must be enrolled in one of the following: Wind Ensemble (MUS 3742), Symphonic Band (MUS 3752), or University Band (MUS 3731); placement to be determined by audition

<sup>iii</sup> scheduling of major ensemble semesters is left to the discretion of the student’s advisor

<sup>iv</sup> the 5 semesters of Accompanying should be divided evenly between vocal & instrumental accompanying.

guitar, electric bass, and piano, and for wind and percussion students in the Bachelor of Arts. For string principals, regardless of degree plan, fulfillment of the major ensemble requirement requires enrollment in both UTSA Orchestra (MUS 3761) and Chamber Orchestra (3741). Further specific requirements regarding each ensemble may be obtained from the appropriate ensemble director.

Placement in major instrumental ensembles (UTSA Orchestra, Wind Ensemble, Symphonic Band, and Jazz Ensemble) is by audition only. These required auditions are held each semester during the week prior to the first day of classes. Contact the Music Department office (458-4354) for specific dates and times. For other ensembles that require auditions, students are advised to watch for audition times that will be posted in the Arts Building. Normally, auditions are held during the week of registration.

### ***Concert Attendance***

The Undergraduate Catalog states that all students pursuing the Bachelor of Music degree must fulfill a recital attendance requirement. This can be accomplished by receiving credit for 8 semester hours of MUS 2001, or by fulfilling all the requirements equivalent to 8 semesters hours of MUS 2001. These requirements must be fulfilled every semester, and include:

- Attendance at *required* MUS 2001 meetings on Tuesday mornings at 11:00; required meeting days will be posted in the Music Building and distributed at the first Tuesday meeting of every semester.
- Attendance at Music Department recitals or other Music Department-sponsored events presented throughout the semester, including a minimum of:
  - Five ensemble concerts (blue)
  - Five Senior Performance, Graduate Performance, or Faculty/Guest recitals (orange)
  - Five Tuesday morning MUS 2001 recitals, area recitals, or other student recitals (white)

Attendance cards will be available 15 minutes prior to each of event, and must be obtained before entering the performance. Plan to arrive early to pick up your attendance card; no attendance cards will be given out after the performance has begun. Fill out the attendance card completely and turn it in at the conclusion of the performance. Multiple cards will not be accepted from any student, and cards will not be accepted before the conclusion of the performance. Concert attendance credit is not given for performances of an ensemble in which a student is performing, including multiple ensemble or shared concerts.

Students are encouraged to attend concerts and performances of the many musical organizations available in San Antonio, including the San Antonio Symphony, Arts San Antonio, Cactus Pear Festival, Musical Offerings, Camerata San Antonio, Soli Chamber Ensemble, San Antonio Wind Symphony, Composers Alliance of San Antonio, San Antonio Chamber Music Society, and many others. Concert attendance credit may be given for attendance at these performances in some circumstances, upon request to the Associate Chair. You will need a program or other proof of attendance before requesting credit.

Failure to fulfill concert attendance requirements every semester until you have completed the equivalent of 8 semesters will be cause to restrict you from registering in private lessons or upper division classes until requirements at the appropriate level have been fulfilled. You may also be denied graduation until all concert attendance requirements have been completed. Also note that the Academic Honesty Policy applies to Concert Attendance; any student falsifying an attendance Card or attempting to receive credit for a concert that was not attended is guilty of scholastic dishonesty, and disciplinary proceedings will be initiated against the student.

## **Staff Accompanists**

The Department of Music provides accompanists for the choral ensembles, faculty recitals, competitions, special departmental events, student recitals, MUS 2001 performances, area seminars, and juries. Accompanists are assigned by the department and are available for approved departmental work only. Undergraduate students may have access to departmental accompanists in the following situations:

- **Student Recitals**

Students who are registered for private instruction and preparing a degree recital will have a departmental accompanist provided as accompanist load permits. However, students may be required to contract an outside accompanist at their own expense. Students should consult with their private lesson teacher and/or performance area coordinator (voice, winds/percussion, strings, guitar, or commercial) if an outside accompanist is needed.

Deadlines for scheduling a staff accompanist are *September 15 for the fall* and *November 15 for the spring*. The accompanists, as well as the private lesson teacher and performance area coordinator, must approve the recital date and sign the recital request form. Due to jury loads, recitals will not be scheduled during the last week of classes in any semester.

Recital policies may vary by performance area. These include, but are not necessarily limited to:

- *Vocal Area*

- Students preparing upper division performance recitals may be assigned an accompanist in the semester prior to the semester in which their recital is scheduled.
- Students preparing non-performance degree recitals will be assigned an accompanist at least six weeks before their recital date.

- *Instrumental Area*

- Students preparing degree recitals will be assigned an accompanist at least six weeks prior to the recital or jury date.

- **MUS 2001 Performances & Area Seminars**

Students whose private instructor assigns them to perform for MUS 2001 or an area seminar are responsible for contacting the accompanist coordinator. Accompanists will perform with their assigned students as loads permit.

- **Juries**

Staff accompanists are not provided to students enrolled in MUS 1512 or 1542, or to students who have already presented their degree recital. These students may be required, in consultation with their private instructor, to contract an outside accompanist at their own expense.

When a staff accompanist is provided, students are responsible for signing up for rehearsal dates and for attending those rehearsals. Missed rehearsals cannot be rescheduled. Deadlines for submission of music and rehearsal signup will be posted and announced in area seminars.

## **Private Instruction**

Enrollment for Private Instruction within the Department of Music is available only to students registered as music majors and who are actively pursuing and making satisfactory progress toward a music degree. All music majors enrolled in Private Instruction must be registered for an assigned ensemble in conjunction with applied lessons. No one will be permitted to register for applied lessons without also performing in, and registering for, an assigned ensemble. No exceptions will be allowed. A minimum grade of C in ensemble is required to continue in private instruction. Check with the area coordinator to verify what ensembles will fulfill this requirement for the elected applied level.

### ***Principal Instrument***

A student's principal instrument is that on which the student auditioned and was admitted as a music major. These include voice, woodwind, brass, percussion, strings, classical guitar, piano, and organ. Electric bass may be the principal instrument only within the Bachelor of Music degree with a concentration in Music Marketing, and the Bachelor of Arts degree. In addition, the following limitations apply to the Bachelor of Music with a concentration in Music Studies:

1. The principal instrument for those whose student teaching will be in band must be a woodwind, brass, or percussion instrument(s); for instance, traditional percussion instruments as found in a band or orchestra—timpani, mallet instruments, multi-percussion, but not drum set.
2. The principal instrument for those whose student teaching will be in string classes or orchestra must be violin, viola, cello, or contrabass (not electric bass).
3. The principal instrument for those whose student teaching will be in choral-general music must be voice, piano or guitar.

### ***Course Sequence***

1. All first semester students (freshmen and transfers) are required to enroll in MUS 1512. Upper division transfer students may, with the support of their private instructor and the appropriate area coordinator, transfer to an upper division level of private instruction prior to the semester census date.
2. Transfer students may use one semester of MUS 1512 as a substitute for one semester of either MUS 1542 or MUS 2542, with the approval of the appropriate Area Coordinator. MUS 1512 will not, however, substitute for a semester of upper division private instruction.
3. A minimum grade of C in MUS 1512 is required to progress to MUS 1542. MUS 1512 may be taken a maximum of two semesters; if the minimum grade is not achieved after the second semester of MUS 1512, the student may not continue as a music major.
4. A minimum grade of C in MUS 1542 is required to progress to the sophomore level of private instruction (MUS 2542).
5. In most cases, a student will take one semester of MUS 1512 followed by one semester of MUS 1542. Private instruction at a given level (1500, 2500, 3500, 4500) may be taken a maximum of three times. If a student is required to take two semesters of MUS 1512, MUS 1542 may only be taken once; if MUS 1512 is only taken once, MUS 1542 may be taken twice.
6. A minimum grade of C for the second semester of a given level is required to progress to the next level.

### ***Attendance***

1. Each student must receive a total of fifteen private lessons during the semester of enrollment. Length of lesson is determined by course number (MUS 1511 = one 30-minute lesson per week; all others = one hour lesson per week).
2. Lessons missed due to unexcused absences are not required to be made up. Lessons missed due to excused absences (with sufficient notification) may be rescheduled at the instructor's discretion.

3. If a student misses four private lessons, the instructor will initiate one of the following actions: if the fourth lesson is missed prior to the drop deadline, the instructor will recommend to the student that they drop the course and automatically receive a “W” for the course grade. If the total of four absences is not reached until after the drop deadline, the student will receive either an “IN” or “F” as considered appropriate by the instructor.
4. It is the student's responsibility to contact the instructor at the beginning of each semester (no later than the first week of classes) to schedule lessons.
5. If Private Instruction faculty miss lessons or are habitually tardy to lessons, the student should inform the Chair of the Department of Music.

### ***Area Seminars***

All students enrolled in private instruction, or are majoring in Composition are required to attend area seminar. Scheduled seminar times are subject to change, but are generally scheduled at the following times:

Winds and Percussion – Thursday at 11:00-11:50 in 2.03.20 (Band Hall)  
Strings – Thursday at 11:00-11:50 in 2.03.08  
Guitar – Wednesday at 1:00-1:50 in 2.03.08  
Keyboard – Monday at 2:00-2:50 in Recital Hall  
Voice – Thursday at 11:00-11:50; room assignments to be announced  
Composition – Selected Tuesdays at 11:00-11:50 in 2.03.14  
Music Marketing - Selected Tuesdays at 11:00-11:50 in 2.03.18

### ***Grading***

1. Each student must present a jury performance at the conclusion of each semester of enrollment in Private Instruction. A grade will not be issued unless such a performance is given. Postponements (with a grade of IN) will be granted in the event of a valid and justified request, but will not be given to allow for additional preparation time.
2. Preliminary grades from the instructor and seminar attendance will be submitted prior to jury examinations. The instructor's grade will count 2/3 of the final grade and the jury examination grades will count 1/3.
3. All music students are required to make one recital appearance during the last semester of required study on their principal instrument. Performance majors are required to make a minimum of one recital appearance or area seminar appearance each semester on their principal instrument. Documents stating the specific recital requirements for voice principals and instrumental principals are available in the Music Department office.

### ***Proficiency Standards***

The UTSA Undergraduate Catalog states that "All students majoring in music are required to meet music performance proficiency standards established for principal instruments." Proficiency must be demonstrated during the last semester of study by one of the following methods, depending on the degree and concentration:

1. Music Studies majors will demonstrate these proficiencies by a recital of at least 30 minutes duration. The Music Studies faculty in consultation with the private instructor may consider an extended public jury in lieu of the recital.
2. All Level Choral Music Studies Majors who are piano or guitar principals must elect Voice as their secondary instrument. A minimum of 2 semesters of Private Voice will be required. To meet the vocal proficiency standards included in the second semester of MUS 1511, students may have to repeat music performance courses until the proficiency requirements have been met. The Extended Jury for Vocal Proficiency Examination (MUS 1511, second semester) would include:
  - (a) Repertoire: A 12-minute jury with a minimum of 3 songs representing at least 2 languages to be sung by memory.
  - (b) Technique: To be able to sing with good intonation, breath management, accuracy of language, and good tone quality in order to be vocally proficient in the area of public school teaching.
3. Performance majors will present a senior recital of approximately one hour in length, approved by the appropriate recital committee.
4. Music Marketing and Music Composition majors will perform an extended jury examination. Area Faculty, in consultation with the private instructor, may consider an appropriate substitution in lieu of an extended jury.
5. Bachelor of Arts students must successfully complete a minimum of two semesters of private lessons on their principal instrument, including MUS 1512 and MUS 1542, and pass the jury for MUS 1542 with a grade of C or better.
6. The Scale Barrier is required of all instrumental (woodwind, brass, strings, and percussion) music students pursuing the Bachelor of Music degree, and students in the Bachelor of Arts degree who choose to pursue private instruction past the 1000 level. The Scale Barrier fulfills the Department of Music requirement that instrumental principals be responsible for all major, natural minor, harmonic minor, and melodic minor scales by the beginning of junior year of private instruction (sixth semester).

The Scale Barrier Examination must be successfully completed prior to (1) enrollment in a 3000 level or higher private instruction course -- MUS 3532, MUS 3543, MUS 4543, and MUS 5554, and (2) presentation of a public recital (not including MUS 2001 appearances). The Scale Barrier Examination will be offered at least three times each semester--dates, times, and locations will be posted at the outset of each semester. A student may take the Scale Barrier Examination any time it is offered and as many times as necessary.

See the Instrumental Performance Area Coordinator (Dr. Rita Linard) for further information.

### ***Assignment and Change of Applied Studio Instructor***

1. Students will have the opportunity to state a preference concerning their assignment to a private instructor. These preferences will be honored to the extent that it is possible, but ultimately, teaching assignments are the responsibility of the Music Department Chair in consultation with the studio instructors, considering both assignment and teaching load; the Chair will

appoint one person from each studio area to act as coordinator to supply a list of new students and requested studio assignments;<sup>1</sup>

2. Students will not be allowed to change studios after their initial assignment without pursuing the following:
  - a) the student should have a conference with their present applied teacher and gain written consent in support of the change;
  - b) the student, only after completing number 1 above, should have a conference with their choice for an applied teacher and gain written consent in support of the change;
  - c) the student must then present the two documents of consent to the Chair of the Department for reassignment at the beginning of the next semester; the Chair may not grant the change if teaching loads are negatively affected.

### ***Juries***

Area Coordinators will post time and room schedules for jury signup. Vocalists must finalize jury selections no later than two weeks prior to juries. Instrumental students should check with instructors or the staff accompanists for the deadline to request a jury accompanist. (Four weeks before the jury is the usual cut-off date.)

### ***Admission to the Instrumental Performance Program***

To gain entrance into the Bachelor or Master of Music Performance program on an orchestral instrument (woodwind, brass, strings, percussion, or harp), a Qualifying Jury must be presented for an appropriate Instrumental Performance Committee.<sup>2</sup> The Qualifying Jury must be scheduled with the assistance of the Instrumental Area Coordinator and should be no earlier than the conclusion of the second semester of the sophomore year (i.e., the fourth semester of college-level private instruction).

The Qualifying Jury is to contain the following:

- a. 20 to 25 minutes of solo music (to include at least one major work with piano accompaniment)
- b. at least 3 substantial orchestral excerpts (limited to a total of 5 minutes of playing time)
- c. sight-reading pieces selected by the private instructor

The Instrumental Performance Committee will determine whether or not the student will be admitted to the Performance program based on the performance and presentation of the Qualifying Jury.

As a special prerequisite to presenting the Qualifying Jury, the student must have a minimum of one MUS 2001 performance and two Instrumental Seminar performances (one of which may be a chamber music performance limited to five members). Special exceptions to this prerequisite may be granted by the Instrumental Area Coordinator for transfer students.

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<sup>1</sup> For the current academic year, the following will represent the concerned studios:

Voice	Linda Poetschke
Guitar	Matthew Dunne
Wind & Percussion	Rita Linard
Strings	Jennifer Clark
Piano	Kasandra Keeling

<sup>2</sup> The Instrumental Performance Committee will be assembled by the Instrumental Area Coordinator and will include a minimum of three faculty members, two of whom will be the private instructor and the Area Coordinator.

## ***Piano Proficiency Requirements***

Successful completion of the piano proficiency exam is required as a prerequisite for graduation, student teaching, and elective enrollment into private secondary piano lessons (MUS 1511). The Proficiency Exam is administered during the published final exam time for MUS 1532, *Functional Piano for Non-Keyboard Principals*, and MUS 1552, *Functional Piano for Keyboard Principals*. This exam is also given roughly 48 hours before the beginning of each long semester to accommodate new transfer students and current UTSA students with a grade of “IN” in MUS 1532 or MUS 1552. Please contact the class piano faculty for an individual appointment during these periods only. All current and prospective music majors are welcome to visit the class piano faculty during office hours for assistance. The piano proficiency requirements also serve as the final exam for MUS 1532 or MUS 1552 for those interested in “challenging” this course by exam. All sections must be passed with a minimum grade of “C”.

### ***Requirements for Non-Keyboard Principals***

#### Accompanying:

Student will choose from choral, solo instrumental, or solo vocal accompaniment. Acceptable repertoire will be sourced mostly from Texas UIL catalog with prior consent of the class piano faculty. Correct tempo and good ensemble are the basis for determining competency. Faking skills are encouraged.

#### Score reading:

Student will prepare either a 4-voice choral score [open score], 3-voice instrumental score with a transposing instrument, or a 3-voice instrumental score with an alto clef. Excerpts will be 16-20 measures in length, sourced from Texas UIL catalog with prior approval by the class piano faculty.

#### Classroom skills/Technique:

Vocal/choral students will prepare 2-handed warm-ups through all chromatic keys. Pattern will combine melody in one hand and harmonic support in other hand [I-V7-I]. Vocal/choral students will also chord, play, and sing “Happy Birthday” in the key of F or G. Instrumental students will prepare 2-octave white key major and minor scales [all forms] with cadences [I-IV-I-V7-I] in all inversions.

#### Improvisation:

Student’s choice of: 12 bar blues improvisation using extended tertian sonorities in LH [9<sup>th</sup>, 11<sup>th</sup>, 13<sup>th</sup> chords] and blues scale-based improvisation in RH with drum accompaniment track [minimum tempo, quarter note = 92], ***Or***

Baroque-style improvisation of a “da capo” Minuet. Material will be sourced from course text or with prior approval of the class piano instructor.

#### Sight Reading:

Read two parts of an 8-10 measure open score with one minute to prepare silently. Parts will be non-contiguous and chosen by the class piano instructor.

#### Transposition:

Transpose a 4-8 measure piano excerpt for two hands up or down a third at sight. Students will be given up to 90 seconds to prepare silently and may play a cadence in the new key before performance.

## ***Requirements for Keyboard Principals***

### Harmonization:

Harmonize melodies using primary and secondary triads, secondary dominants, and diatonic seventh chords in a given accompaniment style. Instructor will choose from three examples assigned in advance.

### Improvisation:

Student's choice of:

Learn a 12-bar blues (with prior consent of instructor) that uses 9<sup>th</sup>, 11<sup>th</sup>, and/or 13<sup>th</sup> chords in the LH. RH plays once through the "head" with LH chords, and repeat using blues scale-derived improvisation in the RH with LH chords.

OR

Learn a simple *da capo* baroque or early classical minuet (with prior consent of instructor) and ornament it in tasteful period style on the repeat.

### Keyboard Theory:

Play a keyboard-style progression including diatonic triads, seventh chords, and secondary dominants with proper voice leading. Chord progressions will be given in advance; instructor will choose key and starting RH inversion during exam.

### Score Reading:

With prior consent of instructor, prepare a 4-voice SATB score excerpt and a 3-voice score excerpt which uses a C-clef or transposing instrument.

### Technique:

All major and harmonic minor scales, arpeggios, and cadences played hands together. Scales will be four octaves, and cadences will be in all inversions.

### Transposition:

Transpose a piano accompaniment excerpt of 12-16 measures up or down a third at sight.

## ***Sophomore Interviews and Pre-Certification Interview***

(details to be included soon)

## ***Theory and Ear Training Proficiency Exam***

Successful completion of a music theory/aural skills proficiency exam, in addition to credit for Basic Skills IV and Aural Skills IV, is a prerequisite for all students prior to registration for 3000 level private instruction, MUS 4561 Recital, Music in Civilization, all upper-level theory courses, and upper-level music education courses. This exam will include three main sections: (1) a written theory portion covering harmonic analysis, part-writing, and form, (2) a written aural skills portion covering melodic dictation and error detection, and (3) a sightsinging exam covering melody and rhythm.

All music majors will take this exam during the semester that they are enrolled in MUS 2162 (Basic Skills IV) and MUS 2112 (Aural Skills IV), or for transfer students, prior to registration for upper level courses. Students must pass each portion of the exam according to minimum proficiency standards.

Students will then have the opportunity to retake any portion that does not meet this criteria at the end of that same semester. Failure to pass the written theory portion by the end of the semester will result in a grade of “IN” for MUS 2162. Failure to pass the dictation and/or sight-singing portions will result in a grade of “IN” for MUS 2112.

In order to replace an “IN” with the earned grade for either course, students must retake that portion of the exam in the week prior to the beginning of the following Fall semester. Failure to pass this third attempt will result in a failing grade for the corresponding course, thus requiring the student to retake that course in its entirety.

In order to maintain the same minimum level of proficiency for all music majors, incoming transfer students with four completed semesters of theory/aural skills will also take this proficiency exam. The exam will be administered during the week before classes start and results will be used to determine placement in the theory curriculum or access to upper-level courses.

Incoming freshmen and transfer students who have completed fewer than four semesters of theory/aural skills will instead take the theory diagnostic exam. For transfer students this will be used to determine appropriate placement in the theory sequence.

### ***Students Seeking Teaching Certification Only***

Students who have already earned a college degree and are interested in obtaining teacher certification have two options:

- a) They may earn a second degree (the B.M. in Music Studies). Students selecting this option must comply with all catalog requirements for the Bachelor of Music in Music Studies.\*
- b) They may complete the required hours to obtain a teaching certification without getting a second degree. Students who select this option must meet the audition requirements for acceptance into the Department of Music and the academic requirements of the College of Education Teacher Certification Program, and must participate in an assigned ensemble each semester they are enrolled (except the semester of student teaching).

Students who choose option b must request a transcript evaluation from the Office of Teacher Certification (458-4424). Concurrently, a copy of the transcript should be sent to Dr. Bruenger (Music Studies area coordinator). She will evaluate the music courses and send a list of the fulfilled requirements to the Office of Teacher Certification. For further information, contact Dr. Bruenger.

## **FACILITIES AND SCHEDULING**

### ***Student Recital Scheduling Procedures***

1. Senior recitals (MUS 4561) may be scheduled on afternoons and evenings, Monday through Thursday, during the semester. Qualifying recitals and special degree requirement recitals must be held during regular school hours, Monday through Thursday (beginning no earlier than 3:30 P.M., nor later than 5:00 P.M.), and must be presented as joint recitals (no intermission). Voice students may be required to preview their recital for the Voice Faculty three weeks before the actual recital performance. It is the student's responsibility to arrange a time for this Voice Preview recital with the Voice Faculty.

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\* This option is not available to students who have already earned a degree from UTSA in Music Marketing, Composition, or Performance.

2. Faculty recitals, guest recitals, and ensemble concerts must be scheduled in the evening at 7:30 P.M. on Monday through Saturday or on Sunday at 3:00 P.M. Faculty and guest recitals are best scheduled during the first eleven weeks of the semester, reserving the final month for ensemble and student recitals.
3. **NO RECITALS OR CONCERTS WILL BE SCHEDULED DURING UNIVERSITY STUDY DAYS OR FINAL EXAMS. NO RECITALS MAY BE SCHEDULED DURING THE WEEK PRIOR TO FINAL EXAMS.**
4. Two events should not be scheduled at the same time. Only in extenuating circumstances will this rule be broken.
5. Performance Request Forms must be used in the scheduling of all recitals, special events, guest artists, etc., and may be obtained from the Events Manager. All needs associated with the recital (rehearsal times, special equipment, sound reinforcement, recording, publicity, programs, location, etc.) must be indicated on the form. The completed form should be submitted to the Events Manager, after which it will then be forwarded to the Chair for approval or disapproval. All student recital Performance Request Forms must be approved by the private instructor, area coordinator, accompanist, and faculty advisor before being forwarded to the Chair. **NO RECITAL SHOULD BE CONSIDERED SET UNTIL APPROVED BY THE CHAIR.**
6. Students are responsible for making arrangements for an accompanist, as described in the “Accompanists” section of this Handbook.
7. Student recitals may not exceed the scheduled time. Recitals consisting of 60 minutes of music may have an intermission not to exceed 10 minutes in length.
8. Information for programs must be received in person or emailed to the Events Manager ([Cynthia.solis@utsa.edu](mailto:Cynthia.solis@utsa.edu)) at least 3 school days before the date of the recital. Information not received by the deadline will not be accepted. Specific information concerning programs and program notes are included with the Recital Request Form.
9. Receptions following recitals and concerts are the responsibility of the individual or group sponsoring the event, and must be approved in advance. Guidelines for Receptions may be obtained from the Events Manager.
10. Scheduling priorities and deadlines are as follows:
  - a. Ensemble concerts and faculty recitals must be scheduled before May 15 to have priority dates in the subsequent academic year, with May 30 as the deadline for scheduling ensemble and faculty events.
  - b. Requests for Graduate and Undergraduate required recital dates may be submitted after May 15 and no later than September 15 for a Fall semester date and no later than December 15 for a Spring semester date.
  - c. Non-required student recitals will be scheduled between September 15 and 30 for a Fall semester date and between December 15 and January 30 for a Spring semester date. Non-required recitals may be scheduled on afternoons, Monday through Thursday during the semester.
12. Exceptions to the scheduling deadlines noted in item 10 (above) should be made infrequently and only with unusual cause. Petition must be made in writing to the Events Manager and subsequently to the Area Coordinator and Department Chair in order to place a recital on the schedule after the above deadlines.

13. **CANCELLATIONS:** Changes to the recital schedule are discouraged. The only change that will be accepted is a cancellation of a recital; this should be done only in the event of serious and substantial reasons, documented in writing. Petition to cancel a scheduled recital must be made to the Events Manager, subject to the approval of the Area Coordinator and the Department Chair. If a recital is canceled, it may not be rescheduled until the next long semester. Any student who cancels a recital will receive an “incomplete” (IN) for her/his private lesson (if a non-performance major) or MUS 4561 (if a performance or composition major). The “Removal of Incomplete” form, submitted by the course instructor, shall state a completion deadline of Census Date of the following long semester (i.e., Fall or Spring). Unless the recital requirement is fulfilled prior to the stated deadline, the instructor will submit a grade of “F” for the student. Approval of any additional postponement of the recital date must be obtained by petition, following the same policy outlined above.
14. A calendar of all scheduled recitals, concerts and other music activities on a semester basis is maintained and accessible for reference on the website: <http://music.utsa.edu/events/index.html> The Music Department publishes a calendar of events at the beginning of the semester, which does not include student recitals.
15. Further guidelines governing the use of the Recital Hall for rehearsal and performance may be found elsewhere in this Handbook (see Recital Hall policies).

### ***Practice Rooms And Practice Policy***

Practice Rooms are located on the third floor of the Arts Building. They are available on a first-come, first-served basis, and are to be used exclusively for practice. The following policies apply:

1. Food, beverages, and smoking are prohibited in the practice rooms.
2. Do not leave books, music, or other personal items in the practice rooms. If a student leaves a practice room for more than 10 minutes, that room shall be considered vacant and available for other students; leaving one's music, books, coats, etc., in the room will not "hold" the room longer than 10 minutes.
3. Students pursuing the Bachelor of Music degree with emphasis in piano performance and students whose principal instrument is piano may reserve practice time in practice rooms containing one or two grand pianos. Such reserved practice time is limited to no more than two hours per day. If a student is 10 minutes late for a reserved practice session, the reservation is forfeited. In such a case (and in cases when the room is unreserved), the room is considered available on a first-come, first-served basis.
4. **DO NOT LEAVE VALUABLES IN THE PRACTICE ROOMS! THIS INCLUDES MUSICAL INSTRUMENTS.** The Department of Music and the University do not have insurance coverage for personally owned instruments, and cannot be held responsible in the event of their loss. Students should check to see if coverage is included in their parents' homeowner's policy, or may sometimes add a rider to cover musical instruments away from the primary residence.

The Arts Addition contains adequate practice room facilities for individual student practice. Teachers' offices/studios, rehearsal rooms (such as 2.03.22 and 2.03.20), stairways, and hallways are not to be used for individual practice. The Recital Hall, classrooms, and room 1.02.10 may be reserved for practice, according to certain guidelines. See the Music Office for more information regarding these areas.

### ***Student Lockers***

Student lockers in the Arts Building (Hallway 3.01) are available to Music majors and minors. These lockers will be assigned by the Music Office on a first come-first served basis. The procedure for securing a student locker is as follows: when registering each semester, a nonrefundable \$15.00 locker key fee must be paid by the student to Fiscal Services (JPL 1.03.06 or MS 1.02.32 ), who will furnish the student with a receipt for the deposit; this receipt must then be presented to the Department Secretary who will issue a key. Lockers must be renewed each semester in the Music Office.

Students relinquish their locker when they graduate or change majors. Keys must be returned to the Music Office to ensure that a hold is not placed on the student's record. If a locker key is lost or not returned, students will be charged \$50 to re-key the lock. Returning the receipt of this transaction to the Music Department Secretary will assure the student of having a new key ordered.

### ***Instrument Lockers***

The Instrument Room staff is responsible for assigning and maintaining the operation and security of the lockers located outside Room 2.03.20. Assignment of these lockers (referred to as "instrument lockers" to distinguish them from other "student lockers") is based on the student's need for instrument storage ... a flute player will be given a considerably smaller locker than a trombone player; a horn player a larger locker than a clarinet player; etc. A vocalist or pianist does not qualify for an "instrument locker" unless they are playing in an instrumental ensemble.

Because these lockers are assigned and not "rented," no fee is required for their use. Students who wish to have a locker for their personal items may follow the procedure described in the section above to obtain a "student locker."

### ***Responsibility For Keys***

All employees, students, and/or other individuals to whom Department of Music keys are issued ("key holders") will be financially responsible for any and all keys issued to them. This includes keys to offices, classrooms, lockers, stereo cabinets, etc. that are issued either by the University or the Department office for any locked area within the Department.

### ***Lost & Stolen Keys***

#### ***Required Action by Key Holder***

If a key holder misplaces or cannot locate her/his keys, s/he is required to inform the Associate Department Chair (Dr. James Balentine) within 72 hours that the keys may be lost or stolen. A list of the missing keys should be determined at that time. If the keys are not located within 7 days of the initial report, they will be assumed to be lost/stolen and a request for Physical Plant to replace or re-key the affected locks will be initiated.

#### ***Penalty for Lost Keys***

If a key holder loses his/her key(s), they must pay 50% of the Department's expenses for reissuing keys and for re-keying or replacing locks. The minimum fee assessed against the key holder will be \$75.00 and the maximum will be \$150.00. This fee applies for each occurrence of loss.

#### ***Payment of Penalty Fee***

After all security has been restored and new keys issued, the Associate Department Chair will provide the key holder who lost the key(s) with a request for payment of expenses. Attached to the request will be copies of work orders, receipts, etc. to substantiate the assessed fee. The key holder then has two weeks to make payment in full to the Associate Department Chair.

## ***Job Vacancy Notebook***

Each year, a Job Vacancy Notebook is compiled in a binder that is kept in the Music Office. As job vacancy notices are received, they are placed in the notebook; at the end of the academic year, out-of-date notices are removed and a current collection is begun. The notebook is available to all students seeking employment after completing their degree.

## ***Problems and Grievances***

It would be wonderful to assume that all of us will grow and develop during the years with the Department and the University without ever encountering the slightest difficulty. Realistically, that is unlikely. If students encounter problems that cannot be resolved, there are a series of steps that should be taken to attempt a solution. First, you should take up your problem with the specific instructor of the course in which the problem occurs, presuming the problem is class-oriented. If this is not the case, or if the problem still exists, the student should consult their Music Faculty advisor. If the student feels that a solution has not been reached, the Associate Chair of the Department (Dr. James Balentine) will be available for consultation. If the problem remains, the student should confer with the Chair of the department (Dr. Eugene Dowdy).

In all but the most extreme cases, student problems will be solved at the Chair's level or earlier. In extreme cases, however, a student has recourse (in this order) to the Associate Dean of the College of Liberal and Fine Arts (Dr. Christopher Wickham), the Dean (Dr. Daniel Gelo), and the Provost (Dr. John Frederick). The President of UTSA (Dr. Ricardo Romo) is the final point of appeal.

## ***Concerto and Aria Competitions***

The UTSA Department of Music Concerto and Aria Competition is held to provide an opportunity for regular, full-time, degree-seeking music majors who are enrolled in Private Instruction to experience competition for the opportunity to perform with the UTSA Orchestra. Competitors must submit their competition application forms (with all required information and signatures) to Dr. Eugene Dowdy, orchestra director, no later than one month before the competition. The orchestra director will choose which applicants may audition based upon the appropriateness of the proposed performance literature. Criteria will include suitability for the concert program and length of composition. The orchestra director will be responsible for programming, selecting judges, and arranging the audition date and facility. Further rules and regulations may be imposed.

## ***Receptions***

Receptions following recitals or concerts, in connection with meetings, etc. are allowed in the Galleria after receiving permission from the Chair. Such receptions are the responsibility of the individual or group sponsoring the recital or meeting. This includes clean-up following the reception. Such receptions are restricted to brick-floor areas (not the carpeted areas). The wooden landing beneath the Galleria staircase is not to be used in connection with reception service. Please notify the Events Manager of any intention to hold a reception. Serving alcoholic beverages requires special permission and must be requested by the Department of Music.

## ***Signs In The Arts Building (Music Department)***

Signs advertising recitals, meetings, or other items of interest may be placed in strategic places throughout the Music Department. However, all such signs must be approved by the Chair of the Department of Music. Any signs to be hung in other areas throughout the College of Liberal and Fine Arts must be stamped by the Dean's office.

## ***The Recital Hall***

### **Normal Hours**

#### **Rehearsals, Practice Time, and Use of Concert Pianos and Hieronymous Organ**

1. Organ Practice and Teaching—8:00 A.M.–3:00 P.M. Monday and 8:00 A.M.–10:45 A.M. Tuesday through Friday. Students pursuing the B.M. in Organ Performance are allowed a two-hour time slot per week for rehearsal in the Recital Hall; organ principals pursuing other music degrees are allowed a one-hour time slot per week. Two rehearsal organ practice rooms are available in 3.03.04 and 3.03.02, and may be scheduled through the Events Manager (Cindy Solis) for additional practice time.

Organ students are reminded that weekend hours are also available for practice (see below). Lesson and practice sign-ups should take place in the first week of each semester. If all of the hours designated above are not thus utilized, such hours become "free hours" (see item 5 below).

2. Performance Seminars:

Area seminars will occasionally be scheduled in the Recital Hall during these times:

Winds & Percussion, Strings, or Voice – Thursday at 11:00-11:50  
Guitar – Wednesday at 1:00-1:50  
Keyboard – Monday at 2:00-2:50

3. Ensemble Rehearsals

On-stage dress rehearsals for ensembles should occur during the regular rehearsal time for that ensemble. Two consecutive rehearsals are allowed in the Recital Hall per performance. In order to schedule such rehearsal times, dates for all rehearsals to be held in the Recital Hall must be submitted to Cindy R. Solis (Events Manager) by Fall semester Census Date.

4. Conflict Calendar

At the beginning of each semester, organ lessons and practice sessions will be assigned to their respective times, as delineated above. Also, prior to the second week of class, all noted conflicts with dress rehearsals of the mentioned ensembles and any approved special events of the semester must be listed in a conflict calendar prepared by the Events Manager and submitted to the Department Chair and all others involved in the conflicts. Any conflicts arising after that time must receive special consideration and approval by the Chair of the Department in consultation with the parties concerned.

5. Free Hours—Those hours that remain (after organ lessons and practice, performance seminars, MUS 2001, student recitals, ensemble rehearsals, etc.) are considered "free hours." Students may reserve such hours according to the same policies set forth below under "After Hours and Weekends."

### **After Hours and Weekends**

1. Student Pre-Performance Practice

Students preparing for a performance in the Recital Hall may sign up for practice time in the hall according to the following guidelines:

- (a) Graduate Recitals (required) and Senior Recitals—2 hours of pre-performance practice.

- (b) Qualifying, other required recitals, and non-required recitals— 1 hour of pre-performance practice.

Reservations must be made with the Events Manager at least 24 hours in advance. The key may be picked up before 5:00 in the music office and must be returned to the office lockbox after the practice time. The student will be responsible for returning the stage area to normal, and securing the hall at the scheduled end of the practice time. The stage and hall will be monitored by closed-circuit television at all times.

2. Organ Practice

In addition to pre-performance practice as described above, organ students may book practice hours during after-hours or weekends. Reservation procedures will be as described above in B.1.

3. Other Uses

The only other activities in the hall after-hours or on weekends will be those official activities of the Department of Music (e.g., recitals, concerts, rehearsals, master classes, opera scenes, etc.).

### **Use of the Hieronymous Organ and Yamaha Concert Grand Pianos**

1. Students eligible to use the Casavant organ are identified under item A.1. above. The organ will be locked at all times when not in use for lessons, authorized practice, and performances. Students may obtain a key from the Music Office immediately before an authorized practice session; the key must be returned at the conclusion of the practice session.

For after-hours and weekend practice (see B.1. and B.2.), students must see the Events Manager to make arrangements for entrance to the Recital Hall.

2. Student use of the Yamaha Concert Grands and/or harpsichord is defined above under A.5 ("Free Hours") and B.1. ("Student Pre-Performance Practice"). The instruments will be closed, covered, and moved to the stage left side when not in use. Each user is responsible for closing, covering, and moving the instruments and bench to the stage left side before leaving the hall. Any breach of this policy will subject the student to a loss of practice privileges.

### **Procedures for Student Practice in the Recital Hall**

1. Authorization for student practice or performance use of the Recital Hall is given only by the Chair of the Department of Music through the office of the Events Manager, and must be requested at least 24 hours in advance. The student's reservation is noted in the schedule book kept by the Events Manager. Such authorization will also note the specific use of the hall (i.e., organ, piano, voice and piano, etc.).
2. The student should enter the Recital Hall from the 1st floor stage entrance. The key must be obtained from the Music Office during normal business hours. University Police will not unlock or open doors for students after hours.
3. At the conclusion of the authorized practice time, the student should return the stage area to normal, and leave via the backstage doors, checking to be certain that the hall is secured. Only the student(s) specifically authorized by the Chair of the Department of Music will be allowed in the hall. If other persons are admitted by the authorized student, the University Police have been instructed to clear the hall.

4. A closed-circuit television system will monitor activity in the hall to ensure that any use of the hall and instruments is authorized.

### **Loss of Student Access Privileges**

Students must cover the pianos and move them to stage left when finished in the hall. Students must put chairs and stands away after rehearsals and concerts. Smoking, eating, or drinking in the Recital Hall is strictly prohibited. Any breach of this policy or other policies established regarding use of the Recital Hall will result in loss of the student's access privileges.

### **Instructions For Performers & Support Personnel**

The Events Manager will provide *one* stagehand and *one* usher for each faculty and guest recital during the concert and recital season. Ensembles are to make their own arrangements for setting up before and clearing the stage after concerts.

Each stagehand and usher will receive \$5.00 for their service and should consult items C & D below for the correct manner and procedure to be followed.

The Events Manager will utilize student volunteers including Phi Mu Alpha to perform these services. A student workstudy will be employed as stagehand.

Recordings will be made of all student, faculty, guest, and ensemble performances provided student staff can be scheduled. The cost for recording services will be as follows:

<i>Student and guest recital:</i>	compact disc	\$55.00
	additional CD copies	\$25.00

<i>Faculty recitals and ensemble concerts:</i>	no charge
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Recording services will not be scheduled until the fee is paid as per the procedures noted above. Although every attempt will be made to produce a professional recording, no guarantee can be made as to the quality of the recording.

#### **A. Performers**

1. Student performers should dress appropriately for their concerts; professional dress attire is recommended: i.e. gentlemen in suits, or shirts/slacks/tie; women in dresses, or suits. Performers should be familiar with recital scheduling procedures and deadlines as stated in the “Recital Scheduling Procedures” section of this Handbook. Note especially that rehearsal times must be booked with the Events Manager. Student performers must inform the events manager if they have special setup needs: for example, heavy or extensive equipment and/or extra time for a sound check.
2. Students giving recitals may need to secure their own ushers and stagehands—confirm this with the Events Manager.
3. Performers should consult the appropriate sections of this Handbook for more information on use of the Recital Hall.
4. Recitals can be recorded for the fee noted above, which must be paid at the Music Office one week prior to the performance. The Music Office will issue a receipt. If payment has not been made beforehand, the recital will not be recorded.

## **B. Ushers**

1. Ushers should be dressed appropriately for recitals and concerts. For men, this means slacks and shirt (not jeans or T-shirts, etc.); for major events, a suit (or sport coat, slacks, dress shirt, and tie) is required. For women, this means slacks and blouse or sweater; for major events, a dress is required.
2. Ushers should pick up programs from the program stand at the upper entrance to the Recital Hall.
3. Ushers should arrive no later than 30 minutes prior to the beginning of the recital.
4. Ushers should hand out programs at the second-level Recital Hall doors. At the beginning of the concert, close the outer doors of the entrance foyers. Leave the inner double-door open.

Rope off the lower entrance. Ushers should remain in the entrance foyer through at least half of the recital program. As late-comers arrive, hold them politely in the entrance foyer until the conclusion of the piece in progress.

## **C. Stage-Hands**

1. Stage-hands are a visible part of a recital/concert presentation. Therefore, they should dress appropriately for the event. Men should wear slacks (not jeans or shorts), sport shirt or dress shirt (not T-shirt, etc.); for major events, a suit is required. Women should wear slacks (or skirt) and blouse (or sweater); for major events, a nice dress is required.
2. Stage-hands should arrive no later than 30 minutes prior to the beginning of a recital. This is to insure that the stage is fully set no less than 15 minutes prior to the beginning of a recital.
3. The Casavant organ bench should be uncovered during the concert and the two pianos as well. The sign in front of the organ (DO NOT TOUCH PIPES) should be placed backstage until the concert is over.
4. There should be a diagram posted backstage that shows details of the stage setting. If there are changes in the course of the recital, there should be a diagram for each set. Recital Addendum Forms are available for this from the Events Manager.
5. At the conclusion of the concert, all stands and chairs should be replaced backstage. The pianos should be closed, covered, and moved to the stage left side. The organ should be locked (the performer should have the key) with the bench cover and sign returned to their proper places.
6. Stagehands will be required to control house and stage lights. The stagehand should be instructed by performer when the lighting should be manipulated. Lighting indications are to be made part of the stage diagram on the Recital Addendum form and turned into the Events Manager a week prior to the recital. Every attempt to meet the specific lighting needs of the performer will be made. Unless otherwise specified, house lights are to be fully lowered promptly at the beginning time of the recital; the stage should remain lit throughout. House lights are normally raised at intermission (if any) and at the conclusion of the recital.

## **D. Recording Engineers**

1. Recording engineers are expected to have satisfactorily completed MUS 3153: Audio Technology I, offered every semester. Transfer students who have

- completed an equivalent course at another institution should meet with the course instructor for permission to be included on the list of engineers.
2. Recording engineers will be admitted to the recording booth by the Events Manager, or must obtain a key from the Music Office. Engineers should arrive no later than 30 minutes before the beginning time of the recital. This should allow time to gain admission, set recording levels, and make checks necessary to insure a successful recording.
  3. When recording, follow the engineer's checklist posted in the recording booth.
  4. Unless otherwise stated, the Recording Engineer is responsible for playing the Decorum Statement immediately following the house lights being lowered. This is coordinated with the stagehand via headset.
  5. At the conclusion of the recital, the individual responsible for opening the room initially will be responsible for securing the room. During the course of a recital, only the authorized engineer should be in the recording room; if an engineer is found to be allowing extraneous people in the room, he or she is subject to loss of the engineering position.
  6. The faculty member in charge is responsible for seeing that the necessary recording equipment is transported to and from off-campus events. Engineers will be responsible for setting-up, checking the operation of the recording equipment, recording, and tearing the equipment down after the performance.
  7. In performances with intermissions, it will be necessary to ring the lobby chimes (audience recall) prior to the second half of the program. The chimes should ring at the beginning of each minute, starting three minutes prior to the start of the second half. The actual starting time of the second half should be determined by the faculty member in charge.

### ***Use Of Other Music Building Facilities***

#### **A. Electronic Music Studio (1.02.06)**

The Electronic Music Studio is under the supervision of Dr. David Heuser. During normal hours, use of the facility will be scheduled by Dr. Heuser (the schedule will indicate class times, names of students authorized to use the facility, and times reserved for each student's use). Requests for after-hours or weekend use must be approved by Dr. Heuser and will be routed through the music office. A closed-circuit television system will allow monitoring of all movement into and out of 1.02.06.

#### **B. Percussion Studio (1.02.10)**

Use of the percussion studio will be scheduled by Ms. Sherry Rubins. Procedures for access and security are similar to those described above for the electronic music studio.

#### **C. Organ Practice Room (3.03.04)**

Use of the organ practice room will be scheduled and coordinated through the Events Manager. Procedures for access and security are similar to those described above for the electronic music studio.

#### **D. Student Computing Lab (3.01.30B)**

Use of the student computing lab will be scheduled by Dr. David Sebald. Procedures for access and security are similar to those described above for the electronic music studio. Classes and meetings must be approved by Dr. Sebald two weeks prior to use.

## **E. Other Facilities**

The following facilities are accessible only to those faculty to whom keys have been issued. Student use must be under direct supervision or authorization of faculty as noted below. Any other use is unauthorized.

1. Teachers' offices and studios are not to be used for student practice.
2. Recording Booth (2.03.16)—only those students authorized by the Department Chair or Associate Chair.
3. Music Performance Library (2.03.24)—only those students authorized by ensemble directors. Such students may work in the library during normal hours (8:00 A.M.–5:00 P.M. Monday–Friday). After-hour or weekend work must be under the direct supervision of the ensemble director. For normal hour usage, the student must be admitted by the Music Office, or one of the ensemble directors; they will also secure the room at the end of such use. A closed-circuit television system will monitor all movement in and out of 2.03.24.
4. Instrument Storage Room (2.03.26)—student use must be under direct supervision of an ensemble director.
5. Electronic Piano Laboratory (1.02.06)—to be used only for scheduled classes.
6. Instrumental Rehearsal Room (2.03.20)—to be used only in relation to UTSA instrumental ensembles (and for other scheduled classes); use should be authorized by Dr. Rustowicz or Dr. Dowdy and scheduled through the Events Manager.
7. Choral Rehearsal Room (2.03.22)—to be used only in relation to UTSA choral ensembles (and for other scheduled classes); use should be authorized by Dr. Mabry or Dr. Dowdy and scheduled through the Events Manager.

## **SPECIAL DEPARTMENT OF MUSIC EVENTS**

### ***Freshman Retreat***

Each area schedules a freshmen retreat each fall semester for new incoming freshmen and transfer students. This required meeting is needed to distribute information important to all music majors and to answer questions about the activities for music majors that may not be assigned to a particular class, but are pertinent to the degree programs in each area. Signs will be posted, and notification regarding this event each fall semester.

### ***Extravaganza***

Each semester the department presents this event to honor students who have received awards, prestigious scholarships, and alumni and friends of the department for their work on behalf of the Department of Music. Extravaganza is scheduled during the last week of classes in December and May, and signs will be posted in the building several weeks before the event.

### ***Fiesta Under the Stars***

Fiesta Under the Stars is a department-wide event showcasing the talents of student ensembles, faculty, and guest artists during the week of San Antonio's Fiesta in April of each year, and is an official Fiesta event. Ticket sales and fund raising from the silent auction help to generate income for music scholarships, and is a significant event to foster community awareness and support of the Music Department mission.

## **MUSIC SOCIETIES & ORGANIZATIONS**

### ***Phi Mu Alpha Sinfonia***

The Fall of 1996 marked the official reinstatement of the Nu Eta Chapter of Phi Mu Alpha Sinfonia as a colony. Phi Mu Alpha is a professional fraternity for men in music. Sinfonians believe in the unity of their fraternity through shared goals, music, and fellowship, while recognizing that they are a diverse group spanning the nation. The brotherhood includes some of the most active professional musicians, as well as those pursuing other careers while maintaining a lifelong interest in music and in Sinfonia. If interested, see Dr. Gary Mabry or Dr. Eugene Dowdy, faculty advisors.

### ***Sigma Alpha Iota***

In 1993, the Theta Gamma Chapter of Sigma Alpha Iota, an international professional fraternity for women in music, was chartered on the UTSA campus. SAI is an organization that promotes interaction between those undergraduate and graduate students who share a commitment to music. If interested, see Ms. Linda Poetschke, faculty advisor.

### ***Musicians Organization for Business (M.O.B.)***

Founded in 2001, Musicians Organization for Business (M.O.B.) is a nonprofit, student professional organization. Though specifically created for music marketing majors, it is open to all students interested in the music industry. The M.O.B. is a practical, educational, and social forum organized to allow students to participate in professional music industry activities and to promote interaction between its members and industry professionals. If interested, see Dr. Matthew Dunne, faculty advisor.

### ***Music Educators National Conference, Chapter 897***

Reorganized in 2001, MENC chapter 897 provides music studies students with extended educational and networking opportunities. Monthly activities are planned to cover topics of student interest and to exchange ideas. Guest speakers are frequently invited to share their expertise on professional issues. MENC also provides students with an opportunity to develop leadership skills and enhance the credentials on their resume. If interested, see Dr. Susan Dill Bruenger, faculty advisor.

### ***Pi Kappa Lambda Music Honor Society***

The Society of Pi Kappa Lambda was founded on May 17, 1918 at Northwestern University in Evanston, Illinois. Pi Kappa Lambda is the only music society in the Association of College Honor Societies, and is distinct from social and professional fraternities. Chapters of the Society annually extend invitations to membership in Pi Kappa Lambda to the highest ranking students from junior, senior and graduate classes. The elections are the responsibility and privilege of the PKL Faculty Committee.

*Revised April 24, 2008*