UNDERGRADUATE STUDENT HANDBOOK

UNIVERSITY OF TEXAS AT SAN ANTONIO

Updated October 2014
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MUSIC DEPARTMENT FACULTY AND STAFF

Administrative Staff

David Frego, Chair
Stacey Davis, Associate Chair
Naomy A. Ybarra, Administrative Associate
Steven Hill, Administrative Assistant
Victor Mendiola, Administrative Assistant
Carol Rustowicz, Administrative Assistant
Cynthia R. Solis, Events Manager
Scott Flanagan, Recruitment Coordinator
Drew Stephen, Graduate Advisor of Record

Music Faculty

Michael Acevedo, mariachi ensemble
Diana Allan, voice
James Balentine, composition, music theory, jazz studies
Jenny Beavers, music theory
Bob Brewer, collaborative piano, organ, opera
Mark Brill, music history, music literature
Susan Dill, music education
Laurie Buchanan, harp
Francisco Chavez-Silva, piano technician
Christopher Cline, audio technology
Stacey Davis, Associate Chair, music theory
Allyson Dawkins, viola
Christine Debus, collaborative piano
Scott Donald, piano, piano pedagogy
Eugene Dowdy, orchestra, strings, music education
Sherri Downey, class piano
Matthew Dunne, guitar, music marketing
Rami El-Farrah, saxophone
Ron Ellis, band
Patty Fagan-Miller, bassoon, music education
Scott Flanagan, recruitment coordinator, voice
Graeme Francis, percussion, music literature
David Frego, Department Chair, music education
Rendi Frost, color guard, dance
Mary Ellen Goree, violin
Utah Hamrick, jazz ensemble, electric bass
Kristin Hayes, flute
Sean Johnston, music theory
Kasandra Keeling, piano
Laura Kelly, music theory
Morgan King, jazz studies, music literature
Lachezar Kostov, cello
Charles Kuentz, music education
Stephen Krause, audio technology
Angela Leonhardt, music education
Rita Linard, flute
Mary Lowder, collaborative piano, lyric theatre
Gary Mabry, choral ensembles, voice
William McCrary, opera, voice
Larry Mentzer, clarinet
Si Millican, music education
Catherine Nix, voice
John Nix, voice, vocal science
Susan Olson, voice
Steven Parker, trombone
Kristen Pellegrino, music education
Michelle Pietri, opera, dance
Linda Poetschke, voice
Michael Richter, guitar
Jan Roller, trumpet
Peter Rubins, horn
Sherry Rubins, percussion
James Saliers, tuba, euphonium
Eric Schneeman, world music
William Sherrill, music literature
Ilya Shterenberg, clarinet
John Silantien, choral ensembles, music education
Drew Stephen, Graduate Advisor, music history, music literature
Sara Stolt, clarinet
James Syler, composition, music literature
Jonathan Tirado, marching band
Matthew Vangel, trumpet
Stephanie Westney, strings
Ethan Wickman, composition, music theory
Megan Williams, dance
John Zarco, band
Steven Zeserman, double bass
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 Studies, Performance, Composition, and Music Marketing 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 UTSA 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 a concentration in music studies, the Bachelor of Music with an emphasis in performance, composition, or music marketing, and the Bachelor of Arts in Music. The Department also offers a Minor in Music and Certificates in Music Technology and Jazz Studies. 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 on their principal instrument for admission as a music major, regardless of the degree or concentration/emphasis sought. For more information on specific audition requirements, contact the Area Coordinator:

- Guitar: Dr. Matthew Dunne
- Keyboard: Dr. Kasandra Keeling
- Strings: Dr. Stephanie Westney
- Voice: Prof. John Nix
- Winds: Dr. Rita Linard
- Percussion: Prof. Sherry Rubins

Continuing or returning students who have been out of private instruction for two or more consecutive long semesters must re-audition for admission as a music major.

Prospective music minors are not required to audition, but must interview with a music faculty advisor (Dr. Laura Kelly) before declaring a minor in music. Candidates for the Certificate in Music Technology must interview with the Program Coordinator for Music Technology (Prof. Chris Cline).

Music Theory Diagnostic Test

In addition to the audition process, all new freshmen and incoming transfer students are required to take the Music Theory Diagnostic Exam prior to their first semester of enrollment at UTSA. This test is administered the day before classes start each semester. This test familiarizes the theory faculty with the skills of incoming freshmen and is used to determine appropriate placement in theory classes for transfer students. Transfer students who have already completed four semesters of music theory and aural skills will instead take the Proficiency Exam (see page 17 for more information).
Following a successful audition, new music students will be advised in the Arts and Humanities Advising Center, located in the Multidisciplinary Studies Building (MS 4.01.52). The AHUM advising center can assist with evaluating degree progress, conducting degree audits, and answering other general advising questions. Call for more information at (210) 458-6513.

All music majors are also assigned a music faculty advisor. A list of students and their assigned faculty advisors will be posted on the bulletin board outside the Associate Chair’s office (3.01.46) by the fourth week of each semester. Students should schedule a meeting with their advisor at least once every semester in order to understand course sequencing, check prerequisites, and monitor progress toward their degree. Students should also check the UTSA Schedule of Classes and use ASAP for online registration. Private instruction assignments will be authorized by Area Coordinators through the Music Department Office. Although general registration begins sooner, students cannot register for private instruction until after juries have been completed. Students should contact their area coordinator with questions about their assigned level and/or section of private instruction each semester. Naomi Ybarra (naomy.ybarra@utsa.edu) can also answer questions about registering for private instruction.

**Music Advisors:**
As a general guideline, music faculty advisors will be assigned as follows:

<table>
<thead>
<tr>
<th>Degree Program</th>
<th>Advisors</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Bachelor of Music Degree</strong></td>
<td></td>
</tr>
<tr>
<td>Composition</td>
<td>Dr. Ethan Wickman</td>
</tr>
<tr>
<td>Piano and Organ Performance</td>
<td>Dr. Kasandra Keeling</td>
</tr>
<tr>
<td>Guitar Performance</td>
<td>Dr. Matthew Dunne</td>
</tr>
<tr>
<td>Instrumental Performance</td>
<td>Dr. Rita Linard (winds/percussion)</td>
</tr>
<tr>
<td></td>
<td>Dr. Stephanie Westney (strings)</td>
</tr>
<tr>
<td>Voice Performance</td>
<td>Prof. John Nix</td>
</tr>
<tr>
<td></td>
<td>Dr. Diana Allan</td>
</tr>
<tr>
<td></td>
<td>Dr. Gary Mabry</td>
</tr>
<tr>
<td></td>
<td>Dr. Bill McCrary</td>
</tr>
<tr>
<td></td>
<td>Dr. Susan Olson</td>
</tr>
<tr>
<td></td>
<td>Prof. Linda Poetschke</td>
</tr>
<tr>
<td>Music Marketing</td>
<td>Dr. Matthew Dunne</td>
</tr>
<tr>
<td></td>
<td>Dr. James Balentine</td>
</tr>
<tr>
<td>Instrumental Music Studies (ALI)</td>
<td>Dr. John Zarco (winds/perc – freshman)</td>
</tr>
<tr>
<td></td>
<td>Prof. Ron Ellis (winds/perc - sophomore)</td>
</tr>
<tr>
<td></td>
<td>Dr. Si Millican (winds/perc – junior/senior)</td>
</tr>
<tr>
<td></td>
<td>Dr. Eugene Dowdy (strings – freshman/sophomore)</td>
</tr>
<tr>
<td></td>
<td>Dr. Kristen Pellegrino (strings – junior/senior)</td>
</tr>
<tr>
<td>Choral Music Studies (ALC)</td>
<td>Dr. Susan Dill (junior/senior)</td>
</tr>
<tr>
<td></td>
<td>Studio voice teacher (freshman/sophomore)</td>
</tr>
<tr>
<td><strong>Bachelor of Arts</strong></td>
<td>Dr. Drew Stephen</td>
</tr>
<tr>
<td></td>
<td>Dr. Mark Brill</td>
</tr>
<tr>
<td><strong>Music Minor</strong></td>
<td>Dr. Laura Kelly</td>
</tr>
</tbody>
</table>
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 each student to become familiar with and comply with the policies of each class for which they are registered.

BLACKBOARD LEARN

Blackboard Learn provides a secured location for faculty to upload course materials, such as the class syllabus, assignments, lectures, grades, and presentations including streaming audio and video. Blackboard 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 first try to resolve the issue with the faculty instructor. If the grievance cannot be resolved, the student may request a meeting with the Associate Chair of the Department. 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, 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, the Dean, and the Provost. The final point of appeal is the University President.

Before pursuing a grade dispute, students should read the relevant sections of the UTSA Information Bulletin.

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 are the final word in academic policy and procedures for students and faculty. For further information, see the UTSA Information Bulletin.
ENSEMBLE REQUIREMENTS

As a Special Degree Requirement, all Bachelor of Music students (composition, music marketing, music studies, and performance) must enroll in an assigned ensemble every semester. The only exceptions are:

1. The semester of student teaching for the Music Studies concentration
2. The semester of internship for the Music Marketing emphasis
3. The semester of senior recital for guitar, piano, and organ principals in the Music Performance emphasis
4. The semester of senior recital for students in the Composition emphasis

Ensemble membership and seating are determined by each ensemble director through auditions. See the table on the following page for further information about the ensemble requirements for each degree and concentration/emphasis.

All 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.

**Major Ensembles:**

- MUS 3731: University Band
- MUS 3742: UTSA Winds Ensemble
- MUS 3752: UTSA Symphonic Band
- MUS 3762: UTSA Orchestra
- MUS 3771: Jazz Ensemble (Instrumental) – up to two semesters*

* For guitar, electric bass, and piano principals, or for wind and percussion Bachelor of Arts students, Jazz Ensemble may be considered a major ensemble beyond two semesters with advisor, area, and ensemble director approval. For string principals, regardless of degree plan, fulfillment of the major ensemble requirement requires enrollment in UTSA Orchestra.

**Chamber Ensembles:**

- MUS 4581: Chamber Music (any ensemble)
- MUS 3701: Chamber Singers
- MUS 3741: Chamber Orchestra
- MUS 3771: Jazz Ensemble (Vocal)
- MUS 3792: Lyric Theatre

**Other Ensembles:**

- MUS 3802: UTSA Marching Band
- MUS 3711: Mariachi Ensemble

Further specific requirements regarding each ensemble may be obtained from the appropriate ensemble director. Placement in major instrumental is by audition only, typically occurring 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.
<table>
<thead>
<tr>
<th>Concentration/ Emphasis</th>
<th>Major Ensemble</th>
<th>Chamber Ensembles</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Composition:</strong></td>
<td>Minimum of 4 semesters</td>
<td>Minimum of 2 semesters of MUS 4581</td>
<td>Minimum total of 7 semesters.</td>
</tr>
<tr>
<td><strong>Music Marketing:</strong></td>
<td>Minimum of 4 semesters</td>
<td>Minimum of 1 semester of MUS 4581</td>
<td>Minimum total of 8 semesters. One semester of ensemble may be waived during the student’s internship.</td>
</tr>
<tr>
<td><strong>Music Studies:</strong></td>
<td><strong>All-Level Choral</strong></td>
<td>None required</td>
<td>Recital program must include at least one chamber work.</td>
</tr>
<tr>
<td></td>
<td>Students must be enrolled in a major ensemble every semester except semester of student teaching.</td>
<td>None required</td>
<td>Recital program must include at least one chamber work.</td>
</tr>
<tr>
<td><strong>All-Level Instrumental (wind, brass, or percussion principals)</strong></td>
<td>Students must be enrolled in a major ensemble every semester except semester of student teaching.</td>
<td>None required</td>
<td>Recital program must include at least one chamber work.</td>
</tr>
<tr>
<td></td>
<td>In addition to assigned large ensemble, students must enroll in a minimum of two semesters of MUS 3802: Marching Band; must be taken during the first two Fall semesters. Transfer students must also complete the Marching Band requirement.</td>
<td>None required</td>
<td>Recital program must include at least one chamber work.</td>
</tr>
<tr>
<td><strong>All-Level Instrumental (string principals)</strong></td>
<td>Students must be enrolled in MUS 3762: UTSA Orchestra every semester except semester of student teaching.</td>
<td>None required</td>
<td>Recital program must include at least one chamber work.</td>
</tr>
<tr>
<td><strong>Performance:</strong></td>
<td><strong>Guitar</strong></td>
<td>Minimum of 3 semesters of MUS 4581: Guitar Ensemble</td>
<td>Minimum total of 7 semesters required.</td>
</tr>
<tr>
<td></td>
<td>Minimum of 4 semesters</td>
<td>Minimum of 3 semesters of MUS 4581: Guitar Ensemble</td>
<td>Minimum total of 7 semesters required.</td>
</tr>
<tr>
<td><strong>Orchestral Instrument</strong></td>
<td>Students must be enrolled in a major ensemble every semester</td>
<td>Minimum of 1 semester of MUS 4581: String Ensemble</td>
<td>Recital program must include at least one chamber work.</td>
</tr>
<tr>
<td><strong>Piano</strong></td>
<td>Minimum of 2 semesters</td>
<td>Minimum of 1 semester of MUS 4581: Keyboard</td>
<td>4 semesters of MUS 2501: Accompanying, divided evenly between vocal and instrumental accompanying.</td>
</tr>
<tr>
<td><strong>Organ</strong></td>
<td>Minimum of 2 semesters</td>
<td>Minimum of 1 semester of MUS 4581</td>
<td>Minimum total of 7 semesters required.</td>
</tr>
<tr>
<td><strong>Voice</strong></td>
<td>Students must be enrolled in a major ensemble every semester.</td>
<td>Minimum of 1 semester of MUS 3792: Lyric Theatre</td>
<td>Minimum total of 4 semesters (4-8 credit hours).</td>
</tr>
<tr>
<td><strong>Bachelor of Arts:</strong></td>
<td>Minimum of 2 semesters</td>
<td>None required</td>
<td>Minimum total of 4 semesters (4-8 credit hours).</td>
</tr>
</tbody>
</table>

**Transfer students:** Transfer hours in ensemble count towards these requirements. With advisor approval, some transfer ensembles not listed as major ensembles at UTSA may be counted as a major ensemble.

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1 Must be enrolled in one of the following: MUS 3712: Concert Choir, MUS 3722: Women’s Choir, or MUS 3721: UTSA Men’s Glee Club. Placement determined by audition and consultation with ensemble director.

2 Must be enrolled in one of the following: MUS 3731: University Band, MUS 3742: Wind Ensemble, or MUS 3752 Symphonic Band. Placement determined by audition and consultation with ensemble director.
CONCERT ATTENDANCE

All students pursuing the Bachelor of Music degree (composition, marketing, performance, music studies) must fulfill the Concert Attendance requirement.

**Total number of concerts:**
All Bachelor of Music students must attend a minimum of 48 concerts during their time at UTSA. Students are recommended to attend eight concerts for each of their first six semesters to meet this requirement. Deficits in one semester can be made up by attending additional concerts in another semester. Please note that this is a minimum requirement. Students are encouraged to attend as many concerts as possible to increase their familiarity and understanding of a wide variety of music.

**Deadline:**
All Bachelor of Music students must meet the Concert Attendance requirement by the end of their second-to-last semester. Students who have not met the requirement cannot register for MUS 4561: Senior Recital, MUS 4833: Music Marketing Internship, or C&I 4716: Student Teaching.

**Types of concerts:**
The concerts can be of any type (solo, ensemble, or student). Concerts can also be on or off campus.

**Transfer students:**
All students who attend UTSA for at least six semesters must attend a total of 48 concerts. Students who are at UTSA for less than six semesters must attend at least eight concerts each semester except their last. For instance, a student who is here for five total semesters must attend eight concerts for four of those semesters (for a total of 32 concerts).

**Concert Attendance vs. MUS 2001:**
Bachelor of Music studies should not register for MUS 2001. This course is for Bachelor of Arts in Music students and is not part of the Concert Attendance policy.

MUS 2001 credits earned after Spring 2010 are not applied to the concert attendance requirement. A cumulative total of concerts attended will be maintained and a minimum of 48 concerts must be reached by the end of the second-to-last semester of study.

Students who completed eight semesters of MUS 2001 before Spring 2010 semester have already fulfilled the Concert Attendance requirement.

Students who completed fewer than eight semesters of MUS 2001 before Spring 2010 must fulfill the Concert Attendance requirement (8 concerts per semester) for eight minus that many semesters. For instance, a student with five previous semesters of MUS 2001 credit must attend eight concerts for each of three additional semesters (for a total of 24 concerts). Students will often have fewer total concerts remaining by following the new Concert Attendance policy of 48 total concerts than by using previous MUS 2001 credits. Students in this type of situation should see the Associate Chair to determine their total number of remaining concerts.

*UTSA’s Academic Honesty Policy applies to this Concert Attendance policy. Any student attempting to receive credit for a concert that was not attended is guilty of scholastic dishonesty and will be subject to university disciplinary action.*
Concert Attendance Procedure (on-campus concerts):
• Obtain a bar code sticker for your UTSA ID card.
• Bring UTSA ID card to every on-campus concert. Students cannot receive attendance credit without showing their UTSA ID card (with barcode attached).
• Check in to the concert before entering the UTSA Recital Hall. Plan to arrive early to have your UTSA ID card scanned. The check-in station is located at the entrance to the Recital Hall and will open 15 minutes before the performance begins. No check-ins will be allowed after the performance begins, so there is no concert attendance credit for late arrivals.
• Check out at the conclusion of the performance by having your UTSA ID card scanned again. The check-out station will not be available prior to the end of the performance.
• Students must have both a check-in and a check-out scan in order to receive credit for a concert.
• Concert attendance credit cannot be earned if a student is participating in that performance.

Concert Attendance Procedure (off-campus concerts):
• Obtain a program or other documentation of the concert attended.
• Take the program to your music faculty advisor for approval signature. It is the faculty member’s decision to approve a particular program as appropriate. Rock concerts, pop music events, lectures, or classroom performances may not fulfill the spirit of the requirement, so students should obtain approval in advance if they intend to present this type of concert for credit.
• Turn in the approved program to the designated Concert Attendance box in the Music Department office.
• Students who wish to keep a copy of the program should pick up two at the event or make a photocopy. The program that is turned in to the Music Department Office will not be returned.
• Concerts attended during holidays or summer may be applied to a subsequent semester with approval of the faculty advisor or private instructor.

Bachelor of Arts in Music students:
The Concert Attendance policy does not apply to Bachelor of Arts in Music students. They are instead required to register for and successfully complete two semesters of MUS 2001. See syllabus for that course for specific grade requirements.

PRIVATE INSTRUCTION

Enrollment in Private Instruction is available only to registered music majors who are actively pursuing and making satisfactory progress toward their degree. The following policies are intended to help students move through the degree in a consistent and timely manner.

Degree Requirements and Maximum Semesters of Private Instruction:
• All music majors are permitted to enroll in private instruction for a maximum of two semesters beyond the degree requirement.
  o Music Studies, Marketing, and Composition = 8 total semesters (6 count toward the degree)
  o Performance = 10 total semesters (8 count toward the degree)
  o B.A. in Music = 4 total semesters (2 count toward the degree)
• Bachelor of Music
  o One extra semester will be lower-level (MUS 1512, 1542, or 2542)
  o Second extra semester will be upper-level (MUS 3532 for Music Studies, Composition, and Marketing; MUS 3543 or MUS 4543 for Performance)
• Bachelor of Arts in Music
  o Both extra semesters will be lower-level (MUS 1512, 1543, or 2542)
  o BA students may not enroll in upper-level private lessons
• All music majors (BM and BA) may enroll in a maximum of two semesters of MUS 1511
  (Secondary Instrument)

Prerequisites, Sequencing, and Other Enrollment Requirements:
• A minimum grade of C- is required to move from one level of private instruction to the next.
  o Students who do not earn at least a C- after two attempts at MUS 1512 will not be permitted to continue as music majors.
• Bachelor of Music students must pass Basic Skills IV, Aural Skills IV, all sections of the theory/aural skills proficiency exam, and the scale barrier (instrumental students only) in order to enroll in upper-level lessons (MUS 3532 or MUS 3543).
  o Students who have reached the maximum of five semesters of lower-level private instruction will be prohibited from enrolling in private lessons until the theory, aural skills, and scale barrier requirements are met.
  o When necessary, students are encouraged to enroll in summer Basic and Aural Skills classes in order to avoid any disruption in the private instruction sequence.
• Bachelor of Arts in Music students (instrumental only) must pass the scale barrier prior to enrolling in MUS 2542.
• Students are not permitted to enroll in earlier levels of private instruction after they have moved forward in the sequence and/or completed the maximum number of attempts at a certain level.
• Music Studies majors are not permitted to enroll in private instruction during the semester of student teaching. This applies to both principal and secondary lessons.
• Students enrolled in private instruction must be simultaneously registered for an assigned ensemble. A minimum grade of C- in ensemble is required to continue in private instruction the next semester.

Petitioning for One Additional Semester of Upper-Level Private Instruction:
• After reaching the maximum number of semesters, Bachelor of Music students may petition to enroll in one additional semester of private instruction based on the recommendation of the private instructor and the area coordinator. Petition forms are due on or before the first day of class of the semester in which the student intends to enroll.
• The Academic Policy and Curriculum committee will evaluate all petitions and submit a recommendation to the Department Chair for final approval.
• Students whose petitions are approved will enroll in one semester of MUS 3532, 3543, or 4543, depending on the student’s degree program and prior private instruction enrollment.
• Bachelor of Arts in Music students are not permitted to petition for additional semesters of private instruction.

Recital Timing:
• Music Studies majors must perform a recital no later than the third semester of enrollment in MUS 3532.
• Performance majors must perform the qualifying recital no later than the third semester of enrollment in MUS 2542. The Senior Recital (MUS 4561) must occur during the final semester of enrollment in MUS 4543.
Transfer Students:
• All transfer students will enroll in MUS 1512 during their first semester.
• Although faculty can decide to skip ahead in the sequence in the following semester, transfer students must still follow the same policies regarding total number of semesters, maximum attempts at each level, prerequisites, sequencing, and recital timing.

Certificate of Recognition in Instrumental Performance:
• The Certificate of Recognition in Instrumental Performance provides instrumental students outside the Performance emphasis the opportunity to demonstrate performance skills and ability beyond the requirements of their degree.
• Instrumental students enrolled in the Bachelor of Music degree (non-performance emphasis) must apply for entry into the performance recognition program during their last semester of enrollment in MUS 2542. Applications must be submitted by the university census date for that semester. Students must perform and pass an extended jury at the end of the semester of application in order to be admitted to the program.
• After being admitted, students will replace their last semester of MUS 3532 with MUS 3543. They must enroll in MUS 3543 during the semester of the Performance Recognition recital.
• The Performance Recognition recital will be one hour in length and may satisfy the requirements of the student’s proficiency recital. The recital should be representative of a senior-level performance recital and must include a chamber work.
• Students who successfully pass the recital will receive the Certificate of Recognition in Instrumental Performance. This certificate is not a university degree program and will not be reflected on the student’s transcript or diploma.

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 can be the principal instrument only within the Bachelor of Music degree with an emphasis 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:

• The principal instrument for those whose student teaching will be in band must be a woodwind, brass, or percussion instrument. Principal instruments for percussion students must be found in a band or orchestra (i.e., timpani, mallet instruments, and multi-percussion, but not drum set).
• 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).
• The principal instrument for those whose student teaching will be in choral-general music must be voice, piano or guitar.

Assignment and Change of Applied Studio Instructor:
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.
In order to change private instructors after their initial assignment, students must follow the procedure described below.

- Have a conference with their present applied teacher and gain written consent in support of the change.
- After completing the above step, have a conference with their choice for an applied teacher and gain written consent in support of the change.
- 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.

**Private Instruction Attendance:**
- Each student must receive a total of fifteen private lessons during the semester of enrollment. The length of the lesson is determined by the course number (MUS 1511 = one 30-minute lesson per week; all others = one hour lesson per week).
- Private instructors are not required to offer make-up lessons for unexcused absences. Lessons missed due to excused absences (with notification) may be rescheduled at the instructor's discretion.
- 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 that the student 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.
- 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.
- 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 composition majors and students enrolled in private instruction must attend area seminar each week. 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 and 2.03.22
- Strings – Thursday at 11:00-11:50 in 2.03.14
- Guitar – Wednesday at 2:00-2:50 in 3.01.30A
- Keyboard – Tuesdays or Thursdays at 12:00-12:50 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:**
- 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.
- Preliminary grades from the instructor and seminar attendance will be submitted prior to jury examinations. The instructor's grade will count for 60% of the final grade, the jury grade for 30%, and the seminar attendance grade for 10%.
- All music students are required to attend and perform in area seminars.
Performance 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/emphasis:

- Students in the Music Studies concentration will demonstrate proficiency by performing a recital of at least 30 minutes duration. A minimum grade of C must be earned to pass the recital. The Music Studies faculty, in consultation with the private instructor, may consider an extended public jury in lieu of the recital.
- Piano or guitar principals in the Choral Music Studies concentration must elect voice as their secondary instrument. A minimum of two semesters of private instruction on 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:
  - Repertoire: A 12-minute jury with a minimum of 3 songs representing at least 2 languages to be sung by memory.
  - 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.
- Students in the Performance emphasis will present a senior recital of approximately one hour in length, approved by the appropriate recital committee.
- Students in the Music Marketing and Music Composition emphases will perform an extended jury examination. Area faculty, in consultation with the private instructor, may approve a public 30-minute recital in lieu of an extended jury.
- 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.

Jury Scheduling:
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). Instrumental students will be assigned staff accompanists for juries based on the guidelines described in this Handbook.

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:

Required Student Recitals:
Students who are registered for upper-level private instruction and preparing a required degree recital may be provided a departmental accompanist. Students must adhere to the following procedure in order to be considered for a departmental accompanist:
1. Complete the **Accompanist Request Form**. This form must include a list of repertoire that will be performed on the recital, as well as the signature of the private lesson teacher.

2. Submit the completed **Accompanist Request Form** and scores for all recital pieces to Ms. Christine Debus by **April 15** for upcoming Fall recitals and **October 1** for upcoming Spring recitals. Incomplete submissions will not be accepted (unsigned forms, missing scores, etc.).

3. Students who have submitted complete materials will be considered for a staff accompanist based on degree status and accompanist load. Priority will be given first to graduate students, then Bachelor of Music – Performance majors, then Bachelor of Music – Music Studies majors.

4. A list of students who have been assigned a staff accompanist will be posted on Ms. Christine Debus’ office door on or before **May 1** (for upcoming Fall recitals) and **October 15** (for upcoming Spring recitals).
   a. Instrumental students will be able to work with their assigned accompanist for 6 rehearsals, the dress rehearsal, and the recital.
   b. During the semester of their recital and up until their recital, vocal students will work with their accompaniment for one hour per week (1/2 hour during weekly lesson + 1/2 hour of rehearsal), the dress rehearsal, and the recital.

5. Students who are not assigned a staff accompanist will be required to contract an outside accompanist at their own expense. Students should consult with their private lesson teacher and/or performance area coordinator for suggestions about outside accompanists.

6. All students giving required recitals (regardless of whether they have a staff or an outside accompanists) must complete and submit the **Recital Request Form**. This form must be signed by the private lesson teacher, faculty advisor, performance area coordinator, and accompanist before it is submitted to the Department of Music Events Manager (Ms. Cindy Solis). It must also include the names of all faculty who will be grading the recital. Due to jury loads, recitals will not be scheduled during the last week of classes in any semester.
   a. Required degree recitals for the upcoming Fall semester must be scheduled from May 16-September 15. Non-required recitals may be scheduled from September 15-22.
   b. Required degree recitals for the upcoming Spring semester must be scheduled from October 15-December 1. Non-required recitals may be scheduled from December 1-8.

**Juries:**
For juries, staff accompanists are only provided to instrumental students enrolled in 2000 or 3000-level private instruction. Staff accompanists can accommodate 24 total instrumental juries each semester. A faculty committee will determine which students will have the opportunity to work with one of the staff accompanists for their jury. Other students will be required, in consultation with their private instructor, to contract an outside accompanist at their own expense.

When a staff accompanist is provided, students will receive two rehearsals with that accompanist prior to the jury. Students are responsible for signing up for and attending those rehearsals. Missed rehearsals cannot be rescheduled. Deadlines for submission of music are October 25 for Fall semester juries and March 15 for Spring semester juries. Rehearsal signup sheets will be posted on accompanist studio doors after those dates.
MUS 2001 Performances & Area Seminars:
Instrumental students whose private instructor assigns them to perform in a MUS 2001 recital or an area seminar are responsible for contacting the accompanist coordinator and scheduling two rehearsals prior to the performance. Vocal students who are assigned to perform in a MUS 2001 recital or an area seminar will work with their assigned accompanist for that semester.

ADMISSION TO SPECIFIC EMPHASES AND CONCENTRATIONS

Students Seeking Teacher Certification Only:
Students who have already earned a college degree and are interested in obtaining teacher certification have two options:
1. 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.¹
2. Complete the required hours to obtain a teaching certification without getting a second degree. Students who select this option must meet the academic requirements of the College of Education Teacher Certification Program.

Students pursuing teaching certification are only required to audition if they intend to enroll in private instruction. If students do enroll in private instruction, they are required to simultaneously enroll in an assigned ensemble.

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

Performance Emphasis:
All students who wish to pursue the Performance emphasis within the Bachelor of Music degree must pass a public Qualifying Recital that contains 20-25 minutes of music. A committee of at least three faculty will evaluate both the performance and presentation quality of the recital. Students must receive a passing grade from this committee prior to being accepted into the Performance program and enrolling in upper-level private instruction.

The Qualifying Recital must occur no later than the third semester of enrollment in MUS 2542. As a prerequisite to this recital, students must have at performed at least one time in MUS 2001 and/or seminar. Exceptions to this prerequisite may be granted by the Area Coordinator for transfer students.

Instrumental students must adhere to the following additional guidelines:
1. Perform only solo repertoire (no chamber selections will be permitted).
2. Include repertoire from at least two historical periods/styles.

Voice students must adhere to the following additional guidelines:
1. Include no more than one chamber selection (with assistance by other singers or instrumentalists, other than piano).

¹ This option is not available to students who have already earned a degree from UTSA in Music Marketing, Composition, or Performance.
2. Include repertoire in four different languages (English, Italian, German, French), with different historical periods/styles represented.
3. Write program notes on the recital repertoire (not to exceed two pages front/back) and distribute them with the recital program.

Composition Emphasis:
Students intending to pursue the Bachelor of Music with an emphasis in Composition must enroll in MUS 1141: Beginning Composition during the Spring semester of their first year at UTSA. After completing this course, students will interview with composition faculty to determine admission into the composition program. Students should bring written and/or recorded samples of their music compositions to the interview.

Students admitted into the composition emphasis are required to give a Senior Recital (MUS 4561) during their last semester before graduation. The student’s senior recital shall include a selection of the student’s compositions totaling a minimum of 30 minutes. The student will submit a portfolio of completed musical scores representing a majority of the proposed recital program, as well as a listing of works-in-progress and works still to be written for the recital, to an examining committee made up of the composition faculty the semester before that of the recital. The examining committee shall determine the acceptability of the recital and can require that the portfolio of scores be resubmitted before the student is approved to give a recital. Students will not be allowed to give a MUS 4561 composition recital without the approval of their portfolio. Composition students enrolled in Senior Recital (MUS 4561) must also be enrolled in MUS 4142. Composition students must appear on their recital as either a performer or conductor.

THEORY AND AURAL SKILLS PROFICIENCY EXAM
All UTSA music majors are required to accomplish two things prior to enrolling in most upper-level music courses: (1) achieve a passing grade in both Basic Skills IV (MUS 2162) and Aural Skills IV (MUS 2112) and (2) achieve a passing grade on all sections of the theory/aural skills proficiency exam.

Beginning in Spring 2015, students will have three opportunities to take this exam during the semester that they are enrolled in MUS 2162: Basic Skills IV and MUS 2112: Aural Skills IV. Students must pass each portion of the exam according to minimum proficiency standards. If a student passes all sections of this exam during one of these first three attempts, their earned grade for the corresponding course will be posted at the end of the semester. If a passing grade on any part of the proficiency exam is not achieved, the student will receive an incomplete for the course and will have three additional opportunities to pass those sections. The incomplete will be replaced with the earned course grade when the student passes all sections of the exam. Students will then have permission to enroll in all upper-level music courses. If all sections of the exam are not passed by the sixth attempt, the incomplete will be replaced by an F and the student will be required to retake the course and begin the proficiency cycle again (with no previously passed sections held over). Failure to attend a retake opportunity will count toward the total of six attempts.

In order to maintain the same minimum level of proficiency for all music majors, transfer students who enter UTSA having successfully completed four semesters of theory and aural skills courses are also required to pass this exam prior to enrolling in most upper-level music classes. Beginning in the Spring 2015 semester, these students will take the proficiency exam on the same day that they audition for admission as a music major at UTSA. Results from this exam may be factored into the admission decision. If admitted, students who receive a passing grade on all sections will be able to enroll in
upper-level classes during their first semester at UTSA. Students who do not receive a passing grade on all sections will be advised to take review courses in order to improve their skills. These students will retake the exam during regularly scheduled retake opportunities, with a maximum total of six attempts. Failure to attend an exam retake will count toward that total. Faculty and advisors will talk with any students that do not pass all sections of the exam by the sixth attempt. These students may be advised to change their major. If the student decides to continue pursuing the music degree, they will begin the proficiency cycle again (with no previously passed sections held over).

All students are limited to six attempts at any single module of the theory and aural skills proficiency exam, with missed exam counting as attempts. Students wishing to take any part of these exams after the sixth attempt must submit their petition, in writing, to the head of the music theory area and the Associate Chair of the Department of Music. The decision to grant or to not grant additional attempts is made by the head of the music theory area and the Associate Chair; that decision is final.

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.

**SCALE BARRIER**

The Scale Barrier is required of all instrumental (woodwind, brass, percussion, and string) 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 prior to enrolling in upper-level private instruction or performing 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. Students should contact the Instrumental Performance Area Coordinator (Dr. Rita Linard) for further information.

**PIANO PROFICIENCY EXAM**

Successful completion of MUS 2621: Class Piano 4 or a passing grade on the piano proficiency exam is a required prerequisite for graduation, student teaching, and elective enrollment into private secondary piano lessons (MUS 1511). In order to maintain the same minimum level of proficiency for all music majors, incoming transfer students with four completed semesters of Class Piano will also take this proficiency exam. Incoming freshmen and transfer students with prior piano experience, but who have completed fewer than four semesters of Class Piano, will instead take the piano diagnostic exam. The exams will be administered during the week before classes begin and results will be used to determine placement in the Class Piano sequence.

**Piano Proficiency Requirements for Non-Keyboard Principals:**

*Accompanying:*
With a soloist, perform a solo instrumental or solo vocal accompaniment at performance tempo. The class piano coordinator or your class piano instructor must approve your choice. Faking skills are encouraged.
Score reading:
Prepare and perform 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 8-10 measures in length.

Technique:
a. Perform all major and harmonic minor scales hands separately in two-octaves.
b. Perform all major and minor arpeggios hands separately in two-octaves.
c. Perform the following chord progression, hands together in close position, beginning with root-position triads: I-IV-I-V-V7-I.

Improvisation:
a. Using primary chords, improvise an accompaniment below a given folk tune.
b. Improvise a melody above a given chord progression of primary chords.

Sight Reading:
Read two noncontiguous parts of an 8-10 measure open score with one minute to prepare.

Transposition:
Transpose an 8-10 measure piano excerpt for two hands up or down a third at sight. You will be given 90 seconds to prepare and may play a cadence in the new key before beginning the performance.

Piano Proficiency 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 (a) Learn a 12-bar blues (with prior consent of instructor) that uses 9th, 11th, and/or 13th 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 (b) 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.
PROBLEMS AND GRIEVANCES

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. Stacey Davis) will be available for consultation. If the problem remains, the student should confer with the Chair of the Department (Dr. David Frego).

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, the Dean, and the Provost. The President of UTSA is the final point of appeal.
FACILITIES AND SCHEDULING

STUDENT RECITAL SCHEDULING PROCEDURES

1. Senior recitals (MUS 4561) and graduate recitals (MUS 6941) may be scheduled at 5:00 or 7:30 P.M., Monday through Thursday, during the semester. Qualifying recitals and special degree requirement recitals must be scheduled at 5:00 P.M., Monday through Thursday, and must be presented as joint recitals (no intermission). All students may be required to preview their recital for the appropriate area faculty before the actual recital 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. The Recital Date Request Form 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 requests 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 “Staff 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) at least three 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, faculty recitals, and guest artist concerts must be scheduled by May 15 (for concerts occurring in the following academic year).
   b. Required degree recitals for both graduate and undergraduate students must be scheduled from May 16-September 15 (for upcoming Fall recitals) and from October 15-December 1 (for upcoming Spring recitals).
c. Non-required student recitals must be scheduled from September 16-22 (for upcoming Fall recitals) and from December 1-8 (for upcoming Spring recitals).

11. Exceptions to the scheduling deadlines noted in item 10 (above) will 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.

12. 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 and 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.

13. 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.

14. 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.

5. 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 are available to music majors and minors. These lockers will be assigned by the Music Office on a first-come, first-served basis. When registering each semester, a non-refundable $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 Music Department Office in order to receive a locker key. Lockers must be renewed each semester in the Music Department Office.

Students relinquish their locker when they graduate or change majors. Keys must be returned to the Music Department 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 Office 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. For instance, a flute player will be given a considerably smaller locker than a trombone player. 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 Music Department Office 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 Music Department Office 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 Music Department Office.

**CONCERTO AND ARIA COMPETITION**
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 Hieronymous Organ
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. 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".

Performance Seminars
Area seminars will occasionally be scheduled in the Recital Hall during the following times:

- Winds & Percussion, Strings, or Voice — Thursday at 11:00-11:50
- Guitar — Wednesday at 1:00-1:50
- Keyboard — Thursday at 12:00-12:50

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 the Fall semester census date.

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.

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
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:

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

**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 Concert Grand Pianos**
Students eligible to use the Casavant organ are identified above (under *Normal Hours*). 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, students must see the Events Manager to make arrangements for entrance to the Recital Hall.

Student use of the Concert Grands and/or harpsichord is defined above under "Free Hours" and “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**
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.).

The student should enter the Recital Hall from the first floor stage entrance. The key must be obtained from the Music Department Office during normal business hours. University Police will not unlock or open doors for students after hours.

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.

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 the information 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 work-study 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: student and guest recital (CD $55, additional copies $25; faculty recitals and ensemble concerts no charge. 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.

Performers
1. Student performers should dress appropriately for their concert. 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 (i.e., 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.

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-floor 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.

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. Stage hands will be required to control house and stage lights. The stage hand 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.

**Recording Engineers**

1. Recording engineers are expected to have successfully completed MUS 3153: Audio Technology I, which is 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

**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.

**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.

**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.

**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 (3.01.30G)—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 Prof. Ellis 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.

8. Durango Recording Studio (DB 0.206) - Use of the Durango Recording Studio will be determined by the current Music Technology faculty and scheduled by Christopher Cline. Access will be monitored by the UTSA Police Department – Downtown Campus and students will need to submit their banner ID to Christopher Cline and contact the UTSA Police Department (210-458-4242) upon arrival to gain access to the studio. Policies and procedures will be posted in the room on all doors and the microphone locker. Failure to
follow the procedures will result in the immediate termination of any and all studio privileges.

SPECIAL DEPARTMENT OF MUSIC EVENTS

Freshman Retreat
Some areas schedule 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 year 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 in of the semester and signs will be posted in the building several weeks before the event.

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 student who share a commitment to music. If interested, see Ms. Linda Poetschke, faculty advisor.

Music Educators Student Association (MESA)
MESA provides music education students with extended educational and networking opportunities. 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. MESA also provides students with an opportunity to develop leadership skills and enhance the credentials on their resume. If interested, see Dr. Susan Dill, faculty advisor.

Music Teachers National Association Collegiate Chapter at UTSA
The UTSA MTNA collegiate chapter, established in 2008, provides educational, musical, social, and professional experiences that augment students' formal studies, acquaint them with professional opportunities and career options in the field of music, and help them develop professional leadership
skills. The MTNA Collegiate Chapter at UTSA is an active group consisting of members from all areas of the music department. They come together for service projects, professional opportunities, and social activities throughout the year. Past projects include presenting at the Texas Music Educators Conference, Texas Music Teachers Association Conference and for local associations. MTNA @ UTSA also led a statewide effort to collect music and funds for teachers who were victims of Hurricane Ike. If interested, see Dr. Kasandra Keeling, faculty advisor.

**Tau Beta Sigma**
In 2011, a chapter of Tau Beta Sigma, a co-educational National Honorary Band Sorority, was established at UTSA. Tau Beta Sigma, founded in 1946, operates as a student service organization, assisting collegiate band directors, developing leadership skills for students, and enthusiasm in the university’s band programs. Tau Beta Sigma is open to all UTSA students who are in music ensembles. The faculty advisor is Prof. Ron Ellis.

**Kappa Kappa Psi**
In 2011, a chapter of Kappa Kappa Psi, a co-educational National Honorary Band Fraternity, was established at UTSA. Kappa Kappa Psi, founded in 1919, operates as a student service organization, assisting collegiate band directors, developing leadership skills for students, and enthusiasm in the university’s band programs. Kappa Kappa Psi is open to all UTSA students who are in music ensembles. The faculty advisor is Prof. Ron Ellis.

**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.