

**UTSA**<sup>®</sup>

# School of Music

## **UNDERGRADUATE STUDENT HANDBOOK**

**Updated September 2023**

## TABLE OF CONTENTS

|   |           |
|---|-----------|
| <b>SCHOOL OF MUSIC FACULTY AND STAFF .....</b>                                  | <b>4</b>  |
| <b>UNDERGRADUATE ACADEMIC POLICIES AND PROCEDURES.....</b>                      | <b>5</b>  |
| <b>AUDITIONS AND SCHOOL OF MUSIC ADMISSION .....</b>                            | <b>5</b>  |
| Music Theory Exams for Prospective Transfer Students .....                      | 6         |
| Piano Exams for Prospective Students .....                                      | 6         |
| <b>MUSIC SCHOLARSHIPS.....</b>  | <b>6</b>  |
| <b>ADVISING AND REGISTRATION .....</b>  | <b>7</b>  |
| <b>ADMISSION TO SPECIFIC EMPHASES AND CONCENTRATIONS.....</b>                   | <b>8</b>  |
| Performance Emphasis .....  | 8         |
| Composition Emphasis.....   | 8         |
| Music Education Concentration .....   | 8         |
| Students Seeking Teacher Certification Only .....                               | 9         |
| <b>STUDENT TEACHER ATTENDANCE POLICY .....</b>                                  | <b>9</b>  |
| <b>DISMISSAL FROM MUSIC DEGREE PROGRAMS .....</b>                               | <b>10</b> |
| <b>ATTENDANCE .....</b>   | <b>10</b> |
| <b>PROBLEMS AND GRIEVANCES .....</b>  | <b>11</b> |
| <b>ACADEMIC HONESTY .....</b>   | <b>11</b> |
| <b>CONCERT ATTENDANCE/CONVOCATION.....</b>                                      | <b>11</b> |
| <b>ENSEMBLE REQUIREMENTS .....</b>  | <b>12</b> |
| <b>PRIVATE INSTRUCTION .....</b>  | <b>14</b> |
| Degree Requirements and Maximum Semesters of Private Instruction.....           | 14        |
| Prerequisites, Sequencing, and Other Enrollment Requirements .....              | 14        |
| Petitioning for One Additional Semester of Upper-Level Private Instruction..... | 15        |
| Recital Timing.....   | 15        |
| Transfer Students.....  | 15        |
| Principal Instrument .....  | 15        |
| Assignment and Change of Applied Studio Instructor.....                         | 16        |
| Private Instruction Attendance.....   | 16        |
| Area Seminars and Studio Classes .....  | 16        |
| Grading.....  | 17        |
| Jury Scheduling .....   | 17        |
| Performance Proficiency Standards .....   | 17        |
| <b>FACULTY COLLABORATIVE PIANISTS .....</b>                                     | <b>18</b> |
| Required Student Recitals .....   | 18        |
| MUS 2000 Performances & Area Seminars .....                                     | 19        |
| <b>USE OF UNIVERSITY OWNED INSTRUMENTS .....</b>                                | <b>19</b> |
| <b>DISTINCTION IN PERFORMANCE .....</b>   | <b>20</b> |
| <b>CONCERTO AND ARIA COMPETITION .....</b>                                      | <b>20</b> |
| <b>MUSIC THEORY AND AURAL SKILLS PROFICIENCY EXAM.....</b>                      | <b>20</b> |
| <b>PIANO PROFICIENCY.....</b>   | <b>21</b> |

|   |           |
|---|-----------|
| <b>FACILITIES AND SCHEDULING .....</b>              | <b>22</b> |
| <b>RECITAL SCHEDULING .....</b>                     | <b>22</b> |
| Student Recitals .....                              | 22        |
| Restrictions .....                                  | 22        |
| Scheduling Procedures and Priorities .....          | 22        |
| Cancellations.....                                  | 23        |
| Concert and Recital Programs .....                  | 24        |
| Events Staff .....                                  | 24        |
| Recordings .....                                    | 24        |
| <b>PRACTICE ROOMS .....</b>                         | <b>24</b> |
| <b>STUDENT LOCKERS .....</b>                        | <b>25</b> |
| <b>USE OF THE RECITAL HALL.....</b>                 | <b>25</b> |
| Hieronymous Organ.....                              | 25        |
| Recital Hall Concert Grand Pianos .....             | 25        |
| Student Practice in the Recital Hall .....          | 25        |
| Student Pre-Performance Practice .....              | 26        |
| Conflict Calendar.....                              | 26        |
| Other Uses .....                                    | 26        |
| Loss of Student Access Privileges .....             | 26        |
| <b>USE OF OTHER MUSIC BUILDING FACILITIES .....</b> | <b>26</b> |
| Percussion Studios .....                            | 26        |
| Student Computing Lab (3.01.30B).....               | 27        |
| Other Facilities.....                               | 27        |

## SCHOOL OF MUSIC FACULTY AND STAFF

### Administrative Staff

Tracy Cowden, Director  
Stacey Davis, Acting Director  
Kassandra Keeling, Acting Associate Director  
Naomy Ybarra, Senior Administrative Associate  
Steven Hill, Administrative Assistant  
Wesley Uchiyama-Penix, Events Manager  
Rolando Ramon, Marketing Coordinator  
Don Marchand, Athletic Bands, Auditions

Michael Acevedo, mariachi, music education  
Sherri Baker, class piano  
Jennifer Beavers, music theory  
Jordan Boyd, choir  
Mark Brill, world music, music history  
Isaac Bustos, guitar  
Joe Caploe, music technology  
John Caputo, trombone/euphonium  
Jeffrey Castle, trumpet  
Nicole Cherry, violin  
Nicholas Councilor, clarinet  
Tracy Cowden, collaborative piano  
Stacey Davis, music theory, music psychology  
Allyson Dawkins, viola  
Susan Dill, music education  
Rami El-Farrah, saxophone  
Ron Ellis, band  
Miles Friday, digital music  
Hector Garcia, athletic bands  
Dorothy Halstead, piano  
Jourdan Laine Howell, voice, opera  
Ivan Hurd, piano, piano pedagogy  
Crystal Jarrell Johnson, voice  
Linda Jenkins, flute  
Sean Johnston, music theory  
Kassandra Keeling, piano  
Laura Kelly, music theory  
Jeong-Eun Lee, collaborative piano  
Andrew Lloyd, organ, composition  
William McCrary, voice, opera  
Randi Miles, color guard, dance  
Paul Millette, percussion

Si Millican, music education  
Alejandro Montiel, guitar  
Yoojin Muhn, choir  
John Nix, voice, voice pedagogy  
Susan Olson, voice  
Steven Parker, trombone, music marketing  
Kristen Pellegrino, music education  
Troy Peters, orchestra  
Michelle Pietri, dance, opera  
Gary Poffenbarger, tuba/euphonium  
Chris Prosser, music theory  
Ben Pyles, percussion  
Zlatan Redzic, string bass  
Peter Rubins, horn  
Sherry Rubins, percussion  
Megan Rulewicz, dance  
Eric Schneeman, music history  
William Sherrill, music history  
Andrew Smith, music technology  
Drew Stephen, music history  
James Syler, composition, music history  
Chris Villanueva, jazz  
Erin Webber, oboe  
Chad West, music education  
Stephanie Westney, violin  
Ethan Wickman, composition, music theory  
Sarah Wildey-Richmond, bassoon  
Rachel Woolf, flute  
Yi Qun Xu, cello  
Thomas Yee, music theory, music history  
Oswaldo Zapata, trumpet  
John Zarco, band

## UNDERGRADUATE ACADEMIC POLICIES AND PROCEDURES

The mission of the UTSA School of Music is:

- To offer programs of such caliber in the areas of Music Education, 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 School of Music offers the Bachelor of Music with a concentration in music education, the Bachelor of Music with an emphasis in performance, composition, or music marketing, and the Bachelor of Arts in Music. The School of Music also offers a Minor in Music, a Minor in Jazz Studies, a Minor in Music Marketing, and a Minor in Music Technology. The School of Music is accredited by the National Association of Schools of Music.

### AUDITIONS AND SCHOOL OF MUSIC ADMISSION

To declare music as a major, students must successfully audition for UTSA music faculty on their principal instrument. Students may audition to be a music major a maximum of three times. In addition, if a student is not enrolled in Private Instruction for two or more consecutive long semesters (Fall and Spring), the student must re-audition for admission as a UTSA music major. Information on auditions and placement exams can be obtained by visiting [UTSA Music Major Auditions](#). Students can also contact the appropriate Area Coordinator (see list below).

|            |                      |  |
|------------|----------------------|--|
| Guitar     | Dr. Isaac Bustos     | <a href="mailto:isaac.bustos@utsa.edu">isaac.bustos@utsa.edu</a>         |
| Keyboard   | Dr. Kasandra Keeling | <a href="mailto:kasandra.keeling@utsa.edu">kasandra.keeling@utsa.edu</a> |
| Voice      | Dr. Susan Olson      | <a href="mailto:susan.olson@utsa.edu">susan.olson@utsa.edu</a>           |
| Strings    | Dr. Nicole Cherry    | <a href="mailto:nicole.cherry@utsa.edu">nicole.cherry@utsa.edu</a>       |
| Woodwinds  | Dr. Rachel Woolf     | <a href="mailto:rachel.woolf@utsa.edu">rachel.woolf@utsa.edu</a>         |
| Brass      | Dr. Oswaldo Zapata   | <a href="mailto:oswaldo.zapata@utsa.edu">oswaldo.zapata@utsa.edu</a>     |
| Percussion | Prof. Sherry Rubins  | <a href="mailto:sherry.rubins@utsa.edu">sherry.rubins@utsa.edu</a>       |

Prospective music minors are not required to audition, but must interview with the corresponding program advisor (see list below) and submit the [Declaration of Music Minor Form](#).

|                           |                        |  |
|---------------------------|------------------------|--|
| Minor in Music            | Dr. Laura Kelly        | <a href="mailto:laura.kelly@utsa.edu">laura.kelly@utsa.edu</a>                       |
| Minor in Jazz Studies     | Prof. Chris Villanueva | <a href="mailto:christopher.villanueva@utsa.edu">christopher.villanueva@utsa.edu</a> |
| Minor in Music Marketing  | Dr. Steven Parker      | <a href="mailto:steven.parker@utsa.edu">steven.parker@utsa.edu</a>                   |
| Minor in Music Technology | Dr. Miles Friday       | <a href="mailto:miles.friday@utsa.edu">miles.friday@utsa.edu</a>                     |
| Minor in Dance            | Prof. Megan Rulewicz   | <a href="mailto:megan.rulewicz@utsa.edu">megan.rulewicz@utsa.edu</a>                 |

### **Music Theory Exams for Prospective Transfer Students**

Prospective transfer students who have completed 1-3 semesters of music theory and aural skills (and are not currently enrolled in level 4) will take the Music Theory Diagnostic Exam on their UTSA music audition day. Results will be used to determine appropriate placement in the theory and aural skills sequence at UTSA. The exam consists of clef reading, scales, key signatures, intervals, triads and 7<sup>th</sup> chords, part-writing, harmonic analysis with Roman numerals, non-chord tones, phrase identification, and cadences.

Prospective transfer students who have completed four semesters of music theory and aural skills (or are currently enrolled in level 4) will take the Music Theory and Aural Skills Proficiency Exam on their UTSA audition day. A passing grade on this exam is required of all UTSA music majors prior to enrolling in most upper-level music courses.

If admitted based on their performance audition, prospective transfer students who receive a passing grade on the proficiency exam will have completed the theory/aural skills requirement and be given permission to enroll in any upper-level music classes. Admitted students who do not receive a passing grade on the proficiency exam will be required to enroll in MUS 2173: Tonal Analysis Review and/or MUS 2122: Aural Skills Review. Students who pass the required review course(s) after their first or second attempt will be given permission to enroll in all upper-level music courses. Students who do not pass within two attempts will be required to change their major to a field outside the School of Music.

### **Piano Exams for Prospective Students**

Prospective transfer students who have completed 4 semesters of Class Piano at another institution must pass the Piano Proficiency Exam to complete their piano requirement at UTSA. Students will receive instructions and submissions deadlines from Dr. Ivan Hurd, coordinator of Class Piano. Students who have completed 1-3 semesters of Class Piano at another institution or who have prior private piano lesson can contact Dr. Hurd ([ivan.hurd@utsa.edu](mailto:ivan.hurd@utsa.edu)) for information about piano placement exams that will aid in determining the appropriate level of enrollment in the four-semester Class Piano sequence.

## **MUSIC SCHOLARSHIPS**

All prospective students who audition from January-March are eligible for merit-based music scholarships. During that audition, music faculty will assess the student's qualifications for both admission into a music degree program and receipt of a music scholarship. Annual scholarship amounts are based on a student's qualifications, principal instrument, chosen degree program, and available funds.

All students who accept a merit-based scholarship from the UTSA School of Music must meet the following requirements:

- Maintain status as a music major

- Complete a minimum of 15 credit hours (undergraduates) or 6 credit hours (graduate students) per semester
- Maintain a minimum cumulative grade point average of 3.0
- Submit all university required scholarship paperwork by May 1 (acceptance form, thank-you letter to scholarship donor, biographical information, and photo)

Each student’s scholarship status will be evaluated at the conclusion of every semester. Scholarships will be canceled for students that fail to meet the criteria outlined above.

Students must also apply for scholarship continuation each year, with awards pending availability of funds. Undergraduate students can receive a music scholarship for a maximum of five years, while graduate students can receive a music scholarship for a maximum of three years.

## ADVISING AND REGISTRATION

Following a successful audition, new undergraduate music students will be advised in the Arts and Humanities Advising Center. The AHUM advising center can assist with evaluating degree progress, conducting degree audits, and answering other general advising questions. For more information, call (210) 458-4900. The university music advisors are Julie Fisher ([julie.fisher@utsa.edu](mailto:julie.fisher@utsa.edu)), Paula Perilla-Duque ([paula.perilladuque@utsa.edu](mailto:paula.perilladuque@utsa.edu)), and Jason Wise ([robert.wise@utsa.edu](mailto:robert.wise@utsa.edu)).

All music majors are also assigned a music faculty advisor. Students should schedule a meeting with their music faculty advisor at least once every semester to understand course sequencing, check prerequisites, and monitor progress toward their degree. Private instruction assignments will be authorized by Area Coordinators each semester and students will be given permission to enroll in the correct level and section of private instruction. Students should contact their area coordinator with questions about their assigned level and/or section of private instruction each semester.

### Music Faculty Advisors:

|                                |                        |  |
|--------------------------------|------------------------|--|
| General Undergraduate Advising | Dr. Kasandra Keeling   | <a href="mailto:kasandra.keeling@utsa.edu">kasandra.keeling@utsa.edu</a>     |
| Music Education (winds/perc)   | Dr. John Zarco         | <a href="mailto:john.zarco@utsa.edu">john.zarco@utsa.edu</a>                 |
| Music Education (strings)      | Dr. Kristen Pellegrino | <a href="mailto:kristen.pellegrino@utsa.edu">kristen.pellegrino@utsa.edu</a> |
| Music Education (choral)       | Dr. Susan Dill         | <a href="mailto:susan.dill@utsa.edu">susan.dill@utsa.edu</a>                 |
| Composition                    | Dr. Ethan Wickman      | <a href="mailto:ethan.wickman@utsa.edu">ethan.wickman@utsa.edu</a>           |
| Performance (instrumental)     | Dr. Andy Lloyd         | <a href="mailto:andrew.lloyd@utsa.edu">andrew.lloyd@utsa.edu</a>             |
| Performance (voice)            | Prof. John Nix         | <a href="mailto:john.nix@utsa.edu">john.nix@utsa.edu</a>                     |
| Music Marketing                | Dr. Steve Parker       | <a href="mailto:steven.parker@utsa.edu">steven.parker@utsa.edu</a>           |
| Bachelor of Arts in Music      | Dr. Jennifer Beavers   | <a href="mailto:jennifer.beavers@utsa.edu">jennifer.beavers@utsa.edu</a>     |

## ADMISSION TO SPECIFIC EMPHASES AND CONCENTRATIONS

In addition to the general audition requirement to declare the music major, individual emphases and concentration have specific admission requirements.

### **Performance Emphasis**

All students who wish to pursue the Performance emphasis within the Bachelor of Music degree must pass a public, 30-minute Qualifying Recital. 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 performed at least one time in a public performance such as MUS 2000: Music Convocation, an area recital, or an area seminar. Exceptions to this prerequisite may be granted by the Area Coordinator for transfer students.

Instrumental students must adhere to the following additional guidelines:

- Perform only solo repertoire (exceptions may be granted by area coordinator based upon instrument).
- Include repertoire from at least two historical periods/styles (exceptions may be granted by area coordinator based upon instrument).

Voice students must adhere to the following additional guidelines:

- Include no more than one chamber selection (with assistance by other singers or instrumentalists, other than piano).
- Include repertoire in three different languages (select from English, Italian, German, or French), with different historical periods/styles represented.
- Write program notes on the recital repertoire and include those notes 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.

### **Music Education Concentration**

Students pursuing a traditional EC-12 Texas Teacher certification must complete all degree requirements and comply with all catalog requirements for the Bachelor of Music in Music Education. Admission to the teacher certification program is granted by the College of Education and Human Development. To qualify for admission to the teacher certification program, music students must have:



- Successfully passed a pre-certification interview given during study days at the end of each Fall and Spring semester.
- Completed or scheduled the Music Education Capstone Recital.
- Earned a cumulative GPA of at least 2.5
- Passed MUS 2012: Aural Skills IV and MUS 2162: Basic Skills IV with grades of D- or better.
- Passed the Music Theory and Aural Skills Proficiency exam.
- Passed MUS 2521: Class Piano 4 with a grade of D- or better.
- Earned passing grades in the required semesters of lower-level private lessons (MUS 1512, MUS 1542, and MUS 2542).
- Passed all other admission requirements as outlined by the College of Education and Human Development.

### **Students Seeking Teacher Certification Only**

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

- Option #1: Earn a second degree (the Bachelor of Music in Music Education). Students selecting this option must comply with all catalog requirements for the Bachelor of Music in Music Education.
- Option #2: Complete the required credit 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 and Human Development's Post Baccalaureate Certification Program.

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

Students who choose Option #2 must request a transcript evaluation from the Office of Teacher Certification (210-458-4424). Concurrently, a copy of the transcript should be sent to Dr. Dill (Music Education area coordinator). The music course list will be evaluated, and a list of the fulfilled requirements will be sent to the Office of Teacher Certification. For further information, contact Dr. Dill ([susan.dill@utsa.edu](mailto:susan.dill@utsa.edu)).

## **STUDENT TEACHER ATTENDANCE POLICY**

Student teaching should be the primary focus during the capstone semester for students pursuing the Music Education concentration within the Bachelor of Music degree. In addition to the guidelines from the College and Education and Human Development, the School of Music has the following additional requirements.

- The student teacher is expected to shadow the cooperating teacher(s) in every aspect of their job. Because of the realities of the job, some of these activities may occur before or after school hours or on weekend. Examples of these types of required activities include booster meetings, in-service meetings, sectional rehearsals, competitions, faculty meetings, and performances.

- Students may not enroll in other university courses or participate in any UTSA ensembles during their semester of student teaching unless prior approval has been granted by their UTSA School of Music student-teaching supervisor.
- Students are not permitted to participate in any student organization activities, outside work commitments, or any other activities that conflict with student teaching commitments unless prior approval has been granted by their UTSA School of Music student-teaching supervisor. Examples of unapproved conflicts include, but are not limited to, applied lessons, evening ensembles or performance groups, and sorority/fraternity events.
- Student teachers are required to attend all seminar meetings at the university. These dates will be published at the beginning of each semester. These meetings take priority over the above directive regarding shadowing the cooperating teacher(s) at all times.

### DISMISSAL FROM MUSIC DEGREE PROGRAMS

Once admitted, music majors are expected to make consistent, satisfactory progress toward their degree. A student who fails to meet this expectation will meet with a program area advisor and may be required to change his or her major to a field outside the School of Music.

MUS 1102: Aural Skills I and MUS 1112: Basic Skills I are designated as [Gateway Courses](#) in the UTSA course catalog. Students must pass both of these courses in no more than two attempts, including dropping with a “W” or taking them at another institution. Students who are unable to successfully complete each course after two attempts will be required to change to a major outside the School of Music.

The UTSA course catalog states that students must pass levels 2, 3, and 4 of Basic Skills and Aural Skills within three attempts each. Students who are unable to complete each course after three attempts will be required to change to a major outside the School of Music.

Transfer students who completed four semesters of music theory, ear training, and class piano at another institution must complete any necessary review/proficiency requirements and be eligible for upper-level music courses within two years of entering the UTSA School of Music and declaring the music major. Transfer students who fail to meet this expectation will be required to change to a major outside the School of Music.

### 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. It is the responsibility of each student to become familiar with and comply with the policies of each class for which they are registered.

## 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, a student should take up the 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 Director of the School of Music will be available for consultation. If the problem remains, the student should confer with the Director of the School of Music.

In all but the most extreme cases, student problems will be solved at the Director's level or earlier. In extreme cases, however, a student has recourse (in this order) to the Associate Dean of Undergraduate Studies in the College of Liberal and Fine Arts, the Dean of COLFA, and the Provost. The President of UTSA is the final point of appeal.

## ACADEMIC HONESTY

All students at UTSA are expected 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](#).

## CONCERT ATTENDANCE/CONVOCATION

All music majors must complete a concert attendance requirement, which is fulfilled by registering for MUS 2000: Music Convocation. Students pursuing the Bachelor of Music degree (composition, marketing, performance, music education) must successfully complete 7 semesters of MUS 2000, while students pursuing the Bachelor of Arts in Music must successfully complete 4 semesters. Successful completion involves attending at least 10 class meetings (Tuesdays, 11:30am-12:20pm) and 8 additional concerts/recitals (either on-campus or off-campus). Partial course credit cannot be given to students who fail to meet one or both of those requirements.

## ENSEMBLE REQUIREMENTS

All **Bachelor of Arts in Music** students must enroll in a minimum of 6 semesters of ensemble.

All **Bachelor of Music** students (composition, music marketing, music education, and performance) must enroll in an ensemble every semester. The only exceptions are:

- The semester of student teaching for the Music Education concentration
- The semester of internship for the Music Marketing emphasis
- The semester of senior recital for guitar, piano, and organ principals in the Music Performance emphasis
- The semester of senior recital for students in the Composition emphasis

### **Assigned Major Ensembles:**

Students must audition for an assigned major ensemble at the beginning of every semester in which they are required to enroll. All assigned ensembles are listed on the university course schedule as a section of MUS 3831 (Principal Ensemble). Placement and seating are determined by each ensemble director. Possible assigned major ensembles for each instrument are listed below.

String principals

Orchestra

Wind and percussion principals

University Band

Symphonic Band

Wind Ensemble

Voice principals

Chamber Singers

Concert Choir

University Chorus

Guitar and keyboard principals

Chamber Singers

Concert Choir

University Chorus (if approved by an advisor)

### **Additional Ensembles**

MUS 3711: Mariachi Ensemble

MUS 3771: Jazz Ensemble\*

MUS 3791: Lyric Theatre

MUS 3801: UTSA Marching Band

MUS 4581: Chamber Music (any ensemble)

\*With advisor approval, jazz ensemble could be considered a major ensemble (up to two semesters) for guitar and piano principals.

## ENSEMBLE REQUIREMENTS BY DEGREE AND INSTRUMENT

| Concentration/<br>Emphasis        | Total<br>ensemble<br>credits in<br>degree | PRINCIPAL<br>ENSEMBLE<br>(MUS 3831)                        | ADDITIONAL<br>ensemble<br>requirement  | Special degree<br>requirement   |
|-----------------------------------|---|--|--|---|
| <b>Composition:</b>               | 8   | 6 semesters  | 2 semesters of<br>MUS 4581: Chamber Music  | Must be in an ensemble<br>every semester (except<br>Senior Recital)       |
| <b>Music Marketing:</b>           | 8   | 6 semesters  | 2 semesters of<br>MUS 4581: Chamber Music  | Must be in an ensemble<br>every semester (except<br>Marketing Internship) |
| <b>Music Education:</b>           |   |  |  |   |
| All-Level Choral                  | 6   | Every semester<br>(except semester of<br>student teaching) | Voice: none<br><br>Guitar and keyboard:<br>2 semesters of MUS 4581:<br>Chamber Music   | Must be in an ensemble<br>every semester except<br>when student teaching  |
| All-Level Instrumental            | 6   | Every semester<br>(except semester of<br>student teaching) | Strings: none<br><br>Wind/percussion:<br>2 semesters of<br>MUS 3801: Marching Band<br>(complete in first two Fall<br>semesters)<br><br>Guitar and keyboard:<br>2 semesters of MUS 4581:<br>Chamber Music | Must be in an ensemble<br>every semester except<br>when student teaching  |
| <b>Performance:</b>               |   |  |  |   |
| Voice                             | 10  | 8 semesters  | 2 semesters of<br>MUS 3791: Lyric Theatre or<br>MUS 4581: Chamber Music  | Must be in MUS 3831<br>every semester                                     |
| Strings, Winds, and<br>Percussion | 10  | 8 semesters  | 2 semesters of<br>Chamber Music, Mariachi<br>Ensemble, or Jazz Ensemble  | Must be in MUS 3831<br>every semester                                     |
| Guitar                            | 8   | 4 semesters  | 4 semesters of<br>MUS 4581: Guitar Ensemble  | Must be in an ensemble<br>every semester (except<br>Senior Recital)       |
| Piano                             | 8   | 2 semesters  | 2 semesters of<br>MUS 4581: Chamber Music<br><br>4 semesters of<br>MUS 2501: Accompanying  | Must be in an ensemble<br>every semester (except<br>Senior Recital)       |
| Organ                             | 8   | 4 semesters  | 4 semesters of<br>MUS 4581: Chamber Music  | Must be in an ensemble<br>every semester (except<br>Senior Recital)       |
| <b>Bachelor of Arts:</b>          | 6   | 4 semesters  | Students choose 2 semesters<br>with advisor approval   | None  |

## 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.
  - Music Education, Marketing, and Composition = 8 total semesters (6 count toward the degree)
  - Performance = 10 total semesters (8 count toward the degree)
  - B.A. in Music = 4 total semesters (2 count toward the degree)
- Bachelor of Music
  - One extra semester will be lower-level (MUS 1512, 1542, or 2542)
  - Second extra semester will be upper-level (MUS 3532 for Music Education, Composition, and Marketing; MUS 3543 or MUS 4543 for Performance)
- Bachelor of Arts in Music
  - Both extra semesters will be lower-level (MUS 1512, 1543, or 2542)
  - BA students may not enroll in upper-level private lessons
- All music majors (BM and BA) may enroll in MUS 1511 (Secondary Instrument) a maximum of two semesters beyond the degree requirement. Students must have passed Class Piano 4 prior to enrolling in secondary piano lessons.
- The following students are permitted to enroll in MUS 2132: Introduction to Improvisation and MUS 3583: Advanced Improvisation.
  - Students who have declared the Minor in Jazz Studies, where both classes are required
  - Students pursuing the Bachelor of Arts in Music degree, where both classes are options in the lower and upper-level additional music requirements
  - All music majors, with the approval of both the instructor and the Director of the School of Music.

### **Prerequisites, Sequencing, and Other Enrollment Requirements**

- A minimum grade of C- is required to move from one level of private instruction to the next.
  - Students who do not earn at least a C- after two attempts at MUS 1512 will not be permitted to continue as music majors.
- To enroll in upper-level private lessons (MUS 3532 or MUS 3543), Bachelor of Music students must have passed Basic Skills IV, Aural Skills IV, Class Piano 4, and all sections of the theory/aural skills proficiency exam.
  - 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 class piano requirements are met.

- 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 education 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.

### **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. Decisions on petitions will be made by the Director and Associate Director of the School of Music based on studio sizes and budget.
- 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 education majors must perform a recital no later than their third semester of MUS 3532.
- Performance majors must perform the qualifying recital no later than their third semester of MUS 2542. The Senior Recital (MUS 4561) must occur during the final semester of 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.

### **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. In addition, the following limitations apply to the Bachelor of Music degree with a concentration in Music Education:

- 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 (e.g., 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 double bass (not electric bass).
- The principal instrument for those whose student teaching will be in choral-general music must be voice, piano or guitar (not electric bass).

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

Private instructor assignments are made by the Area Coordinators and studio instructors. 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 Director of the School of Music for reassignment at the beginning of the next semester. The Director 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 1-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 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 Associate Director of the School of Music.

### **Area Seminars and Studio Classes**

All students enrolled in private instruction are required to attend area seminar or studio class each week. Weekly seminar/studio times are subject to change, but are generally scheduled as follows:

#### Area Seminars:

- All Voice, Brass, Percussion, Winds, Strings – Thursday, 11:30am-12:20pm – once monthly

#### Weekly Studio Classes:

- Guitar – Monday, 4:00-4:50pm
- Keyboard – Tuesday, 12:30-1:20pm
- Flute – Monday, 5:00-5:50pm
- Oboe – Monday, 4:00-4:50pm
- Clarinet, Saxophone, Bassoon – Thursday, 11:30am-12:20pm
- Voice – Thursday, 11:30am-12:20pm
- Percussion – Thursday, 11:30am-12:20pm
- Trumpet, Tuba/Euphonium, Trombone – Thursday, 11:30am-12:20pm



- Horn - Tuesday, 2:30-3:20pm
- Violin (Cherry) – Tuesday, 4:00-4:50pm
- Violin (Westney) – Thursday, 11:30-12:20pm
- Viola – Monday, 4:00-4:50pm
- Cello – Tuesday, 7:00-7:50pm
- Double Bass – Tuesday, 4:00-4:50pm

### **Grading**

- Each student must present a jury performance at the conclusion of each semester of enrollment in Private Instruction. A final grade for private instruction 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%.

### **Jury Scheduling**

Area Coordinators will post time and room schedules for jury signup at the end of each semester. Students should consult with their private instructor at the beginning of the semester regarding the need for a collaborative pianist during juries and are encouraged to make those arrangements as early as possible to ensure sufficient rehearsal time and preparation.

### **Performance Proficiency Standards**

All music majors are required to meet music performance proficiency standards established for principal instruments. Proficiency must be demonstrated during the last semester of private instruction by one of the following methods, depending on the degree and concentration or emphasis:

- Students in the Music Education concentration will demonstrate proficiency by performing a public 30-minute capstone recital. A minimum grade of C must be earned to pass the recital. The Music Education faculty and private instructor may consider an extended public jury in lieu of the recital.
- Piano and guitar principals in the Choral Music Education concentration must elect voice as their secondary instrument. Two semesters of private instruction on voice may be required. To demonstrate vocal proficiency, students may be required to perform an extended jury during their second semester of enrollment in MUS 1511. That jury will include a minimum of 3 songs representing at least 2 languages (sung from memory). Students must also demonstrate an ability 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. Lesson waivers are given at the discretion of the Choral Music Education advisor.

- Students in the Performance emphasis will present a senior recital of approximately one hour in length, approved by the appropriate recital committee. Students must register for MUS 4561 during the semester in which they are performing the Senior Recital. Students must follow area requirements when selecting repertoire for the recital (i.e., including a chamber music piece, a variety of style periods or languages, etc.).
- 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 recital in lieu of an extended jury.
- Students in the Composition emphasis are required to give a public 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. Composition students enrolled in Senior Recital (MUS 4561) must be simultaneously enrolled in MUS 4142.
- Bachelor of Arts in Music 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.

## FACULTY COLLABORATIVE PIANISTS

### Required Student Recitals

Students who are registered for upper-level private instruction and preparing a required degree recital may be provided with a faculty collaborative pianist. Students must adhere to the following procedure in order to be considered:

- Complete the [Collaborative Pianist 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.
- Submit the completed Collaborative Pianist Request Form and titles for recital pieces to Dr. Jeong-Eun Lee by **May 10** for upcoming Fall recitals and **October 2** for upcoming Spring recitals. Incomplete submissions will not be accepted (unsigned forms, etc.).
- Students who have submitted complete forms will be considered for a faculty collaborative pianist based on degree status and pianist load. Priority will be given first to graduate students, then Bachelor of Music-Performance majors, then Bachelor of Music-Music Education majors.
- A list of students who have been assigned a faculty collaborative pianist will be available on or before **May 17** (for upcoming Fall recitals) and **October 9** (for upcoming Spring recitals).

- Instrumental students will be able to work with the faculty collaborative pianist for 6 rehearsals, the dress rehearsal, and the recital. If the same repertoire is played in the jury of the semester immediately prior to the recital, the student may use some of their allotted six rehearsals during that semester. Any rehearsals exceeding the allotted 6 rehearsals will be paid out-of-pocket by the student at the rate of \$50/hour payable at the time of each extra rehearsal.
- During the semester of their recital and up until their recital, vocal students will work with the faculty collaborative pianist for one hour per week (1/2 hour during weekly lesson + 1/2 hour of rehearsal), the dress rehearsal, and the recital.
- Students who are not assigned a faculty collaborative pianist will be required to contract an outside pianist at their own expense. Students should consult with their private lesson teacher and/or performance area coordinator for suggestions about outside collaborative pianists. Department stipends may be available to assist with the cost of an outside pianist. In the event that stipends are available, all students giving degree recitals will automatically be eligible for consideration. Students using an outside pianist who cancel their degree recital are expected to pay all fees for that pianist's time and preparation and will not receive a stipend toward those expenses from the department.
- All students giving required recitals (regardless of whether they have a staff or an outside collaborative pianist) must complete and submit the [Recital Request Form](#). This form must be signed by the private lesson teacher, faculty advisor, performance area coordinator, and collaborative pianist before it is submitted to the School of Music Events Manager. The timeline to book a recital date is based upon student's degree plan. (See details under "Recital Scheduling" section.)

### **MUS 2000 Performances & Area Seminars**

Students who are assigned to perform in MUS 2000 and/or Area Seminar are responsible for securing a collaborative pianist. Students should consult with their private instructor at the beginning of the semester regarding the need for a collaborative pianist and are encouraged to make those arrangements as early as possible to ensure sufficient rehearsal time and preparation.

### **USE OF UNIVERSITY OWNED INSTRUMENTS**

Music majors who do not own their principal instrument may borrow one from the School of Music for their first two long semesters (Fall and Spring). The fee for that rental is \$100 per semester. After those two semesters, students must purchase or rent their principal instrument themselves. Students should consult with studio teachers for advice and suggestions about obtaining their own instruments.

The School of Music will also provide instruments in the following situations. There is no fee for these rentals.

- Students enrolled in all methods courses that are required for the Music Education degree
- Students enrolled in MUS 1511: Secondary Private Instruction

- Students who are assigned to play something other than their principal instrument in one of the university ensembles.

### **DISTINCTION IN PERFORMANCE**

The Distinction in Performance provides Bachelor of Music students in Music Education, Composition, and Music Marketing the opportunity to demonstrate performance skills and ability beyond the requirements of their degree. This distinction is not a university degree program and will not be reflected on the transcript or diploma, but students will be honored for their achievement at the end of each academic year.

Students enrolled in the Bachelor of Music degree (non-performance emphasis) must apply for entry into the [Distinction in Performance](#) program by their second-to-last semester of enrollment in MUS 3532. 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 Distinction in Performance recital, which 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 major recital. Instrumental areas may require a chamber work. Students who successfully pass the recital will receive the Distinction in Performance.

### **CONCERTO AND ARIA COMPETITION**

The Concerto and Aria Competition provides full-time, degree-seeking music majors who are enrolled in Private Instruction an opportunity to experience competition and possibly perform with the UTSA Orchestra. Competitors must submit their completed application forms to Prof. Troy Peters, 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.

### **MUSIC THEORY AND AURAL SKILLS PROFICIENCY EXAM**

In order to enroll in most upper-level courses, all UTSA music majors are required to: (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 the theory/aural skills proficiency exam.

The theory proficiency exam includes:

- Fundamentals (key signatures, intervals, chord qualities)
- Harmonization of bass lines and four-voice part-writing
- Harmonic analysis with both diatonic and chromatic chords
- Form (phrases, cadences, motivic comparisons, form identification)

The aural skills proficiency exam includes:

- Melodic dictation (diatonic melody with decorative chromaticism)
- Harmonic dictation (four-voice progression with both diatonic and chromatic chords, bass and soprano lines only)
- Prepared melody singing (while conducting the beat, using solfege, either major or minor)
- Rhythmic sight reading (while conducting the beat, using counting syllables)
- Major melody sight singing (using solfege, diatonic with decorative chromaticism)
- Minor melody sight singing (using solfege, diatonic with decorative chromaticism)

Students will have two opportunities to take this exam during the semester that they are enrolled in MUS 2112: Aural Skills IV and MUS 2162: Basic Skills IV. The first attempt will occur around the sixth week of the semester; the second attempt will occur during the university scheduled final exam period. Failure to attend a scheduled exam will result in a failing grade for that attempt. Students must pass the exam according to minimum proficiency standards. If a student passes the exam during one of these two attempts, their earned grade for the corresponding course will be posted at the end of the semester and they will be eligible to enroll in all upper-level music courses. If a passing grade is not achieved, the student will receive an incomplete for Basic Skills IV and/or Aural Skills IV and be required to enroll in MUS 2173: Tonal Analysis Review and/or MUS 2122: Aural Skills Review. The incomplete(s) will be changed to the earned course grade(s) if the student successfully passes the review course(s) within two attempts. The student will then be eligible to enroll in any upper-level music courses. 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 at another institution are also required to pass this exam prior to enrolling in most upper-level music classes.

#### **PIANO PROFICIENCY**

To demonstrate keyboard proficiency and enroll in most upper-level music courses, all UTSA music majors whose principal instrument is something other than piano are required to successfully pass MUS 2621: Class Piano 4. A passing grade in Class Piano 4 is also a prerequisite for enrollment in private secondary piano lessons (MUS 1511). Keyboard principals are instead required to successfully complete MUS 1552: Functional Piano for Keyboard Principals.

## FACILITIES AND SCHEDULING

### RECITAL SCHEDULING

#### **Student Recitals**

Senior recitals (MUS 4561) and graduate recitals (MUS 6941) are generally scheduled at 5:00 or 7:30 p.m. Monday through Thursday, during the semester. These recitals may also be scheduled on Fridays and/or weekends with permission of the full recital committee. Recitals scheduled on Saturdays may not be provided stage or house staff. Qualifying recitals and special degree requirement recitals are normally scheduled at 5:00 p.m. Monday through Thursday and may be presented as joint recitals between two students (without intermission). Students may be required to preview their recital for the appropriate area faculty before the actual recital performance.

Students are responsible for securing a collaborative pianist as described in the “Faculty Collaborative Pianists” section of this Handbook.

Student recitals may not exceed the scheduled time. One-hour recitals should plan 50 minutes of music and may have an intermission of no more than 10 minutes. Recitals scheduled in 30-minute timeslots should plan for 25 minutes of music.

#### **Restrictions**

No recitals or concerts will be scheduled during university study days or final exams. Recitals may be scheduled during the last week of classes each semester under special circumstances. Other events, such as Lyric Theatre, that require significant stage set-up may also keep recitals from being scheduled. Students are encouraged to book recital dates early to avoid these conflicts.

#### **Scheduling Procedures and Priorities**

Students should consult with private instructor on preferred dates for recitals and schedule a tentative hold on that date with the Events Manager. It is preferable to have 2 or 3 choices in case your first choice of date is unavailable. Students will then complete a Recital Date Request Form.

The [Recital Date Request Form](#) must be used to schedule all recitals, special events, guest artists, etc. 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 (with the necessary signatures) should be submitted to the Events Manager, after which it will be forwarded to the Associate Director 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 Associate Director. No recital should be considered set until approved by the Associate Director.

Scheduling priorities and deadlines are as follows:

- Required Degree Recital Priority Booking Dates

#### Fall recitals (July 1-July 31)

- Graduate Student Recital Priority: July 1-July 15
- One-Hour Recital Priority: July 16-July 31
- Other Required Recitals: August 1-August 15

#### Spring recitals (Oct 15-December 1)

- Graduate Student Recital Priority: October 15-October 31
- One-Hour Recital Priority: November 1-November 15
- Other Required Recitals: November 16-November 30

- Non-Required Recitals

- Fall recitals: August 16 – August 22
- Spring recitals: December 1 – December 8

- Recitals can continue to be booked up to 30 days prior to proposed date
- During the priority dates above, students can contact the Events Manager by email (during the summer months) or in person (during the regular semesters) to tentatively book a date. Students are then responsible for collecting the required signatures and returning the completed form to the Events Manager to book a recital date.

Exceptions to the scheduling deadlines noted 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 Associate Director in order to place a recital on the schedule after the above deadlines.

#### **Cancellations**

Changes to the recital schedule are discouraged. The only change that will be accepted is a cancellation of a recital, which should only be done in the event of serious and substantial reasons and must be documented in writing. If a student is in their last semester of lessons for a recital and wishes to cancel their recital, a cancellation petition must be made to the Events Manager, subject to the approval of the Area Coordinator and the Associate Director.

If a recital is cancelled, 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.

### **Concert and Recital Programs**

Information for programs must be received in person or emailed to Rolando Ramon ([rolando.ramon@utsa.edu](mailto:rolando.ramon@utsa.edu)) at least two weeks 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.

### **Events Staff**

The Events Manager will provide one stagehand and one usher for each faculty, guest, and student degree recital during the concert and recital season. Ensembles are to make their own arrangements for setting up before and clearing the stage after concerts. The Events Manager will utilize student volunteers, including Phi Mu Alpha, to perform these services. A student work-study could also be employed as stagehand.

### **Recordings**

Recordings will be made of all student, faculty, guest, and ensemble performances. These recordings are free and are available online to current UTSA students and faculty.

## **PRACTICE ROOMS**

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:

- Food, beverages, and smoking are prohibited 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.
- Students pursuing the Bachelor of Music degree with emphasis in piano performance and students whose principal instrument is piano have keyed access to practice rooms containing one or two grand pianos. The rooms are considered available on a first-come, first-served basis.
- Students should never leave valuables in the practice rooms, including musical instruments. The School 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.
- 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 on a first-come, first-serve basis to music majors and to non-music majors that are currently enrolled in a UTSA music ensemble. Most lockers are assigned based on the student's need for instrument storage, typically determined by the size of instrument.

Students should inquire about reserving a locker at the Instrument Repair Room. The locker rental fee is \$25 per semester and students must meet deadlines for vacating the locker at the end of each academic year. If deadlines are not met, students will be charged an additional fee.

## USE OF THE RECITAL HALL

### **Hieronymus Organ**

Organ Practice and Teaching is typically scheduled on Mondays, 8:00am-12:00pm; Tuesdays, 8:00-11:00am; and Wednesdays, 8:00am-12:00pm. Students pursuing the Bachelor of Music in Organ Performance are allowed a two-hour time slot per week for rehearsal in the Recital Hall. Students enrolled in organ lessons are allowed a one-hour time slot per week.

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 School of 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. The concert organ is not to be used for storage of any items and special care should be taken to keep anything from directly touching the pipes.

Additional rehearsal organ practice rooms are available in 3.03.02 and 3.01.28 and may be scheduled through the Events Manager 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.

### **Recital Hall Concert Grand Pianos**

The concert grand pianos in the Recital Hall 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. Instrument cases, books, or other items should never be placed on the pianos, even when they are covered.

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

Authorization for student practice or performance use (outside of assigned time during the semester of a degree recital) of the Recital Hall is given only by the Director of the School 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 School of Music 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 Director of the School 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.

### **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:

- Graduate Recitals (required) and Senior Recitals – 2 hours of pre-performance practice
- 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 5:00pm in the music office and must be returned to the office lockbox after the scheduled 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 always monitored by closed-circuit television.

### **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 Director of the School of Music and all others involved in the conflicts. Any conflicts arising after that time must receive special consideration and approval by the Director in consultation with the parties concerned.

### **Other Uses**

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

### **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.

## **USE OF OTHER MUSIC BUILDING FACILITIES**

### **Percussion Studios**

Use of the percussion studio will be scheduled by Prof. Sherry Rubins.

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

Use of the student computing lab will be scheduled by Dr. Miles Friday. Classes and meetings must be approved by Dr. Friday 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.

- Teachers' offices and studios are not to be used for student practice.
- Recording Booth (2.03.16) – only those students authorized by the Director of the School of Music, Events Manager, or Music Technology area coordinator.
- Music Performance Library (2.03.24) – only those students authorized by ensemble directors. Such students may work in the library during normal hours (8:00am – 5:00pm). 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.
- Instrument Storage Room (2.03.26) – student use must be under direct supervision of an ensemble director.
- Electronic Piano Laboratory (3.01.30G) – to be used only for scheduled classes or office hours.
- 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 the Director of the School of Music and scheduled through the Events Manager.
- 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 the Director of the School of Music and scheduled through the Events Manager.