

August 2009

Dear Music Student:

It is with the greatest pleasure that I welcome you to the UTB/TSC Department of Fine Arts, Music Program. You have selected a school of music and music faculty that have a commitment to student success as its first priority. We feel that the considerable breadth of artistic accomplishment by our faculty adds a special dimension to our program in developing and training our music majors.

This is an exciting year as we all anticipate the opening of our new building in late spring. The new facility includes an 808 seat performance hall, three rehearsal halls, five teaching studios, dressing rooms, and an orchestra pit. We are also celebrating our 25th anniversary season of Patron of the Arts.

In November 2007, our music program received accreditation from the National Association of Schools of Music (NASM). This prestigious designation is due to the exceptional caliber of our music faculty, extraordinary administrative support, and our outstanding students. We are the only school of music in the Rio Grande Valley with this exceptional accreditation.

This guide has been prepared to assist you in your degree journey. It is not a substitute for the student catalog. However, it contains information on music department policies that we hope will be useful to you.

I hope that you will have a productive and enjoyable year.

Cordially,

Dr. Sue Zanne Williamson-Urbis, Ph.D.
Chair, Department of Fine Arts

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MUSIC FACULTY AND STAFF

Full Time Music Faculty

Dr. Sue Zanne Williamson-Urbis, Associate Professor, Chair, Department of Fine Arts

BME Sam Houston State University (Piano Performance and Music Education)

MAIS Texas A & M Corpus Christi (Clarinet Performance)

PhD University of Arizona (Music Education)

Office: Eidman 107-C

Phone: (956) 882-7227

E-mail: sue.z.urbis@utb.edu

Dr. Juan Pablo Andrade, Assistant Professor

Director of UTB/TSC Music Academy

Subjects Taught: Music Theory, Aural Skills, Accompanist

BM University of Costa Rica (Piano Performance)

MM Arizona State University (Piano Performance)

Artist's Diploma Indiana University, South Bend (Piano Performance)

DMA University of North Carolina, Greensboro (Piano Performance)

Office: Eidman 120-A

Phone: (956) 882-7477 or Music Academy Office, (956) 882-7702

E-mail: TBA

Dr. Cristina Ballatori, Assistant Professor

Subjects Taught: Flute, Music Appreciation, Aural Skills, Chamber Music

BM George Mason University (Flute Performance)

MM Louisiana State University (Flute Performance)

Post Graduate Diploma Royal Northern College of Music, Manchester, England

DMA University of Colorado at Boulder (Flute Performance)

Office: Eidman 102

Phone: (956) 882-7245

E-mail: cristina.ballatori@utb.edu

Mr. Antonio Briseño, Associate Professor

Subjects Taught: Voice, Music Appreciation, Mariachi

AA Delmar College

BME Eastern New Mexico University

MA Eastern New Mexico State University

Office: Eidman 206

Phone: (956) 882-8943

E-mail: antonio.briseno@utb.edu

Dr. Art Brownlow, Professor

Subjects Taught: Trumpet, Brass Methods, Music History, Music Literature

BME Furman University

MM Northwestern University (Trumpet Performance)

DMA University of Texas (Trumpet Performance)

Office: Music Building 104

Phone: (956) 882-8946

E-mail: art.brownlow@utb.edu

Mr. Allen Clark, Associate Professor

Subjects Taught: Low Brass, Secondary Methods, Wind Ensemble

AA Delmar College

BME Sam Houston State University

MM Sam Houston State University (Conducting)

Office: Eidman 216

Phone: (956) 882-8255

E-mail: allen.clark@utb.edu

Dr. Jonathan Guist, Assistant Professor

Subjects Taught: Clarinet, Research Methods, Chamber Music

BME New Mexico State University

MM Baylor University (Clarinet Performance)

DMA Eastman School of Music (Clarinet Performance)

Office: Eidman 103

Phone: (956) 882-8808

E-mail: jonathan.guist@utb.edu

Dr. Daniel Hunter-Holly, Assistant Professor

Subjects Taught: Voice, Voice Class, Music Theory, Aural Skills

BM University of California-Santa Barbara (Vocal Performance)

MM University of North Carolina, Greensboro (Vocal Performance)

DMA The Ohio State University (Vocal Performance)

Office: Eidman 116

Phone: (956) 882-7178

E-mail: daniel.hunterholly@utb.edu

Dr. Carol McNabb Goodwin, Associate Professor

Music Theory and Aural Skills Coordinator

Subjects Taught: Double Reeds, Music Theory, Aural Skills, Teacher Certification Review, Chamber Music

BM University of North Texas (Bassoon Performance)

MM University of Louisiana at Monroe (Bassoon Performance)

DMA University of Arizona (Bassoon Performance)

Teacher Certification in Music UTB/TSC

Office: Eidman 120-B

Phone: (956) 882-7528

E-mail: carol.mcnabb@utb.edu

Dr. Thomas Nevill, Assistant Professor

Subjects Taught: Percussion, Percussion Ensembles

BME Eastern Illinois University

MM, DMA University of Nevada, Las Vegas (Percussion Performance)

Office: Music Building 103

Phone: (956) 882-8274

E-mail: tom.nevill@utb.edu

Ms. Martha Placeres, Master Technical Instructor

Subjects Taught: Strings, Music Theory, Aural Skills, Orchestra, Chamber Music

BM Conservatorio de Musica del Estado de Puebla, Mexico

MAIS University of Texas Brownsville

Office: Eidman 120-C

Phone: (956) 882-7700

E-mail: martha.placeres@utb.edu

Dr. Michael Quantz, Associate Professor
Subjects Taught: Guitar, Guitar Ensemble, Music Appreciation
BM, MM, DMA University of North Texas (Guitar Performance)
Teacher Certification in Music UTB/TSC
Office: Eidman 202
Phone: (956) 882-7527
E-mail: michael.quantz@utb.edu

Dr. Kenneth Saxon, Assistant Professor
Accompanist Coordinator
Graduate Music Student Advisor
Subjects Taught: Keyboard Skills, Accompanying
BM, MM Shorter College (Piano Performance)
DMA University of Alabama (Piano Performance)
Office: Eidman 107
Phone: (956) 882-8267
E-mail: kenneth.saxon@utb.edu

Mr. Terry Tomlin, Professor
Subjects Taught: Saxophone, Jazz Band, Improvisation, Music Appreciation, Computer Applications
BA Olivet Nazarene College
MME VanderCook College of Music
MA Eastern Illinois University (Woodwind Performance)
Office: Eidman 105-A
Phone: (956) 882-8885
E-mail: terry.tomlin@utb.edu

Mrs. Sally Trenfield, Master Technical Instructor
Undergraduate Music Student Advisor
Subjects Taught: Elementary Music Methods, Teaching Music in the Elementary School, Accompanist
BME Indiana University
MME University of North Texas
Office: Eidman 107-B
Phone: (956) 882-7701
Email: sally.trenfield@utb.edu

Mr. Richard Urbis, Professor
Artistic Director, Patron of the Arts
Subjects Taught: Piano, Music Theory, Keyboard Skills, Orchestration, Counterpoint and Analysis
AA Delmar College (Piano Performance)
BM Texas A & I Corpus Christi State University (Piano Performance)
MM The Juilliard School (Piano Performance)
Artist's Diploma, The Juilliard School (Piano Performance)
Office: Eidman: 120-D
Phone: (956) 882-7182
E-mail: richard.urbis@utb.edu

Staff

Mrs. Kay Clark, Program Audition and Recruitment Coordinator
Office: Eidman 101-A
Phone: (956) 882-8256
E-mail: kay.clark@utb.edu

Ms. Mary Jane Radford, Administrative Secretary for the Department of Fine Arts
Office: Eidman 106-C
Phone: (956) 882-7244
E-mail: mary.j.radford@utb.edu

Ms. Angela Reyes, Secretary for the Department of Fine Arts
Office: Eidman 107-A
Phone: (956) 882-8247
E-mail: angela.reyes@utb.edu

Adjunct Faculty

Ms. Hacer Arias, Chamber Music

Mr. Javier Balboa, Teaching Music in the Elementary School

Mrs. Amy Brownlow, Voice, Bravo Opera Director

Mrs. Dianne Brumley, Masterworks Chorale Director, Choral Conducting, Music Education

Mrs. Virginia Carmona, Mariachi Methods

Mr. David Cassady, String Bass

Mr. Robert Cruhm, Masterworks Chorale Assistant Director, Accompanist

Mr. William Dawson, Music Appreciation, Accompanist

Ms. Aide de Anda, Estudiantina Director

Mr. Jose Luis Escobedo-Laredo, Guitar, Guitar Ensemble

Mr. Thomas Fraga, Jazz, Mariachi Methods, Music Appreciation

Mr. Sydney Goodwin, Music Theory, Aural Skills

Mrs. Jennifer Hernandez, Teaching Music in the Elementary School, Accompanist

Mr. Rick Hernandez, French Horn

Mr. David Isadore, Jazz, Assistant Wind Ensemble Director

Mr. Mike Kuntz, Trumpet

Mr. David Lopez, Percussion, Percussion Ensemble

Mrs. Patricia Lopez, Cello

Mrs. Rocio Molina de Escobedo, Class Piano, Accompanist

Mr. Clay Moore, Jazz Guitar

Mr. Jesus Morales, Class Piano, Accompanist

Mrs. Pamela Ramirez, Teaching Music in the Elementary School

Mr. Joaquin Ruiz, Violin, Chamber Music

Ms. Carol Sachs, Voice, Bravo Opera Chorus Master

Ms. Elaine San Juan Wade, Class Piano, Music Appreciation, Accompanist

Mr. Kelly Stuart, Music Appreciation

Mr. Jon Taylor, Keyboard Skills, Instrumental Conducting, Symphonic Band

Ms. Amy Wurst, Music History Lab, Chamber Music

UTB/TSC UNDERGRADUATE MUSIC HANDBOOK

DEPARTMENT OF FINE ARTS PHILOSOPHY AND MISSION STATEMENT

Department of Fine Arts Philosophy

The Department of Fine Arts is committed to excellence. It is uniquely poised to assist the university in the convening of cultures. The Fine and Performing Arts are an integral part of the Liberal Arts education. The Department is committed to producing graduates who are articulate, culturally literate, and critical thinkers. The Arts are among the most essential and ennobling endeavors of humankind which promote respect, dignity, and understanding of self and others.

Department of Fine Arts Mission Statement

The Department of Fine Arts Music Program advances the Arts both locally and regionally. It offers high quality courses and degrees that produce highly competent music educators, performers, as well as a general student population that has an appreciation of music and art of all cultures. The Department of Fine Arts supports the University's mission of public service and life long learning.

SCHOLARSHIP REQUIREMENTS

You must maintain a 3.0 or higher GPA overall and be enrolled for and complete credit for fifteen semester hours (including the proper ensembles) in order to be eligible for Department of Fine Arts music ensemble scholarships.

MUSIC COURSE ATTENDANCE POLICY

Ensembles - General Guidelines

After two unexcused absences, your grade will be lowered as set by the ensemble director. It is possible to receive a failing grade due to absences. The consequences of missing a performance due to an unexcused absence are set by the ensemble director.

Instrumental Ensemble Attendance and Absence Policy

Unexcused Absences

- (1) Three unexcused absences from rehearsals will result in the student receiving an "F".
- (2) An unexcused absence may be converted to an excused absence if the following two actions are taken:
 - (a) The director must be notified prior to the rehearsal of the upcoming absence.

You may contact the directors at the following numbers:

Allen Clark		office 882- 8255	allen.clark@utb.edu
Kay Clark	cell 455-8629	office 882- 8256	kay.clark@utb.edu
Thomas Fraga	cell 433-9263	office 882- 8247	t.fraga@utb.edu
David Isadore	cell 571-7171	office 882- 8247	
Tom Nevill	cell 243-4195	office 882- 8274	tom.nevill@utb.edu
Terry Tomlin	cell 346-0831	office 882- 8885	terry.tomlin@utb.edu

(b) Submit some form of written proof (with a date on it) that the absence was truly unavoidable.

For example:

Car trouble - bring in a mechanic's statement or an invoice of auto parts purchased to fix the car.

Illness - bring in a doctor's bill or pharmacy statement.

Death in the family - bring in an obituary notice from the newspaper.

(3) An unexcused absence from scheduled performances will result in the student receiving a "F" for the course. Leeway may be given if the concert is announced on a last-minute basis.

Excused Absences

(1) Two excused absences will lower the final grade in the ensemble one letter grade. Therefore the following grade scale applies:

0 to 1 excused absence	A
2 to 3 excused absences	B
4 to 5 excused absences	C
6 to 7 excused absences	D
8 or more excused absences	F

In the case of unusual circumstances and at the discretion of the director(s), exceptions to the above policies will be made.

Attendance Grade for all other Music Courses

The portion of the course grade for attendance is set by the professor and is provided in the course syllabus.

UTB/TSC POLICIES ON SATISFACTORY ACADEMIC PROGRESS, ACADEMIC DISHONESTY, DISABILITIES, AND EMERGENCIES

Statement on Satisfactory Academic Progress

UTB/TSC monitors academic progress every fall and spring semester to identify those students who are experiencing difficulty with their courses. Satisfactory Academic Progress (SAP) is based upon two components: **GPA of 2.0 or higher** and **successful course completion of at least 70% of course work attempted**. Students remain in good standing with the university and Financial Aid when both criteria are met. Students who do not maintain these required minimum standards will be placed on probation or suspension as appropriate. **The complete Satisfactory Academic Progress policy and the Undergraduate Satisfactory Academic Progress for *Financial Aid* policy can be found in the current Undergraduate Catalog.**

Statement on Academic Dishonesty

Students are expected to be above reproach in all scholastic activities. Students who engage in scholastic dishonesty are subject to disciplinary penalties, including the possibility of failure in the course and dismissal from the university. "Scholastic dishonesty includes but is not limited to cheating, plagiarism, collusion, the 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, any act designed to give unfair advantage to a student or the attempt to commit such acts." Regent's *Rules and Regulations*, Series 50101, Section 2.2. Since scholastic dishonesty harms the individual, all students, and the integrity of the university, policies on scholastic dishonesty will be strictly enforced. (Refer to Student Reference Manual for more information.)

Disability Statement

Students with disabilities, including learning disabilities, who wish to request academic adjustments in this class should notify the Disability Services Office in the semester so that the appropriate accommodations may be made. In accordance with federal law, a student requesting academic adjustments must provide documentation of his/her disability to the Disability Services Counselor. For more information, call or visit the Counseling Center at Cardenas North 103, (956) 882-8292, or email steve.wilder@utb.edu.

Emergency Policy Statement

In compliance with the Emergency UTB/TSC Academic Continuity Program, academic courses, partially or entirely, will be made available on the MyUTBTSC Blackboard course management system. This allows faculty members and students to continue their teaching and learning via MyUTBTSC Blackboard: <http://myutbtsc.blackboard.com>, in case the university shuts down as a result of a hurricane or any other natural disaster.

The university will use MyUTBTSC Blackboard to post announcements notifying faculty members and students of their responsibilities as a hurricane approaches our region. If the university is forced to shut down, faculty will notify their students using Blackboard on how to proceed with their course(s). To receive credit for a course, it is the student's responsibility to complete all the requirements for that course. Failure to access course materials once reasonably possible can result in a reduction of your overall grade in the class.

To facilitate the completion of classes, most or all of the communication between students and the institution, the instructor, and fellow classmates will take place using the features in your MyUTBTSC Blackboard and UTB email system. Therefore, all students must use Scorpion Online to provide a current email address. Students may update their email address by following the link titled "Validate your e-Mail Account" in MyUTBTSC Blackboard Portal. In the event of a disaster that disrupts normal operation, all students and faculty must make every effort to access an internet-enabled computer as often as possible to continue the learning process.

RECOMMENDATION LETTERS AND REFERENCES

Some time in your career you will most likely need a letter of recommendation or verbal reference. We on the Music Faculty will be happy to give one. However, please keep in mind that we must truthfully answer questions about your reliability, work ethic, behavior, ability to work with others, appearance, etc. Additionally, one of the most frequently asked questions is: "Would you hire this person to work for you?" It is of utmost importance that the Music Faculty maintains its credibility with the school districts and other potential employers of our students. We cannot afford to give a glowing evaluation to a student that cuts classes, is late for rehearsals, turns in homework late, circumvents the rules or rarely practices. Doing so would jeopardize our chances of getting our best students hired in the future. So please reflect on your behavior as a student. It really does have a long-lasting effect on your future.

FAME STUDENT ORGANIZATION

UTB/TSC has a music student organization, Future Aspiring Music Educators (FAME), which serves the department in various ways. Along with other activities, it presents the "Night of a Thousand Notes" concert each year as a fund raising event to help members pay expenses to attend the annual Texas Music Educators Association convention in San Antonio in February. The sponsor is Mrs. Sally Trenfield.

MUSIC COURSE PORTFOLIOS

You are expected to keep programs from all concerts attended and all materials from each music course taken. This includes all tests, homework assignments, and handouts for the course. This portfolio will be used in preparation for the Teacher Certification Test (see below) and must be brought to each semester's applied jury. The portfolio should be well organized and kept in large three-ring binders. Failure to show an acceptable portfolio during the jury may result in an incomplete for applied lessons.

In addition, you must build an E-Portfolio. Contents should include your degree plan, current transcript, recordings of your performances on student recitals, sophomore and senior recitals, and a vita (after you have developed it in the choral or instrumental methods course).

DEGREE PLANNING

Advising

The advisor for music majors and minors is Mrs. Sally Trenfield.

A meeting for all music majors is held during the first week of each long semester. Attendance at this meeting is required of all music majors and minors. Important announcements are made and you will fill out your class schedule in order to be assigned a lesson time by your applied instructor.

All students must meet with the advisor towards the end of each semester before registering for the subsequent semester. You should bring an unofficial copy of your transcript to your individual advising meeting and to the music major meeting which is held at the beginning of each semester. Transcripts may be requested from Admissions and Records (Tandy 105) or may be printed from the website.

Declaration of Major and Degree Plan

Students should declare their major before completing the first semester. The process requires filling out a card which may be obtained from Valerie Gamez in Academic Advising. At this time, you will be given a degree plan, which lists all courses you must take. For each semester in which you have not declared a major, you are charged an additional fee to register.

Although degree requirements may change before you graduate, you are allowed to complete your coursework based on your original degree plan. Note that if you change your major to another field but decide to return to music, you must use the new, current music degree plan.

For current information on the Mariachi Certificate and the Jazz Certificate, see the UTB web site.

Music Course Sequence and Prerequisites for Music Majors

Note that each area (Vocal, Keyboard, and Instrumental) requires additional courses **not** in this general list. Important! Consult the music advisor. Also note that each music theory and aural skills course must be completed with a minimum grade of "C" to advance to the subsequent course. Note that if you were placed in Music Fundamentals, you must pass the course before enrolling in Theory I. Music Fundamentals contains its own aural skills component.

Students who are not sufficiently advanced in their performing area to have been accepted for the first semester of applied lessons (MUAP 1187) are not eligible to enroll in Theory I, but they may take Music Fundamentals in the Fall semester. However, if you have not reached the applied lesson level by Spring semester, you must wait until the following Fall semester to take Theory I, or until you have been accepted for applied lessons. Music minors should be enrolled in applied lessons during the semesters they are taking Theory I and Theory II.

Students must be enrolled in Class Piano each semester until the Piano Proficiency is passed. Students must be enrolled in a Sight Singing and Ear Training Lab each semester while enrolled in Theory I, II, III, and IV until the Aural Skills Proficiency is passed. The Aural Skills Proficiency is administered at the end of Advanced Sight Singing and Ear Training II. You must have passed Theory II with a "C" minimum to be eligible to take the Aural Skills Proficiency. If you do not pass the proficiency you must re-enroll in Advanced Sight Singing and Ear Training II each semester until you pass this proficiency. The Senior Experience course may not be taken until the Aural Skills Proficiency is passed.

Computer Applications in Music (MUSI 4211) may be taken any semester after completing Music Theory I and II.

Required Freshman Year Music Courses for Music Majors:

Music Fundamentals if required based on placement evaluation (Fall only)
Theory I (Fall or Spring, if Fundamentals was taken in Fall), student must be in applied lessons
Theory II (Spring or Summer I, if Theory I was taken in Spring), student must be in applied lessons
Elementary Sight Singing and Ear Training I (not offered during summer sessions), student must be eligible for Theory I
Voice Class if you are a non-voice major and are taking Theory I, if placed in during evaluation
Elementary Sight Singing and Ear Training II (not offered during summer sessions)
Class Piano section reserved for Freshman Theory students (both Fall and Spring are required unless Piano Proficiency is passed in the Fall semester in conjunction with Theory I)
Applied Lessons I and II (class instruction may be required until student advances to applied lesson level, depending on audition)
Core Ensemble each semester
Elective Ensemble each semester
Other music courses depending on area of study

Required Sophomore Year Courses for Music Majors:

Theory III (Fall only)
Theory IV (Spring only)
Advanced Sight Singing and Ear Training I (not offered during summer sessions)
Advanced Sight Singing and Ear Training II (not offered during summer sessions)
Class Piano each semester until Piano Proficiency is passed
Applied Lessons III and IV
Core Ensemble each semester
Elective ensemble each semester
Introduction to Conducting (Fall only), Choral or Instrumental, depending on major
Music History I
Other music courses depending on area of study, and Sophomore Recital while enrolled in Applied Lessons IV

Required Junior Year Music Courses for Music Majors:

Students must have passed all areas of the Compass E Write in order to enroll in upper division courses. Orchestration and Arranging (Fall only), piano proficiency must have been passed to enroll

Music History II

Music History III

Advanced Conducting (Spring only)

Counterpoint and Analysis (Spring only)

Applied Lessons V and VI

Core Ensemble each semester

Elective ensemble each semester

Advanced Sight Singing and Ear Training II each semester until Aural Skills Proficiency is passed (not offered during summer sessions)

Other music courses depending on area of study

Required Senior Year Music Courses For Music Majors:

Applied Music VII (and VIII for students not seeking teacher certification)

Senior Recital (may not be performed until Piano Proficiency, Aural Skills Proficiency, and all sections of the Compass E Write are passed)

Core Ensemble each semester except during student teaching

Elective Ensemble each semester except during student teaching

Advanced Sight Singing and Ear Training II each semester until Aural Skills Proficiency is passed

Senior Experience in Music (Teacher Certification Review)

Piano and aural skills proficiencies must have been passed to enroll in Senior Experience. You also must have been accepted into the School of Education, passed your senior recital and all other music courses.

Student Teaching is done in the last semester of study. All courses must have been taken and the piano and aural skills proficiencies passed before student teaching. Senior recital must have been successfully performed before student teaching. Senior Experience in Music may be taken concurrently if the student is planning to take the Teacher Certification Test during that semester.

Other music courses depending on area of study

Ensemble Requirements

As a music major, you must be enrolled in two ensembles each semester that you are enrolled in applied lessons. You must enroll in the core ensemble for your performing area, and either in another core ensemble or in an elective ensemble. A minimum of two semesters of small ensembles is highly encouraged. A secondary applied instrument may substitute for the elective ensemble with the permission of the Department Chairperson and the Faculty Committee.

Core ensembles are as follows:

Wind Ensemble (Band) for woodwind, brass, and percussion majors (or percussion ensemble as assigned)

University Chorus or Master Chorale (based on audition) for voice majors

Guitar Orchestra for guitar majors

Orchestra for violin, viola, cello, and string bass majors

Accompanying for piano majors

Elective ensembles are as follows:

Bravo Opera, Jazz Band, Mariachi Escorpion, Mariachi Azteca Luna, Jazz Guitar Ensemble, Flute Choir, Clarinet Ensemble, Scorpio Consort, small string ensembles, Rio Bravo Brass Consort, Estudiantina, Drum Line, Marimbalacran

The Department of Fine Arts Music Program reserves the right to take photos of all ensembles for use in printed promotional materials and for use on the web-site.

Aural Skills Proficiency

An aural skills proficiency consisting of three parts is given to all students at the end of Advanced Sight Singing and Ear Training II. The first part is individual sight singing, using moveable "Do" solfege with Kodaly hand signs. The second part is rhythm performance of previously unseen material, using counting syllables, clapping and foot tapping. The third part is a written test including identification of intervals, scale types, chord types, and cadences by sound, dictation and error detection (comparing written music to sound) in the areas of melody, rhythm, and harmony. You must have passed Theory II with a "C" minimum to be eligible to take the aural skills proficiency.

If you do not pass all three parts of the proficiency by the end of the semester, you must re-enroll in Advanced Sight Singing and Ear Training II lab each semester until you are able to pass all three parts (all must be retaken). You are not eligible to register for MUSI 4301, Senior Experience in Music (Teacher Certification Test Review) or to student teach until the aural skills proficiency is passed.

Students transferring in from other institutions must take an aural skills placement evaluation before taking any music courses at UTB/TSC and will be assigned to the appropriate level of aural skills lab.

Class Piano and the Piano Proficiency

All freshman music majors and minors taking music theory courses, including Fundamentals, must enroll in class piano during the Fall and Spring semesters. Special sections of class piano are reserved for freshmen, into which their course work in written theory and aural skills is integrated. **You must be enrolled in class piano and currently passing the class during the semester you take the piano proficiency.** Before attempting the piano proficiency, you should have completed Alfred's *Piano 101* books one and two.

Due to the amount of theory knowledge necessary to successfully pass the piano proficiency, it will not be given until the end of the first semester of class piano that is taken with Theory I. Requirements for the current piano proficiency are outlined in the appendix. The committee's judging form for the piano proficiency is also given there, for your information. Note that requirements may occasionally change for the proficiency and you must take the one currently in use.

Compass E Write

You must have passed all areas of the Compass E Write to enroll in upper division music courses (Junior level) and to enroll in the School of Education. You will not be allowed to perform your senior recital until this requirement is met.

Applying to the School of Education

The minimum GPA for eligibility is 2.5. Students may apply to the School of Education after completing their non-music core courses (e.g., ENGL 1301 and 1302, HIST 1301 AND 1302), and passing all areas of the Compass E Write.

Student Teaching Prerequisites

Before doing your student teaching, you must have completed your Senior recital, passed the Piano Proficiency and the Aural Skills Proficiency, and completed all music courses (except Senior Experience in Music, which may be taken the same semester as student teaching). All requirements of the School of Education must have been fulfilled.

Teacher Certification Test

The Teacher Certification Test is a state-wide test required for teacher certification in each subject area, offered about four times per year, and is normally taken during the semester you are student teaching, or the semester before. You should plan to take the test while enrolled in MUSI 4301 (Senior Experience in Music), or at the first opportunity during the next semester. To enroll in MUSI 4301, you must have completed all other music course requirements, including your senior recital, passed the piano and the aural skills proficiencies, and have been accepted into the School of Education.

The test consists of two parts: Professional Development and the Music Subject area test. The Music Subject area test consists of questions on all theory, music history, and methods classes, as well as an extensive aural skills section including such skills as error detection on the printed page as a piece is being played and identification of pieces or musical eras by sound. Note that you must pass benchmark tests in both professional development and music to be eligible to register for the actual certification tests. If you do not pass the music benchmark while enrolled in MUSI 4301 you will receive a failing grade in the course. The course must be successfully completed to meet graduation requirements.

Department Policy on Repeating Courses

After the second unsuccessful attempt by a music major at any one course (a grade of “D,” “F,” or a withdrawal), the student must meet with the Chair of the Department of Fine Art Music Program and the teacher of the course for counseling and to make a plan of remediation if necessary.

A special policy has been adopted for applied lesson courses, as follows. If a student who is taking an applied course level that does not require a degree recital receives a D, F, or Incomplete in that level three times, the student cannot enroll for applied music the semester following the third failure to advance. The student must re-audition for entry into the music program. If successful, the student may be required to enroll one applied course level back, or at the same level, as judged by the audition panel. If a student who is taking an applied course level in which a degree recital is required does not perform the recital successfully in three course attempts, the student must also re-audition for the music program.

PERFORMANCE REQUIREMENTS

Applied Lessons

Students must pass an audition in order to begin applied lessons. Guitar, voice, and piano students may take class lessons if they are not at sufficiently advanced to begin applied lessons. Others not sufficiently advanced for college level applied lessons may study through the UTB/TSC Music Academy. All students in applied lessons must also enroll in appropriate ensembles (one core ensemble and one elective ensemble or an additional core ensemble. If a student wants to audition to become a performance major, the student’s applied teacher must be in agreement. The student must pass a 20 minute qualifying audition (the equivalent of a sophomore recital minus the ensemble piece, or the sophomore recital may serve) before three faculty members appointed by the Chair of the Department. Because applied credit hours are higher for performance majors, changing to a performance major will likely require extra semesters of applied courses to complete the degree.

Students must turn in their complete class schedule to the assigned applied instructor by the first day of classes. Then, at the first meeting of all music majors and minors that occurs during the first week of each long semester, students will meet with their applied instructors to schedule lesson times.

Each student must perform an applied jury at the end of each semester to receive applied lesson course credit. Students are allowed only one unexcused absence per semester to receive applied lesson credit. Note that your grade may be adversely affected by an unexcused absence, as specified by the applied instructor. Please inform your applied instructor beforehand if you know ahead that you must miss a lesson. All other absences may be made up at the discretion and convenience of the applied instructor. You must receive a "C" or higher to advance to the next level of applied lessons.

Practice Expectations

Students pursuing teacher certification are expected to practice a minimum of 10 hours per week, while students who are performance majors are expected to practice a minimum of 20 hours per week. Applied instructors may require additional practice above this minimum.

Juries

The jury at the end of each semester makes up 25% of applied lesson grade. In some performance areas, you may be required to play a scale jury earlier in the semester. The day and time of the jury are assigned by the department. You must receive no less than a 70 average from all faculty members hearing your jury to receive credit for your applied lesson course. Note that in semesters that you have successfully performed a degree recital, you are not required to play a jury. You must bring your complete music course portfolio to each jury, including your e-portfolio. Failure to bring a complete, up-to-date and well organized portfolio may result in an incomplete for the applied lesson course. Vocal juries are expected to include music in a suitable mix of languages, and songs must be memorized.

Total Applied Grade

The jury (or sophomore or senior recital grade) is 25% of the applied grade, the recital attendance grade is 10%, and the criteria for the remaining 65% of the total applied grade is set by the applied instructor.

Policy on Purchasing Music

You **MUST** buy your own music for your private lessons. In order for the UTB/TSC Department of Fine Arts Music Program to be in compliance with copyright laws and to qualify for National Schools of Music criteria, this rule must be strictly followed. It is permissible for your applied instructor to duplicate a page or two of a solo or etude to get you started working on your lessons. However, they are not permitted to duplicate an entire work or its accompaniment. You must also purchase your own method books.

1. For works that are from large anthologies or are out of print, limited exceptions can be made to the photocopy policy.
2. For student recitals, you may use photocopies to play from to accommodate page turns, but you must also own a published edition of the work and have it with you at the performance, otherwise you will not be permitted to perform.

To assist you in finding a vendor you may want to ask your applied instructor for suggestions. The following is an incomplete list of vendors that may carry the music that you will need. Many of them can be found on line through a Google search.

Boston Music
Dorn Publications
Eble Music
Hickeys.com

New England Sheet Music
Penders Music
Pepper Music
Southern Music

RBC Music
Robert King Music

Recital Attendance Grade

Recital attendance points make up 10% of the applied lesson grade. For this portion of the grade, points are as follows:

90-100 pts. = A; 80-89 pts. = B; 70-79 pts. = C; 60-69 pts. = D; 0-59 pts. = F

Different points are given for attending concerts of various types, as follows:

Visiting Artist & UTB/TSC Faculty Recitals, and professional ensembles such the Valley Symphony and the South Texas Chorale = 25 pts.
UTB/TSC Student Ensemble Concerts = 15 pts.
UTB/TSC Student Sophomore and Senior Recitals, Friday student recitals = 10 pts.

The UTB/TSC Department of Fine Arts Music Program sponsors Patron of the Arts, an outstanding concert series with events taking place throughout each Fall and Spring semester. A student pass is available from the music office at a nominal fee. Other concerts may be attended for credit, at the discretion of the Department Chair, including performances by the Valley Symphony and South Texas Chorale. Programs must be turned in to the Department office the first class day following a performance of this type to obtain recital credit. Attendance at concerts given by pre-college level performers such as high school ensembles, may NOT be counted for recital attendance points, except by previous consent of the Department Chairperson.

You must take your recital attendance card (which is issued at the beginning of each semester at the student music major meeting) to each Patron of the Arts series concert which you attend. To ensure that you hear the entire concert, your card is stamped before the recital starts and immediately after it ends (including any encores). If you lose your card, there will be a ten dollar charge to replace it and you must show programs for the concerts you attended in order to regain recital points credit. You must save all concert programs and **print** your name and student ID number in ink on each program. Include all concert programs in your student portfolio. Note that if you perform at all on the recital, you cannot earn attendance points for that recital.

Audience Etiquette Guidelines for Concerts

We do not wish to appear overly serious or inflexible about the rules of concert etiquette. However, please bear in mind that the performers have dedicated many hours of practice and they deserve the optimal conditions for their performance. Many of our artists perform from memory and can be easily be distracted. By drawing attention to yourself, you can unintentionally sabotage a performance. Additionally, most of our performances are recorded and can easily be ruined by extraneous noise. Someone once defined music as sounds painted on a canvas of silence. With this in mind, please observe the following rules:

1. There should be absolutely no talking or whispering during an acoustic performance.
2. Come early to a performance and plan to stay for the entire concert.
3. Do not enter or leave during a performance. If you absolutely must, then please wait until a piece is finished and applause has begun before doing so.
4. Small children are welcome at all our performances, but it is unwise to sit front row center with them. It is usually best to sit on an aisle seat near the rear of the auditorium to allow for an easy exit if they become noisy.
5. Turn off all cell phones and beepers before the performance and do not use flash photography. No texting is permitted!

6. Some general guidelines regarding applause are as follows:
 - a. Applaud when the performer enters the stage and continue applauding until they bow to the audience. In the case of a large ensemble, wait until the conductor enters and applaud until he/she bows.
 - b. In the case of a multi-sectioned piece (one with more than a single movement) or a set of songs performed as a unit, applaud at the end of a complete piece only. For example:
 Symphony #35Ozzy Osborne
 Allegro
 Andante
 Minuet
 Vivace
 In this case, one should only applaud at the end of the Vivace movement. If you are unsure when to applaud, it is best to wait for someone else to begin. The above guidelines generally do not apply to pop, jazz or operatic performances, in which it is entirely appropriate to applaud if you feel so inclined after each solo.
 - c. Standing ovations are generally reserved for those performances that are truly outstanding. Often, out-of-town professionals consider their audiences unsophisticated when they give an undeserved standing ovation. Standing ovations should only be given for those truly transcendental performances.

It is our intention that the above suggestions aid in putting you at ease. It is our sincere desire that you enjoy the performance you are about to hear; however, in the event of inappropriate behavior, you will be asked to leave the concert and you will not receive recital attendance points.

Departmental Student Recital Performance

Beginning in the first semester (or at the applied instructor's discretion, the second semester) of applied study, all students must perform in at least one student recital each semester to receive credit for the applied course. The date that you will perform during the semester is assigned by your applied instructor. Student recitals normally take place on Friday afternoons after mid-term of each semester. An accompanist, if required, will be assigned by the Department as detailed below.

Accompanist Policies

The accompanist coordinator is Dr. Kenneth Saxon.

Policies for Vocal Students

Accompanists will be assigned by the accompanist coordinator to each applied voice instructor's studio. Vocal students are responsible for making arrangements with the assigned accompanists for extra rehearsals. You will have a half hour per week with the accompanist *including* lesson time. It is your responsibility to make arrangements with the accompanist for a convenient rehearsal time. If you miss a rehearsal without prior notice to the accompanist, the rehearsal will not be made up, and your applied instructor will be notified. Vocal students are encouraged to record their lessons or rehearsals to aide in learning the music. It is not the responsibility of the accompanist to teach the music to the student. Assigned studio accompanists will play for student recitals. One extra rehearsal may be scheduled before a student recital if needed.

Policies for Instrumental Students

When an accompanist is needed for a student recital, the music must be given to the accompanist coordinator five weeks prior to the recital date. The accompanist coordinator will assign the accompanist based on availability, ensuring that the workload is spread out evenly among all accompanists. If the applied

instructor would like to request a particular accompanist, he/she should do so when the music is turned in to the accompanist coordinator. Two rehearsals will be scheduled prior to the performance date. If you miss a scheduled rehearsal without prior notice to the accompanist, the rehearsal will not be made up and your applied instructor will be notified.

General Guidelines

Accompanists are as interested as the soloist in a high quality performance. If they are available, they may schedule additional rehearsal time as needed as a courtesy to you. However, you should remember that they are not required to do so, and that they may not be able to schedule additional time. The more practice you put in *outside* of scheduled rehearsal times, the higher the quality level of the rehearsal will be. Your accompanist will communicate with your applied instructor about the quality of your preparation as evident during rehearsal time. Under no circumstances will you be allowed to perform on a student recital without having rehearsed with your accompanist.

Attire

You are expected to be suitably dressed when performing on student recitals. These recitals are open to the university community and the general public, as part of the Patron of the Arts concert series. Recommended for men are a dress shirt, slacks, and tie. Men's shirts should be tucked in. Recommended for women are a conservative dress or blouse and slacks. Dresses should not be too short, due to the height of the stage at SETB above the first rows of seating. Jeans and tennis shoes are NOT considered appropriate attire.

Stage Etiquette for Performers

When entering the stage, move quickly to the place from which you will perform, smile and bow. Set your music on the stand and adjust your chair or stand after you bow. At the end of your performance, bow first, then gather your music and leave the stage quickly. It is appropriate to give your accompanist a bow after you have taken yours. When chamber groups perform, musicians should enter the stage in the order they will be sitting. All should stand in position until the last person has arrived in place. The last person on stage should lead the group bow, after which time all may sit and put music on stands or adjust chairs or stands. When the chamber group finishes performing, all should stand together and take a group bow, with the same person who led it before leading again. Only then should music be removed from stands as the group leaves the stage. If practical, allow women to leave the stage before men. It is considered rude to turn your back to the audience or to fail to acknowledge applause. Simply nod your head and smile if the audience applauds at the wrong time.

Degree-Related Recitals

Students seeking teacher certification are required to give a sophomore recital and a junior/senior recital. Students who are performance majors are required to give three recitals: a sophomore recital, a junior recital, and a senior recital.

Accompanists for Sophomore, Junior/Senior, Junior, and Senior Recitals

Accompanists will be assigned at the beginning of the semester or earlier if possible, with input from the applied instructor as to which accompanist will be assigned. Six rehearsals of the entire program will be scheduled, including the pre-recital hearing. Vocal students are encouraged to use the accompanist assigned to the studio. However, if that accompanist has an overload of recitals in one semester, other arrangements will be made with input from the applied instructor.

Sophomore Recital Requirements for Music Education and Performance Majors

The actual timing of the music should be a minimum of 25 minutes. The inclusion of a piece of chamber music or a work for small ensemble is highly recommended and may count for 5 minutes of the required music, although the piece may actually be longer in duration. Maximum time for sophomore recitals is 35 minutes. Vocal recitals are expected to include music in a suitable mix of languages.

Junior/Senior Recital Requirements for Music Education Majors

The actual timing of the music should be a minimum of 45 minutes. The inclusion of a piece of chamber music or a work for small ensemble is required and may count for 8 minutes of the required music, although the piece may actually be longer in duration. Maximum time for junior/senior recitals is one hour, including a five minute intermission. Vocal recitals are expected to include music in a suitable mix of languages.

Junior Recital Requirements for Performance Majors

The actual timing of the music should be a minimum of 45 minutes. The inclusion of a piece of chamber music is highly recommended and may count for 8 minutes of the required music, although the piece may actually be longer in duration. As an alternative, improvised pieces, original compositions, or other non-standard repertoire may be performed at the discretion of the applied instructor, but may not be considered as fulfilling more than 8 minutes of the time required. Maximum time for junior recitals is one hour, including a five minute intermission. Vocal recitals are expected to include music in a suitable mix of languages.

Senior Recital Requirements for Performance Majors

The actual timing of the music should be a minimum of 55 minutes. The inclusion of a piece of chamber music or a work for small ensemble is required and may count for 8 minutes of the required music, although the piece may actually be longer in duration. Maximum time for senior recitals is one hour and fifteen minutes, including a five minute intermission. Vocal recitals are expected to include music in a suitable mix of languages.

Additional Information for Degree-Related Recitals

You must be enrolled in applied lessons during the semester in which you give your sophomore or senior recital. The faculty panel for all recitals will be made up of the applied instructor plus two other full-time faculty members as assigned by the Department Chair. Pass/Fail results, numeric grade average and comments may be obtained from the applied instructor the next class day after the recital.

If the recital is at SETB, the dress rehearsal and the performance must be scheduled through UTB/STC Facilities by the applied instructor. It is up to you to schedule other rehearsal times with your accompanist.

Dates for student recitals will be assigned during the second week of the semester. You must schedule a pre-recital hearing by the fourth week of the semester for no later than six weeks before the recital date. During this hearing, the complete recital must be performed with all ensemble participants before the recital panel to determine if the recital can be performed successfully. If the majority of the panel does not vote to pass the hearing, you must wait until the following semester to schedule another pre-recital hearing. No changes will be allowed to the recital program after the pre-recital hearing has been passed. Your applied instructor has the prerogative to postpone your recital after you have passed the pre-recital hearing if you are not adequately prepared for your recital. In the event that a recital is postponed until another semester, an additional pre-recital hearing may be required.

During semesters when you successfully perform a sophomore or a senior recital you are not required to perform a jury. The numeric grade average given by the committee for your recital will be used in place of

the jury grade to calculate your applied grade. See note on stage etiquette above, in section on student recital performances. Evening wear may be worn as desired.

Recital Program Printing

You are responsible for having programs printed. A typed draft of the program must be turned in to your applied instructor for proof reading before the pre-recital hearing and the corrected version must be brought to the pre-recital hearing. Programs should be printed by at least one week before the recital date. Two programs must be supplied to the Department office by the day before the recital; one for posting and one for your file.

The recital program should include the following:

1. Type of recital (sophomore, junior/senior, junior performance major or senior performance major), date (with year), time and place of the recital and the sentence: "This recital is presented in partial fulfillment of the bachelor of music degree at the University of Texas at Brownsville and Texas Southmost College."
2. Names of all performers on the recital
3. Name of each piece, including movement titles, and the composer, including birth and death dates. The date of the piece's composition may be included if desired.
4. Text translations for voice recitals
5. Short, music-related biography of the person giving the recital
6. Optional thank you or dedication **appropriate to a formal occasion**

Stage Personnel Requirements

At least one stage hand will be necessary for each degree-related recital. Additional personnel may be required according to the recital content. It is your responsibility to provide the necessary personnel. Your applied instructor will not participate as a member of the stage crew. To ensure that preparations are completed, as soon as you have passed your pre-recital hearing, arrange for all tasks on the pre-recital checklist, which may be found in the appendix, and check off them off as you complete them, then turn it in to your applied instructor.

Receptions

No receptions on the UTB/TSC campus can be scheduled without approval of the Department Chair.

Attire for Major Ensembles

Formal clothes are required for formal concerts and recitals! For other types of performances, attire will be as specified by the director. Ensemble attire generally is as follows:

University Chorus	Men: solid black suit or tuxedo, white dress shirt, bow tie, black dress shoes Women: long solid black dress or solid black blouse and slacks, black dress shoes
Masterworks Chorale	Men: tuxedo, white dress shirt, bow tie, black dress shoes Women: chorale dress, black dress shoes
Guitar Orchestra	Men: solid black shirt, solid black dress slacks, black dress shoes Women: long solid black dress or solid black blouse and slacks, black dress shoes
Jazz Bands	Men: solid black shirt, solid black dress pants, black dress shoes Women: long solid black dress or solid black blouse and slacks, black dress shoes

Mariachi	Uniforms as supplied
Orchestra	Men: solid black shirt, solid black dress pants, black dress shoes Women: long solid black dress or solid black blouse and slacks, black dress shoes
Wind Ensemble	Men: solid black shirt, solid black dress pants, black dress shoes Women: long solid black dress or solid black blouse and slacks, black dress shoes

FACILITIES, EQUIPMENT & MATERIALS

Acceptable Use of UTB/TSC Property

Equipment and materials belonging to the Department may not be used for any performance or event not directly associated with UTB/TSC. This includes, but is not limited to, all instruments, electronic gear, chairs, music stands, and sheet music.

Students are not allowed to remove any items from classrooms, practice rooms, or storage areas without the express permission of a faculty member of the department. All materials must be promptly returned to their original location after use.

Security of UTB/TSC instruments and equipment before and after performances

In order to prevent loss of instruments and equipment and to ensure that they are returned to their proper, secure places, students using the instruments or equipment are required to stay with it until it is all picked up to be transported back to Eidman or the Music Building. In certain circumstances, students may be required to oversee instruments and equipment before performances after it has been delivered to the performance location.

UTB/TSC Instrument Check Out and Check In

Each student who checks out an instrument owned by UTB/TSC must sign an instrument use agreement provided. Mr. Allen Clark checks out woodwind and brass instruments and Mrs. Martha Placeres checks out string instruments. Instruments checked out must be returned immediately after the applied jury each semester. Semester grades will be held until the assigned instrument is returned to the Department. If an instrument is damaged or stolen, it is your responsibility to repair it or replace it, as specified on the instrument use agreement. **Please make certain that you are adequately insured!**

If you are using a small instrument owned by UTB/TSC you are required to store it in a locked locker (see below) when leaving it at UTB.

Practice Rooms

Do not leave any items in the practice rooms. The Department is not responsible for any items left in the practice rooms. Food and/or drinks are NOT allowed in the practice rooms. Practice rooms are to be used only for practice; not for studying, socializing, or any other activities. Please turn off the light and the fan after your practice.

Instrument Lockers

Instrument lockers are located in the Music Building and are assigned by the Department at the beginning of each semester. The Department provides locks, which must be returned. Lockers must vacated by the last day of final exams at the end of each semester.

Building Hours

Eidman Music Bldg.: 7:30am to 10:00 pm, Mon.-Thurs.; 7:30 to 5:00 pm, Fri.

Music Building: 8:00 am to 8:00 pm, Mon.-Thurs.; 8:00 am to 1:00 pm, Fri.

Eidman weekend hours 9:00 am to 4:00 pm, Sat. when Music Academy is in session.

APPENDICES

Appendix A. Piano Proficiency Requirements

University of Texas at Brownsville/Texas Southmost College Department of Fine Arts PIANO PROFICIENCY FOR MUSIC MAJORS AND MINORS (non-piano majors)

Material for the piano proficiency will be taken from *Alfred's Piano 101, Books 1 and 2*. There is a twenty minute time limit in which to complete the entire proficiency.

I. Scales

All Major Scales will be performed two octaves, hands together. All minor scales will be performed one octave, in all three forms, hands together. Minimum speed is quarter note = 80 MM. The student will be requested to give **all** key signatures and to say letter names of notes, including flats and sharps, while playing some of the scales, at the discretion of the proficiency administrator.

II. Chord Progressions

All major and minor keys, hand together, as follows:

Major: I – IV (second inversion) – I – V (first inversion seventh chord) – I

Minor: i – iv (second inversion) – i – V (first inversion seventh chord) – i

Each chord progression will be played immediately after the scale of the same key. The student will be requested to give chord names while playing some of the progressions at the discretion of the proficiency administrator.

III. Transposition

The student will play one of the following pieces, transposed into any of these major keys: C, G, D, A, F, Bb, Eb, as chosen by the proficiency administrator.

Alfred's Piano 101, Book 1:

Page 89, "Du, du liegst mir in Merzen"

Alfred's Piano 101, Book 2:

Page 25, "Auld Lang Syne"

Page 124, "Silent Night"

IV. Harmonizing

The student will harmonize one of the following, using the waltz-style pattern with chords in the left hand, as chosen by the proficiency administrator.

Alfred's Piano 101, Book 1

Page 117, "Meet me in St. Louis, Louis"

Alfred's Piano 101, Book 2,

Page 21, "When Morning Has Broken"

Page 112, "Scarborough Fair"

V. Prepared Piece - performed by memory

The prepared piece is selected by the student in consultation with the class piano instructor from *Alfred's Piano 101, Book 2* from any of the pieces from pages 119, 120, 128, 130, 134, 138, 142. A more advanced piece from another source may also be chosen if the class piano instructor agrees.

VI. Sight Reading and Choral Warmups

The student will sight read a piece provided by the proficiency administrator. The student will harmonize vocal warm ups, proceeding up chromatically starting with any key requested (see handout).

University of Texas at Brownsville/Texas Southmost College Department of Fine Arts
PIANO PROFICIENCY FOR MUSIC MAJORS AND MINORS (piano majors)

Material for the piano proficiency will be taken from *Alfred's Piano 101, Books 1 and 2*.
There is a twenty minute time limit in which to complete the entire proficiency.

I. Scales

All Major Scales will be performed two octaves, hands together. All minor scales will be performed two octaves, in all three forms, hands together. Minimum speed is quarter note = 100 MM. The student will be requested to give **all** key signatures and to say letter names of notes, including flats and sharps, while playing some of the scales, at the discretion of the proficiency administrator.

II. Chord Progressions

All major and minor keys, hand together, as follows:

Major: I – IV (second inversion) – I – V (first inversion seventh chord) – I

Minor: i – iv (second inversion) – i – V (first inversion seventh chord) – i

Each chord progression will be played immediately after the scale of the same key. The student will be requested to give chord names while playing some of the progressions at the discretion of the proficiency administrator.

III. Transposition

The student will play one of the following pieces, transposed into any of these major keys: C, G, D, A, F, Bb, Eb, as chosen by the proficiency administrator.

Alfred's Piano 101, Book 1:

Page 89, "Du, du liegst mir in Merzen"

Alfred's Piano 101, Book 2:

Page 25, "Auld Lang Syne"

Page 124, "Silent Night"

IV. Harmonizing

The student will harmonize one of the following, using the waltz-style pattern with chords in the left hand, as chosen by the proficiency administrator.

Alfred's Piano 101, Book 1

Page 117, "Meet me in St. Louis, Louis"

Alfred's Piano 101, Book 2,

Page 21, "When Morning Has Broken"

Page 112, "Scarborough Fair"

V. Prepared Piece - performed by memory

The prepared piece will be *Alfred's Piano 101, Book 2*, page 142. Another piece of equal difficulty that the student will not perform on the applied lesson jury may be chosen if the class piano instructor agrees.

VI. Sight Reading and Choral Warmups

The student will sight read a piece provided by the proficiency administrator such as a four part hymn or chorale. The student will harmonize vocal warm ups, proceeding up starting with any key requested (see handout).

Appendix B. Forms

University of Texas at Brownsville/Texas Southmost College Department of Fine Arts Piano Proficiency Form

Name _____ Date _____

Circle one: Piano Major Non-Piano Major

I. Scales and Chord Progressions (50 pts.) Score _____

Major Scales and Chord progressions played (6): ___ ___ ___ ___ ___ ___

Major Scale performed while saying note letter names : ___

Minor Scales and chord progressions played, (6): ___ ___ ___ ___ ___ ___
(each scale in all three forms)

Minor Scale performed while saying note letter names (all three forms): ___

II. Transposition (10 pts.) Score _____

List transposition piece: _____

Keys transposed to (2): ___ ___

III. Harmonization using waltz-style accompaniment (10 pts.) Score _____

List harmonization piece: _____

IV. Prepared Piece (15 pts.) Score _____

List prepared piece (performed by memory): _____

V. Sight Reading and Choral warm ups (15 pts.) Score _____

Circle Result: Pass Fail Total Score _____

Proficiency Administrator: _____

Other Committee Members: _____

University of Texas at Brownsville/Texas Southmost College Department of Fine Arts
Applied Instrumental Music Examination

NAME: _____

SEMESTER/YEAR: _____

(Ex. Fall 2008)

INSTRUMENT: _____

APPLIED COURSE : _____

(ex. MUAP 1187.01)

INSTRUCTOR: _____

MAJOR CATEGORY (Check one): Music Education Major
 Music Performance Major
 Music Minor
 Secondary Instrument
 Not music major or minor

LIST THE MUSIC ONLY FROM THIS SEMESTER THAT YOU HAVE PREPARED TO PERFORM FOR THIS JURY.

Chosen Selections: (title and composer) _____ Do you own this Music? _____
(Title) (Composer) (yes/no)

_____ Do you own this music? _____

_____ Do you own this music? _____

_____ Do you own this music? _____

_____ Do you own this music? _____

_____ Do you own this music? _____

Composition(s) performed on student recital: (title and composer) _____ Do you own this music? _____

Etudes: (list method book and etude numbers)

_____ Do you own this book? _____

Maintenance and technical studies: (list book and pages if applicable)

_____ Do you own this book? _____

List your Ensembles: 1 _____ 2 _____

List appearances this semester at workshops or other public performances as soloist, accompanist (use back of this sheet if needed):

University of Texas at Brownsville/Texas Southmost College Department of Fine Arts
Applied Vocal Music Examination

NAME: _____

SEMESTER/YEAR: _____

(Ex. Fall 2008)

VOICE TYPE: _____

APPLIED COURSE: _____

(ex. MUAP 1187.01)

INSTRUCTOR: _____ MAJOR CATEGORY (Check one): _____ Music Education Major
_____ Music Performance Major
_____ Music Minor
_____ Not music major or minor

LIST THE MUSIC ONLY FROM THIS SEMESTER THAT YOU HAVE PREPARED TO PERFORM FOR THIS JURY. You must have your 6 pieces memorized.

Chosen Selections: (title and composer) _____ Do you own this Music? _____
(Title) (Composer) (yes/no)

1. _____ Do you own this music? _____

2. _____ Do you own this music? _____

3. _____ Do you own this music? _____

4. _____ Do you own this music? _____

5. _____ Do you own this music? _____

6. _____ Do you own this music? _____

Composition(s) performed on student recital: (title and composer)

_____ Do you own this music? _____

_____ Do you own this music? _____

Other compositions studied:

_____ Do you own this music? _____

_____ Do you own this music? _____

Technical studies:

List your Ensembles: 1 _____ 2 _____

List appearances this semester at workshops or other public performances as soloist, accompanist (use back of this sheet if needed):

University of Texas at Brownsville/Texas Southmost College Department of Fine Arts
Pre-Recital Hearing Form

Student Name _____ Indicate Major Performance Area _____

Indicate whether Music Education Major or Performance Major _____

Applied Course: _____ (ex. MUAP 1187.01)

Type of Recital (circle one) Sophomore Junior/Senior Junior (Perf. Maj.) Senior (Perf Maj.)

Date of Hearing _____ Proposed Recital Date _____

Accompanist _____

Do pieces total adequate length? (minimum 25 minutes for Sophomore Recital, 45 minutes for Junior/Senior Recital or Junior Performance Recital, 55 minutes for Senior Performance Recital) Note that chamber ensembles may count for no more than 5 minutes of a Sophomore Recital, 8 minutes of a Junior/Senior Recital or Junior Performance Recital, or 8 minutes of a Senior Performance Recital.

Circle one: Adequate Length Not Adequate Length Over Time Limit

If a Junior/Senior recital or a Senior Recital for Performance Majors, is a chamber work or small ensemble included? Circle one: Yes No

If a vocal recital, is there music in a suitable mix of languages? Yes No

Comments:

Committee Member _____

Circle one:

Pass Conditional Pass Fail

If Conditional Pass, please indicate piece(s) and reason(s) below or on back of this form.

University of Texas at Brownsville/Texas Southmost College Department of Fine Arts

Degree Pre-Recital Checklist

All recital production elements are the student's responsibility!

- ↑ Recital date (set by the fourth week of Fall or Spring semester)
Recital Date: ____ / ____ / ____ Time: _____
- ↑ Faculty Jury (student must secure two additional members two weeks prior to pre-recital hearing):
Applied Instructor: _____
2nd Jury member: _____
3rd Jury member: _____
- ↑ Dress Rehearsal date (if applicable): Rehearsal Date: ____ / ____ / ____ Time: _____
- ↑ Facilities Request for venue (dress rehearsal and recital)
- ↑ Pre-Recital Hearing date: ____ / ____ / ____ Time: _____
- ↑ Accompanist (if applicable, secured at least three weeks prior to the pre-recital hearing):

- ↑ Recital program approval by applied instructor (at least three weeks prior to recital date)
- ↑ Program printing (print minimum of 100 programs by at least one week prior to recital)
- ↑ Recording technician: _____
- ↑ Stage personnel (minimum one person for stage and lights):

- ↑ Door personnel (optional): _____
- ↑ Stage setup diagram for recital ("backline")
- ↑ Work Order request for transportation of chairs and music stands to venue
- ↑ Work Order request for piano(s) moved onto stage (if applicable)
- ↑ Work Order request for transportation of percussion equipment to venue (if applicable)
- ↑ Other equipment: _____
- ↑ Promotional flyer/poster (optional, completed and posted two weeks prior to recital date)
- ↑ Two programs to Department of Fine Arts Office for student's file

Attach printed program here.

University of Texas at Brownsville/Texas Southmost College Department of Fine Arts

Recital Results and Comments Form

Student Name _____ Indicate Major Performance Area _____

Indicate whether Music Education Major or Performance Major _____

Applied Course: _____ (ex. MUAP 1187.01)

Type of Recital (Circle) Sophomore Junior/Senior Junior (Perf. Maj.) Senior (Perf. Maj.)

Date of Recital _____ Accompanist _____

Comments:

Committee Member _____

Circle one: Pass Fail Numeric Score _____

Appendix C. Music Course Listings and Prerequisites
University of Texas at Brownsville/Texas Southmost College Department of Fine Arts

MUSI 1111	Elementary Sight Singing and Ear Training I
MUSI 1112	Elementary Sight Singing and Ear Training II (prereq. MUSI 1111, "C" or higher)
MUSI 1114	Keyboard Skills I
MUSI 1115	Keyboard Skills II (prereq. MUSI 1114)
MUSI 1162	Diction I
MUSI 1165	Diction II (prereq. MUSI 1162)
MUSI 1166	Woodwind Methods I (prereq. MUSI 1211)
MUSI 1168	Brass Methods I (prereq. MUSI 1211)
MUSI 1181	Class Piano (certain sections are reserved for freshmen theory students only)
MUSI 1183	Voice Class
MUSI 1188	Percussion Methods I (prereq. MUSI 1211)
MUSI 1189	String Methods I (prereq. MUSI 1211)
MUSI 1192	Guitar Class I
MUSI 1193	Guitar Class II (prereq. MUSI 1192)
MUSI 1211	Music Theory I (prereq. MUSI 1301 if required, based on placement test)
MUSI 1212	Music Theory II (prereq. MUSI 1211, with "C" minimum)
MUSI 1263	Improvisation
MUSI 1301	Music Fundamentals
MUSI 1306	Music Appreciation (degree credit for non-majors only)
MUSI 1308	Music Literature (prereq. MUSI 1212, music minors only)
MUSI 2111	Advanced Sight Singing and Ear Training I (prereq. MUSI 1112, "C" or higher)
MUSI 2112	Advanced Sight Singing and Ear Training II (prereq. MUSI 2111, "C" or higher)
MUSI 2166	Woodwind Methods II (prereq. MUSI 1166)
MUSI 2168	Brass Methods II (prereq. MUSI 1168)
MUSI 2211	Music Theory III (prereq. MUSI 1212, with "C" minimum)
MUSI 2212	Music Theory IV (prereq. MUSI 2211, with "C" minimum)
MUSIU 2308	Music History I
MUSI 2310	Special Topics in Music
MUSI 2313	Teaching Music in the Elementary School (prereq. acceptance into School of Education, degree credit for non-majors only)
MUSI 3211	Orchestration and Arranging (prereq. MUSI 2212 with "C" minimum and passed Piano Proficiency)
MUSI 3289	Introduction to Conducting, choral or instrumental (prereq. MUSI 1212)
MUSI 3304	Elementary Music Techniques-General (prereq. MUSI 1212, MUSIU 2308)
MUSI 3306	Secondary Choral Techniques (prereq. MUSI 1212, MUSIU 2308, MUSI 3289)
MUSI 3307	Secondary Instrumental Techniques (prereq. MUSI 1212, MUSIU 2308, MUSI 3289)
MUSI 3308	Music History II (prereq. MUSIU 2308 and MUSI 2212 with "C" minimums)
MUSI 3309	Music History III (prereq. MUSI 3308 with "C" minimum)
MUSI 3312	Counterpoint and Analysis (prereq. MUSI 2212 with "C" minimum and passed Piano Proficiency)
MUSI 4211	Computer Applications in Music (prereq. MUSI 1212)
MUSI 4289	Advanced Conducting (prereq. MUSI 3289)
MUSI 4301	Senior Experience in Music and Teacher Certification Test Review (prereq. all music courses, passed Aural Skills and Piano Proficiencies, completed senior recital, and admitted into School of Education)

Ensembles

MUEN 1121 / 3121	Wind Ensemble
MUEN 1122 / 3122	Jazz Band
MUEN 1123 / 3123	Symphony Orchestra
MUEN 1131 / 3131	Brass Ensemble (Rio Bravo Brass)
MUEN 1132 / 3132	Percussion Ensemble
MUEN 1134 / 3134	Flute Ensemble
MUEN 1135 / 3135	Jazz Combo
MUEN 1136 / 3136	String Ensemble
MUEN 1137 / 3137	Guitar Orchestra
MUEN 1138 / 3138	Scorpio Consort
MUEN 1139 / 3139	Mariachi Escorpion
MUEN 1140 / 3140	Mariachi Azteca Luna
MUEN 1141 / 3141	Chamber Ensembles
MUEN 1142 / 3142	Accompanying
MUEN 1151 / 3151	University Chorus
MUEN 1152 / 3152	Bravo Opera Workshop
MUEN 1161 / 3161	Master Chorale

Applied Lessons

You must have a "C" or higher to take the next higher level.

The following courses are for music majors seeking teacher certification:

MUAP 1187	Applied Music I
MUAP 1188	Applied Music II
MUAP 2187	Applied Music III
MUAP 2188	Applied Music IV
MUAP 3101	Applied Music V (sophomore recital must have been passed to enroll)
MUAP 3102	Applied Music VI
MUAP 4101	Applied Music VII

The following courses are for music majors who are not seeking teacher certification (performance majors):

MUAP 1287	Applied Music I
MUAP 1288	Applied Music II
MUAP 2287	Applied Music III
MUAP 2288	Applied Music IV
MUAP 3301	Applied Music V (sophomore recital must have been passed to enroll)
MUAP 3302	Applied Music VI
MUAP 4301	Applied Music VII (junior recital must have been passed to enroll)
MUAP 4302	Applied Music VIII