

The University of Texas Rio Grande ValleyTM

.....
School of Music

Student Handbook 2025-2026

Last Updated September 2025

Contents

WELCOME!	4
INTRODUCTION	5
Mission Statement	5
Vaquero Honor Code	5
SCHOOL OF MUSIC ADMISSIONS	5
Performance Audition	5
Music Theory/SS & ET/Piano Class Entrance Exam	6
School of Music Scholarships and Financial Aid	6
School of Music Scholarships	6
College of Fine Arts Scholarships	7
UTRGV Student Funding and Financial Aid Resources	7
UNDERGRADUATE ADVISEMENT	8
What is the Academic Advisor's Role?	8
What is my Music Faculty Mentor's Role?	8
What is my Role?	9
Advisement Holds	9
Rotation of Courses	9
Major and Secondary Ensembles	10
Transfer Students	10
JumpStart or VIP Students	10
MUSIC FACILITIES AND SERVICES	10
Acceptable Use of UTRGV Property	10
Facilities Usage	10
Practice Rooms	11
Classrooms/Rehearsal Facilities	11
Lockers	11
Instrument/Equipment Check-out	12
Performance Hall Scheduling	13
Reserving UTRGV Facilities via VLink	13
Marketing, Social Media, and Publicity – Expectations and Resources	13
MUSIC ENSEMBLES	14
Major Ensembles	14
Secondary Ensembles	14
ACADEMIC POLICIES AND PROCEDURES	15
General Requirements	15
Grading Policy	12
STUDENT EXPECTATIONS	12
Attendance	12
Student Conduct	12

Testing and Academic Integrity _____	13
Student Travel _____	13
SCHOOL OF MUSIC POLICIES _____	14
Ensemble participation _____	14
Applied Lessons – Auditions and Placement _____	14
Applied Lessons – Ensemble Requirement _____	14
Applied Lessons – Scheduling _____	14
Applied Lessons – Grading _____	14
Failure to Enroll in Applied Study _____	15
Applied Lesson Juries _____	15
Collaborative Pianist Policies _____	15
Recital Lab Performance and Concert Attendance _____	15
Recital Lab Performances _____	15
Required Concert/Recital Lab Attendance (Departmental Requirement) _____	16
UTRGV Arts _____	16
Practice Expectations _____	16
Purchasing of Music/Scores/Études/Technique books _____	17
Textbooks and Course Materials _____	17
ACADEMIC COURSEWORK AND ADVISING INFORMATION _____	17
School of Music Degree Plans _____	17
Music Theory Sequence _____	18
Music History/World Cultures Sequence _____	18
Sophomore Barriers and Degree Recitals _____	18
Sophomore Barrier _____	18
Junior Recital _____	19
Senior Recital/Capstone _____	19
Music Education Degrees _____	19
Methods Courses _____	19
Conducting Courses _____	19
Music Education Courses – Teacher Certification _____	19
College of Education Policies _____	20
UNIVERSITY POLICIES AND STUDENT SUPPORT _____	23
University Policies _____	23
Student Accessibility Services _____	23
Students With Disabilities _____	23
Pregnancy, Pregnancy-Related, and Parenting Accommodations _____	23
Sexual Misconduct and Mandatory Reporting _____	23
Student Support Resources _____	23
HEALTH AND SAFETY INFORMATION FOR MUSICIANS _____	25
Introduction _____	25
Performance Injuries and Prevention _____	25
What Instrumentalists Should Do _____	25
What Singers Should Do _____	26
What All Musicians Should Do _____	26
References _____	27

Noise-Induced Hearing Loss	27
Music & Noise	27
Noise-Induced Hearing Loss (NIHL)	27
Hearing and Hearing Loss Resources	28
SCHOOL OF MUSIC FACULTY AND STAFF	30
Area Coordinators	30
Audition Coordinators	30
Major Ensemble Directors	30
Faculty by Area/Discipline	31
Appendix A: Collaborative Piano Policies (Revised Fall 2023, Updated Fall 2025)	33
Appendix B: School of Music Undergraduate Course Rotation (updated Fall 2025)	34
Appendix C: Undergraduate BM Degrees Offered (updated Spring 2025)	35
Appendix D: Graduate MM Degrees Offered (updated Spring 2025)	36
Appendix E: School of Music Concert/Recital Lab Attendance Policies and Procedures (updated Fall 2025)	37

WELCOME!

The School of Music at University of Texas Rio Grande Valley is committed to improving the quality of life of its student body through education and the desire for all students to succeed through the practice of high ethical standards. The UTRGV School of Music is comprised of highly motivated, talented and caring students as well as dedicated and outstanding faculty.

We provide a nurturing environment with very high standards and consider the School of Music a place where dedicated musicians collaborate, thrive, and grow. Our programs and curricula are designed to help prepare students for a professional career in music. It is our hope that you will take full advantage of the educational and musical opportunities that we have to offer.

As you embark upon the first steps of your musical career, our faculty and staff are ready to serve your educational needs. We are very pleased that you have chosen the University of Texas Rio Grande Valley School of Music as the place to further your musical education and we wish you every success in the coming years.

Sincerely, Kurt Martínez
Director of the School of Music
Professor of Guitar

INTRODUCTION

The Music Student Handbook is designed to provide information concerning your musical studies at the UTRGV School of Music. It contains information about departmental policies and procedures, programs, facilities, services, curricula, and degree plans. The Music Student Handbook is considered official School of Music policy and is current as of August 2024. Please realize that there may be changes in policies, procedures, curricula, and degree plans that occur periodically. These policy changes will be updated in the handbook at appropriate times based upon the implementation of such new policies and procedures. For more information about the University policies and procedures, please read [UTRGV's Undergraduate and Graduate Catalogs and Student Policies](#). Please consider the Music Student Handbook as a resource and tool to aid you in the successful completion of your musical education. As such, it is incumbent upon each student to be familiar with and to refer to the handbook periodically to ensure that all requirements and policies are being followed.

Mission Statement

The UTRGV School of Music prepares students to succeed as teachers, performers, and scholars by studying diverse musical styles, genres, and traditions; conducting research; and collaborating with each other as well as with local, national, and global communities. Through extensive community engagement, service learning, and exceptional performance opportunities, we expand the understanding of music and enrich the cultural life in our local communities and beyond.

Vaquero Honor Code

- WE ARE HONEST – We do our own work and are honest with one another in all matters. We understand how any act of dishonesty conflicts as much with academic achievement as with the values of honesty and integrity.
- WE HAVE INTEGRITY – We will make personal and academic integrity fundamental in all of our endeavors.
- WE ARE RESPECTFUL – We act civilly and cooperate with one another for the common good. We will strive to create an environment and a culture in which people respect and listen to one another. We recognize a university is, above all, a place for the exchange of ideas, popular and unpopular. It is the one institution in society that encourages challenges to conventional wisdom. Consequently, we pledge to encourage the exchange of ideas and to allow others to participate and express their views openly.
<https://www.utrgv.edu/studentlife/resources/vaquero-honor-code/index.htm>

Please also see the statement on [Testing and Academic Integrity](#) below.

SCHOOL OF MUSIC ADMISSIONS

Performance Audition

In addition to being admitted to the University, all potential music majors (including transfer students) must schedule and perform an entrance audition to be considered for admission to the School of Music.¹ Audition dates, as well as audition material, will be posted on the UTRGV School of Music website. Students who wish to audition should begin by reading the Audition Requirements and filling out the Audition Request Form on the [School of Music website](#). Official audition dates for the 2025-2026 Academic Year are:

¹ Students who are accepted to the School of Music by audition are accepted to a specific degree plan (i.e. the BM in Music (Voice, Teacher Certification) or the BM in Music Technology). Students who wish to change degree plans (i.e. from a BM in Music (Teacher Certification) to a BM in Performance) may re-audition to change their degree plan either during School of Music audition days or at end of semester juries before a panel of faculty members in the specific applied area.

Brownsville Campus	Edinburg Campus
Saturday, March 7, 2026 (Voice only) Saturday, March 14, 2026 (Instrumental and voice) Saturday, March 28 (Instrumental only)	Saturday, March 7, 2026 (Instrumental and voice) Saturday, March 21 (Instrumental and voice)

If a student misses the scheduled auditions, they should contact the [applied music professor](#) or [auditions coordinator](#) in their instrumental/vocal area to schedule an audition. Final deadlines for auditions to the School of Music are:

Fall Semester	Spring Semester
August 1	December 15

Students who do not complete their auditions before the final deadlines listed above will not be permitted to enroll in MUSI, MUEN, or MUAP courses specific to the Bachelor of Music (BM) or Music Minor degrees, and must audition to be admitted to the BM or Minor degree for the next Fall or Spring semester.

Students interested in auditioning for the School of Music should consult the School of Music website for the most up-to-date deadlines and information.

Note that acceptance to the university does not guarantee acceptance into the School of Music, and both incoming first-year students and transfer students wishing to pursue a BM or Music Minor must successfully complete an audition. Transfer students should be sure to check for their applied area's audition requirements. Note that transfer students auditioning for a Bachelor of Music degree must successfully pass the equivalent of a sophomore barrier audition in order to enroll in upper-level study. Transfer students are advised to contact their area's audition coordinator directly to ensure that they know what these requirements are.

Music Theory/SS & ET/Piano Class Entrance Exam

All new music majors and music minors are required to take an entrance exam to determine their placement in the Music Theory/SS & ET/Piano Class sequence. The exam is for incoming students who have not previously taken Music Theory I or successfully passed Fundamentals of Music. The exam will be on the first day of class in either Music Theory I (MUSI 1211) or Sight-Singing and Ear-Training I (MUSI 1116) and will be held in Brownsville and Edinburg. The Music Theory Coordinator will contact all incoming students who have been accepted by audition to the School of Music with information about the exam expectations prior to the start of the fall and spring semesters. The exam allows the department to place you in the proper Music Theory/SS & ET/Piano Class courses for your first two semesters at UTRGV. Note that Music Theory and corresponding SS & ET and Piano Class courses should be taken during the same semester to ensure coordination of material studied, and all of these courses should be taken in sequence (see [Music Theory Sequence](#) under Academic Coursework below).

School of Music Scholarships and Financial Aid

UTRGV offers numerous scholarships as well as other forms of financial aid – consult the resources and timeline on the [UTRGV Financial Aid](#) website to explore your options and to stay aware of deadlines!

School of Music Scholarships

To be eligible for any School of Music Scholarship, students must have a minimum 3.0 Institutional GPA. New and returning students should submit their application at www.utrgv.edu/applyscholarships by the appropriate deadline (see the [website](#) as well as the deadlines below). To be considered for a School of Music Scholarship for the 2024-2025 Academic Year:

✓ *Incoming music students must:*

- Audition on one of the scheduled audition dates (see above) or submit their audition video by March 15, 2025, at 11:59 pm.
- [Apply to UTRGV for admission](#) (students who have not been accepted cannot be considered for scholarships), and
- Submit the FAFSA, and submit a [UTRGV Scholarship Application](#) (note that the scholarship deadline for incoming freshmen/first-year students is December 1).

✓ *Returning music students must:*

- Submit a [UTRGV Scholarship Application](#) by February 1 for priority consideration (returning students who submit after this date may be eligible for scholarship consideration if funding is available).

School of Music Scholarship awards are based upon musical achievement and potential, and are awarded based on the student's admission/scholarship audition (incoming students), academic and musical performance in the degree (returning students), faculty recommendations, eligibility, and the student's overall financial aid package. Note that most School of Music scholarships require that students be enrolled full-time (12 hours) and be a music major, and some endowment scholarships have more specific enrollment, instrument, or other requirements.

College of Fine Arts Scholarships

The UTRGV College of Fine Arts offers both Student Retention Scholarships (intended to support students experiencing financial hardships or family emergencies that may cause them to withdraw from school), and Student Scholarships and Grants intended to support students who engage in travel, study abroad, and research and creative activity.

The criteria and applications for these scholarships can be found on the College of Fine Arts Student Resources website at <https://www.utrgv.edu/cofa/resources/student-resources/index.htm>.

UTRGV Student Funding and Financial Aid Resources

Engaged Scholarship and Learning: Engaged Scholar and Artist Awards

The Office of Student Success's Engaged Scholarship and Learning offers competitive awards for students in Undergraduate Research, Creative Works, and Community Engagement that can help fund student participation in and travel to conferences, workshops, and summer programs that support independent student research and creative works projects. If you would be interested in pursuing an ESAA Award or project, talk to an appropriate instructor or mentor. For more information about these opportunities, go to:

- <https://www.utrgv.edu/engaged/index.htm> (Engaged Scholarship and Learning)
- <https://www.utrgv.edu/engaged/find-funding/esaa/index.htm> (Engaged Scholar & Artist Awards)

Student Emergency Fund

As stated on the Student Emergency Fund website, the Student Emergency Fund is to provide "limited, last-resort, financial assistance to currently enrolled students who are experiencing a sudden emergency, accident or unforeseen event that requires additional emergency monetary assistance in order to support their ability to stay enrolled and focused on their academic career." If you find yourself in need of emergency funds, go to <https://www.utrgv.edu/scholarships/student-emergency-fund/index.htm> for more information.

UTRGV Financial Aid

To learn more about other financial aid opportunities, including the Tuition Advantage Program, go to <https://www.utrgv.edu/ucentral/paying-for-college/financial-aid/index.htm>.

UNDERGRADUATE ADVISEMENT

Academic and career advising for School of Music students is a joint effort between the student's academic advisor and the School of Music faculty, and so you should plan to consult both your academic advisor from the Advising Center and your applied teacher (AKA Faculty Mentor) when planning for registration and mapping out your degree plan.

You, your Academic Advisor, and your Faculty Mentor are all part of your advising team!

What is the Academic Advisor's Role?

Your academic advisor provides a holistic approach to supporting your success as a student and in mapping out your registration and overall degree plan. Academic advisors assist with academic planning and guidance and monitoring your progress towards graduation, and also by offer support and advocacy, assisting with institutional barriers, access to support services and university resources, providing guidance through appeals processes, and other elements of student support. Some of the essential roles and tasks that academic advisors fulfill are:

- ✓ Advising Bachelor of Music students on registration for courses (in coordination with the School of Music Faculty Mentor as needed). All first-year students are required to attend an advising session before registering for courses, and returning students are strongly encouraged to continue attending advising sessions to ensure their progress towards graduation.
- ✓ Submitting course substitutions, waivers, change of major requests, and other advising processes at the request of students and their Faculty Mentors (note that substitutions should be rare, and must be approved by the School of Music Director and the Associate Dean for Faculty Affairs).
- ✓ Assist students and/or their Faculty Mentors with special situations such as navigating schedules and academic planning for transfer students, appeals, or other situations (note that the Graduation Help Desk is also an available resource to students. Questions about JumpStart or VIP students should be directed to the Office of Student Success Initiatives – see below for that information).
- ✓ Serve as a problem-solving and informational resource for students and their faculty mentors.

What is my Music Faculty Mentor's Role?

Your Faculty Mentor (in most cases your Applied Instructor), has specialized knowledge of the ensembles and coursework required for your degree, and will help you navigate and provide context for the specific ensemble requirements, school of music and applied area policies, and coursework you will need to complete in order to be successful not only in your music degree, but eventually in your music career. Your applied instructor is usually one of the first UTRGV faculty you have contact with as a first-semester student, and will serve as your faculty mentor through your applied study and until you graduate. Faculty Mentors have a specialized knowledge of discipline-specific courses and ensembles that can be essential to student development and ultimate career success. Some of the essential roles and tasks that Faculty Mentors fulfill are:

- ✓ Reminding you to seek advisement before registration for each semester, and providing additional information in coordination with the academic advisors – particularly focusing on...
 - Ensemble placement and discipline-specific courses (in line with your degree plan and roadmaps).
 - School of Music course rotations
 - School of Music policies (sophomore barriers, etc.) that may affect your academic planning.

- ✓ Keeping you informed about specific School of Music requirements, recital and barrier processes, ensemble requirements, and any other requirements as listed in the Student Handbook or in the Area Handbooks.
- ✓ Manage in-house tasks and tracking, including audition status, recital jury/hearing paperwork and processes, sophomore barrier processes, and ensuring adherence to any other School of Music requirements (as listed in this handbook and in the Student Handbook).
- ✓ Working in collaboration with the advising center to ensure that any substitutions, waivers, clearing of prerequisite holds, or other adjustments have been vetted by the appropriate faculty and/or administrators.
- ✓ Helping you understand and use your coursework and degree requirements at UTRGV in the context of career planning and post-baccalaureate success.

What is my Role?

Ultimately, your success at UTRGV is your responsibility, and the more proactive you are about communicating and seeking advice from your academic advisor, faculty mentor, and other resources the better! As a student, you should expect to:

- ✓ Go to advisement! You are assigned an academic advisor when you start at UTRGV, and you should continue to make appointments with your academic advisor throughout your academic career to ensure that you are able to stay on track.
- ✓ Communicate with your faculty mentor. Make a point of discussing your music courses with your faculty mentor before registration each semester, and be sure to check on ensemble and applied courses to make sure you are registering for the right ones. Your faculty mentor is also a good resource if you have questions about your academic advising (and vice versa).
- ✓ Read the School of Music Handbook and your Area Handbook to familiarize yourself with School of Music policies, including Barrier Jury and Recital Requirements (if you're reading this now, you're making a good start!)
- ✓ Check the School of Music Course Rotation. This is updated regularly, and the most recent version is available in Appendix XX.
- ✓ Know your degree plan! The degree plans are available in the Undergraduate Catalog. Review your degree plan there, and if you have questions, ask!

Advisement Holds

(Typically, these only apply to students for whom [Mandatory Advising](#) is required.)

An advisement hold is released after a student has been advised by an advisor from the UTRGV Academic Advising Center. Access the following websites for more information:

- [Mandatory Advising List](#) (Check here to see if Mandatory Advising is required for you.)
- [Schedule Your Advising Session](#)
- [First Year Advising Guide](#)

Rotation of Courses

Note that not all School of Music courses are offered on both campuses every semester – especially highly specialized, upper-division courses. These courses are offered on a rotation. Students should consult their applied instructor, ensemble directors, or other appropriate faculty to find out which courses are offered on a rotation, and to plan ahead so they don't miss any classes! You can view the current rotation in [Appendix B](#), and on the [School of Music Student Resources Webpage](#).

Major and Secondary Ensembles

Please make sure that you are registered for the correct Major Ensemble course each semester. There is a specific course number for each required semester, and they should be taken in sequence (this is especially important for 3000-4000 level courses).

You will also need a combination of lower- and upper-division Secondary Ensembles. Please work with your academic advisor and faculty mentor to ensure that you register for the right ones!

Transfer Students

Students transferring to UTRGV from South Texas College, Texas Southmost College, and other music institutions usually require a more tailored approach to advisement – especially in the first few semesters! If you are transferring to UTRGV from another institution, work with your faculty mentor early on to ensure that you are mapping out a plan that will work with the School of Music course rotation and prerequisites/policies. If you are not sure who your faculty mentor will be, you can also reach out to the director or associate director for guidance.

JumpStart or VIP Students

If you are in your first year at UTRGV and are in either the JumpStart or VIP programs, work with your faculty mentor to connect with the First Year Experience team to ensure that you are able to enroll for the music courses that you need. They will help you work out your schedule, but you need to ask!!!

MUSIC FACILITIES AND SERVICES

The UTRGV School of Music is housed within the Performing Arts Complex on the Edinburg campus, and at the Music, Science, and Learning Center and the TSC Arts Center (Red Room only) on the Brownsville campus. The Music Buildings on both campuses contain offices, studios, classrooms, storage areas, practice rooms, rehearsal halls, an electronic keyboard lab, and a computer music lab.

Acceptable Use of UTRGV Property

Equipment and materials belonging to the School of Music may not be used for any performance or event not directly associated with UTRGV. 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 specific permission of the appropriate School of Music faculty member. You must return all materials promptly to their original location after you use them. As is stated in UTRGV HOP Policy [STU 02-100](#) C.4.g., “Any student who engages in the unauthorized use of property, equipment, supplies, buildings, or facilities owned or controlled by the UT System or UTRGV is subject to discipline.”

Facilities Usage

The Music Building days and hours of operation are from 7:00 a.m. to 12:00 midnight every day of the regular semester except during school holidays when the campus is closed. The music facilities are to be used only for university-sponsored events or ensembles (note that UTRGV Student Organizations must be in good standing with the Dean of Student's Office). Student access to specific facilities, (Practice Rooms, Rehearsal Facilities, and Classrooms), and procedures for requesting access, are detailed below.

Practice Rooms

School of Music Students have access to practice rooms in the EPACC (Edinburg) and BMSLC (Brownsville) buildings during the School of Music's hours of operation. Practice rooms are strictly for the use of School of Music students enrolled in classes, and by ensembles directed by UTRGV faculty. All others need prior approval from the School of Music to use these facilities. Contact the Music Office at (956) 665-3471 (Edinburg) or (956) 882-7768 (Brownsville) to inquire about the use of these facilities.

Practice Room Etiquette

Practice facilities are a valuable School of Music resource, and are in high demand. It is the responsibility of all School of Music students to show courtesy towards their fellow students, and towards the staff and student employees charged with monitoring and maintaining the practice facilities:

- Please use your practice-room time responsibly and efficiently. Do not leave practice rooms idle or "reserve" them by leaving your instrument or other belongings for undue amounts of time (15 minutes should be more than enough for a break!). Please remember that other students need to practice too!
- Do not leave personal belongings or university equipment unattended in the practice rooms.
- Practice rooms are to be used on a first-come, first-served basis.
- Practice rooms are intended for practicing only. Please do not use these rooms for Zoom meetings or online courses, as we are very limited in space (for Zoom classes, you can use a classroom if one is available). In other words, please only use these facilities to rehearse or practice. If you are doing something other than those two activities, you should be doing it somewhere else.
 - If you see someone in a practice room and that person is not practicing, you may (very politely and respectfully) ask to be allowed to use the room to practice. If you have any issues with this, please go to the music office and inform a staff member. Disrespectful argument or behavior over practice rooms will not be tolerated – seek help from a School of Music employee to resolve the issue!
- Limit of two students per practice room: The practice rooms are very small. Please limit the maximum number of students in each practice room to two (2) people. If you need to rehearse with more than two (2) people, please find an available classroom to use.
- Food and drink (other than water in a closed container) are not allowed in the practice rooms. Please do not place water bottles or containers on the pianos!
- Note that some practice rooms are only for use by specific instruments (Piano or Percussion, for example). Please do not use these practice rooms unless authorized to do so.

Please report any maintenance issues (pianos or other equipment) or concerns about discourteous behavior to the practice room monitors, or to Norma Salinas or Vicky Castillo.

Classrooms/Rehearsal Facilities

Music Classrooms may only be reserved for student use by School of Music faculty, and the faculty member must be present during the rehearsal or activity. Students who wish to reserve a classroom space should contact their instructor, student organization sponsor, or other appropriate faculty member to make these arrangements. Students (and the supervising faculty member) are responsible for resetting the room to its original condition at the conclusion of the activity. Please do NOT remove chairs, tables, music stands, or any other equipment from the room!

Lockers

A limited number of instrument lockers are available for student use. Lockers are checked out to students on a "first-come, first-served" basis. Lockers will be issued to students and assigned according to the type and size of instrument they play, and locks will be provided by the School of Music.

Note that instrument lockers are only available to UTRGV music majors or minors. By accepting a locker assignment, students agree to comply with the following:

Lockers and locks are assigned to each student by the Music Office on each campus.

- Lockers are intended to help store and protect primary instruments and are assigned based on instrument size and proportion. Piano and voice students can be assigned convenience lockers which are only appropriate for sheet music, personal items, etc. (Marching Band members must contact Dr. Ferguson regarding instrument storage.)
- Lockers are only to store instruments and any sheet music or personal belongings. All perishable and open or repackaged nonperishable food and beverages are NOT allowed to be stored in the lockers.
- Students may be assigned additional lockers for secondary instruments and ensemble instruments when space is available.
- Lockers are assigned for the academic year. Students will be required to clear their lockers during the last week of the spring semester (the deadline for locker clearance will be announced prior to the last week of the spring semester. Any items left in lockers after the final deadline will be discarded or turned over to the UTRGV Police Department.
- UTRGV School of Music is not responsible for loss, theft, or damage to any locker contents.
- Lockers will not be decorated. Use of adhesives, gels, etchings, or other markings will be considered vandalism. Students will be charged for cleaning and repair of any damage caused.
- Students understand that violation of these conditions may result in loss of locker privileges, in addition to any appropriate legal action.
- The policies and appropriate disciplinary actions described in UTRGV HOP Policy STU 02-100 will apply to all student-issued lockers and locks.

Failure to comply with these policies will result in loss of privileges and potential disciplinary action by the School of Music at UTRGV.

Instrument/Equipment Check-out

Some UTRGV School of Music equipment and instruments are available for check out by students for a limited period of time (typically a month or a semester) to enable them to fulfill course requirements. All students borrowing any of this equipment must abide by set School of Music deadlines and procedures. Please note that:

- You must return all instruments you have checked out immediately after the applied jury each semester or by the posted School of Music deadline.
- If a piece of equipment or instrument is damaged or stolen, it is your responsibility to repair it or replace it.
- Any UTRGV School of Music equipment is required to be stored in a locked locker if left on campus. Do not leave any UTRGV equipment/instruments in an unsecured location, even for a moment.
- NEVER leave your UTRGV equipment/ instrument in your car.
- Please make certain that renters/homeowners insurance policy covers the replacement cost of the instrument. If not, you should purchase instrument insurance for the UTRGV equipment/instrument, as you will be held fully accountable for its replacement should it be misplaced, stolen, or destroyed.
- It is assumed that any long-term need for equipment/instruments will result in the purchase of that item by the student.
- Equipment managed by the Music Technology program can only be checked out by students enrolled in a Music Technology degree plan. This equipment can only be checked out for short-term use (typically for a few hours), for the completion of assignments in Music Technology courses, and cannot leave campus. Any check-outs require approval by a Music Technology faculty member.

Performance Hall Scheduling

Only faculty are allowed to schedule performances, recitals, or other activities in UTRGV performing facilities and other UTRGV venues. Students who are expecting to schedule a recital or other performance should speak to their applied teacher or ensemble director/coach to ask about availability. Performance spaces currently available for performance on each campus are:

Brownsville Campus

BMSLC 1.217 – Multipurpose Hall (Available for student recitals)

Some major ensemble performances and other events will take place in the TSC Performing Arts Center in Brownsville.

Edinburg Campus

UTRGV PAC Performance Hall (Not available for student recitals)

UTRGV Choir Recital Hall (Available for student recitals)

UTRGV Orchestra Hall (Available for student recitals)

Note that the Library Auditorium in Edinburg is unavailable for performances or other activities until further notice. As stated above, the UTRGV Choir Hall and the Orchestra Hall are available for student recitals. Students may also elect to hold their recitals off campus. Note that UTRGV is not responsible for any fees or liability associated with off-campus degree recitals.

Reserving UTRGV Facilities via VLink

Registered student organizations can also reserve UTRGV facilities via VLink

(<https://utrgv.campuslabs.com/engage/>). Note that the student organization must be in good standing with the Dean of Students' office to use any UTRGV facility.

Marketing, Social Media, and Publicity – Expectations and Resources

Students are encouraged (in fact, more than encouraged!) to spread the word about performances, events, achievements, and other exciting news about what is happening at UTRGV! Faculty and staff will post about performances and events on the sites below – please share these on your own social media!

UTRGV Social Media and Websites

- UTRGV Arts Showpass: <https://www.showpass.com/o/utrgv-arts/>
- UTRGV Arts Facebook: <https://www.facebook.com/utrgvarts>
- UTRGV School of Music Facebook: <https://www.facebook.com/UTRGVMusic/>
- UTRGV School of Music Instagram: <https://www.instagram.com/utrgvschoolofmusic/>
- UTRGV School of Music YouTube: <https://www.youtube.com/@utrgvschoolofmusic7779>

If you are using any UTRGV logos or other branding to advertise events and projects, please be sure to follow the policies and graphic identity guidelines published by UTRGV's University Marketing and Communications. Go to the Resources and Guidelines menu on the University Marketing and Communications website (<https://www.utrgv.edu/umc/>) to view graphic identity guidelines, social media guidelines, and download the UTRGV Style Guide. Note that UTRGV logos and the UTRGV mascot are for UTRGV use only, and may not be used by non-UTRGV organizations. Student organizations should consult the UTRGV Brand Guidelines & Style Guide for guidance on Student Organization Logos.

MUSIC ENSEMBLES

Music Ensembles perform on campus and in various communities throughout Texas and the nation. Ensembles are open to all students by audition, regardless of major, and may serve as elective courses in any college of the university. Please contact the [ensemble's director](#) for audition requirements.

Major Ensembles

Major Ensembles are the flagship ensembles of the UTRGV School of Music. Each music major is required to take a specific number of semesters of Major Ensemble (see the UTRGV Undergraduate Catalog for specific requirements), and these ensembles are also open to non-majors as well by audition.

Major Ensembles:

- Wind Ensemble
- Concert Band/Marching Band*
- Symphony Orchestra
- Master Chorale/Chamber Choir/University Choir (all listed under Master Chorale)
- Guitar Ensemble
- Mariachi Ensemble
- Piano Accompanying

Students should enroll in the appropriate Major Ensemble based on their ensemble audition (if applicable) and in consultation with their applied teacher. Contact the appropriate [ensemble director](#) below for questions about ensemble auditions.

BM Music (Woodwind/Brass/Percussion, Teacher Cert.) Marching Band Requirement

Beginning in Fall 2024, all BM Music (Woodwind/Brass/Percussion, Teacher Cert.) students are required to take at least two semesters of Marching Band to complete their degree requirements. Students will be placed in this ensemble based on their ensemble audition and applied teacher advisement. This requirement does not apply to students with a catalog year prior to 2024-2025. Please consult with your applied teacher if you have questions about this requirement. Note that Marching Band currently counts as a major ensemble for both the BM Music and BM Performance degrees with the WBP concentration.

Many of these ensembles can also function as secondary ensembles for other Music degree plans. Check your degree plan in the Catalog and in DegreeWorks, or check with your School of Music Faculty Mentor.

Secondary Ensembles

All music majors are required to take a specific number of Secondary Ensemble courses. These courses are opportunities to experience different repertoire, musical styles, skill sets, and genres associated with the student's applied area and discipline. Many are chamber ensembles that stress the study, preparation, and performance of small-ensemble music in like-instrument groupings, mixed-instrument ensembles, and vocal ensembles, and many applied music studios have formed ensembles with their music majors. Many of the ensembles have performed at regional, national, and international venues such as the Texas Music Educators Association State Convention, the National Trumpet Competition, the Eastern Trombone Workshop, the International Tuba/Euphonium Conference, and the Percussive Arts Society International Convention. Current secondary ensemble offerings include:

Secondary/Chamber Ensembles

- Horn Choir
- Trombone Choir
- Trumpet Guild
- Tuba/Euphonium Choir
- Guitar Chamber Ensemble
- Mariachi Chamber Music
- Chamber Music for Percussion
- Chamber Music for Piano
- Chamber Music for Strings
- Opera Workshop
- Clarinet Choir
- Flute Choir
- Music for Double Reeds
- Saxophone Ensemble
- Jazz Ensemble/Combo
- One O'Clock Latin Band
- Modern Band
- Pep Band/Drumline

Note that all students who participate in ANY Major or Secondary ensemble must be registered for the class. Many of these ensembles have Zero-Credit sections for non-majors or for majors who have completed their ensemble requirements, so if you are interested in participating in an ensemble that is not currently on your degree plan, talk to the director to find out if a Zero-Credit section is an option. More information on all of these ensembles is available at <https://www.utrgv.edu/cofa/schools-and-departments/school-of-music/music-ensembles/index.htm>.

A limited number of instruments are available to students who wish to join these groups.

ACADEMIC POLICIES AND PROCEDURES

General Requirements

All full-time (12 semester hours or more) music majors are required to adhere to the following policies and procedures:

All students seeking a Bachelor of Music degree must:

- ✓ Register and participate in prescribed [Major Ensemble](#) until ensemble degree requirements are completed.
- ✓ Register for applied music until all applied degree requirements (including all jury, sophomore barrier, and recital requirements) are completed. (See [Sophomore Barrier](#) and [Junior](#) and [Senior Recital](#) Requirements below for more information).
- ✓ Register for and pass a minimum of three semester hours of class piano (Piano for Music Majors I-III) with a C or higher.
- ✓ Pass a sophomore barrier in order to progress to upper-level applied study (barrier requirements are determined by the applied area)
- ✓ Complete all required semesters of [Required Concert/Lab Attendance](#)
- ✓ Perform in at least one public recital or solo/chamber performance per semester (this can be fulfilled through performances in recital labs, studio recitals, or applied studio classes/seminars).
- ✓ Fulfill all degree recital requirements as prescribed in the degree plan prior to graduation.
 - These may vary by degree plan, but typically include a senior recital for BM Music with Teacher Certification, a junior and senior recital for BM Performance, and a sophomore barrier for all BM degrees. Look up the specific requirements for your degree plan [here](#).
- ✓ Make a grade of "C" or better in every music course required for the degree (see the UTRGV Undergraduate Catalog).
 - In sequential music courses, a grade of "C" must be made in order to progress to the next music course in the sequence.

- In the Music Theory/SS &ET I-IV sequence, students must pass BOTH the concurrent Music Theory and SS &ET courses with a C or above to progress to the next level in either course (for example, a student who received a C in Music Theory I but received a D in SS & ET I would not be allowed to enroll in either Music Theory II or SS & ET II until they retook SS & ET I and passed it with a C or higher).
- ✓ Fulfill all other degree requirements as stipulated in the UTRGV Undergraduate Catalog.

Grading Policy

It is departmental and university policy that faculty list grading procedures and policies in their course syllabi. Faculty will follow the grading policies as outlined in their syllabi. Grades are assigned to students in a fair and equitable manner based upon the grading policies and procedures listed in the syllabi.

Music Faculty are expected to grade and return homework, tests, and other assignments in a reasonable and timely manner, given the circumstances of their teaching assignments. Faculty members maintain accurate grades of students' work and will make available an accounting of a student's academic standing when requested by the student through a scheduled appointment.

STUDENT EXPECTATIONS

Attendance

Responsibility for class attendance rests with the student, and students are responsible for reading and abiding by the attendance policies included in course syllabi, as well as UTRGV Attendance Policies (available [here](#)). UTRGV policy states that UTRGV will excuse students from attending classes or other required activities (including exams), for the following reasons:

1. Observance of Religious Holidays (note that students need to notify instructors of the absence prior to the census date as per UTRGV policy). See the [UTRGV Attendance Policy](#) information on acknowledged holy days and accommodations requests.
2. Absences for University-Recognized Events
3. Active Military Service

In all of the above instances, students are responsible for notifying faculty of absences and making arrangements to make up work and assignments. Students who will be absent due to multiple School of Music activities should consult the College of Fine Arts Student Travel Policy, Student Absences (P. 19 of the CFA [Policies and Procedures Manual](#)), to ensure that their absences do not exceed what is allowed by the College and the School of Music.

Students should consult the syllabus for the instructor's policy on excused and unexcused absences, and should always alert their applied instructors of any absences (excused or unexcused) as soon as possible as a matter of professional courtesy. Excused absences in applied lessons may be made up at the discretion and convenience of the applied instructor. Unexcused absences will not be considered for a make-up lesson.

Student Conduct

Students are expected to comply with faculty expectations as stated in the syllabus in face-to-face and online classes and rehearsals (including the use of cell phones and other devices), and with the expectations outlined in UTRGV HOP Policy [STU 02-100](#): Student Conduct and Discipline in all UTRGV activities, including in person and online courses, rehearsals, performances, and other events. Faculty may ask any student who disrupts or obstructs teaching, learning, or performing activities to leave the classroom or venue until the conclusion of the

activity. Bullying, hazing, and other forms of harassment are also subject to disciplinary action as described in [STU 02-100](#). Students who have concerns about disruptive behavior, bullying, or harassment by students, faculty, or staff should report their concerns via [Vaqueros Report It](#) or directly to the School of Music Director.

Testing and Academic Integrity

It is departmental and university policy that all tests be administered in a fair and equitable manner, and students are expected and required to follow testing procedures and policies and complete assignments in an atmosphere of honesty and truthfulness. The School of Music seeks to uphold the [Vaquero Honor Code](#)'s shared values of honesty, integrity, and mutual respect in our interactions and relationships. In this regard, academic integrity is fundamental in our actions, as any act of dishonesty conflicts as much with academic achievement as with the values of honesty and integrity. The Writing Center is an excellent resource to assist in learning about and avoiding plagiarism in writing.

Violations of academic integrity include, but are not limited to: cheating, [plagiarism \(including self-plagiarism\)](#), and 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; any act designed to give unfair advantage to a student; or the attempt to commit such acts (Board of Regents Rules and Regulations, STU 02-100, and UTRGV Academic Integrity Guidelines). Students should also consult their instructors on appropriate uses of artificial intelligence in their courses, and must comply with any policies regarding the use of artificial intelligence as detailed in course syllabi.

All violations of Academic Integrity will be reported to Student Rights and Responsibilities through [Vaqueros Report It](#).

Student Travel

Students traveling as part of ANY School of Music trip (including, but not limited to, trips organized by university faculty/personnel, registered student organizations, and trips that UTRGV endorses through financial support or by sending students to represent the university through ensembles, competitions, presentations, or performances) must abide by the policies detailed on the [UTRGV Student Travel website](#), the Student [Domestic](#) and/or [International](#) Travel Guidelines, [the College of Fine Arts Student Travel policy \(p. 17\)](#), and the UTRGV HOP [Student Travel policy \(STU 01—300\)](#). Students traveling on School of Music trips are expected to abide by the parameters and itineraries set by the travel coordinator and accompanying faculty, and inappropriate or irresponsible behavior will be reported to the Dean of Students and may be subject to disciplinary action. Please keep in mind that you are representing the UTRGV School of Music and act accordingly! These trips are exciting opportunities for performance, networking, professional growth, and camaraderie with fellow students. Please help ensure that they are also safe, productive, and, yes, enjoyable for everyone involved.

SCHOOL OF MUSIC POLICIES

Ensemble participation

Each student must register for and participate in the appropriate major ensemble each semester until they have completed their degree plan's major ensemble requirement. See your applied teacher and refer to your degree plan for more information. Students must not register for upper-division (3000+) ensemble sections unless they have successfully passed their sophomore barrier and are registered for upper-division applied lessons. Students who have completed the required number of major ensemble hours are encouraged to continue to participate and enroll in available zero-credit sections of the major ensemble.

Note that students may not count more than one major ensemble towards their major ensemble degree requirement per semester – for example, if a student is taking Concert Band as their major ensemble, they may not also register for a for-credit section of Symphony Orchestra. Students who wish (and have time in their schedule) to participate in a second major ensemble may register for a zero-credit section upon passing the required ensemble audition.

Applied Lessons – Auditions and Placement

Students must pass an audition for a panel of faculty members in the specific applied area in order to begin applied lesson study. Applied study is prioritized first for majors in that applied area, then for music minors, and then secondary students..

Enrollment and/or placement in specific applied studios is at the discretion of the applied instructor and available hours within their teaching load. Those not sufficiently advanced for college level applied lessons are encouraged to enroll in “class” lessons, if offered in that semester.

Applied Lessons – Ensemble Requirement

All students enrolled in applied lessons must also enroll in appropriate major ensembles required for their degree plan (i.e., Master Chorale for voice, Symphony Orchestra for strings, etc.) until they have completed their degree plan's major ensemble requirement. See the list of [Major Ensembles](#) above.

Applied Lessons – Scheduling

At the beginning of each semester, students should contact their applied teacher to find out that teacher's procedure for scheduling or assigning lesson times. Procedures differ, but students should be prepared to submit a complete class schedule to the assigned applied instructor by the first day of classes if necessary. Lesson time assignments are at the discretion of the applied teacher in reference to registered course conflicts of the students. Students must schedule their primary lesson time prior to scheduling secondary applied lessons or coaching times. Non-university conflicts are not guaranteed to be accommodated in applied lesson scheduling. Lessons may be assigned anytime in the normal class hours of the university.

Applied Lessons – Grading

Applied lessons are typically graded through an assessment of attendance, preparation, an end-of-semester jury, barrier, or recital, and other requirements as determined by the applied instructor, and instructors will detail the criteria for assessing these activities and how they will be weighed in the applied student's final grade in the course syllabus. Applied areas have the prerogative to mandate that students achieve a specific grade on their barrier jury or recital in order to receive a grade of C or higher in the appropriate applied section and proceed to the next level of applied study; i.e., a student might be required to receive an averaged grade of 70% or higher from the jury panel for their sophomore barrier in order to receive C or higher in Applied IV and proceed to

Applied V (any area policies regarding jury, barrier, or recital grading must be approved by a vote of area faculty). Students should consult their applied lesson syllabus and area policies to determine applied lesson, barrier, and recital grading policies.

Failure to Enroll in Applied Study

If prior to completion of your degree recitals, you do not enroll in applied lessons for two consecutive semesters, you will need to re-audition for your area faculty before continuing applied lessons or other music classes. Applied study enrollment and need to re-audition will be tracked by the applied teacher and/or the applied area as necessary, and students will be notified by their applied teacher or area coordinator if they need to re-audition.

Applied Lesson Juries

Juries are a formal performance covering all the work over the course of the semester. In some performance areas, students may be required to play a scale or technique jury earlier in the semester. The date and time of the jury will be assigned by the applied area. Not attending your required jury without express permission from your applied instructor may result in an automatic course failure. Consult your applied instructor's course syllabus for specific jury grading policies.

Note that in semesters in which students have successfully performed a degree recital, they are not required to play a jury. Also, faculty in a specific applied area may decide that other substantive performances within the same semester can count as sufficient "performance testing" to waive the jury requirement. Such performances may include principal operatic roles, concerto performances, non-degree recitals, etc., and guidelines for these exemptions should be stipulated in the appropriate area handbooks. Specific area requirements for repertoire, memorization, length/number of selections, language (voice), and other requirements are specified in the appropriate area handbooks.

Collaborative Pianist Policies

All students who regularly perform with UTRGV Collaborative Personnel (faculty, graduate assistants, or students) should familiarize themselves with the current Collaborative Piano Policies – available in [Appendix A](#).

Students are responsible for understanding and following scheduling and rehearsal procedures, preparing for rehearsals, maintaining good, professional communication with their assigned pianist – especially when communicating any scheduling changes or conflicts – and for being responsible and respectful in all rehearsals and communications. Questions about the Collaborative Pianist Piano Policies should be directed to the Accompanying Coordinator or the School of Music Director.

Recital Lab Performance and Concert Attendance

Recital Lab Performances

Recital Labs are opportunities for students to perform for the School of Music community, and there are several opportunities for students to take advantage of this throughout the semester. Any music student taking lessons, chamber music group, or student enrolled in academic courses is eligible to perform or present a topic on these labs (with instructor approval).

Students who wish to perform will need to fill out the online Lab Request form on the School of Music website (<http://www.utrgv.edu/music/> under "Quick Links"). Note that students should confirm with their instructors, as well as any other performing personnel, before submitting the request (some instructors prefer to submit the

requests themselves). In 2025-2026, Labs are typically scheduled from 3:30-4:45 pm on Tuesdays and/or Thursdays in Brownsville and Edinburg. Specific dates are listed on the online form. More detailed policies and procedures for Recital Lab are available in [Appendix E](#).

Required Concert/Recital Lab Attendance (Departmental Requirement)

All UTRGV music majors are required to complete a certain number of semesters of Concert/Recital Lab attendance as part of their Bachelor of Music degree:

- BM Music (Teacher Certification), Performance, Music Composition, Music Technology, and all other students pursuing a Bachelor of Music (BM) degree are required to complete **5 semesters** of Concert/Lab attendance.
- Music minor and graduate students do not have a School of Music Concert/Recital Lab attendance requirement, but are welcome and encouraged to attend, perform, and present.
- Concert/Recital Lab requirements for transfer students will be pro-rated based on the student's previous coursework and applied study placement. See [Appendix F](#) for more information.

To complete one semester of Concert/Recital Lab attendance, students are required to attend 12 qualifying events during that semester. These events can be any combination of on-campus concerts or Recital Lab performances and may include up to 6 approved off-campus concerts per semester. Please see [Appendix F](#) for more information.

UTRGV Arts

UTRGV Arts is the performance series featuring Student Ensemble Performances, Faculty and Guest Artist Recitals and Concerts, the Distinguished Artist Series, and other School of Music and College of Fine Arts events.

UTRGV Arts Student/Comp Tickets (From the 2024-2025 UTRGV Arts Procedures & Operations Guide)

- Any UTRGV music student with a valid school ID may attend all music concerts listed on UTRGV Arts without admission cost.
- Distinguished Artist Series concerts are complimentary for all UTRGV students with a valid student ID for the 2025-2026 academic year.
- UTRGV Music students performing will now receive one complimentary admission ticket for each of their performances (faculty ensemble directors must request these tickets at least 24 hours in advance of a performance).
- Students should register on the Showpass App to access available complementary tickets.
- This policy is determined by the College of Fine Arts, and is subject to change. This handbook will be updated to reflect any changes as necessary.

Practice Expectations

Students are required to practice exercises, repertoire, and all assignments given by their applied instructor – the recommended practice time is a minimum of 12 hours per week depending on the needs of your instrument and best practices for maintaining good health and avoiding injury. Your applied teacher can advise you on appropriate practice habits. Students may be assigned to maintain a journal of practice habits by their applied instructor which can be counted in the semester grade as determined by their applied instructor. Since all applied students (Performance or Education tracks) receive the same amount of applied instruction, practice expectations are the same for both degree tracks. The specific applied instructor is permitted to alter this expectation as appropriate to each student and the needs of their development on their instrument.

Purchasing of Music/Scores/Études/Technique books

You MUST provide your own sheet music for applied lessons either via purchasing complete scores, anthologies, or collections; purchasing individual selections either via traditional publications or authorized online options; or through public domain resources such as imslp.org. In order for the UTRGV School of Music to be in compliance with copyright laws and to maintain National Schools of Music Association accreditation standards, 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 as required. 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 online through a Google search:

- <http://sheetmusicplus.com>
- <http://www.hickeys.com>
- <https://www.grothmusic.com/t-dorn.aspx>
- <http://www.penders.com>
- <http://imslp.org> (free)
- <http://www.rbcmusic.com>
- <https://robertkingmusic.com>
- <https://www.steveweissmusic.com>

Textbooks and Course Materials

All students are expected to purchase the required texts for each course immediately after the first class and once the syllabus for that class has been received. An instructor will be within their rights to drop a student for failure to comply with this policy (instructors should note any deadlines to comply in their course syllabi). Students are encouraged to purchase textbooks at the University Bookstore.

ACADEMIC COURSEWORK AND ADVISING INFORMATION

Students are responsible for knowing the requirements of their degree plans, reviewing their progress in DegreeWorks, and actively collaborating with their school of music and UTRGV advisors to ensure their timely progress and success in the degree. All current School of Music degree plans are listed in the undergraduate catalog at <https://utrgv.smartcatalogiq.com/en/2024-2025/undergraduate-catalog/undergraduate-programs-by-college/college-of-fine-arts/school-of-music/>, and additional information about some aspects of the degree plans are included below.

School of Music Degree Plans

Undergraduate Degree Plans

All Undergraduate Degree Plans (major and minor) and Certificates available in the School of Music can be found in the catalog at <https://utrgv.smartcatalogiq.com/en/2025-2026/undergraduate-catalog/undergraduate-programs-by-college/college-of-fine-arts/school-of-music>.

Graduate Degree Plans

All Graduate Degree Plans available in the School of Music can be found in the catalog at <https://utrgv.smartcatalogiq.com/en/2025-2026/graduate-catalog/graduate-academic-programs-by-college/college-of-fine-arts/school-of-music>.

Music Theory Sequence

All music students must be proficient in music theory and the related coursework. All first-semester students will take a placement exam at the beginning of the semester (see [above](#)) to determine any theoretical knowledge prior to attending college (transfer students should consult with their applied teachers and/or a member of the Music Theory faculty to assess their skills and determine and address any deficiencies). Results of the placement exams will determine where students will begin their music theory sequence at UTRGV. Music Theory and corresponding Ear-Training/ Sight-singing and Piano Class courses should be taken during the same semester to ensure coordination of material studied. Students should not proceed in the sequence of coursework without passing both the theory and ear-training courses with a grade of C or higher. The sequence for music theory courses is as follows:

- | | | |
|---------------------------------------|-------------------------|--|
| ✓ MUSI 1211 Music Theory I | ✓ MUSI 1116 SS & ET I | ✓ MUSI 1114 Piano for Music Majors I |
| ✓ MUSI 1212 Music Theory II | ✓ MUSI 1117 SS & ET II | ✓ MUSI 1115 Piano for Music Majors II |
| ✓ MUSI 2211 Music Theory III | ✓ MUSI 2116 SS & ET III | ✓ MUSI 2114 Piano for Music Majors III |
| ✓ MUSI 2212 Music Theory IV | ✓ MUSI 2117 SS & ET IV | |
| ✓ MUSI 3211 Musical Form and Analysis | | |

Music History/World Cultures Sequence

All students must be proficient in music history and related coursework. The sequence for music history courses is as follows:

- ✓ MUSI 1309 World Music Cultures (040-Language, Philosophy, and Culture core requirement)
- ✓ MUSI 1308 Music History and Literature I (050 Creative arts core requirement)
- ✓ MUSI 3301 Music History and Literature II
- ✓ MUSI 3302 Music History and Literature III

Note that students may take MUSI, 3301, and 3302 out of sequence if necessary, but it is highly recommended that they take these courses in sequence if possible (note that MUSI 1308 is a prerequisite for both MUSI 3301 and 3302). Students should not take any of the Music History and Literature (MUSI 1308, 3301, and 3302) courses at the same time as any other Music History and Literature course!

There are several other courses offered in the music history area as electives. Many of these courses satisfy requirements for the general education core curriculum. These courses may be taken by music majors (depending on degree plan), music minors, and non-majors as areas of interest and enrichment.

- ✓ MUSI 1306 Music Appreciation
- ✓ MUSI 1307 Mexican Folk Music
- ✓ MUSI 1309 World Music Cultures (required for BM degrees)
- ✓ MUSI 1310 History of Rock

Sophomore Barriers and Degree Recitals

All undergraduate Bachelor of Music Degrees require students to pass a Sophomore Barrier and some combination of upper-level (Junior or Senior) recitals. Students should consult their advisors and check their degree plans in the UTRGV Undergraduate Catalog for specific degree requirements.

Sophomore Barrier

The Sophomore Barrier is the jury typically taken at the end of Applied IV, and is required for all music majors. This jury must be passed in order to be considered for upper-level lesson enrollment. If the student does not pass the sophomore barrier, they will be required to retake lower-level applied lessons until the barrier is passed. Procedures and requirements for the Sophomore barrier are determined by each applied area (see [Applied](#)

[Lessons – Grading](#) above) – students should consult with their applied teacher and with the appropriate area handbook for repertoire, language, length, and other requirements.

Junior Recital

The Junior Recital is required for all BM Performance, Music Composition, and Music Technology degrees. Students should enroll in MUSI 3299 concurrently with their sixth semester of applied study (MUAP 32XX). Procedures and requirements for the Junior Recital, including repertoire, memorization, length/number of selections, languages (voice), and recital jury/hearing procedures, are determined by each applied area and documented in the area handbook.

Senior Recital/Capstone

All undergraduate Bachelor of Music degrees require students to pass a Senior Recital/Capstone, which typically occurs during the student's last required semester of applied lessons:

- BM Music (Teacher Certification) students – for students pursuing a BM with Teacher Certification, the Senior Recital is part of the requirements for their seventh semester of applied study.
- BM Performance, Music Composition, and Music Technology – Students pursuing these degrees should enroll in MUSI 4299 concurrently with their eighth (or last) semester of applied study.

Procedures and requirements for the Senior Recital, including repertoire, memorization, length/number of selections, languages (voice), and recital jury/hearing procedures, are determined by each applied area and documented in the area handbooks.

As stated above, students should consult their applied area handbooks and with their applied teachers for specific degree and applied area requirements.

Music Education Degrees

Students pursuing a degree with Teacher Certification must take several courses in Music Education. These courses include secondary methods courses, conducting courses, and music education courses. Many of the courses in this area require public school observations as an integral component of the coursework.

Methods Courses

These courses are designed to provide music students with knowledge and techniques involved in teaching instruments and voice other than their major area. Fundamentals of teaching and pedagogy are stressed along with some basic, practical performing experience. Requirements for these courses vary by degree plan – students should consult with their applied teacher/advisor, and review their degree plans in DegreeWorks and in the UTRGV Catalog to determine which classes are appropriate.

Conducting Courses

There are two required courses in conducting, MUSI 3102: Instrumental Conducting I, and MUSI 4102: Instrumental Conducting II for instrumentalists and MUSI 3101: Choral Conducting I and MUSI 4101 Choral Conducting II for vocalists and pianists (note that these courses are required for both BM Music and BM Performance degrees). These courses are typically taken during the junior year.

Music Education Courses – Teacher Certification

There are 27 hours of coursework required for Teacher Certification including School of Music (MUSI) and College of Education (EDUC and READ) courses. Note that all EDUC courses require admission to the CEP Educator Preparation Program (see below). Courses required for Teacher Certification are:

- ✓ MUSI 2313 – Introduction to the Music Teaching Profession (note that this is a prerequisite for both MUSI 4312 and 4313)
- ✓ MUSI 4312 – Implementing and Assessing Effective Secondary Music Content Pedagogy*
- ✓ MUSI 4313 – Elementary Music Methods
- ✓ EDUC 3302 – Knowledge of Student Development and Learning
- ✓ EDUC 3304 – Instructional Planning and Assessment in Culturally Sustaining Classrooms
- ✓ EDUC 3306 – Evidence-Based Teaching in Positive Learning Environments
- ✓ READ 4305 – Disciplinary Literacy in the Classroom
- ✓ EDUC 4611 – Student Teaching Secondary or All-Level**

*Different sections of MUSI 4312 are offered specifically for Instrumental and Choral education. Students should check with the instructor to ensure that they are enrolling for the correct section!

**Students MUST have completed their Senior Recital and all other School of Music Coursework before enrolling in EDUC 4611 to student teach.

College of Education Policies

Completing your Music Education Degree Requirements for K-12 Teaching

Certification through the College of Education

All students pursuing a BM Music with Teacher Certification will need to complete their All-Level EC-12 teacher certification through the College of Education's [Office of Educator Preparation and Accountability](#) Educator Preparation Program. Preparation for this process typically begins during the student's second year, and requires the following steps:

- ✓ [Apply for Formal Admission to Teacher Education Programs](#)
- ✓ [Complete the required Music Education Courses](#)
- ✓ [Complete the required UTRGV School of Music TExES Music Content Review](#) (including required practice tests)
- ✓ Pass the TExES [Pedagogy & Professional Responsibilities \(PPR\)](#) and Music Content exams
- ✓ Apply for Clinical Teaching

Applying for Formal Admission to Teacher Education Programs

Students are typically eligible to apply for admission teacher education programs once they have completed 60 hours towards their BM Music with Teacher Certification degree plan, have 12 semester credit hours completed in the major, are core complete, and have met TSI requirements (usually this happens towards the end of the student's second year, however, students who come in with dual enrollment credits or an Associate's degree may be eligible earlier). Students should refer to the [Formal Admission to Teacher Education Programs website](#) for current application timelines and requirements.

Criminal Background Check of Applicants

The Teacher Education Program requires field work in the public schools. This requires that a student be able to clear a criminal background check conducted by the University of Texas Rio Grande Valley during formal admission and during the program by school districts. It is the responsibility of the student to determine if their criminal history background will present a problem before applying for admission to the teacher education program. Note that students with a problematic criminal history will encounter difficulty in completing any field work requirements and therefore, may not be able to complete the program. Students may request a Preliminary Criminal Background Evaluation if they have concerns about this requirement.

Music Education Courses

See the list of [Music Education Courses](#) above. Note that students must be accepted to the College of Education Teacher Education Program before taking EDUC courses. All degree and School of Music requirements – including all recitals and concert/recital lab attendance requirements – must be completed before students are permitted to student teach.

UTRGV School of Music TExES Music Content Review Sessions

BM Music students whose degree requires teacher certification are required to pass two state exams, the TExES PPR (Pedagogy and Professional Responsibilities)², and the TExES Music EC-12 (177). Students must pass both exams before being eligible for clinical (student) teaching. The UTRGV College of Education will provide information for the TExES PPR during the required education courses. The UTRGV School of Music **requires** music education students to complete a review course for the TExES Music EC-12 (177) exam, including information on, the testing procedures, requirements, and other important information. Students must complete an asynchronous review of three modules. Each module has an exam.

Students who are admitted to the UTRGV College of Education are eligible to register for the TExES Music EC-12 (177), and information on how to register for the review course will be sent out to faculty and students at the beginning of each Fall and Spring semester. Students who wish to register for the Fall 2024 semester should contact Dr. Jason Mitchell at jason.mitchell@utrgv.edu for instructions.

TExES PPR and Music Content Exams

Students should consult the [Formal Admission to Teacher Education Programs website](#) for information on preparing and registering for these exams. Some helpful websites are:

- [UTRGV Certification Exam Support Hub](#)
- [TExES Test Approval and Initial Certification Process and Policies](#)
- [TMEA: TExES Practice Exam \(Music Content\)](#)

(Note that you will receive a lot of information about this process through your College of Education courses and the School of Music Review sessions so, if you are having trouble navigating this process – don't worry, there will be help!)

Apply for Clinical Teaching

Students should consult the resources on the [Office of Educator Preparation and Accountability website](#) for deadlines and processes when preparing to apply for Clinical/Student Teaching. Please note that students must typically apply the fall or spring semester BEFORE they plan to student teach, so please be aware of these deadlines! Students must complete the following prerequisites in order to be granted approval to student teach:

- ✓ Students must pass committee hearing and perform their Senior Recital before student teaching
- ✓ Students must pass the TExES content exam before student teaching.

Undergraduate Music Degrees with Teacher Certification

- [BM Music \(Guitar, Teacher Certification\)](#)
- [BM Music \(Mariachi, Teacher Certification\)](#)
- [BM Music \(Piano, Teacher Certification\)](#)
- [BM Music \(String, Teacher Certification\)](#)
- [BM Music \(Voice, Teacher Certification\)](#)
- [BM Music \(Woodwind/Brass/Percussion, Teacher Certification\)](#)

Also see the [Educator Preparation Program](#) entry in the UTRGV Undergraduate Catalog.

²Students may also be able to enroll in edTPA instead of taking the TExES PPR. Students should contact the College of Education or the Music edTPA coach ([Dr. Jason Jones](#)) for more information. Students should consult with their College of Education faculty and School of Music advisors to determine if this is a good option for them.

UNIVERSITY POLICIES AND STUDENT SUPPORT

University Policies

We care about creating a safe and supportive learning environment for all students. The University policy statements below are intended to create transparency for your rights and responsibilities as students. We each contribute to ensuring a safe and positive environment through our actions and conduct, and students are encouraged to advocate for their needs.

Student Accessibility Services

[Student Accessibility Services](#) has offices on Brownsville and Edinburg campuses. [Visit the SAS web page to learn more and explore accessibility services.](#)

Students With Disabilities

Students with a documented disability (physical, psychological, learning, or other disability which affects academic performance) who would like to receive reasonable academic accommodations should contact [Student Accessibility Services \(SAS\)](#) for additional information. The student must apply for accommodations using the [mySAS portal](#) and is responsible for providing sufficient documentation of the disability to SAS. Upon submission of the request, students should expect to participate in an interactive discussion, or an intake appointment, with SAS staff. Accommodations may be requested at any time but are not retroactive, meaning they are valid moving forward after approval by SAS. Students should contact SAS early in the semester/module for guidance.

Students who experience a broken bone, severe injury, or undergo surgery may also be eligible for temporary accommodations. Please contact [Student Accessibility Services \(SAS\)](#) for more information.

Pregnancy, Pregnancy-Related, and Parenting Accommodations

Title IX of the Education Amendments of 1972 prohibits discrimination based on sex, which includes discrimination based on pregnancy, marital status, or parental status.

Students seeking accommodations related to pregnancy, pregnancy-related condition, or parenting should submit the request using the form found at [Pregnancy and Parenting | UTRGV](#).

Sexual Misconduct and Mandatory Reporting

In accordance with UT System regulations, your instructor is a “Responsible Employee” for reporting purposes under Title IX regulations and so must report any instance of sexual misconduct, which includes sexual assault, stalking, dating violence, domestic violence, and sexual harassment to the [Office of Title IX and Equal Opportunity \(otixeo@utrgv.edu\)](#). More information can be found on the [OTIXEO website](#). If students, faculty, or staff would like confidential assistance, or have questions, they can contact [OAVP \(Office for Advocacy & Violence Prevention\)](#).

Student Support Resources

Students seeking academic help in their studies can use university resources in addition to an instructor’s office hours. University Resources include the Advising Center, Career Center, Counseling Center, Learning Center, and Writing Center. These centers provide services such as tutoring, writing help, counseling services, critical thinking, study skills, degree planning, and connections student employment. See the list of student support resources below:

Center Name	E-mail
Advising Center	AcademicAdvising@utrgv.edu
Career Center	CareerCenter@utrgv.edu
Counseling Center	Counseling@utrgv.edu
Food Pantry	FoodPantry@utrgv.edu
Learning Center	LearningCenter@utrgv.edu
University Library	circulation@utrgv.edu
Writing Center	WC@utrgv.edu
UCentral	ucentral@utrgv.edu

Financial Need

Students who demonstrate financial need have a variety of options when it comes to paying for college costs, such as scholarships, grants, loans and work-study. Students should visit the Student Services Center (U Central) for additional information. U Central is located in BMAIN 1.100 (Brownsville) or ESSBL 1.145 (Edinburg) or can be reached by email (ucentral@utrgv.edu) or telephone: (956) 882-4026. In addition to financial aid, U Central can assist students with registration and admissions.

Technical Support

If you need assistance with course technology (Bright Space) at any time, please contact the [Center for Online Learning and Teaching Technology \(COLTT\)](#).

Many specific School of Music resources are also available on the [School of Music Student Resources](#) page.

HEALTH AND SAFETY INFORMATION FOR MUSICIANS

Introduction

The School of Music, as required by the National Association of Schools of Music, is obligated to inform students and faculty of health and safety issues, hazards, and procedures inherent in practice, performance, teaching, and listening both in general and as applicable to their specific specializations. This includes but is not limited to information regarding hearing, vocal and musculoskeletal health, injury prevention, and the use, proper handling, and operation of potentially dangerous materials, equipment, and technology.

The School of Music has developed policies, protocols, and operational procedures to guard against injury and illness in the study and practice of music, as well as to raise the awareness among our students and faculty of the connections between musicians' health, the suitability and safety of equipment and technology, and the acoustic and other health-related conditions in the University's practice, rehearsal, and performance facilities.

It is important to note that health and safety depends largely on personal decisions made by informed individuals. The University of Texas Rio Grande Valley has health and safety responsibilities, but fulfillment of these responsibilities cannot and will not ensure any individual's health and safety. Too many factors beyond the university's control are involved.

Each individual is personally responsible for avoiding risk and preventing injuries to themselves before, during, and after study at the University of Texas Rio Grande Valley. The policies, protocols, and operational procedures developed by the School of Music do not alter or cancel any individual's personal responsibility, or in any way shift personal responsibility for the results of any individual's personal decisions or actions in any instance or over time to the University.

Performance Injuries and Prevention

Anyone who practices, rehearses or performs instrumental or vocal music has the potential to suffer injury related to that activity. Instrumental musicians are at risk for repetitive motion injuries. Sizable percentages of them develop physical problems related to playing their instruments; and if they are also computer users, their risks are compounded. Instrumental injuries often include carpal tunnel syndrome, tendinitis, and bursitis. Incorrect posture, non-ergonomic technique, excessive force, overuse, stress, and insufficient rest contribute to chronic injuries that can cause great pain, disability, and the end of careers.

What Instrumentalists Should Do

- ✓ Evaluate your technique. Reduce force, keep joints in the middle of their range of motion, use large muscle groups when possible, and avoid fixed, tense positions.
- ✓ Always warm up. As an athlete would not begin a vigorous physical activity without warming up, a musician must warm up carefully before practice or performance.
- ✓ Take breaks to stretch and relax. Take short breaks every few minutes and longer breaks each hour. Two or more shorter rehearsals each day are more productive than marathon single sessions. Even in performance, find those opportunities to relax a hand, arm, or embouchure to restore circulation.
- ✓ Pace yourself. No pain, no gain is a potentially catastrophic philosophy for a musician. Know when enough is enough, and learn to say 'no' to certain performances or lengths of performing that might result in injury.
- ✓ Check out your instrument. Does your instrument place undue stress on your body? Is your instrument set up optimally for you to relieve pressure on hands, joints, etc.? Is there a strap, carrier, or stand available to relieve the stress?

- ✓ Evaluate other activities. Pains and injuries affecting your music making could be caused by other activities in your daily life. Computer use is notorious for causing afflictions including carpal tunnel syndrome and tendinitis.
- ✓ Pay attention to your body. Pain is the mechanism by which your body tells you that something is wrong. Listen to your body; if it hurts, stop what you are doing.
- ✓ Get medical attention. Do not delay in seeing a doctor. A physician may prescribe a minor adjustment or, in worst-case scenarios, stipulate not performing for a period of time. As drastic as this may sound, a few months of rest is better than suffering a permanent, career ending injury. Likewise, the demands placed on singers' voices are immense. Hardly a month goes by where a top singer is not forced to interrupt a tour, take a break, or undergo a medical procedure due to problems with their voice. Medical professionals are making the case that the demands put on one's voice when singing one to three hours is as intense as those made on an Olympic marathon runner's body. Additional factors such as nutrition, smoking, drug use, noisy environments, and proper voice training (or the lack of it) all play a role in a singer's ability to perform at her/his best.

What Singers Should Do

- ✓ Maintain good general health. Get adequate rest to minimize fatigue. If you do become ill, avoid "talking over your laryngitis" - see your physician and rest your voice.
- ✓ Exercise regularly.
- ✓ Eat a balanced diet. Including vegetables, fruit and whole grains, and avoid caffeinated drinks (coffee, tea, and soft drinks) and alcohol. Avoid spicy, acidic, and dairy foods if you are sensitive to them.
- ✓ Maintain body hydration; drink two quarts of water daily. Avoid dry, artificial interior climates. If this is unavoidable, using a humidifier at night might compensate for the dryness.
- ✓ Limit the use of your voice. High-ceilinged restaurants, noisy parties, cars and planes are especially damaging to the voice. If necessary, use amplification for vocal projection.
- ✓ Avoid throat clearing and voiced coughing.
- ✓ Stop yelling, and avoid hard vocal attacks on initial vowel words.
- ✓ Adjust the speaking pitch level of your voice. Use the pitch level in the same range where you say, "Umm-hmm?"
- ✓ Speak in phrases rather than in paragraphs. Breathe slightly before each phrase.
- ✓ Reduce demands on your voice - don't do all the talking!
- ✓ Learn to breathe silently to activate your breath support muscles and reduce neck tension
- ✓ Take full advantage of the two free elements of vocal fold healing: water and air.
- ✓ Vocal athletes must treat their musculoskeletal system as do other types of athletes; therefore, vocal warm-ups should always be used prior to singing. Vocal cool-downs are also essential to keep the singing voice healthy.

What All Musicians Should Do

- ✓ Stay informed. Awareness is the key. Like many health-related issues, prevention is much easier and less expensive than cures. Take time to read available information concerning injuries associated with your art.
- ✓ Read. Musicians might find the following books helpful:
 - Conable, Barbara. What Every Musician Needs to Know About the Body (GIA Publications, 2000)
 - Klickstein, Gerald. The Musician's Way: A Guide to Practice, Performance, and Wellness (Oxford, 2009)
 - Norris, Richard N. The Musician's Survival Manual (International Conference of Symphony and Opera Musicians, 1993)

References

The following links may be useful:

- [Performing Arts Medicine Association](http://www.artsmed.org) (PAMA), an organization comprised of dedicated medical professionals, artists educators, and administrators with the common goal of improving the health care of the performing artist. <http://www.artsmed.org>
- [Texas Voice Center](http://www.texasvoicecenter.com), founded in 1989 for the diagnosis, treatment, and prevention of voice disorders. <http://www.texasvoicecenter.com>
- [National Center for Voice and Speech](https://ncvs.org/) (NCVS), conducts research, educates vocologists, and disseminates information about voice and speech. <https://ncvs.org/>
 - Singers may also want to check out vocal tips on the NCVS Archive page at https://archive.ncvs.org/products_health.html.
- [Vocal Health Center, University of Michigan Health System](https://www.uofmhealth.org/conditions-treatments/ear-nose-throat/vocal-health-center), recognized locally, regionally and nationally as a leading institution for the treatment and prevention of voice disorders. At the heart of the Center is a professional team comprised of experts from the University of Michigan Health System and U-M School of Music, encompassing the fields of Laryngology, Speech Pathology, and Vocal Arts.
- <https://www.uofmhealth.org/conditions-treatments/ear-nose-throat/vocal-health-center>
- [Associated Board of the Royal Schools of Music](https://us.abrsm.org/en/home) (ABRSM), the world's leading authority on musical assessment actively supporting and encouraging music learning for all. <https://us.abrsm.org/en/home>

Noise-Induced Hearing Loss

Note - The information in this document is generic and advisory in nature. It is not a substitute for professional, medical judgments. It should not be used as a basis for medical treatment. If you are concerned about your hearing or think you may have suffered hearing loss, consult a licensed medical professional.

Part of the role of any professional is to remain in the best condition to practice the profession. As an aspiring musician, this involves safeguarding your hearing health. Whatever your plans after graduation - whether they involve playing, teaching, engineering, or simply enjoying music - you owe it to yourself and your fellow musicians to do all you can to protect your hearing. If you are serious about pursuing a career in music, you need to protect your hearing. The way you hear music, the way you recognize and differentiate pitch, the way you play music; all are directly connected to your hearing.

Music & Noise

In the scientific world, all types of sound, including music, are regularly categorized as noise. A sound that is too loud, or too loud for too long, is dangerous to hearing health, no matter what kind of sound it is or whether we call it noise, music, or something else. Music itself is not the issue. Loudness and its duration are the issues. Music plays an important part in hearing health, but hearing health is far larger than music.

Noise-Induced Hearing Loss (NIHL)

We experience sound in our environment, such as the sounds from television and radio, household appliances, and traffic. Normally, we hear these sounds at safe levels that do not affect our hearing. However, when we are exposed to harmful noise-sounds that are too loud or loud sounds that last a long time, sensitive structures in our inner ear can be damaged, causing noise-induced hearing loss (NIHL).

These sensitive structures, called hair cells, are small sensory cells that convert sound energy into electrical signals that travel to the brain. Once damaged, our hair cells cannot grow back. NIHL can be caused by a one-time exposure to an intense "impulse" sound, such as an explosion, or by continuous exposure to loud sounds over an extended period of time. The humming of a refrigerator is 45 decibels, normal conversation is

approximately 60 decibels, and the noise from heavy city traffic can reach 85 decibels. Sources of noise that can cause NIHL include motorcycles, firecrackers, and small firearms, all emitting sounds from 120 to 150 decibels. Long or repeated exposure to sounds at or above 85 decibels can cause hearing loss. The louder the sound, the shorter the time period before NIHL can occur. Sounds of less than 75 decibels, even after long exposure, are unlikely to cause hearing loss. Although being aware of decibel levels is an important factor in protecting one's hearing, distance from the source of the sound and duration of exposure to the sound are equally important. A good rule of thumb is to avoid noises that are "too loud" and "too close" or that last "too long." It is very important to understand that the hair cells in your inner ear cannot regenerate. Damage done to them is permanent. There is no way to repair or undo this damage. According to the American Academy of Audiology, approximately 26 million Americans have hearing loss. One in three developed their hearing loss as a result of exposure to noise.

As you pursue your day-to-day activities, both in the School of Music and in other educational, vocational, and recreational environments, remember:

1. Hearing health is essential to your lifelong success as a musician.
2. Your hearing can be permanently damaged by loud sounds, including music. Technically, this is called Noise-Induced Hearing Loss (NIHL). This danger is constant.
3. Noise-induced hearing loss is generally preventable.
4. You must avoid overexposure to loud sounds, especially for long periods of time.
5. The closer you are to the source of a loud sound, the greater the risk of damage.
6. Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing: Recommended maximum daily exposure times to sounds at or above 85 dB are as follows: 85 dB (vacuum cleaner, MP3 player at 1/3 volume) - 8 hours 90 dB (blender, hair dryer) - 2 hours 94 dB (MP3 player at 1/2 volume) - 1 hour 100 dB (MP3 player at full volume, lawnmower) 15 minutes 110 dB (rock concert, power tools) - 2 minutes 120 dB (jet planes at take-off) - without ear protection, sound damage is almost immediate.
7. Certain behaviors (controlling volume levels in practice and rehearsal, planning rehearsal order to provide relief from high volume works, avoiding noisy environments) red your risk of hearing loss.
8. The use of earplugs (Sensaphonics, ProGuard, Sensorcom) helps to protect your hearing health.
9. Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of the Department of Music, you also need to learn more and take care of your own hearing health on a daily, even hourly basis.
10. If you are concerned about your personal hearing health, talk with a medical professional.
11. If you are concerned about your hearing health in relationship to your study of music, consult with your applied instructor, ensemble conductor, or Department Chair.

Hearing and Hearing Loss Resources

Information and Research Hearing - Health Project Partners

National Association of School of Music (NASM) <https://nasm.arts-accredit.org/publications/brochures-advisories/nasm-pama-hearing-health/>

Performing Arts Medicine Association (PAMA) <http://www.artsmed.org>

Bibliography (search tool) <http://www.artsmed.org/bibliography>

General Information on Acoustics

Acoustical Society of America <http://acousticalsociety.org>

Acoustics. com <http://www.acoustics.com>

Acoustics for Performance, Rehearsal, and Practice Facilities Available through the NASM web site:

<https://nasm.arts-accredit.org>

Health and Safety Standards Organizations American National Standards Institute (ANSI) <http://www.ansi.org/>
The National Institute for Occupational Safety and Health (NIOSH) <http://www.cdc.gov/niosh/>
Occupational Safety and Health Administration (OSHA) <http://www.osha.gov/>
Medical Organizations Focused on Hearing Health American Academy of Audiology <https://www.audiology.org>
American Academy of Otolaryngology “Head and Neck Surgery <http://www.entnet.org/index.cfm>
American Speech-Language-Hearing Association (ASHA) <http://www.asha.org/>
Athletes and the Arts <http://athletesandthearts.com/>
House Research Institute "Hearing Health <http://www.hei.org/education/health/health.htm>
National Institute on Deafness and Other Communication Disorders <https://www.nidcd.nih.gov/health/noise-induced-hearing-loss>
National Hearing Conservation Association <http://www.hearingconservation.org/>

SCHOOL OF MUSIC FACULTY AND STAFF

Administration	Administrative Staff		School of Music Coordinators
Director Dr. Kurt Martinez EPACB B2.108 (956) 665-2992	Administrative Manager Norma Salinas EPACB B2.108 (956) 665-3471	UTRGV Arts Coordinators Veronica Gomez Carlos Muñoz	Graduate Coordinator Dr. Cynthia Cripps
Associate Director Dr. Rebecca Coberly EPACB B1.119 (956) 665-7154	Administrative Assistant II Vicky Castillo BMSLC 2.214 (956) 882-7768	PAC Facilities Manager Joseph Diaz	Recital Lab Coordinators Dr. Cynthia Cripps (ED) Dr. Shayna Isaacs (BRW)
Area Coordinators			
Dr. Virginia Davis , Music Education Dr. Jonathan Guist , Woodwinds Dr. Susan Hurley-Glowa , Ethnomusicology/Musicology Dr. Shoko Kinsella , Piano Dr. Michael Quantz , Guitar Mr. Francisco Loera , Mariachi		Dr. Diana Seitz , Strings Dr. Mark Ramirez , Percussion Dr. Scott Roeder , Brass Dr. Sean Taylor , Voice Dr. Justin Writer , Theory/Composition/Music Tech.	
Audition Coordinators			
Woodwinds Dr. Mezraq Ramli Piano Dr. Brendan Kinsella Dr. Kenneth Saxon Guitar Dr. Hector Rodriguez Strings Dr. Diana Seitz Mariachi Mr. Francisco Loera		Percussion Dr. Mark Ramirez Voice Dr. Matthew Coffey Dr. Sean Taylor Brass Dr. Scott Roeder Music Technology Dr. Jason Mitchell Composition Dr. Justin Writer	
Major Ensemble Directors			
Ensemble	Director	For Major Ensemble Schedules and Locations, please view the School of Music Ensembles Webpage: School of Music Ensembles	
Marching Band	Dr. Dustin Ferguson Mr. Ryan Klitz		
Concert Band	Dr. Jonathan Helmick Mr. Ryan Klitz		
Guitar Ensemble	Dr. Michael Quantz		
Guitar Ensemble	Dr. Hector Javier Rodriguez		
Mariachi Ensembles	Mr. Francisco Loera Mr. Clyde Guerra Mr. David Moreno		
Master Chorale	Dr. Sean Taylor		
Master Chorale	Dr. Matthew Coffey		
University Choir	Dr. Matthew Coffey		
Symphony Orchestra	Dr. Norman Gamboa		
Wind Ensemble	Dr. Jonathan Helmick		

Faculty by Area/Discipline	
Brass	
Dr. Scott Roeder, Prof., Tuba/Euphonium, Area Coordinator	scott.roeder@utrgv.edu
Dr. Monica Martinez, Assist. Prof., Horn	monica.martinez@utrgv.edu
Dr. Pedro Martinez, Prof., Trombone	pedro.martinez@utrgv.edu
Dr. Alexander Sanso, Assist. Prof., Trumpet	alexander.sanso@utrgv.edu
Guitar	
Dr. Michael Quantz, Prof., Guitar, Area Coordinator	michael.quantz@utrgv.edu
Dr. Kurt Martinez, Prof., Guitar	kurt.martinez@utrgv.edu
Dr. Hector Javier Rodriguez, Lecturer III, Guitar	hector.rodriguez@utrgv.edu
Mariachi	
Mr. Francisco Loera, Sr Lecturer, Mariachi co-director/Mexican Folk Mus.	francisco.loera@utrgv.edu
Mr. Clyde Guerra, Sr. Lecturer, Mariachi co-director	clyde.guerra01@utrgv.edu
Mr. David Moreno, Lecturer I, Mariachi/Trumpet	david.a.moreno01@utrgv.edu
Music Education	
Dr. Virginia Davis, Prof., Music Education, Area Coordinator	virginia.davis@utrgv.edu
Mr. Gabriel Bauza, Lecturer III, Music Appreciation/Elementary Music Ed.	gabriel.bauza@utrgv.edu
Dr. Allison Davis, Assist. Prof. of Music Education	allison.davis@utrgv.edu
Dr. Jason Jones, Assist. Prof., Music Education	jason.jones@utrgv.edu
Composition and Music Technology	
Dr. Justin Writer, Prof., Music Theory and Composition, Area Coordinator	justin.writer@utrgv.edu
Dr. Jason Mitchell, Lecturer II, Music Technology and Composition	jason.mitchell@utrgv.edu
Dr. Patrick Reed, Lecturer I, Music Technology and Composition	patrick.reed@utrgv.edu
Music Theory	
Dr. Justin Writer, Prof., Music Theory and Composition, Area Coordinator	justin.writer@utrgv.edu
Dr. Rachel Mann, Assoc. Prof., Music Theory	rachel.mann@utrgv.edu
Dr. Mezraq Ramli, Assist. Prof., SS & ET	mezraq.ramli@utrgv.edu
Dr. Katrina Roush, Assoc. Prof., Music Theory	katrina.roush@utrgv.edu
Ms. Claudia Arroyave, Lecturer I (OYA), Double Bass, SS & ET	claudia.arroyave@utrgv.edu
Mr. Hector Silva, Lecturer I (OYA), SS & ET/World Music	hector.silva02@utrgv.edu
Musicology and Ethnomusicology/Music History/World Music Cultures	
Dr. Susan Hurley-Glowa, Prof., Ethnomusicology, Area Coordinator	susan.hurleyglowa@utrgv.edu
Dr. Andres Amado, Assoc. Prof., Ethnomusicology and Musicology	andres.amado@utrgv.edu
Dr. Art Brownlow, Prof. Music History	art.brownlow@utrgv.edu
Dr. Teresita Lozano, Asst. Prof., Musicology and Ethnomusicology	teresita.lozano@utrgv.edu
Mr. Hector Silva, Lecturer I (OYA), SS & ET/World Music Cultures	hector.silva02@utrgv.edu
Percussion	
Dr. Mark Ramirez, Prof., Percussion, Area Coordinator	mark.ramirez@utrgv.edu
Dr. Francis Favis, Assist. Prof., Percussion	francis.favis@utrgv.edu
Mr. Marco Guerra, Lecturer I (OYA), Percussion	marco.guerra02@utrgv.edu
Piano (Applied)	
Dr. Shoko Kinsella, Sr. Lecturer, Piano, Area Coordinator	shoko.kinsella@utrgv.edu
Dr. Juan Pablo Andrade, Prof., Piano	juanpablo.andrade@utrgv.edu
Dr. Brendan Kinsella, Prof., Piano	brendan.kinsella@utrgv.edu
Dr. Kenneth Saxon, Prof., Piano	kenneth.saxon@utrgv.edu
Dr. Liudmila Varlamova, Sr. Lecturer, Class Piano	liudmila.varlamova@utrgv.edu
Piano (Collaborative)	
Dr. Stacy Kwak, Lecturer III, Collaborative Piano, Accomp. Coordinator	stacy.kwak@utrgv.edu
Dr. Dongwook Cheon (OYA), Lecturer I, Collaborative Piano	dongwook.cheon@utrgv.edu
Dr. Migeun Chung (OYA), Lecturer I, Collaborative Piano	migeun.chung@utrgv.edu
Mr. Juan de Dios Ocampo, Lecturer I, Collaborative Piano	juan.ocampofonseca01@utrgv.edu

Strings	
Dr. Diana Seitz, Prof., Violin, Area Coordinator	diana.seitz@utrgv.edu
Ms. Claudia Arroyave-Mendoza, Lecturer I (OYA), Double-Bass	claudia.arroyavemendoza01@utrgv.edu
Dr. Tido Janssen, Sr. Lecturer, Cello	tido.janssen@utrgv.edu
Dr. Joel Pagan, Prof., Viola/Violin	joel.pagan@utrgv.edu
Voice/Choral Studies	
Dr. Sean Taylor, Assoc. Prof., Choral Studies/Voice, Area Coordinator	sean.taylor@utrgv.edu
Dr. Rebecca Coberly, Prof., Voice/Opera Workshop	rebecca.coberly@utrgv.edu
Dr. Matthew Coffey, Assist. Prof., Choral Studies	matthew.coffey@utrgv.edu
Dr. (Wendell) Richard Davis, Prof., Voice	wendell.davis@utrgv.edu
Dr. Daniel Hunter-Holly, Prof., Voice/Opera Workshop	daniel.hunterholly@utrgv.edu
Dr. Shayna Isaacs, Assist. Prof., Voice/Opera Workshop	shayna.tayloe@utrgv.edu
Ms. Samantha Luna, Part Time Lecturer, Voice	samantha.luna@utrgv.edu
Dr. David Sadlier, Prof., Voice/Opera Workshop	david.sadlier@utrgv.edu
Ms. Diane Taylor, Part Time Lecturer, Voice	diane.taylor@utrgv.edu
Woodwinds	
Dr. Jonathan Guist, Prof., Clarinet, Area Coordinator	jonathan.guist@utrgv.edu
Dr. Nicaulis Alliey-Rodriguez, Assist. Prof., Flute	nicaulis.allieyrodriquez@utrgv.edu
Dr. Cynthia Cripps, Prof., Saxophone	cynthia.cripps@utrgv.edu
Dr. Mezraq Ramli, Assist. Prof., Double Reeds	mezraq.ramli@utrgv.edu
Major Ensemble Directors	
Dr. Matthew Coffey, Assist. Prof., Master Chorale/University Choir	matthew.coffey@utrgv.edu
Dr. Dustin Ferguson, Prof. of Practice, Dir. Of Athletic Bands	dustin.ferguson@utrgv.edu
Dr. Norman Gamboa, Assist. Prof., Symphony Orchestra	norman.gamboa@utrgv.edu
Mr. Clyde Guerra, Sr. Lecturer, Mariachi Co-director	clyde.guerra01@utrgv.edu
Dr. Jonathan Helmick, Assist. Prof., Director of Bands	jonathan.helmick@utrgv.edu
Mr. Ryan Klitz, Lecturer I (OYA), Assist Director of Bands	ryan.klitz@utrgv.edu
Mr. Francisco Loera, Senior Lecturer, Mariachi Co-director	francisco.loera@utrgv.edu
Mr. David Moreno, Lecturer I, Mariachi Ensembles	david.a.moreno01@utrgv.edu
Dr. Michael Quantz, Prof., Guitar Ensemble	michael.quantz@utrgv.edu
Dr. Hector Javier Rodriguez, Lecturer III, Guitar Ensemble	hector.rodriguez@utrgv.edu
Dr. Sean Taylor, Assoc. Prof., Master Chorale	sean.taylor@utrgv.edu
General Education Core	
Dr. Peter Dabrowski, Conducting, Music Appreciation	peter.dabrowski@utrgv.edu
Mr. Gabriel Bauza, Lecturer III, Music Appreciation/Elementary Music Ed.	gabriel.bauza@utrgv.edu
Dr. Tido Janssen, Sr. Lecturer, Cello, Music Appreciation	tido.janssen@utrgv.edu
Dr. Kurt Martinez, Prof., Guitar, History of Rock	kurt.martinez@utrgv.edu
Dr. Susan Hurley-Glowa, Prof., Ethnomusicology, World Music Cultures, Music Hist. and Lit. I	susan.hurleyglowa@utrgv.edu
Dr. Andres Amado, Assoc. Prof., Ethnomusicology and Musicology, World Music Cultures, Music Hist. and Lit. I	andres.amado@utrgv.edu
Dr. Teresita Lozano, Asst. Prof., Musicology and Ethnomusicology, World Music Cultures, Music Hist. and Lit. I	teresita.lozano@utrgv.edu
Mr. Hector Silva, Lecturer I (OYA), SS & ET I, World Music Cultures	hector.silva02@utrgv.edu

Appendix A: Collaborative Piano Policies (Revised Fall 2023, Updated Fall 2025)

Collaborative Piano Policies 2025-2026 (Applied Lessons and Recitals)

1. Statement of Purpose

The UTRGV School of Music is committed to providing accompanying services to eligible music majors who wish to perform with a pianist. Students, applied faculty, and pianists are all strongly encouraged to actively participate in the process of collaborative music making from preparation and rehearsals to the final performance.

2. Applies To

This policy applies to UTRGV Collaborative Piano Personnel (Faculty Collaborative Pianists, Graduate Assistants (GAs), and Student Pianists) and UTRGV School of Music Applied Faculty and Students.

3. Eligible Activities

- A. UTRGV Collaborative Piano Personnel will accompany the following activities for their assigned applied students (assignments will be made by the Accompanying Committee).

1. Degree recitals
2. Sophomore Barriers
3. Accompanying juries for music majors on their primary instrument
4. Studio recitals (maximum one recital per studio per semester)
5. Lab performances
6. Voice Auditions on official audition dates

- B. Collaborative Piano Personnel are not expected to accompany:

1. Non-required degree recitals
2. Music minors, non-majors, secondary students, and concurrent enrollment students
3. Events that are not explicitly described in the degree plans (*This may include (but is not limited to) NATS, the Concerto Competition, or any other performance that is not explicitly specified on the degree plan.*)
4. Collaborative pianists are not expected to rehearse or perform with students over Winter, Spring, or Summer break or other official Holidays

- C. Collaborative pianists will play for student recordings if the recording is made during a regular coaching time and is completed within said rehearsal time. Pianists are not expected to play for student recordings outside of these regular rehearsal times.

4. Accompanied Music Time Limits (per semester)

- A. Maximum Recital/Barrier Lengths (accompanied portion): The accompanied portions of all degree recitals will follow the maximums below.

1. Graduate and Senior Performance – 45 minutes of music
2. Senior Music Ed and Junior Performance – 30 minutes of music
3. Sophomore Barrier – 15 minutes of music

- B. Maximum Jury/Studio Recital Lengths: The maximum accompanied portions of jury and studio recitals are as follows.

1. Instrumental Students: Accompanied repertoire prepared for instrumental juries and studio recitals cannot exceed the minimum jury requirements for the area or 10 minutes of music (whichever is smaller) per student.
2. Voice Students: Accompanied repertoire for voice juries cannot exceed the stated jury requirements (4-6 songs/arias for undergraduate students, and up to 10 songs/arias for graduate students) in the Voice Area Handbook.
3. Students exceeding this will be required to perform a cappella or with digital accompaniment.

Collaborative pianists are not expected to accompany more than the maximum length of time designated here.

5. Rehearsal Scheduling

- A. Faculty Collaborative Pianists will allot the following number of 30-minute rehearsals (or the equivalent amount of time*) for each student based on the following categories:

1. Graduate and Senior Performance Recitals: 10 rehearsals per semester maximum.**
2. Senior Music Education/Junior Performance Recitals: 8 rehearsals per semester maximum.
3. Sophomore Barriers: 6 rehearsals per semester maximum.
4. Jury Students: 4 rehearsals per semester maximum.

*For example, pianists might choose to schedule eight 15-minute rehearsals, or some combination of 15- and 30-minute rehearsals, for a jury student if that would result in a more effective rehearsal process.

**Note that these allotments indicate the maximum number of rehearsals collaborative pianists are expected to provide. Pianists may decide to allocate less rehearsal time to individual students (in consultation with the applied teacher) depending on the difficulty level of the repertoire, student preparation, and scheduling.

****A student's coaching time is to be allocated throughout the semester and may not be cumulatively spent in the later part of the semester unless agreed upon as the best course of action by the collaborative pianist and the applied teacher.**

- B. All piano GAs will be supervised by their Applied Piano Instructor, the Piano Area Coordinator, and the Collaborative Piano Coordinator.

1. GAs must maintain a 20 hr/week work schedule which combines practice time, rehearsals, lessons (voice and/or instrumental), studio class, master classes, performances, and juries.
2. The committee recommends that all piano GAs begin learning the assigned collaborative piano music as soon as the assignments are made, and start rehearsals and/or **attend voice lessons by week 6** (late submission of music will delay rehearsals and any lesson attendance). GA attendance in lessons is strongly encouraged, but will depend on the compatibility of the GA's schedule with the student's lesson time, and on the recommendation of the GAs supervisor.
3. The committee also asks all supervisors to monitor the progress of the GAs regularly to ensure that the music is adequately prepared and ready for rehearsals, lessons, and performances.

(Note that Student Accompanists (non GA) are governed by the requirements in their accompanying instructor's syllabus. It is recommended that applied faculty consult with the accompanying instructor and familiarize themselves with their syllabus).

- C. Scheduling Procedures

Collaborative pianists will organize and schedule their accompanying activities in a manner to best serve students and to avoid long periods of unsafe, continuous or excessive accompanying. Please follow the procedures below.

1. Applied faculty must provide a contact list including student emails to the assigned collaborative pianists upon request as soon as they are notified of the assignment.
2. The collaborative pianist will notify their assigned students (copying the applied faculty) of their preferred method for scheduling. GA supervisors and accompanying class instructors will also send GA and student accompanist contact information to the applied teacher.
3. Students must adhere to the scheduling procedures – students will need to plan ahead, adhere to the pianist's preferred method for scheduling rehearsals. Students should not expect drop-ins to be accommodated.
4. Collaborative pianists will contact students to confirm their contact information and establish communication. Students who do not respond to their collaborative pianist's contact (faculty, graduate assistant, or student pianist) by the end of **week seven** will be dropped

from the accompanying roster, and will need to make their own arrangements for juries or other semester performances. Note that this is a hard deadline, and students should endeavor to make contact well before this point in the semester. The collaborative pianist will consult with the applied teacher before any action is taken if students are in danger of being dropped from the roster.

5. Students must follow the collaborative pianist's cancellation policy. Unexcused absences will be forfeited.
6. Applied faculty are invited to attend rehearsals by prior arrangement with the collaborative pianist. Please note that rehearsal time is very limited for all students, and priority should be placed on maximizing actual playing/singing time. Faculty are encouraged to give feedback during the student's lesson or otherwise outside of the rehearsal where possible.
7. Students must be adequately prepared for their coaching sessions so that the time is used effectively.

6. Music Submission Guidelines

It is essential that applied faculty provide collaborative pianists with music in a timely manner so that pianists are able to assess and learn the music, and also make assignments to student pianists and graduate assistants where applicable. The following policies are intended to facilitate this process.

A. Deadlines for Music Submission:

1. Applied faculty must submit music for student degree recitals by the end of the **second week** of class.
2. Applied faculty must submit student repertoire lists (and PDFs as needed) for all non-recital students to Collaborative Piano Coordinator no later than the **third week** of class (we recommend that applied voice faculty submit their students' repertoire by the end of the second week to facilitate GA and Student Accompanist assignments).
3. If there needs to be a repertoire change, the change must be made and approved by the collaborative pianist no later than the end of the **10th week** of class. For 2025-2026 this deadline will be November 7th for the fall semester and March 27th for the spring semester.

Failure to submit music by these deadlines will delay the start of rehearsals, may result in a reduced number of rehearsals for the student, and will eventually result in the student being dropped from the accompanying roster unless other arrangements are made between the pianist and the applied teacher. If the student is dropped from the accompanying roster, the student will need to make their own arrangements for accompaniment of their jury or recital. The collaborative pianist will consult with the applied teacher if the student is in danger of having fewer rehearsals or being dropped from the roster, and every effort will be made to communicate any concerns.

B. PDF Submission Guidelines

1. PDF copies of the music must be submitted by the faculty (please do not pass this responsibility along to the students!).
2. Copies must be legible.
3. Copies need to include all the notes to be played.
4. If the music is illegible, incomplete, or otherwise unacceptable, the collaborative pianist will notify the applied teacher so that a new copy may be submitted. Pianists are not expected to rehearse using unreadable scores.
5. Collaborative pianists are responsible for printing the music if they prefer hard copies.

7. Guidelines for Recitals

- A. Applied faculty must consult with the assigned collaborative pianist when scheduling student degree recitals, hearings, and studio recitals. If these dates are scheduled before the collaborative pianist assignment is made, the applied teacher must accommodate the pianist's schedule as needed.
- B. All recital dates must be determined and scheduled by the end of the **third week** of classes to allow for rehearsal planning. The recital hearing date must be determined and scheduled at least three weeks before the recital.
- C. Pianists are not expected to play for recitals that are scheduled after finals week. If a recital is scheduled after the official last day of the term, the student must hire an outside accompanist.
- D. It is assumed that the rehearsals designated for the recital and the recital hearing and performance will all take place within the same semester. Students who schedule their recitals early in the semester (January or February in the spring, or September in the fall) cannot expect to rehearse with a collaborative pianist prior to the start of that semester.
- E. If the student cancels their recital (or postpones to the next semester) for any reason, the pianist must be notified immediately, and all rehearsals will cease for that semester unless the student will be giving a jury, in which case the appropriate number of remaining rehearsals for the student's level and repertoire will be determined by the collaborative pianist and the applied teacher.

8. Best Practices for Successful Collaboration

The goal of the Accompanying Committee is to create an environment that fosters the spirit of collaboration. The committee is responsible for overseeing the policies created in this document. Making music with others is an integral part of music education and is highly encouraged during the student's time at UTRGV. To ensure success, we ask students, faculty, and pianists to work together as a team. Outlined below are responsibilities of pianists, faculty, and students.

A. Pianists will...

1. Organize and schedule their accompanying activities in a manner to best serve students and to avoid excessive periods of continuous accompanying.
2. Clearly communicate your method of scheduling rehearsals and performances.
3. Keep a record of rehearsals and performances.
4. Have plenty of available times for rehearsals and performances. Avoid ensemble times and other times when students are not available.
5. Communicate frequently with faculty regarding the student's progress.
6. Notify the faculty of excessive absences or lack of preparation.
7. Hold all rehearsals on campus; and when possible, during standard office hours and/or class times.

B. Faculty will...

1. Deliver the music to the pianist as soon as possible. Earlier delivery allows the pianist more time to learn the music. If you are planning on assigning a difficult piano part, early warning is especially helpful.
2. Ask the student if rehearsals have been scheduled and follow up to make sure they are ongoing.
3. Communicate frequently with the pianist regarding the student's progress.
4. Review with the student 'what to expect' during the rehearsal with a pianist. For many, rehearsing with the pianist is brand new.
5. Work with the student to plan a rehearsal timeline for upcoming performances.
6. Be patient and generous when working with GAs or student pianists.

C. Students will...

1. Make sure your pianist has your contact information at the beginning of the semester.
2. Contact your pianist for rehearsal procedures. Look at your semester calendar and schedule rehearsals early and in advance.
3. Keep track of how many rehearsals have been completed, how many you have left and plan accordingly.

4. Prepare for your rehearsal ahead of time by listening/watching a recording of your piece/song and by studying the score. If you do not have the piano part, ask your teacher for a copy.
5. You can also prepare by using various apps or playing along with accompaniments available on YouTube.
6. If you must cancel a rehearsal, contact your pianist immediately. No shows are unprofessional and will not be made up.
7. Be present and engaged.

This policy will be reviewed annually by the Accompanying Committee and updated as needed.

Appendix B: School of Music Undergraduate Course Rotation (updated Fall 2025)

UTRGV School of Music								
Undergraduate Course Rotation								
Face-to-Face (Traditional) * Hybrid (Hybrid/Reduced Seating) * OSYNC (Online Synchronous) * OASYN (Online Asynchronous)								
Course	Course Title	Terms Offered			Course Modalities Offered			
Music Theory, Sight Singing and Ear Training, and Class Piano Sequence		Fall	Spring	Summer I	Face-to-Face	Hybrid	OSYNC	OASYN
MUSI 1301	Fundamentals of Music	OASYN	OASYN					OASYN
MUSI 1102	Fundamentals of Piano	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUSI 1211	Music Theory I	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUSI 1116	Sight Singing and Ear Training I	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUSI 1114	Piano for Music Majors I	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUSI 1212	Music Theory II	Not Offered	Brownsville and Edinburg	OSYNC	Face-to-Face		OSYNC	
MUSI 1117	Sight Singing and Ear Training II	Not Offered	Brownsville and Edinburg	OSYNC	Face-to-Face		OSYNC	
MUSI 1115	Piano for Music Majors II	Not Offered	Brownsville and Edinburg	OSYNC	Face-to-Face		OSYNC	
MUSI 2211	Music Theory III	Brownsville and Edinburg	Not Offered		Face-to-Face			
MUSI 2116	Sight Singing and Ear Training III	Brownsville and Edinburg	Not Offered		Face-to-Face			
MUSI 2114	Piano for Music Majors III	Brownsville and Edinburg	Not Offered		Face-to-Face			
MUSI 2212	Music Theory IV	Not Offered	Brownsville and Edinburg		Face-to-Face			
MUSI 2117	Sight Singing and Ear Training IV	Not Offered	Brownsville and Edinburg		Face-to-Face			
MUSI 3211	Musical Form and Analysis	Brownsville and Edinburg	Edinburg		Face-to-Face			
MUSI 3115	Keyboard Skills for Vocalists	Not Offered	Brownsville and Edinburg		Face-to-Face			
Music History/World Culture Sequence		Fall	Spring	Summer I	Face-to-Face	Hybrid	OSYNC	OASYN
MUSI 1309	World Music Cultures	Brownsville, Edinburg, and OASYN	Brownsville, Edinburg, and OASYN		Face-to-Face			OASYN
MUSI 1308	Music History and Literature I	Edinburg	Brownsville	OASYN	Face-to-Face			OASYN
MUSI 3301	Music History and Literature II	Brownsville and Edinburg	Edinburg		Face-to-Face			
MUSI 3302	Music History and Literature III	Edinburg	Brownsville		Face-to-Face			
Music Education Sequence (MUSI Only)		Fall	Spring	Summer I	Face-to-Face	Hybrid	OSYNC	OASYN
MUSI 2313	Introduction to the Music Teaching Profession	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUSI 4312	Secondary Content Pedagogy (Choral)	Brownsville (Odd Years) Edinburg (Even Years)	Not Offered Not Offered		Face-to-Face			
MUSI 4312	Secondary Content Pedagogy (Instrumental)	Brownsville	Edinburg		Face-to-Face			
MUSI 4313	Elementary Music Methods	Edinburg	Brownsville		Face-to-Face			
Methods Courses		Fall	Spring	Summer I	Face-to-Face	Hybrid	OSYNC	OASYN
MUSI 1166	Woodwind Methods I	Brownsville	Edinburg		Face-to-Face			
MUSI 1167	Woodwind Methods II	Edinburg	Brownsville		Face-to-Face			
MUSI 1178	High Brass Methods	Brownsville	Edinburg		Face-to-Face			
MUSI 1179	Low Brass Methods	Edinburg	Brownsville		Face-to-Face			
MUSI 1183	Vocal Methods	Edinburg	Brownsville and Edinburg		Face-to-Face			
MUSI 1188	Percussion Methods	Brownsville	Edinburg		Face-to-Face			
MUSI 1192	Guitar Methods	Edinburg	Brownsville		Face-to-Face			

MUSI 1194	Modern Band Instruments Methods	Edinburg	Not Offered		Face-to-Face			
MUSI 1195	High String Methods	OASYN	OASYN					OASYN
MUSI 1196	Low String Methods	Edinburg	Brownsville		Face-to-Face			
MUSI 1197	Instrumental Methods	Brownsville	Edinburg		Face-to-Face			
BM Performance Concentrations		Fall	Spring	Summer I	Face-to-Face	Hybrid	OSYNC	OASYN
MUSI 3210	The Art of Teaching and Pedagogy	Not Offered	OASYN					OASYN
MUSI 4310	Music Advocacy, Outreach, and Business	Not Offered	OASYN					OASYN
MUSI 3XXX	Supervised Applied Teaching I-IV	As Needed	As Needed		Face-to-Face			
MUSI 3299	Junior Recital	As Needed	As Needed		Face-to-Face			
MUSI 4299	Senior Recital/Capstone	As Needed	As Needed		Face-to-Face			
Music Composition and/or Music Technology		Fall	Spring	Summer I	Face-to-Face	Hybrid	OSYNC	OASYN
MUSI 2250	Introduction to Recording Techniques	Edinburg	Brownsville (Hybrid) and Edinburg (Hybrid)		Face-to-Face	Hybrid		
MUSI 2251	Introduction to Midi Systems	As Needed	As Needed		Face-to-Face			
MUSI 2252	Sound Design and Film Scoring	Brownsville (Hybrid) and Edinburg (Hybrid)	Brownsville (Hybrid) and Edinburg (Hybrid)			Hybrid		
MUSI 2310	Technology in Music	OASYN	OASYN					OASYN
MUSI 3250	Music Technology Capstone	As Needed	As Needed		Face-to-Face			
MUSI 3320	Orchestration	Edinburg	Not Offered		Face-to-Face			
MUSI 3350	Sound Design and Film Scoring II	As Needed	As Needed		Face-to-Face			
MUSI 3351	Introduction to Real-Time Computer Music	Brownsville (Hybrid) and Edinburg (Hybrid)	Brownsville (Hybrid) and Edinburg (Hybrid)			Hybrid		
MUSI 4320	Counterpoint	Not Offered	Edinburg (Hybrid)			Hybrid		
MUSI 4321	Contemporary Techniques	OASYN	Not Offered					OASYN
MUSI 4350	Special Topics in Music Technology	As Needed	As Needed		Face-to-Face			
Voice Concentration (Music Education and/or Performance)		Fall	Spring	Summer I	Face-to-Face	Hybrid	OSYNC	OASYN
MUSI 1160	Diction I	Brownsville and Edinburg	Not Offered		Face-to-Face			
MUSI 1161	Diction II	Not Offered	Brownsville and Edinburg		Face-to-Face			
MUSI 1163	Movement and Improvisation	Brownsville and Edinburg	Not Offered		Face-to-Face			
MUSI 3101	Choral Conducting I	Brownsville (even years) Edinburg	Not Offered Not Offered		Face-to-Face			
MUSI 4101	Choral Conducting II	Not Offered	Brownsville (odd years) Edinburg		Face-to-Face			
MUSI 3209	Vocal Pedagogy I	Brownsville (even years) Edinburg (odd years)	Not Offered Not Offered		Face-to-Face			
MUSI 3103	Vocal Pedagogy II	Not Offered	Brownsville (odd years) Edinburg (even years)		Face-to-Face			
MUSI 3104	Choral Literature	Not Offered	Edinburg (odd years) OASYN (even years)		Face-to-Face			OASYN
MUSI 3208	Song Literature	Not Offered	Brownsville (odd years) Edinburg (even years)		Face-to-Face		OSYNC	

MUSI 3225	Vocal Performance Techniques	As Needed	As Needed		Face-to-Face			
Inst./Band/Orch. Concentrations (Music Education and/or Performance)		Fall	Spring	Summer I	Face-to-Face	Hybrid	OSYNC	OASYN
MUSI 3102	Instrumental Conducting I	Brownsville and Edinburg	Not Offered		Face-to-Face			
MUSI 3105	Concert Band Literature	Edinburg (Hybrid)	Edinburg (Hybrid)			Hybrid		
MUSI 3107	Orchestral Literature	Edinburg	OASYN		Face-to-Face			OASYN
MUSI 3204	Instrumental Literature	As Needed	As Needed		Face-to-Face			
MUSI 3212	Marching Band Techniques	OASYN	OASYN					OASYN
MUSI 3213	Orchestral Techniques	OASYN	Not Offered					OASYN
MUSI 4102	Instrumental Conducting II	Not Offered	Brownsville and Edinburg		Face-to-Face			
MUSI 4301	Chamber and Symphonic Music Literature	OASYN	Not Offered					OASYN
Mariachi Concentration (Music Education)		Fall	Spring	Summer I	Face-to-Face	Hybrid	OSYNC	OASYN
MUSI 1307	Mexican Folk Music	Not Offered	Edinburg		Face-to-Face			
MUSI 2128	Mariachi Guitarron, Guitar, & Vihuela: Style & Interpretation	As Needed	As Needed		Face-to-Face			
MUSI 2228	Mariachi Violin, Trumpet & Voice: Style & Interpretation	As Needed	As Needed		Face-to-Face			
MUSI 3128	Techniques of Guitarron, Vihuela, and Guitar	As Needed	As Needed		Face-to-Face			
MUSI 3328	Mariachi Pedagogy in Music Education	As Needed	As Needed		Face-to-Face			
MUSI 4328	Mariachi Arranging and Composition	As Needed	As Needed		Face-to-Face			
Guitar Concentration (Music Education and/or Performance)		Fall	Spring	Summer I	Face-to-Face	Hybrid	OSYNC	OASYN
MUSI 3106	Guitar Literature	OSYNC	OSYNC				OSYNC	
Piano Concentration (Music Education and/or Performance)		Fall	Spring	Summer I	Face-to-Face	Hybrid	OSYNC	OASYN
MUSI 3111	Piano Pedagogy I	As Needed	As Needed		Face-to-Face			
MUSI 3112	Piano Pedagogy II	As Needed	As Needed		Face-to-Face			
MUSI 3206	Piano Literature I	As Needed	As Needed		Face-to-Face			
MUSI 3207	Piano Literature II	As Needed	As Needed		Face-to-Face			
MUSI 2118	Keyboard Skills I	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUSI 2119	Keyboard Skills II	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
Major Ensembles		Fall	Spring	Summer I	Face-to-Face	Hybrid	OSYNC	OASYN
MUEN 1XXX-4XXX	Concert Band (Concert Band/Marching Band) I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUEN 1XXX-4XXX	Marching Band (Concert Band/Marching Band) I-VIII	Brownsville and Edinburg	Not Offered		Face-to-Face	Hybrid		
MUEN 1XXX-4XXX	Wind Ensemble I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUEN 1XXX-4XXX	Symphony Orchestra I-VIII	Edinburg	Edinburg		Face-to-Face			
MUEN 1XXX-4XXX	Guitar Ensemble I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUEN 1XXX-4XXX	Mariachi Ensemble I-VIII	Edinburg	Edinburg		Face-to-Face			
MUEN 1XXX-4XXX	Master Chorale I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUEN 1XXX-4XXX	Piano Accompanying I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
Secondary Ensembles		Fall	Spring	Summer I	Face-to-Face	Hybrid	OSYNC	OASYN
MUEN 1140/3140	Chamber Music	As Needed	As Needed		Face-to-Face			
MUEN 1134/3134	Chamber Music for Guitar	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUEN 1136/3136	Chamber Music for Percussion	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUEN 1135/3135	Chamber Music for Piano	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			

MUEN 1133/3133	Chamber Music for Strings	Edinburg	Edinburg		Face-to-Face			
MUEN 1131/3131	Chamber Music for Winds (Clarinet)	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUEN 1131/3131	Chamber Music for Winds (Double Reeds)	Brownsville/As Needed	Brownsville/As Needed		Face-to-Face			
MUEN 1131/3131	Chamber Music for Winds (Flute)	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUEN 1131/3131	Chamber Music for Winds (Horn)	Edinburg/As Needed	Edinburg/As Needed		Face-to-Face			
MUEN 1131/3131	Chamber Music for Winds (Saxophone)	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUEN 1131/3131	Chamber Music for Winds (Trombone)	Edinburg/As Needed	Edinburg/As Needed		Face-to-Face			
MUEN 1131/3131	Chamber Music for Winds (Tuba)	Edinburg/As Needed	Edinburg/As Needed		Face-to-Face			
MUEN 1131/3131	Chamber Music for Winds (Trumpet)	Edinburg/As Needed	Edinburg/As Needed		Face-to-Face			
MUEN 1132/3132	Jazz Combo	Edinburg	Edinburg		Face-to-Face			
MUEN 1127	Latin Ensemble	Edinburg	Edinburg		Face-to-Face			
MUEN 3199	New Music Ensemble	As Needed	As Needed		Face-to-Face			
MUEN 1143/3143	Opera Workshop	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
Applied Lessons		Fall	Spring	Summer I	Face-to-Face	Hybrid	OSYNC	OASYN
MUAP 1XXX-4XXX	Applied Bassoon I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUAP 1XXX-4XXX	Applied Cello I-VIII	Edinburg	Edinburg		Face-to-Face			
MUAP 1XXX-4XXX	Applied Clarinet I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUAP 1XXX-4XXX	Applied Composition I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face	Hybrid		
MUAP 1XXX-4XXX	Applied Euphonium I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUAP 1XXX-4XXX	Applied Flute I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUAP 1XXX-4XXX	Applied French Horn I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUAP 1XXX-4XXX	Applied Guitar I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUAP 1XXX-4XXX	Applied Guitarron - Mariachi I-VII	Edinburg	Edinburg		Face-to-Face			
MUAP 1XXX-4XXX	Applied Oboe I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUAP 1XXX-4XXX	Applied Percussion I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUAP 1XXX-4XXX	Applied Piano I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUAP 1XXX-4XXX	Applied Saxophone I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUAP 1XXX-4XXX	Applied String Bass I-VIII	Edinburg	Edinburg		Face-to-Face			
MUAP 1XXX-4XXX	Applied Trombone I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUAP 1XXX-4XXX	Applied Trumpet I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUAP 1XXX-4XXX	Applied Tuba I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUAP 1XXX-4XXX	Applied Vihuela - Mariachi I-VII	Edinburg	Edinburg		Face-to-Face			
MUAP 1XXX-4XXX	Applied Viola I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUAP 1XXX-4XXX	Applied Violin I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUAP 1XXX-4XXX	Applied Voice I-VIII	Brownsville and Edinburg	Brownsville and Edinburg		Face-to-Face			
MUAP 3XXX-4XXX	Real-Time Computer Music Projects I-IV	Brownsville and Edinburg	Brownsville and Edinburg			Hybrid		
MUAP 3XXX-4XXX	Recording Projects I-IV	Brownsville and Edinburg	Brownsville and Edinburg			Hybrid		
MUAP 3XXX-4XXX	Sound Design Projects I-IV	Brownsville and Edinburg	Brownsville and Edinburg			Hybrid		

Appendix C: Undergraduate BM Degrees Offered (updated Spring 2025)

UTRGV School of Music
Undergraduate Programs Offered

BM Music (Guitar, Teacher Certification) - 129 Credit Hours (3.87% Distance Learning)

All courses required or designated electives for this degree are offered in Face-to-Face modality except:

MUSI 1195 High String Methods - OASYNC

MUSI 3106 Guitar Literature (Elective) - OSYNC

MUSI 4310 Music Advocacy, Outreach, and Business - OASYNC

Some courses are also offered in Hybrid, OSYNC, and OASYNC modalities for the convenience of the student.

BM Music (Mariachi, Teacher Certification) - 129 Credit Hours (0.77% Distance Learning)

All courses required or designated electives for this degree are offered in Face-to-Face modality except:

MUSI 1195 High String Methods (Elective) - OASYNC

Some courses are also offered in Hybrid, OSYNC, and OASYNC modalities for the convenience of the student.

BM Music (Piano, Teacher Certification) - 129 Credit Hours

All courses required or designated electives for this degree are offered in Face-to-Face modality.

Some courses are also offered in Hybrid, OSYNC, and OASYNC modalities for the convenience of the student.

BM Music (String, Teacher Certification) - 129 Credit Hours (1.55% Distance Learning)

All courses required or designated electives for this degree are offered in Face-to-Face modality except:

MUSI 1195 High String Methods (Elective) - OASYNC

MUSI 3107 Orchestral Literature - OASYNC

Some courses are also offered in Hybrid, OSYNC, and OASYNC modalities for the convenience of the student.

BM Music (Voice, Teacher Certification) - 129 Credit Hours

All courses required or designated electives for this degree are offered in Face-to-Face modality.

Some courses are also offered in Hybrid, OSYNC, and OASYNC modalities for the convenience of the student.

BM Music (Woodwinds, Brass, or Percussion, Teacher Certification) - 129 Credit Hours (3% Distance Learning)

All courses required or designated electives for this degree are offered in Face-to-Face modality except:

MUSI 1195 High String Methods (Elective) - OASYNC

MUSI 3105 Concert Band Literature - Hybrid

MUSI 3212 Marching Band Techniques - OASYNC

Some courses are also offered in Hybrid, OSYNC, and OASYNC modalities for the convenience of the student.

BM Performance (Guitar) - 120 Credit Hours (10% Distance Learning)

All courses required or designated electives for this degree are offered in Face-to-Face modality except:

MUSI 2310 Technology in Music - OASYNC

MUSI 3106 Guitar Literature - OSYNC

MUSI 3210 The Art of Teaching Pedagogy - OASYNC

MUSI 4301 Chamber and Symphonic Literature - OASYNC

MUSI 4310 Music Advocacy, Outreach, and Business - OASYNC

Some courses are also offered in Hybrid, OSYNC, and OASYNC modalities for the convenience of the student.

BM Performance (Piano) - 120 Credit Hours (9% Distance Learning)

All courses required or designated electives for this degree are offered in Face-to-Face modality except:

MUSI 2310 Technology in Music - OASYNC

MUSI 3210 The Art of Teaching Pedagogy - OASYNC

MUSI 4301 Chamber and Symphonic Literature - OASYNC

MUSI 4310 Music Advocacy, Outreach, and Business - OASYNC

Some courses are also offered in Hybrid, OSYNC, and OASYNC modalities for the convenience of the student.

BM Performance (String) - 120 Credit Hours (9% Distance Learning)

All courses required or designated electives for this degree are offered in Face-to-Face modality except:

MUSI 2310 Technology in Music - OASYNC

MUSI 3210 The Art of Teaching Pedagogy - OASYNC

MUSI 4301 Chamber and Symphonic Literature - OASYNC

MUSI 4310 Music Advocacy, Outreach, and Business - OASYNC

Some courses are also offered in Hybrid, OSYNC, and OASYNC modalities for the convenience of the student.

BM Performance (Voice) - 120 Credit Hours (6.67% Distance Learning)

All courses required or designated electives for this degree are offered in Face-to-Face modality except:

MUSI 2310 Technology in Music - OASYNC

MUSI 3210 The Art of Teaching Pedagogy - OASYNC

MUSI 4310 Music Advocacy, Outreach, and Business - OASYNC

Some courses are also offered in Hybrid, OSYNC, and OASYNC modalities for the convenience of the student.

BM Performance (Woodwinds, Brass, or Percussion) - 120 Credit Hours (9% Distance Learning)

All courses required or designated electives for this degree are offered in Face-to-Face modality except:

MUSI 2310 Technology in Music - OASYNC

MUSI 3210 The Art of Teaching Pedagogy - OASYNC

MUSI 4301 Chamber and Symphonic Literature - OASYNC

MUSI 4310 Music Advocacy, Outreach, and Business - OASYNC

Some courses are also offered in Hybrid, OSYNC, and OASYNC modalities for the convenience of the student.

BM Music Composition - 120 Credit Hours (6 Prescribed Elective Hours) (10% Distance Learning)

All courses required or designated electives for this degree are offered in Face-to-Face modality except:

MUSI 4301 Chamber and Symphonic Literature (Elective) - OASYNC

MUSI 4310 Music Advocacy, Outreach, and Business (Elective) - OASYNC

MUSI 4320 Counterpoint - Hybrid

MUSI 4321 Contemporary Techniques - OASYNC

MUAP 3323 Real Time Computer Music Projects I (Elective) - Hybrid

MUAP 3373 Real Time Computer Music Projects II (Elective) - Hybrid

MUAP 3321 Recording Projects I (Elective) - Hybrid

MUAP 3371 Recording Projects II (Elective) - Hybrid

MUAP 3322 Sound Design Projects I (Elective) - Hybrid

MUAP 3372 Sound Design Projects II (Elective) - Hybrid

Some courses are also offered in Hybrid, OSYNC, and OASYNC modalities for the convenience of the student.

BM Music Technology - 120 Credit Hours (poss 25% Distance Learning depending on electives)
All courses required or designated electives for this degree are offered in Face-to-Face modality except:
MUSI 2310 Technology in Music - OASYNC
MUSI 4310 Music Advocacy, Outreach, and Business - OASYNC
MUSI 2250, MUSI 2251, or MUSI 2252 - Hybrid (4 hours)
MUAP 3321, 3371, 4321, 4371, 3322, 3372, 4322, 4372, 3323, 3373, 4323, and/or 4373 - Hybrid (no more than 21 elective hours)
<i>Some courses are also offered in Hybrid, OSYNC, and OASYNC modalities for the convenience of the student.</i>

Appendix D: Graduate MM Degrees Offered (updated Spring 2025)

UTRGV School of Music
Graduate Programs Offered

The School of Music offers all Graduate Applied Lessons (MUAP), Ensembles (MUEN), and Recital, Independent Study, and Thesis courses in Face-to-Face modality. Lecture, Lab, and other classroom courses are offered in a variety of modalities to serve the needs of each student cohort from year to year. The degree listing below shows a breakdown by degree of courses offered Face-to-Face, via variable modalities, and via Distance Learning modalities for each degree.

MM- Performance Concentration - 36 Credit Hours	
Degree Requirements	Course Modality Options
MUAP Applied Lessons-8 Hours	Face-to-Face
MUEN Chamber Music/Large Ensemble - 4 Hours	Face-to-Face
MUSI Pedagogy of Instrument/Voice - 2 Hours	Face-to-Face
MUSI Masters Recital - 1 Hour	Face-to-Face
MUSI 6334/6338 (Research Methods/Music Ethno.) - 3 Hours	Face-to-Face or Hybrid options
MUSI Prescribed Electives: Music Theory - 6 Hours	Face-to-Face (also Hybrid, OSYNC, or OASYNC options)
MUSI Prescribed Electives: Music History - 6 Hours	Face-to-Face (also Hybrid, OSYNC, or OASYNC options)
Non-Thesis Option: Music Electives - 6 Hours	Face-to-Face (also Hybrid, OSYNC, or OASYNC options)
Thesis Option: Thesis - 6 Hours	Face-to-Face
Non-Thesis Option Total: 15 (42%) Credit Hours Face-to-Face/ 21 (58%) Credit Hours Face-to-Face or other modality	
Thesis Option Total: 21 (58%) Credit Hours Face-to-face / 15 (42%) Credit Hours Face-to-Face or other modality	

MM- Conducting Concentration - 36 Credit Hours	
Degree Requirements	Course Modality Options
MUAP Applied Conducting-8 Hours	Face-to-Face
MUEN Large Ensemble - 3 Hours	Face-to-Face
MUSI 6201/6202 (Seminar in Choral/Inst. Conducting) - 4 Hours	Face-to-Face
MUSI 6203/6204 (Sem. In Inst/Choral Lit. and Resources) - 2 Hours	Face-to-Face
MUSI Masters Recital - 1 Hour	Face-to-Face
MUSI 6334/6338 (Research Methods/Music Ethno.) - 3 Hours	Face-to-Face or Hybrid options
MUSI Prescribed Electives: Music Theory - 6 Hours	Face-to-Face (also Hybrid, OSYNC, or OASYNC options)
MUSI Prescribed Electives: Music History - 6 Hours	Face-to-Face (also Hybrid, OSYNC, or OASYNC options)
Additional Music Electives: MUSI, MUEN, MUAP - 3 Hours	Face-to-Face (also Hybrid, OSYNC, or OASYNC options)
Total: 18 (50%) Credit Hours Face-to-face / 18 (50%) Credit Hours Face-to-Face or other modality	

MM- Multiple Instrument Concentration - 36 Credit Hours	
Degree Requirements	Course Modality Options
MUAP Applied Music-12 Hours	Face-to-Face
MUEN Chamber/Large Ensemble - 4 Hours	Face-to-Face
MUSI Masters Recital - 2 Hours	Face-to-Face
MUSI 6334/6338 (Research Methods/Music Ethno.) - 3 Hours	Face-to-Face or Hybrid options
MUSI Prescribed Electives: Music Theory - 6 Hours	Face-to-Face (also Hybrid, OSYNC, or OASYNC options)
MUSI Prescribed Electives: Music History - 6 Hours	Face-to-Face (also Hybrid, OSYNC, or OASYNC options)
Additional Music Electives: MUSI, MUEN, MUAP - 3 Hours	Face-to-Face (also Hybrid, OSYNC, or OASYNC options)
Total: 18 (50%) Credit Hours Face-to-face / 18 (50%) Credit Hours Face-to-Face or other modality	

MM- Theory-Composition Concentration - 36 Credit Hours	
Degree Requirements	Course Modality Options
MUAP 6281 Applied Composition -12 Hours	Face-to-Face
MUSI 6357 Contemporary Techniques - 3 Hours	Face-to-Face, Hybrid, OSYNC, or OASYNC options
MUSI Masters Recital - 1 Hour	Face-to-Face
MUSI 6334 (Research Methods) - 3 Hours	Face-to-Face or Hybrid options
MUSI Prescribed Electives: Music Theory - 9 Hours	Face-to-Face (also Hybrid, OSYNC, or OASYNC options)
MUSI Prescribed Electives: Music History - 6 Hours	Face-to-Face (also Hybrid, OSYNC, or OASYNC options)
Additional Music Elective: MUSI, MUEN, MUAP - 3 Hours	Face-to-Face (also Hybrid, OSYNC, or OASYNC options)
MUSI 7300 Thesis - 3 Hours	Face-to-Face
Total: 16 (44%) Credit Hours Face-to-face (16) / 20 (56%) Credit Hours (20) Face-to-Face or other modality	

MM- Music Education Concentration - 36 Credit Hours	
Degree Requirements	Course Modality Options
MUSI Concentration Courses - 6 Hours	Face-to-Face, Hybrid, OSYNC, or OASYNC options
MUSI 6334 (Research Methods) - 3 Hours	Face-to-Face or Hybrid options
MUSI 6341 (Foundations of Music Education) - 3 Hours	OASYNC
MUSI Prescribed Electives: Music Theory - 6 Hours	Face-to-Face (also Hybrid, OSYNC, or OASYNC options)
MUSI Prescribed Electives: Music History - 6 Hours	Face-to-Face (also Hybrid, OSYNC, or OASYNC options)
Additional Music Elective: MUSI, MUEN, MUAP - 6 Hours	Face-to-Face (also Hybrid, OSYNC, or OASYNC options)
Non-Thesis Option: MUSI 6390 (Final Project) - 6 Hours	Face-to-Face
Thesis Option: MUSI 7300/7301 (Thesis) - 6 Hours	Face-to-Face
Total: 6 (17%) Credit Hours Face-to-face / 27 (75%) Credit Hours Face-to-Face or other modality / 3 (8%) Credit Hours OASYNC	

MM- Ethnomusicology Concentration - 36 Credit Hours	
Degree Requirements	Course Modality Options
MUSI 6337 (Foundations of Ethnomusicology) - 3 Hours	Hybrid
MUSI 6338 (Music Ethnography & Fieldwork Methods) - 3 Hours	Hybrid
MUSI Concentration Courses - 12-24 Hours	Face-to-Face (also Hybrid, OSYNC, or OASYNC options)
MUSI Culture Area Seminar Courses - 3-6 Hours	Face-to-Face (also Hybrid, OSYNC, or OASYNC options)
ANTH/HIST/SOCI Supporting Discipline Courses - 6 Hours	Face-to-Face (also Hybrid, OSYNC, or OASYNC options)
MUEN Chamber/Large Ensemble - 2 Hours	Face-to-Face
Prescribed Electives: MUSI, MUEN, MUAP - 1-7 Hours	Face-to-Face (also Hybrid, OSYNC, or OASYNC options)
Additional Electives: MUSI, MUEN, MUAP, ANTH, SOCI, HIST - 3 Hours	Face-to-Face (also Hybrid, OSYNC, or OASYNC options)
MUSI 7300/7301 Thesis - 6 Hours	Face-to-Face
Total: 8 (22%) Credit Hours Face-to-face / 22 (61%) Credit Hours Face-to-Face or other modality / 6 (17%) Hybrid	

Appendix E: School of Music Concert/Recital Lab
Attendance Policies and Procedures
(updated Fall 2025)

Required Concert/Recital Lab Attendance

What is “Concert/Recital Lab Attendance?”

Required Concert/Recital Lab Attendance is a School of Music policy that requires all undergraduate music majors to attend a specific number of concerts or recital labs each semester, for a specific number of semesters, in order to graduate (current requirements are below). This is to ensure that you have a chance to experience a broad range of ensembles, repertoire, instruments, and styles within and beyond your primary area of study over the course of your musical education at UTRGV. And, of course, to support your peers!

Who is required to complete Concert/Recital Lab Attendance for their degree plan?

All Bachelor of Music students in the following programs must complete this degree requirement to student teach and/or graduate:

- BM Music with Teacher Certification (all concentrations)
- BM Performance (all concentrations)
- BM Music Composition
- BM Music Technology

Concert/Recital Lab Attendance is not required for music minors or graduate students, although you are of course encouraged to attend as many events as possible!

How many semesters of Concert/Recital Lab Attendance do I need to complete?

All students pursuing a BM Music (Teacher Certification), Performance, Composition, and Music Technology, or any other Bachelor of Music (BM) degree are required to complete 5 semesters of Concert/Lab Attendance to graduate.

I’m a transfer student – do any of my previous semesters count?

If you transferred to UTRGV from another college or university, the number of semesters of Concert/Recital Lab Attendance you will need to complete at UTRGV will depend on which level of Applied Lessons you are placed in when you audition. Students placed in a lower level of applied lessons will need to complete more semesters of recital credit, and students placed in a higher level will need fewer semesters to fill the requirement. See the chart below for a breakdown of the requirements:

Lesson Placement	Required Semesters
Applied I	5 semesters
Applied II	4 semesters
Applied III	3 semesters
Applied IV	2 semesters
Applied V	1 semester

What do I need to do to complete a semester of Concert/Recital Lab Attendance?

To complete one semester of Concert/Recital Lab Attendance, you will need to attend 12 qualifying events during that semester. These can include...

- School of Music Performances (including student recitals, large or chamber ensemble performances, faculty recitals, guest artist recitals, UTRGV Arts music performances, UTRGV Theatre Musical Productions, masterclasses, and other School of Music performance events)
- Recital Lab Performances (see the [Recital Lab Policy and Procedures](#) below for more information)
- Up to six approved off-campus concerts per semester.
 - These must be pre-approved by the Concert Attendance Coordinators, and may include...
 - Pre-approved recitals and professional concerts, including concerts by the Brownsville Society for the Performing Arts, Valley Symphony Orchestra, and other Valley performing organizations.
 - Pre-approved High School Choir, Band, Orchestra, and Mariachi concerts, as well as concerts by community organizations such as ROCA or the Camille Playhouse (musical theater).
 - Approved conference performances (TMEA, NATS, etc.), or other pre-approved performances.
 - To request approval for the off-campus concert, you must...
 - Email the following information to the appropriate Concert Attendance Coordinator:
 - Your name and student ID number
 - The location/venue of the event
 - The featured performer(s)
 - The date of the event

Please submit this information at least two weeks before the off-campus performance to give the Concert Attendance Coordinator ample time to assess and, if appropriate, approve the event. Last-minute requests will only be considered at the discretion of the attendance coordinator.
 - To receive attendance credit for off-campus concerts, you must...
 - Take a selfie at the event (make it clear where you are!)
 - Email the selfie and a copy of the event ticket or program to the Concert Attendance Coordinator within one week of attending the approved concert.

How is my Concert/Recital Attendance tracked?

There will be a QR code at each qualifying School of Music performance and recital lab. Scan the QR code and follow the instructions to complete the form. Your attendance will be tracked via this form by the music office. This QR code will also be made available to your applied faculty to use for studio and degree recitals or other studio events.

Can I receive credit for a performance I am participating in?

Yes! Students can receive concert attendance credit if they participate in a university-approved performance as an ensemble member or soloist. To receive credit, students need to bring the program for the event with their name listed to the appropriate concert attendance coordinator.

What else do I need to know about Concert/Recital Lab Attendance?

- Look after your Concert Attendance Card! You are responsible for your card, and lost cards will not be replaced. We suggest that you take a picture of your card periodically during the semester to make sure you've saved your concert information.
- Be courteous and attentive at these performances! Students not observing proper concert etiquette will not receive concert attendance credit, and their behavior will be reported to their applied teacher.
- If you have questions about these policies, please contact the appropriate Concert Attendance Coordinators: Dr. Cynthia Cripps (cynthia.cripps@utrgv.edu) or Dr. Shayna Isaacs (shayna.isaacs@utrgv.edu).

Recital Lab Policy and Procedures

What is Recital Lab?

Recital Labs are opportunities for students to perform for the School of Music community, and there are several opportunities for students to take advantage of this throughout the semester. Students can also earn [Concert/Recital Lab Attendance](#) credit by attending scheduled Recital Labs.

Who can perform on Recital Labs?

Any music student taking lessons, students enrolled in academic music courses, and chamber music groups are eligible to perform or present a topic (thesis presentations or other Musicology/Ethnomusicology/Music Education presentations welcome!) on these labs (with instructor approval).

When and where are Recital Labs scheduled?

When: Recital Labs are usually scheduled from 3:30-4:45 on Tuesdays and/or Thursdays. A complete schedule for both campuses will be posted on the School of Music bulletin boards on the Brownsville and Edinburg campuses at the beginning of each semester and will be available on the Recital Lab Request form.

Where: Unless otherwise noted...

- Recital Labs in Brownsville will be held in the Multi-Purpose Room (BMSLC 1.217)
- Recital labs in Edinburg will be held in the Performing Arts Complex (EPACA Choir Rehearsal Hall or other Rehearsal Room)

Any change of venue will be announced and posted in advance.

How can I perform on a recital lab?

Students who wish to perform will need to fill out the online Lab Request form on the School of Music website (www.utrgv.edu/music under "Quick Links"). Note that students should confirm with their instructors, as well as any other performing personnel, before submitting the request (some instructors prefer to submit the requests themselves). Please note the following guidelines and deadlines for submitting a Lab Request Form:

- Recital Lab requests must be submitted at least one week prior to the requested performance date.
- All available semester Recital Lab dates will be listed on the Lab Request Form.
- Please confirm your requested performance date and your repertoire with your collaborative pianist and any other co-performers BEFORE submitting the Lab Request Form!
- Please make sure that you completely fill out the form – incomplete performance requests will not be accepted.
- Requests are accepted on a first-come, first-served basis, and Recital Labs can fill up quickly – especially towards the end of the semester. To ensure that the maximum number of students have the opportunity to perform, we have implemented the following policies:
 - Any student requesting multiple Recital Lab dates will be placed on a waitlist for additional dates and will be allowed to perform as time allows.
 - Any student requesting to perform more than one work, or more than one movement on any single Recital Lab date will be placed on wait-list status for the additional selections, and will be allowed to perform as time allows.
- Student performers/presenters and all appropriate Faculty members will receive a copy of the Lab program via email by no later than the previous Tuesday (for Thursday Labs) or the previous Friday (for Tuesday Labs).
- If no one signs up to perform on a Recital Lab, the Recital Lab performance will be cancelled. Cancellations will be announced and posted prior to the scheduled lab.

Where can I find the online form?

You can find the online form on the UTRGV School of Music (www.utrgv.edu/music) under “Quick Links.” The form is updated at the beginning of each semester.

What happens if I need to cancel a Recital Lab performance?

If you need to cancel a Recital Lab performance, you must notify the Recital Lab Coordinator or the work study student drafting the program immediately via email – if possible before the program is created. Please note that failure to provide ample notification will result in the forfeiture of all future Recital Lab performances in that semester.

Who can attend Recital Lab performances?

Recital Lab performances are open to the School of Music and UTRGV community, and can also count towards [Concert/Recital Lab Attendance](#) for students still fulfilling that requirement.

Who should I contact if I have questions about Concert/Recital Lab Attendance or Recital Lab policies and procedures?

Brownsville Campus Coordinator	Edinburg Campus Coordinator
Dr. Shayna Isaacs	Dr. Cynthia Cripps

Updated September 2025