PREFACE

This handbook is prepared to set out all current Strings Division procedures currently in effect and is designed as a helpful guide for both students and faculty. Furthermore it is anticipated that as time passes the division will decide to alter some of the procedures set out herein and that these new policies will be noted in an updated version of this document.

ADMISSION AUDITIONS

Due to the COVID-19 pandemic, the Butler School of Music has adjusted its audition procedure for the 2020-21 admission and audition cycle. Check the BSOM website at <music.utexas.edu> for the latest information and updates.

All prospective music majors must audition regardless of their choice of degree plan. All applicants must submit applications to The University of Texas at Austin (UT) and the Butler School of Music (BSOM) before an audition can be scheduled, or a prescreening or recorded audition can be reviewed. Visit the appropriate web page at <www.music.utexas.edu> for detailed instructions and deadlines.

Guitar, viola and violin applicants must submit a prescreening recording by December 1, through the Butler School of Music application. Applicants will be notified of their results by email in mid-December. Those who pass the prescreening process will be invited to a live, on-campus, audition.

All string applicants must perform a live audition unless they currently reside outside of the continental United States. Applicants in these areas who live outside of the continental US may submit a video audition through the BSOM application form. Audio-only auditions are not accepted. No requests for review of recorded auditions will be accepted after the deadlines.

Applicants to the Artist Diploma (AD) program should apply to UT as non-degree seeking students and should follow the prescreening and audition repertoire guidelines for the Doctor of Musical Arts (DMA) program in their performance area. Please be aware that this is a very selective program that admits less than 10 students a year, and that you will not be able to apply for federal financial aid while in this program.

Specific audition requirements for all instruments are available online at:
Graduate applicants, www.music.utexas.edu/admissions/graduate/Audition.aspx

It should be noted that most auditions will take place on scheduled audition days and that in all cases an audition committee shall consist of not fewer than three faculty members.
**JURIES**

Due to the COVID-19 pandemic, the Butler School of Music has adjusted its jury protocols and procedures for the 2020-21 academic year. Check the BSOM website at [music.utexas.edu](http://music.utexas.edu) for the latest information and updates.

All string students, graduate or undergraduate, are required to play juries as part of their degree requirements and to be advanced to higher standing within their particular course of study. Bachelor of Arts (BA) in Music, Bachelor of Music (BM) in Music Studies and Literature/Pedagogy take a jury every second semester after commencing study at the school until their respective requirements are met [if electing to continue taking lessons, juries will be required]. BM in Performance students play a jury every semester except when performing their Junior and Senior recitals. All undergraduate juries are 10 minutes in length except the Full-Division Faculty Jury (FDFJ), which is 15 minutes. Admission to Junior standing in performance requires the successful performance of a 15-minute FDFJ (individual instrumental requirements listed below) typically after successfully advancing to the fourth semester of study in the program. All juries shall comprise a minimum quorum of three faculty members to be considered a legal committee.

In undergraduate and graduate degrees, where a student may elect [with instructor consent] to continue applied lessons, a jury must be performed once a year, usually in the spring. Students enrolled in 260b who elect to play a “Recognition in Music Performance” recital (as opposed to a “Community Recital”) would not perform a jury at the end of that semester.

All students must perform a jury to advance to the next level and failure to appear will result in a letter grade of an F. Exceptions to this will only be for illness or family emergencies in consultation with the division head of strings and with appropriate documentation.

If a jury is postponed, the student must perform the jury within the first twelve class days of the new semester and pass in order to advance to the next level. For undergraduate juries, any student held at level by the jury committee may not receive a letter grade greater than a C from their studio instructor.

Graduate Students also must perform juries to progress in the chosen program of study. Masters and Doctoral students in performance or Literature/Pedagogy must perform a 10-minute jury in their first semester and a 20-minute “Long Jury” in their second semester of study. Artist Diploma students in performance must perform a single 20-minute “Long Jury” in their first semester of study. All other graduate music majors not in performance or Literature/Pedagogy (i.e., registered in MUS 280) must perform a 10-minute jury every second semester after commencing study at the school. In all graduate strings programs, the long jury must be completed successfully before the required recital(s) can be attempted. No more juries are required after the long jury—the final jury in sequence—has been successfully passed.

Specific jury requirements for all instruments are available at:
Undergraduate students, [music.utexas.edu/undergraduate-degrees-advising](http://music.utexas.edu/undergraduate-degrees-advising)
Graduate students, [music.utexas.edu/perform-study/academics/current-graduate-students](http://music.utexas.edu/perform-study/academics/current-graduate-students)
**RECITALS**

Due to the COVID-19 pandemic, the Butler School of Music has adjusted its degree recital requirements, protocols and procedures for the 2020-21 academic year. Check the BSOM website at <music.utexas.edu/covid-19-updates> for the latest information and updates.

Undergraduate performance majors must play both a junior and senior recital as part of their degree requirements except Literature/Pedagogy majors who only perform a senior recital. All graduate students regardless of their degree program must complete their jury requirements before performing any degree recitals. Masters students in either performance or pedagogy perform one recital after their jury requirements are complete. Artist Diploma students perform three recitals. Doctoral students perform a total of four recitals: two before candidacy and two after candidacy (details below).

**Junior Recital**

A student has permission to perform their junior recital after successfully passing the full faculty jury requirement. The recital shall consist of works or parts of works to equal a program of 30 minutes in length. It is expected that solo, concerto or sonata repertoire works are to be performed. Chamber works are discouraged except those that exhibit the instrument in a significant solo or obbligato role and with the prior approval of the division head. All concerto and solo works are to be performed from memory except works written after 1950.

**Senior Recital**

The recital shall consist of works creating a program of 60 minutes in length. It is expected that solo, concerto or sonata repertoire works are to be performed. Chamber works are discouraged except those that exhibit the instrument in a significant solo or obbligato role and with the prior approval of the division head. All concerto and solo works are to be performed from memory except works written after 1950.

**Masters Recitals**

Students in performance or Literature/Pedagogy are expected to perform a recital after successfully completing their jury requirements. The recital shall consist of works creating a program of 60 minutes in length. It is expected that solo, concerto or sonata repertoire works are to be performed. Chamber works are discouraged except those that exhibit the instrument in a significant solo or obbligato role and with the prior approval of the division head. All concerto and solo works are to be performed from memory except works written after 1950.

**Doctoral Recitals**

Doctoral students are required to present four (4) recitals: Solo I, Solo II, Chamber, and a Lecture recital. Solo and chamber recitals are to be at least 60 minutes in duration. After successful completion of the required juries, a solo recital (DMA 1) and chamber recital are typically performed before candidacy. After candidacy has been successfully reached, the second solo recital (DMA 2) is performed as well as the lecture recital. All DMA recitals performed post candidacy are judged by a committee appointed by the Graduate Advisor.

*Please note:* If performing a DMA Chamber Recital, students must be signed up for Chamber Music Credit and be receiving regular coaching’s on the repertoire from a member of the Miró Quartet or other BSOM faculty member appropriate to the repertoire being performed.
**Artist Diploma Recitals**

Artist Diploma students are required to present three (3) recitals with a choice between two options:

1) Solo option—two solo recitals (a complete concerto must be included in one of the solo recitals) and one chamber music recital; or the

2) Chamber Recital option (*for graduate quartet, only*)—two chamber recitals and one solo recital (a complete concerto must be included in the solo recital).

Solo and chamber recitals are to be at least 60 minutes in duration. In either case, two of the three recitals must be presented on the UT Austin campus or in metropolitan Austin, and the third at a venue outside of the metropolitan Austin area.

**Recital Grading**

All degree recitals are graded by the studio teacher plus two other faculty members from within the Strings Division. It is the responsibility of the student to submit, in a timely fashion, to their studio teacher a web link directed to the archival recording of the recital. The studio teacher will then forward the web link to the other assigned professors for grading. If the degree recital occurs off-campus and is not captured by the BSOM Recording Services, the student must ensure that the recording is of reasonably high audio and video quality for review.
ENSEMBLE REQUIREMENTS

Due to the COVID-19 pandemic, the Butler School of Music has adjusted its ensembles requirements for the 2020-21 academic year. Check the BSOM website at <music.utexas.edu> for the latest information and updates.

All performance, music studies, literature/pedagogy, and BA in music majors are required to participate in the University of Texas Symphony Orchestra (UTSO) or equivalent ensemble as decided by the director of undergraduate or graduate studies, the director of orchestral activities, and the string division head. As a rule of thumb, all students whose degree programs require registering for lessons must play in orchestra or equivalent ensemble. Post-candidacy DMA students are exempt unless advised otherwise by their instrumental instructor or professor. Professors and studio instructors may require participation in orchestra even after your degree requirements are met if the student registers for lessons with that professor or instructor.

UTSO CONCERTO COMPETITION FOR STRINGS

Due to the COVID-19 pandemic, the UTSO Concerto Competition for Strings is suspended until further notice.

Any string student registered for studio lessons and approved by her/his studio teacher is eligible to participate in the UTSO Strings Concerto Competition. Students chosen as winners of the UTSO Strings Concerto Competition become ineligible to compete in the competition for the remainder of their degree program. Past winners who continue or return to the BSOM to pursue another degree program may compete again.

Two sets of preliminary auditions for the UTSO Strings Concerto Competition will be held: one set for upper strings (violin and viola); the other, for lower strings (cello, double bass, harp and guitar). A maximum of three (3) students will advance from each preliminary audition for a maximum total of six (6) finalists. The collective faculty of upper strings (violin and viola) will be in charge of how they would like their preliminary round to be conducted. Likewise, the faculty of lower strings (cello, double bass, harp and guitar) will be responsible for the operation of their preliminary round. These procedures include setting the date for the preliminary round, sign-up process, room reservation for the event, length of time to be performed, procurement of the adjudicator(s) and coordination of pianists with Professor Valentine. A list of those selected for the finals must be submitted to the Division Head one week prior to the date of the final round.

The Final Round of the UTSO Strings Concerto Competition will be held in Bates Recital Hall in a concert open and publicized to the public. The winner will be selected by a panel of outside adjudicators.

Competition repertoire should come from each instrument’s concerto repertoire and must be a minimum of seventeen (17) minutes in length. Works that do not fit the time requirement are not eligible (such as Kreisler’s Praeludium and Allegro for Violin and Orchestra, Tchaikovsky’s Pezzo Capriccioso for Cello and Orchestra, etc.). Works such as the Bernstein Serenade and Bruch Scottish Fantasy are acceptable works. All works must be performed by memory.

In order to maximize diversity of repertoire, works performed by the winner(s) of the competition are not eligible again for consideration for two full academic years after being selected for performance by UTSO. For
example, the repertoire of the winner of the 2020-21 competition would not be eligible again for consideration until the 2023-24 season.

Works currently ineligible for consideration:
• Jean Sibelius *Concerto in D Minor*, Op. 47, for Violin and Orchestra (eligible 2021-22)
• Max Bruch *Scottish Fantasy*, Op. 46, for Violin and Orchestra (eligible 2022-23)
• Piotr Ilyich Tchaikovsky *Variations on a Rococo Theme*, Op. 33, for Cello and Orchestra (eligible 2022-23)
MM COMPREHENSIVE EXAM

As outlined in the Graduate Handbook in Music, MM students in performance are required to complete a comprehensive examination in order to graduate. Below is a sample of both the common as well the specialized exam.

Part 1 — Music History

1) Answer one of the following three essay questions:

a. One of the hallmarks of the Baroque style is the development of the figured bass. Discuss the role of the basso continuo in a compositional sense and comment on its importance to the entire Baroque aesthetic.

b. Document the rise of the symphony as a genre from its origins to the mature works of Haydn and Mozart. In your answer, refer to specific musical works and comment on the growth and the role of the sonata principle in this process.

c. It could be argued that the seeming disparity between atonality/serial composition from that of Neoclassicism is one of perspective and that the differences were driven by a more common desire to distance music from all traces of 19th century romanticism. Do you agree, or is there another possible interpretation? Whatever your response, be sure to discuss the major composers of each movement and representative works.

2) Briefly define or describe at least six of the following. Where appropriate, mention the important composers of works associated with them.

- Prima/Secunda Prattica
- Combinatorality
- Empfindsamkeit
- Idée Fixe
- Tone Poem
- Polychordal
- Impressionism
- Opera Seria/Opera Buffa
- Palindromic Structure
- Singspiel

Part 2 — Applied Instrument/Instrumental Questions

Violin:

Briefly describe the differences between the modern violin and the violin of the Baroque era. In your answer, discuss the following topics: Bass bar, fingerboard, bow, strings, bridge, include other topics.

Viola:

Until comparatively recently violists have had to rely on other instrumental transcriptions to gain an understanding of Baroque solo repertoire. The situation has now vastly changed. List at least six authentic Baroque viola works and for each describe what features make it a notable example of Baroque style for the modern violist.

Cello:

Trace the emergence of the cello as a solo instrument from its origins to the present day.
Guitar:

Choose one of the following two questions:

1) Give a brief history of the right hand technique from the 16th century to the present (vihuela, lute, baroque guitar, modern guitar). Cite composers, works, and most importantly the styles of composition that aided in the developments, trends and ideas of performance.

2) Discuss five of the significant works of the 20th century in regard to compositional style, form and historical importance. Give the composer and approximate dates.

   Homenaje a Debussy       Concierto de Aranjuez
   Nocturnal               Elogio de la Danza
   Changes                 The Royal Winter Music
   The Blue Guitar

Double Bass:

Describe the development of Double Bass writing in chamber music from the late eighteenth to the early twentieth centuries referring in your answer to specific works.

Harp:

Choose one of the following two questions:

1) Give a history of your instrument from the Cousineau double action harp of 1872 or the Erard double action harp of 1810. Include important composers, specific works, and the corresponding types of harps used by those composers to perform those works.

2) Discuss the origins of the harp, how mechanical changes in the harp impacted the change of its role from that of a Renaissance and Baroque continuo instrument to that of the modern day solo/orchestral harp, and give specific examples of important composers, works, and instruments.

3) Sketch out a four-year course of study for an undergraduate harp student. Include comments about the skills you would emphasize at each level, etudes, solos (include at least one work, or transcription, from the Baroque era, Classic and Romantic periods, and one 20th century work in the total overall program), and possible orchestral studies. Also include information about any books you would recommend for the undergraduate student.
DMA SPECIALIZED COMPREHENSIVE EXAM

In addition to completing a common portion of the comprehensive examination, DMA students in performance are required to complete a specialized portion of the comprehensive examination. In addition to the procedures outlined in the Graduate Handbook in Music, the following protocols apply as well:

1) All three questions are to be sent to the Graduate Program Coordinator, who then passes them together onto the student.

2) The faculty committee will decide whether the written exam will be a take-home or in-school exam.

3) If the exam is a take-home one, the student receives the questions on a Friday by noon and must return answers back by noon the following Monday.

In the case of failing a written exam, a follow-up oral exam will be administered.