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

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 <http://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, http://www.music.utexas.edu/admissions/graduate/Audition.aspx
The same information is also listed in the appendices of this document.

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**

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”) must perform a Pre-Recital Jury in advance of said recital, but 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.

**FACULTY: Please be sure, therefore, that all grades are submitted after juries so that there are no anomalies between the instructor grade and jury decisions.**

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.

A table of jury sequences can be found in Appendix C.

**Violin Jury Requirements**

**Undergraduate**

Normal Jury:
1) One complete movement from J.S. Bach Sonatas and Partitas for Solo Violin.
2) One complete movement of a concerto for Violin and Orchestra.
All concerto and unaccompanied works are to be from memory.

Full-Division Faculty Jury:
1) One complete movement from J.S. Bach Sonatas and Partitas for Solo Violin.
2) One complete movement of a concerto for Violin and Orchestra. Additional repertoire may be added at the discretion of the teacher for a total of 15 minutes of music.
All concerto and unaccompanied works are to be from memory.
Violin Jury Requirements (continued)

Graduate

Normal Jury:
1) One complete movement from J.S. Bach Sonatas and Partitas for Solo Violin.
2) One complete movement of a concerto for Violin and Orchestra.
All concerto and unaccompanied works are to be from memory.

Long Jury:
1) One complete movement from J.S. Bach Sonatas and Partitas for Solo Violin.
2) One complete movement of a concerto for Violin and Orchestra. Additional repertoire may be added at the discretion of the teacher for a total of 20 minutes of music.
All concerto and unaccompanied works are to be from memory.

Viola Jury Requirements

Undergraduate

Normal Jury:
1) One movement of Solo Bach.
2) One sonata/piece or concerto movement.
All concerto and unaccompanied works are to be from memory.

Full-Division Faculty Jury:
1) One movement of Solo Bach.
2) Two other contrasting pieces drawn from the sonata or concerto repertoire for a total of 15 minutes of music.
All concerto and unaccompanied works are to be from memory.

Graduate

Normal Jury:
1) One movement of Solo Bach.
2) One sonata/piece or concerto movement.
All concerto and unaccompanied works are to be from memory.

Long Jury:
1) One movement of Solo Bach.
2) Two or more contrasting pieces drawn from the sonata or concerto repertoire for a total of 20 minutes of music.
All concerto and unaccompanied works are to be from memory.
**Cello Jury Requirements**

*Undergraduate*

Normal Jury:
1) One movement of Solo Bach.
2) One movement from a standard concerto.
3) All of the orchestral excerpts from the UTSO audition.
All solo Bach and concerti should be performed from memory.

Full-Division Faculty Jury:
1) One movement of Solo Bach.
2) One movement from a standard concerto.
3) One other contrasting work or movement of a work for a total of 15 minutes of music.
All solo Bach and concerti should be performed from memory.

*Graduate*

Normal Jury:
1) One movement of Solo Bach.
2) One movement from a standard concerto.
3) All of the orchestral excerpts from the UTSO audition.
All solo Bach and concerti should be performed from memory.

Long Jury:
1) One movement of Solo Bach.
2) One movement from a standard concerto.
3) One other contrasting work or movement of a work for a total of 20 minutes of music.
All solo Bach and concerti should be performed from memory.

**Double Bass Jury Requirements**

*Undergraduate*

Normal Jury:
1) One movement from a standard sonata OR one movement from a standard concerto.
2) One other contrasting work or movement of a work.
All unaccompanied and concerto works are to be from memory.

Full-Division Faculty Jury:
1) One movement from a sonata OR one movement from the Bach Cello Suites.
2) One movement from a standard concerto.
3) One other contrasting work or movement of a work for a total of 15 minutes of music.
All unaccompanied and concerto works are to be from memory.
Double Bass Jury Requirements (continued)

Graduate

Normal Jury:
1) One movement from a standard sonata OR one movement from a standard concerto.
2) One other contrasting work or movement of a work.
All unaccompanied and concerto works are to be from memory.

Long Jury:
1) One movement from a sonata OR one movement from the Bach Cello Suites.
2) One movement from a standard concerto.
3) One other contrasting work or movement of a work for a total of 20 minutes of music.
All unaccompanied and concerto works are to be from memory.

Guitar Jury Requirements

Undergraduate

Normal Jury:
At least two contrasting works from different periods.

Full-Division Faculty Jury:
Three contrasting works from different periods to include one movement of Bach (or equivalent Baroque composer, i.e. Scarlatti, Weiss etc.), all for a total of 15 minutes of music.

Graduate

Normal Jury:
At least two contrasting works from different periods.

Long Jury:
One movement of Bach (or equivalent Baroque composer, i.e. Scarlatti, Weiss etc.) plus two contrasting works from different periods one of which may be a concerto movement all for a total of 20 minutes of music.
Harp Jury Requirements

Undergraduate

Lower Division (Freshman/Sophomore):
One etude or orchestral excerpt and two additional works of contrasting style.
Orchestral excerpts and etudes (excepting concert etudes) may be performed with printed music; all other solo repertoire should be memorized.

Full-Division Faculty Jury:
Three works of contrasting style for a total of 20 minutes. This may include: a single movement of a concerto or multiple movements of a sonata, an original 16th to 18th Century harp composition (or a published transcription from that time period), and one work by a major harpist composer. Orchestral excerpts, chamber works and duos (harp or otherwise) are an acceptable alternative for the third category.
All solo repertoire should be memorized.

Upper Division (Junior/Senior):
Three works of contrasting style. This may include:
one movement of a concerto or sonata, an original 16th to 18th Century harp composition (or a published transcription from that time period), and a concert etude, solo, duo, or chamber work by a major composer or harpist composer.
Orchestral excerpts, etudes (excepting concert etudes), duos and chamber music may be performed with printed music. All solo repertoire should be memorized.

Graduate

Normal Jury:
Two works in contrasting style.

Long Jury:
Three to four works in contrasting style (depending upon length) for a total of 20 minutes. This may include:
multiple movements of a concerto or sonata, an original 16th to 18th Century harp composition (or a published transcription from that time period), and a concert etude, solo, duo, or chamber work by a major composer or harpist composer.
Orchestral excerpts, etudes (excepting concert etudes), duos and chamber music may be performed with printed music. All solo repertoire should be memorized.
ENSEMBLE REQUIREMENTS

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.

RECITALS

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). All recitals (with the exception of post candidacy DMA recitals) must be approved by a committee of at least three faculty members at a Pre-Recital Jury (PRJ) hearing presented approximately 2-4 weeks before the scheduled performance date. The pre-recital and recital protocol with grading procedures follows below.

STRINGS DIVISION PRE-RECITAL JURY PROTOCOL

(April 2005)

A student required to present a recital (except post candidacy DMA students) embarks upon a two part process consisting first of a Pre-Recital Jury (PRJ) comprising a committee composed of the area teacher and two other string faculty members. Passing this jury then permits the student the privilege of performing their degree recital in public, which will be evaluated solely by the student’s instrumental teacher.

PRJs are to be performed approximately two weeks to one month before a scheduled recital date and this must be taken into consideration when deciding on a date.

Individual PRJ dates will be scheduled by the strings division faculty throughout the school year when a PRJ may be performed. Each student will select the most appropriate date based upon when the actual recital is scheduled. In the event of an early fall or summer recital a special committee can be appointed to hear the PRJ.

A PRJ will be up to 20 minutes in duration, and the faculty committee may hear any part of the recital program. Students taking a PRJ must complete and submit a PRJ form at the jury. A blank PRJ form is attached to the end of this document. Failure of the student to provide a PRJ form at the jury will result in a cancellation of that PRJ. On the top half of the submitted PRJ form, the faculty committee will sign their names and indicate their decision to advance or withhold a student from their recital. After the recital, the area teacher uses the lower half of the PRJ form to write a small report and indicate a grade.

If the PRJ faculty decides against recommendation, a student must cancel their recital and repeat the PRJ the following semester. Undergraduate students would receive a grade of “X” for that course, but would not re-register for it the following semester. The area teacher returns the signed faculty form to the undergraduate coordinator.
Masters and Artist Diploma candidates enrolled in MUS 398/MUS 698 would receive a grade of "**" and would re-register for that course the following semester.

Doctoral students in courses numbered 290/490 would re-register, but still receive a semester grade from their area teacher. The area teacher returns the signed faculty form to the graduate coordinator.

In the event of a cancelled recital, a copy of the faculty form must also be sent to the scheduling office.

A successful PRJ will allow a student to perform their recital. At this recital, a grade is assigned by the student’s teacher. In the event a grade of “F” is assigned to an undergraduate recital, a student would need to repeat that course number in next semester and repeat the PRJ. Any plans for graduation would be delayed at this point. The area teacher will return the faculty form with completed recital report and grade to the undergraduate coordinator.

For a Master's or Artist Diploma candidate, a grade of “NC” (no credit) would require the student to register for that course the following semester and repeat the PRJ. Any plans for graduation would be delayed. The area teacher will return the faculty form with completed recital report and grade to the graduate coordinator.

For a Doctoral student performing a pre-candidacy recital, a grade of “NC” would require the student to register the following semester for class number 290/490 and repeat the PRJ. A semester grade would still be assigned be the area teacher. The area teacher will return the faculty form with completed recital report and grade to the graduate coordinator. **PLEASE NOTE:** If performing a DMA Chamber Recital, students must be registered for Chamber Music Credit and be receiving regular coaching's from a Miró Quartet member or BSOM faculty member appropriate to the repertoire being performed. Un-coached chamber groups will not be allowed to present a PRJ. All members of the chamber music group MUST be present at the PRJ.

During the 2018-19 calendar year, Pre-Recital Juries will be held on the following **Tuesdays** at either 5:00-7:30 PM or 6:00-8:30 PM, depending upon faculty availability:

- October 9, 2018
- October 30, 2018
- November 20, 2018
- February 5, 2019
- March 5, 2019
- March 26, 2019
- April 16, 2019

After consulting with the primary teacher and any collaborative pianist(s) involved in the recital, the student must sign up for the appropriate PRJ date on the corresponding sign-up sheet posted outside Prof. Colette Valentine’s studio (MRH M3.112). The period to sign up for a specific PRJ will be closed one week prior to that PRJ date, and the sign-up sheet will be subsequently removed from the board. Students will then be assigned and notified of their exact individual PRJ starting time.

**Junior Recital**

A student has permission to perform their junior recital after successfully passing the full faculty jury requirement and passing a pre-recital jury hearing 3 to 4 weeks before the scheduled recital date. 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**

A student has permission to perform their senior recital after successfully passing the required juries and passing a pre-recital jury hearing 3 to 4 weeks before the scheduled recital date. 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 and passing a pre-recital jury hearing 3-4 weeks before the scheduled recital date. 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 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 (upon passing a pre-recital jury hearing 3-4 weeks before each scheduled recital date). 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 not subject to the pre-recital requirement and 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 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. All AD recitals are subject to the pre-recital requirement.
UTSO CONCERTO COMPETITION FOR STRINGS

Any string student selected by audition to participate in UTSO, NME, or Opera Orchestra during the 2018-2019 academic year is eligible for the 2018-2019 UTSO String Concerto Competition. In addition, guitar students are eligible to participate. The student must also be registered for lessons on their primary instrument and must have the approval of their studio teacher in order to participate. Students chosen as winners of the UTSO 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.

Preliminary auditions for the UTSO Strings Concerto Competition will be held by instrument, to be coordinated by the senior ranking professor of that instrument with the other faculty on that instrument. For violin, Professor Lewis will be faculty coordinator; for viola, Professor Myers; for cello, Professor Tsang; for double bass, harp and guitar, Professor Holzman. A maximum of four (4) violinists will be chosen to advance to the Finals. For viola, a maximum of two (2) will be selected. For cello, a maximum of two (2) will be allowed. Up to two (2) students amongst the double bass, harp and guitar studios will also be allowed to advance to the finals. At the discretion of the faculty judging the preliminary rounds of their respective instruments, fewer than the maximum number may be sent forth to the finals. All works must be performed with piano accompaniment.

The faculty coordinator of each instrument will be in charge of how they would like their preliminary rounds to be conducted, including the date for the preliminaries, sign-up procedures, room reservations for the event, length of time to be performed, 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 (listed below). Failure to do so will forfeit that instrument eligibility to send students to the final round.

Competition repertoire should come from each instrument's concerto repertoire and must be a minimum of 12 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 2018-19 competition would not be eligible again for consideration until the 2021-2022 season.

Works currently ineligible for consideration:
- Béla Bartók Concerto No. 2, Sz. 112, for Violin and Orchestra (eligible 2019-20)
- Samuel Barber Concerto, Op. 14, for Violin and Orchestra (eligible 2020-21)
- Pyotr Ilyich Tchaikovsky Concerto, Op. 35, for Violin and Orchestra (eligible 2020-21)

The Final Round of the UTSO Strings Concerto Competition will be held on Sunday, October 21, 2018, at 2:00 PM, in Bates Recital Hall in a concert open and publicized to the public. The winner will be selected by a panel of outside adjudicators.
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, Erin Hanson, 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.
### String Jury Requirements & Sequences

<table>
<thead>
<tr>
<th>Year</th>
<th>Performance</th>
<th>Pedagogy**</th>
<th>Principal †</th>
<th>BA †</th>
<th>(Traditional non-jazz jury for Jazz Guitar majors)</th>
<th>Secondary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Freshman</td>
<td>312a*</td>
<td>412a*</td>
<td>210a</td>
<td>210a</td>
<td>212a or 210a</td>
<td>201sec</td>
</tr>
<tr>
<td></td>
<td>312b*</td>
<td>412b*</td>
<td>210b</td>
<td>210b</td>
<td></td>
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</tr>
<tr>
<td>Sophomore</td>
<td>312c*</td>
<td>412c*</td>
<td>210c</td>
<td>210c</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>312d* FDFJ</td>
<td>412d* (FDFJ)</td>
<td>210d*</td>
<td>210d*</td>
<td></td>
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</tr>
<tr>
<td>Junior</td>
<td>362a* MUS 420R</td>
<td>462a* 260b*</td>
<td>260a 260b*</td>
<td>BA students may continue with 260 sequence &amp; perform FDFJ at “a” or “b” level for recognition recital consideration.</td>
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<tr>
<td>Senior</td>
<td>362b* MUS 460R</td>
<td>260b*</td>
<td></td>
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<tr>
<td>Artist Diploma</td>
<td>480a* (long jury)</td>
<td>N/A</td>
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<tr>
<td>Master’s</td>
<td>480a* 480b* (long jury)</td>
<td>380a* 380b* (long jury)</td>
<td>280grsec* (jury every second semester of study)</td>
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<tr>
<td>Doctoral</td>
<td>290a* or 490a*</td>
<td>290b* or 490b* (long jury)</td>
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</tbody>
</table>

* or ** Jury required for level indicated, but see additional notes below for Strings.

† Undergraduate principals and BAs may pursue and complete Recognition in Music Performance, i.e., perform a recognition recital, at the 260 level (but not earlier), after successfully completing the full division faculty jury (FDFJ) at either the 260a or 260b level. More information is in the undergraduate catalog at [http://catalog.utexas.edu/undergraduate/fine-arts/academic-policies-and-procedures/#recognitioninmusicperformance](http://catalog.utexas.edu/undergraduate/fine-arts/academic-policies-and-procedures/#recognitioninmusicperformance).

# Effective beginning Fall 2014, doctoral performance students are allowed to register for either 490 or 290 after consulting with the area adviser (graduate counselor).

### STRINGs

#### Jury time lengths
- String major, both undergraduate and graduate (regular), String principal & BA, and String grad. secondary (grsec) jury: 10 minutes
- Full (area) Division Faculty undergraduate Jury (FDFJ): 15 minutes
- Graduate long (qualifying) jury: 20 minutes, performed at the end of the 2nd semester of graduate study
- Artist Diploma long jury: 20 minutes – only one jury required, performed at end of 1st semester of study

**Pedagogy options at the undergraduate level are only available to Harp, Violin, Viola, and Violoncello majors for those pursuing catalog requirements prior to Fall 2010.

The string faculty also require pre-recital juries for all performance majors at the undergraduate and graduate levels for each degree recital, except for doctoral candidates. A pre-recital jury is also required for undergraduate strings students electing to perform the recognition recital. More information about pre-recital juries is available in the Strings

#### Performance Jury Information
- An *asterisk indicates that a jury is required for advancement to the next level; faculty may request additional juries of any student or may retain a student at any level.
- A double asterisk (**) indicates that the lessons and jury are for a jazz major’s traditional performance instrument and are usually taught by a non-Jazz faculty member. Non-Jazz jury requirements follow the pattern established for the non-Jazz divisions’ principals (non-performance) majors.
- For undergraduate Strings students, the order (registration) of the 362 course number/levels and the junior and senior
This form must be completed by string students for each semester of enrollment in a string performance course until all required juries have been completed. Completed forms must be submitted to the student’s performance instructor by the deadline stipulated each semester.

UTEID

Student’s Name
Last (family) name, First name
Instrument
Course #

E-mail address
Phone #

For (check one) Fall Spring Summer Year Instructor

Classification (check one) F. So. J. Sr. Grad. Degree sought

Total hours of registration this semester
Transferred undergrad. students without perf. level determined: Previous college
Number of previous semesters of study in the instrument

1) If seeking a music degree, list your major (e.g., Performance, B.A., etc.)
2) Number of hours you practiced per week this semester Number & lesson length per week
3) List below the repertoire and technical studies you have studied/reviewed this semester.
   (Check the items prepared for this examination; use an asterisk * for those memorized, a sharp sign # to indicate if performed in studio class, and use the following order for each piece: Composer, Title, Opus, Movement.)

A) Begun new this semester and completed:

B) Begun a previous semester and completed:

C) Begun this semester but not yet completed:

D) Previously learned and reviewed this semester:

E) Scales and technical studies completed this semester:

Signature of Instructor
Date signed
Name ________________________  Last   First ________________________  Semester/Year ________________________

JURY RECORDS
(Not to be filled out by student)

FACULTY RECOMMENDATIONS/COMMENTS

Comments:

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Present classification ____________________________________________________

Proposed classification for next semester ____________________________________

Degree requirement completed: Yes ______ No ______ Date: ____________________

Signature of Jury Chair __________________________________ Date of Examination

Members of the Jury: (Please sign or initial individually)

INSTRUCTOR'S GRADE ________________

JURY GRADE ________________

FINAL GRADE ________________
The University of Texas at Austin
Butler School of Music
Pre-Recital Jury Form

Student Name: ________________________________________________________

Recital Level: Junior, Senior, MM, DMA__________, AD__________

Date: ___________________ Teacher: ______________________________

Repertoire: _______________________________________________________

PASS                     FAIL

Faculty Signature:__________________________________________________

Faculty Signature:__________________________________________________

Faculty Signature:__________________________________________________

Recital Report

Recital Date: ___________________ Grade*: __________________

* Assign letter grades for Undergrads and Credit/No Credit for Grads

Comments: _______________________________________________________

___________________________________________________________________

___________________________________________________________________

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(continue on back if necessary)

Area Teacher Signature:_____________________________________________