THE CALIFORNIA STATE UNIVERSITY, EAST BAY

Department of Music
Handbook

(September 2016)
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i. **Preface**

The course requirements for the Bachelor of Arts in Music and Master of Arts in Music from California State University, East Bay (CSUEB), are stated in the University Catalog. This Handbook for Music Majors, the University Catalog, quarterly course schedules, course syllabi and other important sources of information will be powerful tools for you to use in your journey on the way to successfully completing a degree program at CSUEB. It is the student’s responsibility to clearly understand all degree requirements.

**Each student assumes responsibility for academic progress by keeping an up-to-date record of courses taken and by checking periodically with the Department of Music Office or Graduate Coordinator (graduate students only). Responsibility for errors in program or in interpretation of regulations of CSUEB rests with the student. Advice is always available upon request from the Department of Music office or the Graduate Coordinator.**
ii. **Welcome from the Chair**

The study of music is a noble, although often difficult, path. Music is not always “fun,” but it can be deeply fulfilling in a way that few other things in life can compare. Our work as musicians has the potential to change us and those who hear us. Our work has the potential to inform our views of life, love, happiness, grief, loss - the entire human condition. The responsibility is great, yet the reward may be even greater.

The Department of Music Faculty and Staff are thrilled that you have joined us on this path. Our outstanding program, as detailed in the following pages, will provide you with a framework upon which you will be able to build your music foundation. Study hard, practice hard, play hard - work hard. We are here to help and guide you on your journey.

Buddy James, Professor and Chair

The CSUEB Department of Music
1. **GENERAL INFORMATION**

1. **DEPARTMENT OF MUSIC OFFICE & WEBSITE**
   The Department of Music Office is located in MB 2569. The Department website can be found online at http://music.csueastbay.edu.

2. **SPECIAL DEGREE CRITERIA**

1. **MAJOR PERFORMANCE ACTIVITIES (MUS 3501-3515)**
   Each music major must be enrolled in at least one major performance activity each quarter, in which he or she plays his or her principal instrument. Vocalists must be enrolled in a choral ensemble (East Bay Singers or Singing Society, by placement) each quarter. Guitarists, pianists, organists, and composers may elect any major performance group that is practical for them, in consultation with ensemble directors. Please note that Opera Workshop does not fulfill the major performance activity requirement. Major Performance Activity offerings will vary by quarter. You should consult the Music Department office or music faculty regarding specific offerings. The current major performance groups are:

   **MUS 3502 UNIVERSITY ORCHESTRA**
   **MUS 3504 EAST BAY SINGERS**
   **MUS 3506 CHAMBER ENSEMBLE**
   **MUS 3510 EAST BAY JAZZ WORKSHOP**
   **MUS 3511 EAST BAY WIND SYMPHONY**
   **MUS 3515 SINGING SOCIETY**

   **Special considerations**
   a. Students who have declared piano as their main area of applied study may take a total of 6 units in 6 quarters of MUS 3509 Piano Accompanying to count toward Major Performance Activities. Other units must come from the major performance groups listed above.
   b. Students who have declared guitar as their main area of applied study may take a total of 3 units in 3 quarters of MUS 3542 (Guitar Ensemble) to count towards Major Performance Activities. Other units must come from the major performance groups listed above.
   c. Graduate students with a performance emphasis are required to take a
minimum of 3 units of credit earned in performance activities during their time in residency in the program. These students may apply a maximum of 6 units toward the 45 quarter units required for the M.A. degree in Music. Graduate students in other areas of emphasis are allowed, with prior approval of the Graduate Coordinator, to apply up to 3 units of credit earned in performance toward the 45 quarter units required for the M.A. degree in Music.

d. Jazz Studies students’ jury and recital requirements now fall under the Music Department guidelines specified for all students in sections 3. APPLIED MUSIC STUDY and 4. STUDENT RECITAL PROCEDURES & GUIDELINES.

2. **Chamber Ensembles (MUS 3531-3599)**
   All undergraduate music majors are required to complete a minimum of three (3) chamber ensemble classes, taken during three different quarters. Chamber ensemble offerings will vary by quarter. You should consult the Music Department office or music faculty regarding specific offerings.

3. **Recital Attendance Requirement**
   Music majors are required to attend six (6) Departmental recitals or concerts each quarter they are enrolled for Applied Music Study, on which they are not a performer or participant. Recital attendance is recorded on a recital attendance card that may be obtained from the Music Department office. **This requirement must be met in order to graduate.**
2. AUDITIONS, EXAMINATIONS & ADVISING, ATTENDANCE

See the section on “Advanced Placement” in the current University Catalog for information on Advanced Placement equivalencies in Music. It should be noted that the Advanced Placement Examination is not to be confused with the placement examinations administered by the Music Department (see 2.1 PRE-REGISTRATION REQUIREMENTS).

1. UNDERGRADUATE PRE-REGISTRATION REQUIREMENTS

Before registering for the first quarter as an undergraduate music major, each student must complete examinations and auditions to determine placement and performance levels in each of the areas listed below:

1. APPLIED MUSIC
2. MAJOR PERFORMANCE GROUP
3. PIANO PROFICIENCY
4. THEORY ADVISORY
5. SIGHT-SINGING PROFICIENCY

Please note that these auditions and placement examinations are not on a pass/fail basis, but are simply to determine one’s placement and performance levels within the Music Department. It should also be noted that receiving advanced standing in any of the above areas does not automatically award units for those classes that are waived. For example, if, as a result of the Theory Advisory Examination, a student is placed in Theory II and is not required to take Theory I, s/he does not automatically receive units credit for Theory I (those units could be fulfilled by transfer credits, if available, or by substitution). Also, the Theory Advisory Examination, which is administered by the Music Department, is not to be confused with the Advanced Placement Examinations noted above.

2. UNDERGRADUATE APPLIED MUSIC AUDITIONS

It is recommended that a student prepare for the placement examinations and auditions as follows:

Composition
Any student planning to enroll in Applied Composition for the first time should make an appointment to see Dr. Jeffrey Miller before classes begin, bringing along any recent original compositions. Since composition majors are required to have proficiency on an instrument, an informal audition may be arranged at the time of
that interview. Note: Entering freshmen are not normally accepted into the composition program, but instead enroll for the first year as an instrumental or voice major.

**Guitar**
Prepare two contrasting selections of no more than ten minutes of solo music on a classical guitar (nylon strings). Show a contrast of musical styles choosing from the Renaissance, Baroque, Classical, Romantic, or Modern eras.

**Instrumental (except guitar and percussion)**
Prepare two contrasting selections of no more than ten minutes of solo music (preferably classical literature). No accompaniment necessary.

**Percussion**
Prepare ten minutes of material previously studied.

**Voice**
Prepare ten minutes of music of your choice (minimum of two songs). At least one song should be in a language other than English. Classical songs or arias, and Musical Theatre selections are preferred. Popular or Gospel music is not acceptable. Songs should be memorized. Accompaniment will be provided.

3. **ENSEMBLE AUDITIONS**

   **Instrumental Ensembles**
Prepare 2 contrasting selections not to exceed ten minutes (preferably solo literature), in addition to sight-reading.

   **Choral Ensembles**
Prepare 30 seconds of music of a solo selection with or without piano accompaniment. Pick a selection you know well and feel confident singing; any genre is acceptable (classical, opera, musical theatre, folk, hymn, church song, etc.). After you sing your solo you will be asked to sing simple scales and do some sight reading.

   **Opera Workshop and Vocal Repertory Ensemble**
Prepare one song or aria. Piano accompaniment will be provided.

4. **UNDERGRADUATE THEORY ADVISORY EXAMINATION (FOR ALL TRANSFER STUDENTS)**
First-time freshmen are not required to take the theory advisory examination, but should enroll in MUS 1031 Music Theory I (Theory I) and MUS 1027 Sightsinging I (Sightsinging I). The same is true for transfer students who know they will enroll in Theory I and Sightsinging I.
The examination is based on the three subject areas covered in the first two years of theory studies in this music department: sightsinging, dictation, and harmony. Each student completes those parts of the examination which are appropriate to his or her transfer level. For example, a student intending to enter as a first-quarter sophomore will complete those examination sections at the level of the end of the freshman year. When the examination is evaluated, a faculty adviser will use the results to help work out the most appropriate course program. Sample exams for review may be found in Appendix B: Sample Advisory Examinations.

5. **Graduate Music Advisory Examination**
Prior to their first quarter in residence, all graduate students must take the Graduate Advisory Examinations in music theory and history. These examinations aim to insure that all entering students have learned enough information at an undergraduate level to begin work at a master’s level. Both exams are given on a single day prior to the beginning of the academic year, usually the Friday before the start of classes. Incoming graduate students may sign up for these examinations by contacting the Music Department prior to the beginning of the academic year.

These evaluations help the graduate faculty to assess each candidate’s potential success at Cal State East Bay. Successful passage will allow students to be advanced to the “Classified” graduate status. If a student fails to pass sections of either examination, he or she will be allowed to retake these sections at the beginning of the Winter quarter. The student may also be required to undertake remedial coursework, including taking undergraduate theory and/or history courses, subject to the determination by the Graduate Coordinator. A grade of “B” or higher earned in any remedial course will exempt the student from retaking the Graduate Advisory Examination in that subject. All remedial work must be completed by the time the student has completed 20 units applicable toward the M. A. degree. Students who fail all of both examinations risk being dropped from the graduate program. Suggestions on preparing for these exams are available at in the Appendix and also on the Graduate Music website.

6. **Piano Proficiency Examinations**
In addition to taking the freshman-level Basic Piano sequence (MUS 1314-1316), music majors must take and pass a piano proficiency examination in order to graduate. Alternatively, students may elect to forgo the examination and take and pass MUS 2313 Intermediate Piano III instead. Information regarding the standards for each quarter of Basic Piano and Intermediate Piano may be found in Appendix C: Standards for Keyboard Proficiency.
7. **Advising**

**Undergraduate**
Students will be assigned an advisor based on their level of applied study. Students are required to meet with their advisor at the beginning of the academic year, and may request meetings when necessary throughout the year.

**Graduate**
Upon acceptance by the University and Department of Music, an entering graduate student will be assigned an adviser appropriate to the chosen area of study. It is the student's responsibility to consult this adviser and to be aware of requirements and progress toward the completion of the degree. After obtaining classified graduate standing, the student will, in consultation with the Graduate Coordinator, file a study program for approval by the Graduate Studies Committee.

8. **Attendance**
Students enrolled in any Department of Music course (any course with an MUS prefix) are expected to attend class regularly. Department of Music course instructors, ensemble directors, and applied studio teachers will post specific attendance policies for each class in their syllabi, and students should familiarize themselves with these policies. In addition to each instructor's attendance policy, missing more than 20% of class meetings due to unexcused absences will result in a course grade of ‘F’.
3. **APPLIED MUSIC STUDY**

1. **GENERAL INFORMATION**

Each music major must declare (and carry on continuous study), with approval of the appropriate applied committee, a principal performance medium from one of the following:

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Instrument</th>
<th>Instrument</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass</td>
<td>Guitar</td>
<td>Saxophone</td>
</tr>
<tr>
<td>Bass, Jazz</td>
<td>Guitar, Jazz</td>
<td>Saxophone, Jazz</td>
</tr>
<tr>
<td>Bassoon</td>
<td>Harp</td>
<td>Trombone</td>
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<tr>
<td></td>
<td></td>
<td>Trombone, Jazz</td>
</tr>
<tr>
<td>Cello</td>
<td>Harpsichord</td>
<td>Trumpet</td>
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<tr>
<td></td>
<td></td>
<td>Trumpet, Jazz</td>
</tr>
<tr>
<td>Clarinet</td>
<td>Oboe</td>
<td>Tuba</td>
</tr>
<tr>
<td>Composition</td>
<td>Organ</td>
<td>Viola</td>
</tr>
<tr>
<td>Euphonium</td>
<td>Percussion</td>
<td>Violin</td>
</tr>
<tr>
<td></td>
<td>Drums, Jazz</td>
<td></td>
</tr>
<tr>
<td>Flute</td>
<td>Piano</td>
<td>Voice</td>
</tr>
<tr>
<td></td>
<td>Piano, Jazz</td>
<td></td>
</tr>
<tr>
<td>French Horn</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

No student may register for applied music only. In order to receive applied instruction, an undergraduate student must be enrolled for a minimum of five (5) units in music as follows:

**MAJOR PERFORMANCE GROUP 1 UNIT**

**OTHER MUSIC CLASSES 3 UNITS MINIMUM**

**APPLIED LESSON 1 UNIT**

*Other music classes* are any course with an MUS prefix. This requirement is normally fulfilled by the academic music courses required for the B.A. degree (e.g. Music Theory, Music Literature & Analysis, etc.).
**Residency Requirement**

There is a minimum residency requirement for applied study. To graduate from CSUEB with the B.A. in Music, students must have taken applied lessons at CSUEB for a minimum of 6 quarters.

Students enrolled in the music program of California State University, East Bay, must complete their applied music study in residence at CSUEB with CSUEB music faculty.

2. **APPLIED JURIES**

Annual juries are held during the final examination week of the spring quarter. They are held for the principal purpose of confirming performance level ratings (advancement or retention) and to provide the faculty with the opportunity to hear and observe the progress of each student.

The jury is composed of three instructors in the applied area, one of whom is the student’s instructor (though in cases where the instructor is unavailable, another faculty member may substitute). In areas where there are not three instructors, the remainder will be chosen from other faculty members.

In preparing for the jury, the student will have a repertory list of the year’s study showing the selections studied each quarter (forms will be available in the Music Department office). The student will choose the first selection and a second choice will be made by the jury. See section 3.12.3 for special jury requirements for applied jazz students.

A schedule of available times will be posted two weeks prior to the juries and the student will schedule his/her own time.

3. **TRANSFER OF APPLIED MUSIC CREDITS/UNITS**

Based upon the student’s applied level rating as determined at the applied placement audition upon matriculation at CSUEB, the student may transfer from another college the number of transcripted music credits/units s/he would have earned as a CSUEB student. These credits/units may be fulfilled by courses other than applied music, with approval by the Department Chair.

4. **APPLIED LEVEL RATING**

Upon entry as a music major, a student is assigned an applied level rating ranging from 10 to 40 for applied study. These levels, coinciding with registration numbers, are determined on the basis of the performance ability demonstrated in the applied placement audition and generally conform to the following:
Standards for initial level placement may be found in **APPENDIX A. UNDERGRADUATE APPLIED MUSIC STANDARDS**. However, none of these levels are assigned arbitrarily according to overall class standing, and advancement from one level to another is not automatic (see **3.2 APPLIED JURIES**).

A student may receive an applied level rating that is lower than the overall university standing. However, it is possible, upon the recommendation of the applied instructor, to attain a higher rating at any point during the year of study by requesting a jury.

To graduate with a Bachelor of Arts degree in music, a student must attain the applied level of **4000** (see **4.2 RECITAL PERFORMANCE REQUIREMENTS**).

5. **APPLIED LEAVE OF ABSENCE**
   A student who returns to Applied Music Instruction after an absence of more than two (2) quarters may be required to perform an audition to determine an accurate current level placement.

6. **LESSON TIME**
   The day and time of applied lessons will be arranged by mutual consent between instructor and student. Students should contact instructors by the first day of each quarter so that lessons may begin the first week of the quarter.

7. **LENGTH OF APPLIED LESSON**
   **Undergraduate**
   The student will receive one, thirty-minute lesson each week of the quarter. Under the usual academic calendar, there will be a minimum of ten lessons each quarter.

   **Graduate**
   The student will receive a sixty-minute lesson each week of the regular quarter. Under the usual academic calendar, there will be a minimum of ten lessons each quarter.
8. **INDIVIDUAL PRACTICE TIME**

The department recommends at least 1½ to 2 hours of practice time per day, 6 days each week as a minimum amount for adequate degree progress. Depending on skill level and background, some students may need more practice time. Practice rooms may be reserved by music students for a maximum of one hour per day. Reservations may be made during the first week of the quarter at the MRC, Room MB 2047 (see 5. **FACILITIES & RESOURCES**).

9. **ABSENCE POLICY**

Arrangements for makeup lessons are the responsibility of the student. Instructors are not obligated to provide makeup lessons unless the student has notified the Music Department Office or the instructor prior to 8:30 a.m. the day of the absence. Instructors may also have special requirements in their syllabi, which must be observed as well. Instructors are not obligated to make up lessons falling on normal school holidays. Five minutes tardiness releases the instructor from any responsibility for that lesson. More than one unexcused absence from private lessons during any quarter is sufficient reason for reducing the applied music grade for that quarter. Instructors will notify students and the Music Department Office of instructor absences and at the earliest possible convenience, and makeup lessons will be promptly scheduled.

10. **CHANGE OF APPLIED INSTRUCTOR**

Assignment to a teacher is normally made for the duration of the academic year. Occasionally it may be necessary to make changes because of faculty load, etc., and the right to change such assignment at any time is reserved by the Department Chair. A student who desires to change instructors must file a written request (form available in the Music Department Office, room MB 2571) for such change with the Department of Music Office. The request must include the following data:

1. **SIGNATURE OF CURRENT INSTRUCTOR**
2. **SIGNATURE OF REQUESTED INSTRUCTOR**
3. **REASONS FOR REQUESTING THE CHANGE**
4. **SIGNATURE OF DEPARTMENT CHAIR**

The Department of Music Office will forward the request to the Department Chair.
1. **Changing Vocal Studios**

Studying voice at the University Level where students are expected to progress from freshman level to senior level in 4 years or less demands a great deal of time and refinement. This level of refinement can only occur through extended study with a single teacher, and the changing of vocal studios is discouraged. The ideal undergraduate education places a student with one teacher for their entire period of study in order to benefit from a long-term relationship with the teacher through the development of a common vocal and technical language. Should difficulties arise where a student develops the desire to change vocal studios, the process is as follows:

The student should communicate to the private instructor the difficulties s/he is having, preferably in person. Often this communication and the resulting dialogue will solve perceived problems. Should the difficulties not be solved after this initial communication:

1. The student will submit an official document to the Director of Vocal Studies detailing the difficulties the student is having with her/his current teacher. The student will outline proposed solutions to the difficulties in this document. The Director of Vocal Studies will discuss the situation, and this document, with the private instructor.

2. A meeting will be scheduled between the student, the Director of Vocal Studies and the private instructor to discuss the difficulties and solutions.

3. The student will study with the private instructor for one more complete quarter in order to attempt to solve the difficulties. The Director of Vocal Studies or the private instructor may waive this quarter of instruction if either believes the situation is irreparable.

4. Following juries, if the student has stopped progressing (as determined by the Director of Vocal Studies) or if the difficulties have become irreparable, the Director of Vocal Studies will change the vocal studio of the student. The student may request, but is not guaranteed, a specific teacher. All vocal instructors are quality professionals in their field, and placements are made by the Director of Vocal Studies and are based on the needs of the students and the needs of the vocal department.
2. **Undergraduate Requirements in Applied Composition**

**Acceptance**
Each student must demonstrate competence as an instrumental performer of at least beginning level 2000 as described in this handbook. If the student is not a pianist, s/he is strongly advised to take private lessons emphasizing sight-reading.

Students normally begin applied composition lessons during their second or third year of study. First year students who meet the performance prerequisite may be admitted if they have done exceptional previous work in composition.

**Work Required**
Each student is expected to compose a minimum of three minutes of music each quarter. By graduation, the accumulated music should demonstrate an ability to write for a variety of vocal and instrumental forces including solo, chamber and, if it possible to arrange performances, larger ensembles.

**Recital and Performance Requirements**
Public performances of student works are expected and encouraged. Avenues of performance include student composers concerts, regular student recitals, and, on occasion, concerts by larger department ensembles and visiting ensembles. Composition students must have at least one piece performed by the time they finish Level 3000 in order to fulfill junior recital requirements. The senior recital will take place prior to the successful conclusion of three quarters of Applied Music study at level 4000 and will consist of a minimum of 18 minutes of music; performances of a student’s compositions by major or visiting ensembles on other departmental concerts may be subtracted from the required time by approval of the recital jury. Music for junior and senior recitals must be a approved by a recital jury of three members made up of members of the composition faculty plus other faculty members if needed.

Recital requirements for juniors and seniors will be determined in each individual case by the instructor, but will usually be one junior recital and one senior recital as outlined in **4. Student Recital Procedures & Guidelines**.
3. **Special Requirements for Applied Jazz Study**

Jazz Studies students’ jury and recital requirements now fall under the Music Department guidelines specified for all students in sections **3. Applied Music Study** and **4. Student Recital Procedures & Guidelines**.

1. Brass and woodwind players may substitute up to three quarters of small jazz group (Chamber Ensemble MUS 3551-59 or equivalent) for major performing ensembles.
2. Rhythm section players may substitute up to six quarters of small jazz groups (Chamber Ensemble MUS 3551-59 or equivalent) for major performing ensembles.
4. STUDENT RECITAL PROCEDURES & GUIDELINES

1. GENERAL INFORMATION & DEFINITIONS
Music majors are required to perform a recital each academic year. These recitals may include Noon Recitals, Studio Recitals, and Degree Recitals according to the student's applied level. Each of these recitals is defined as follows:

<table>
<thead>
<tr>
<th>Recital Type</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Noon Recital</td>
<td>A recital performance on the Monday/Wednesday Noon Recital series sponsored by the Department.</td>
</tr>
<tr>
<td>Studio Recital</td>
<td>A recital performance scheduled by the student’s applied music instructor that includes other students from the applied music instructor’s studio.</td>
</tr>
<tr>
<td>Degree Recital</td>
<td>A recital performance scheduled by the student in coordination with their applied music instructor that acts as public verification of level 3000 competency (junior level) or level 4000 competency (senior level). The specific guidelines and regulations for recitals may be found in section 4.4 DEGREE RECITALS.</td>
</tr>
<tr>
<td>Ad Hoc Recital</td>
<td>A recital performance scheduled by the student that does not qualify as a Noon Recital, Studio Recital, or Degree Recital. Ad Hoc and Ensemble recitals do not count towards a fulfillment of the recital requirement. This includes recitals scheduled as part of courses outside of the student's applied music course.</td>
</tr>
</tbody>
</table>

2. RECITAL PERFORMANCE REQUIREMENTS
For a student to advance in level, the following minimum performance requirements must be fulfilled. Failure to fulfill these requirements will result in a delay of graduation until all recital requirements are completed.
LEVEL 1000: ONE PERFORMANCE ON A STUDIO RECITAL.

LEVEL 2000: TWO PERFORMANCES, ONE ON A STUDIO RECITAL AND ONE ON A NOON RECITAL.

LEVEL 3000: ONE JUNIOR RECITAL OR ONE PERFORMANCE ON TWO DIFFERENT NOON RECITALS (A TOTAL OF TWO PERFORMANCES) (SEE DEGREE RECITALS FOR MORE DETAILS)

LEVEL 4000: ONE SENIOR RECITAL (SEE DEGREE RECITALS FOR MORE DETAILS)

3. RECITAL SCHEDULING
Recital scheduling is coordinated by the Music Resource Center according to the following:

Noon Recitals
Noon recitals are scheduled by students according to availability in the Noon Recital Series.

Studio Recitals
Studio recitals are scheduled by applied music faculty.

Degree Recitals
Degree recitals are scheduled by students in consultation with their applied music instructor according to the Degree Recital scheduling guidelines.*

Ad Hoc Recitals
Ad hoc recitals are scheduled by students, with instructor permission, according to hall availability.*

*Degree Recitals and Ad Hoc recitals may not be scheduled during the last week of regular classes of a quarter or during final exam week, nor during the weekend between these two weeks. Departmental approval is required for recitals scheduled during academic breaks or Summer Quarter.

4. DEGREE RECITALS (UNDERGRADUATE)
Requirements for junior- and senior-level recitals may be met as follows:

1. A recital date will be scheduled only if the request is made to the Music Resource Center by the end of the add/drop period of the quarter prior to the desired date. Students are encouraged to request a recital date immediately upon advancement to level 3000 or level 4000.

2. A student must have achieved the appropriate proficiency level (3000 for Junior Recitals, 4000 for Senior Recitals) before s/he may schedule a Degree
Recital. (see Applied Level Rating).

3. Recitalists will perform a jury of the entire Degree Recital before a faculty committee approximately five weeks prior to the date of the recital to ensure adequate preparation. The student will be notified of the date and time of the jury once the Degree Recital is scheduled.

4. A print-ready copy of the Degree Recital program must be presented to each member of the faculty jury (3 copies total) and an electronic copy (via email) must be submitted to the Music Resource Center at the time of the Degree Recital jury. The faculty jury will not sign the jury form unless the program is ready to go to print. The current printed program guidelines can be found on the Resource Center website.

5. A student will pass the Degree Recital jury if two or more faculty jury members agree that the performance is acceptable. The successful student will be notified within one week of the jury date, and the Degree Recital date will be officially confirmed.

6. A student will fail the Degree Recital jury if less than two faculty jury members agree that the Degree Recital jury is acceptable. The student will be notified within one week of a failed Degree Recital jury, accompanied by an immediate cancellation of the Degree Recital. A student who fails the Degree Recital jury will receive a failing grade for Applied Music study for the quarter in which the jury has taken place, and will have two weeks from the date of the jury to reschedule the recital for the quarter following the originally scheduled recital date. A rescheduled recital may not take place in the same quarter as the originally scheduled recital.

**Junior Level:** The junior (3000) level requirements may be met in one of two ways: either one solo performance of at least 25 minutes, or one performance on two different Noon Recitals (for a total of two performances). These requirements must be met in order for students to progress to level 4000. Repertoire, as well as format (one solo or two noon performances) will be chosen in consultation with the student’s applied music instructor. Performances on secondary instruments are not acceptable.

**Senior Level:** A senior (4000) level Recital must take place prior to the successful conclusion of three quarters of Applied Music study at level 4000 (see Applied Level Rating) and should include a minimum of 25 minutes of music on the student’s major instrument. Repertoire will be chosen in consultation with the student’s applied music instructor. In consultation with the applied instructor, the student may elect to perform more than 25 minutes of music, but no recital should last more than 50 minutes, including an intermission. Performances on secondary instruments are not acceptable.
Failure to follow the above guidelines will result in cancellation of the Degree Recital and a failing grade for Applied Music study for the quarter in which the jury has been scheduled, and the process must begin again.

5. **DEGREE RECITALS (GRADUATE)**

A Candidate with a performance emphasis must perform a Graduate Degree Recital before graduation. The Graduate Degree Recital must take place within six quarters of Applied Music study and should include 45-50 minutes of music on the student’s major instrument, chosen in conjunction with the student’s Applied Music instructor. Performances on secondary instruments are not acceptable.

1. A recital date will be scheduled only if the request is made to the Music Resource Center by the end of the add/drop period of the quarter prior to the desired date.

2. Recitalists will perform a jury of the entire Degree Recital five weeks prior to the recital date to ensure adequate preparation. They will be asked at this time to perform selections of pieces from this program. Successful completion of this jury is required to confirm the graduate recital date. The recital must be completed before the student takes the exit exams.

3. A print-ready copy of the Degree Recital program must be presented to each member of the faculty jury (3 copies total) and an electronic copy (via email) must be submitted to the Music Resource Center at the time of the Degree Recital jury. The faculty jury will not sign the jury form unless the program is ready to go to print. The current printed program guidelines can be found on the Resource Center website.

4. A student will pass the audition if the majority of the faculty jury agree that the performance is acceptable. The successful student will be notified within one week of the jury date, and the Degree Recital date will be officially confirmed.

5. A student will fail the Degree Recital jury if less than a majority agree of the faculty jury members agree that the jury is acceptable. The student will be notified within one week of a failed Degree Recital jury, accompanied by an immediate cancellation of the Degree Recital. A student who fails the Degree Recital jury will receive a failing grade for Applied Music study for the quarter in which the jury has taken place, and will have two weeks from the date of the jury to reschedule the recital for the quarter following the originally scheduled recital date. A rescheduled recital may not take place in the same quarter as the originally scheduled recital.

Failure to follow the above guidelines will result in cancellation of the Graduate
Degree Recital and a failing grade for Applied Music study, and the process must begin again. The recital must be completed before the student takes the exit exams.

6. **Recital Recording**
   Degree recitals, noon recitals, official CSUEB ensemble recitals, faculty recitals and certain special events are recorded and archived on Blackboard by our Equipment Technician. Ad hoc recitals are not automatically recorded. Special arrangements must be made with the music department at least 10 school days in advance in order have a recital recorded.

7. **Recital Accompanists**
   It is the student’s responsibility to secure an accompanist for all music requiring accompaniment. Music requiring accompaniment must be performed with live accompaniment at the time of the jury. Unacceptable jury performances as a result of difficulties with accompaniment are subject to failure. All music majors with piano as their major performing medium are expected to offer their services in some capacity as accompanists for students in need of accompanists for their recitals. Serving as accompanist for student colleagues is a noble service and acts as a kind of valuable service learning experience when fulfilled. Serving as an accompanist does not fulfill the pianist’s degree recital requirements. A student may only receive credit for service as an accompanist if they are enrolled in MUS 3509 or have arranged for a special registration (e.g. independent study) by permission of the Department chair.

   Please note that recital accompanists are *not* the same as vocal and instrumental coaches. Please see 5. **Vocal & Instrumental Coaching** for more information about vocal and instrumental coaching.

5. **Vocal & Instrumental Coaching**

1. **Introduction**
   Vocal and instrumental coaching courses are those where the enrolled student works with a faculty or graduate teaching associate coach on repertoire requiring collaboration with a pianist (here, the faculty or graduate teaching associate coach). Students will receive a set number of coaching sessions per quarter depending on the level of coaching the student is enrolled in and whether or not the student is enrolled in coaching during the quarter of their scheduled degree recital. Regardless, it is important to note that *vocal & instrumental coaching courses are not equivalent to applied lessons.* What this means is that vocal & instrumental coaching courses do not count as applied lesson units, they carry different expectations as outlined in the syllabus handed to the student during their quarter of study, and
carry expectations of enrollment and attendance determined by coaching needs. Should students require accompanists for works they are performing on recitals, degree or otherwise, they are not obligated to enroll in a coaching course with the Department of Music in order to perform the work. Instead, students are free to find accompanists or other collaborators to work with them independently. In the case of working with a Department of Music vocal or instrumental faculty or graduate teaching associate coach, the student is guided through coaching sessions as dictated by the course syllabus and is assessed according to University policies and procedures governing University coursework.

2. **Eligibility**
   Eligibility for vocal & instrumental coaching is determined according to space (instructor workload) and applied academic progress.

   **Space**
   Faculty and/or graduate teaching associate workload availability is a major consideration in determining the amount of coaching available to students within the Department of Music. While the Department will strive to ensure there is available coaching space during a student's quarter of need for coaching, it cannot and will not guarantee that space will be available for all students to have their requests for enrollment in coaching to be fulfilled.

   **Applied academic progress**
   In order to work with a faculty coach, the following priority system is in place:

   1. Graduate students
   2. Undergraduates with a B+ average or higher in their most previous three quarters of study on their instrument
      1. Degree recitalists
      1. Senior recitalists
      2. Junior recitalists
      2. Noon recitalists
      3. Ad hoc recitalists

   The Department further reserves the right to prioritize the assignment of vocal students to a faculty coach over instrumental students in specific cases where faculty expertise in vocal coaching is required.
3. **Units**
The following table represents the number of coaching units students are required to enroll for and under what circumstances.

<table>
<thead>
<tr>
<th>Level</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Graduate</td>
<td>Two (2) units total during each quarter of coaching including quarters consisting of a degree recital performance.</td>
</tr>
<tr>
<td>3000 &amp; 4000</td>
<td>One (1) unit total during each quarter of coaching; Two (2) units total during quarters consisting of a degree recital performance (for more information on degree recitals, see 4.4 Degree Recitals.)</td>
</tr>
<tr>
<td>1000 &amp; 2000</td>
<td>One (1) unit total during each quarter of coaching with a performance on a noon recital being required during the quarter of coaching study.</td>
</tr>
</tbody>
</table>
6. **SPECIAL GRADUATE POLICIES & GUIDELINES**

1. **AREAS OF EMPHASIS**

   Within the Master of Arts degree program, students will concentrate their study in one of eight areas of emphasis:

   **Choral Music**

   The Choral Music area of emphasis is designed for conductors and singers who desire to improve their skills as leaders and contributors to the choral profession. The area is based on two pillars of effective musical leadership: repertoire and communication. Students explore the vast canon of the choral repertoire through classes, seminars, ensembles, guest artists, private lessons, analysis, and performance. Students conduct music from all eras and develop vital communication skills including rehearsal techniques, vocal techniques, and program planning. An emphasis is placed on conducting, and the number of students admitted to this area is limited to allow each ample podium time to refine conducting and rehearsal skills. Students will graduate with skills necessary to conduct choruses large and small, amateur and professional. Students take hourly applied conducting lessons each week and the capstone requirement of this area of emphasis is the conducting of a final choral recital with at least 25 minutes of music.

   **Composition**

   The Composition area of emphasis is designed for students who wish to continue developing toward a professional level as composers. Most students in this area aim toward careers as professional composers, arrangers, and teachers; some continue into doctoral programs at other universities. Composers in our program have opportunities to hear their works performed on regularly-scheduled composition recitals and performances by the department’s major ensembles and guest artists and ensembles. Composition students are eligible to receive an hour of applied composition lessons each week. The successful completion of a substantial original composition, accompanied by a written analysis, is required for students in this area.

   **World Music**

   The World Music area of emphasis is designed for students who wish to examine music in the context of human experience. Study in this area takes the music of all musical cultures into consideration. Students will learn core principles and methods of the field, and in their second year, undertake an individual research project on a topic of their own choice that will culminate in an original thesis. Reading
proficiency in a foreign language is required for advancement to candidacy. This area is designed to give students a sufficient background to continue graduate study at the doctoral level as well as to teach at the community and junior college level in the areas of world music and ethnomusicology.

**Jazz Studies**

The Jazz Studies area of emphasis is intended to create well-rounded musicians and educators who will disseminate the art and history of jazz music. Courses in this area are designed to teach advanced jazz improvisation and stylistic techniques in preparation for a career in jazz performance and education. Students take hourly applied lessons each week on their primary instrument and are expected to participate in the major departmental musical ensemble offerings throughout their time in the program. Graduate performers typically take on important leadership roles in these ensembles. The capstone requirement of this area of emphasis is the performance of a full graduate recital.

**Music Education**

The Music Education area of emphasis is designed for students with significant teaching experience who wish to improve their teaching abilities at the graduate level. Emphasis is placed on conceptual teaching, rehearsal techniques, conducting skills, organizational procedures, and appropriate pedagogical approaches for all levels of teaching development. Students entering this area of emphasis are expected to have a California Single Subject teaching credential in Music and several years of teaching experience. The capstone requirement of this area of emphasis is research thesis or project.

**Music History**

The Music History area of emphasis is designed for students who wish to examine art-music music traditions of the western world. These traditions, while rooted in Europe and North America, have spread widely and continue to affect musical cultures across the globe. After learning research principles and techniques, students in this area will embark on an individual research project on a topic of their choice that will culminate in an original thesis. This area is designed to give sufficient academic experience and background to students who wish to continue graduate study at the doctoral level as well as for those wishing to teach at the community and junior college levels in the areas of music history and appreciation.

**Music Theory**
The Music Theory area of emphasis is designed for students who wish to further their study of music theory and analysis. After learning research principles and techniques, students in this area will embark on an individual research project on a topic of their choice that will culminate in an original thesis. This area is designed to give sufficient academic experience and background to students who wish to continue graduate study at the doctoral level and for those wishing to teach music theory at the community college level.

Performance

The Performance area of emphasis is designed for students who wish to continue their training as a professional performer or teacher. Students in this area focus on advancing their instrumental or vocal skills, their musical leadership and ensemble skills, and their understanding of diverse historical and stylistic approaches to performance. Students take hourly applied lessons each week on their primary instrument and are expected to participate in the major departmental musical ensemble offerings throughout their time in the program. Graduate performers typically take on important leadership roles in these ensembles. The capstone requirement of this area of emphasis is the performance of a full graduate recital.

2. Admission

Upon formal acceptance by the University and the Department, a candidate may be admitted for graduate study in the Department of Music as a “Conditionally Classified” graduate student so long as he or she a) meets the general requirements for graduate standing, b) holds a Baccalaureate degree with a major in music, and c) has an upper-division grade point average of at least 3.0 in music.

If a qualified candidate wishing to enroll in the graduate program without holding a B. A. in music applies and is accepted to the program, then the Graduate Coordinator, in consultation with the Undergraduate Coordinator, will prescribe a course of undergraduate-level remediation. Such a course of remediation may significantly impact a student’s time to degree. Only after the remediation is completed will the student be eligible to take graduate-level coursework. Under no circumstance will a candidate admitted to the Master’s program without holding a completed bachelor’s degree.

Entrance Requirements

To be admitted to the Department of Music, each candidate must submit evidence of his or her abilities in one of the eight areas of emphasis:
**Choral Music**

Prospective students in this area of emphasis should have a minimum of three year's experience as a conductor or professional choral singer. When applying, prospective students must submit a video recording of at least 15 minutes of a rehearsal with a choral ensemble. Students may optionally include a video of a concert performance in addition to the rehearsal video. Final candidates will be invited to campus to audition with one of the Cal State East Bay choral ensembles. Preference will be given to candidates who apply to the Music Department by early March.

**Composition**

When applying for this area of emphasis, prospective students must submit a portfolio of the scores of 3-4 representative compositions for various combinations of instruments and voices, preferably with an audio or video recording of the works.

**World Music**

When applying for this area of emphasis, prospective students must submit a 10-12-page research paper on any topic of world music or ethnomusicology. Submissions should display the ability to write thoughtfully and with clarity about issues in music.

**Jazz Studies**

When applying for this area of emphasis, prospective students must prepare an audition that includes at least two compositions of contrasting styles at the senior undergraduate-level of difficulty.
Music Education

The Music Education area of emphasis is designed for students with significant teaching experience in public or private schools.

- Prospective students with a California Single Subject teaching credential should submit a copy of the credential and evidence of at least two years of full-time teaching at the K-through-12th grade levels;
- Prospective students without a California Single Subject teaching credential should evidence of at least three years of full-time teaching at the K-through-12th grade levels.

Music History

When applying for this area of emphasis, prospective students must submit a 10-12-page research paper on any topic of music history or musicology. Submissions should display the ability to write thoughtfully and with clarity about issues in music.

Music Theory

When applying for this area of emphasis, prospective students must submit a research paper on a music theory topic or a musical analysis with commentary of a substantial musical composition. Submissions should display the ability to clearly discuss analytical or theoretical issues.

Performance

When applying for this area of emphasis,

- prospective instrumentalists must prepare an audition that includes at least two compositions of contrasting styles at the senior undergraduate-level of difficulty;
- prospective vocalists must prepare an audition that includes each of the following: a Baroque aria (sacred or secular); a song by a German Romantic composer; a song by Debussy, Ravel, Fauré, Poulenc, Duparc, or Chausson; a song composed after 1950; and an operatic aria in Italian. Vocal auditions will last a maximum of twenty minutes and all of the music is expected to be performed from memory.

Departmental Admission Deadline

All application materials must be submitted prior to the annual departmental
deadline (see the Music Department website for exact date). Each candidate is asked to contact the Graduate Coordinator as early as possible before this deadline to assure the successful submission of these materials.

3. **DEGREE REQUIREMENTS**

A student may be advanced from a “Conditionally Classified” to “Classified” standing in the program when he or she has demonstrated adequate preparation to pursue graduate work leading to the M. A. degree in music. To attain this status, a student must have:

1. Completed at least 12 quarter units in residence at the 6000-level applicable toward the master’s degree, including MUS 6000 Seminar in Bibliography and Research Methods, with a minimum grade point average of 3.0;
2. Passed the Graduate Advisory Examinations in music history and music theory, or completed all required remedial work before completion of 20 units applicable toward the degree. Failure to meet this deadline could result in the student being dropped from the graduate program;
3. Fulfilled the University Writing Skills Requirement.

**Advancement to “Candidacy”** implies that the student has demonstrated the capacity to satisfactorily complete the program leading to an M. A. degree in music. To be Advanced to Candidacy a student must have:

1. Been advanced to Classified Graduate standing in the program;
2. Filed a study program for the completion of the degree which has been approved by the Departmental Graduate Studies Committee;
3. Completed additional emphasis-specific requirements:
   a. Composition – received a passing evaluation in the graduate composition jury;
   b. Music Theory - submitted a provisional thesis research plan;
   c. Music History & World Music – demonstrated a reading ability in a key research language and submitted a provisional thesis research plan;
   d. Performance – received a passing evaluation in the graduate performance jury;

To be eligible for an M.A. degree in music a student must have:

A. Been formally Advanced to Candidacy;
B. Completed 45 units of approved courses, of which:
   1. 32 must be completed in residence;
2. 24 must be at the 6000-level;
3. A minimum of 9 units of applied music will be counted in the performance area of emphasis;
4. No more than 12 units of applied music will be counted in the performance area of emphasis;
5. At least 3 units in addition to those in the area of emphasis must be completed in each of the following areas: music theory, music history, and/or music education;
6. Up to, but no more than, 9 units of study outside of music may be counted toward the degree (these units must be approved by the graduate adviser and must be at the 4000-level or above);
7. Up to, but no more than 3 units of applied music, when approved by an adviser, may be applied toward degree requirements by candidates outside the performance area of emphasis;

C. Presented a final project in one of the following forms:
   1. In Choral Music, a final graduate recital of at least 25 minutes;
   2. In Composition, an original composition or submitted in the form of a standard research thesis;
   4. In Music Education, a standard research thesis or project (MUS 6899);
   5. In Jazz Studies and Performance, a final graduate recital;

D. Passed an exit examination. This is to be held with the candidate and two-to-three members of the faculty, and is to be no earlier than the student’s final quarter in residence.

The candidate must observe the general requirements stated elsewhere in the University Catalog as well as any other more specific departmental requirements stated in this Graduate Handbook.

4. **University Thesis**
   The completion of a standard research thesis is required of all candidates who select a Composition, Theory, World Music, or History emphasis. It may be selected by those with a Music Education emphasis. Upon being advanced to Candidacy status, the student, with advice from the Graduate Coordinator, will choose a thesis adviser and then submit a 1-2 page project abstract to the Graduate Coordinator. This abstract will outline the proposed thesis topic, research methodology, and timeline for completion. The candidate will then register for MUS 6910 University Thesis, taking a minimum of two units per quarter (a total of six units are allowed for this course). A holding grade of SP (“Satisfactory Progress”) will be assigned each quarter until the thesis has been completed, where upon a final grade will be given.
The student will submit a completed draft of the thesis to the candidate’s examination committee no less than three weeks prior to the University Thesis Formatting Review deadline (see the “University Thesis” webpage on the University website for this deadline). The committee can agree to accept the thesis as is or with revisions. With the completion of revisions, the committee will certify the final acceptance of the thesis.

5. **THE PROJECT**
A project is a significant undertaking appropriate to the fine and applied arts or to professional fields. It evidences originality and independent thinking, appropriate form and organization, and a rationale. It is described and summarized in a written abstract that includes the project’s significance, objectives, methodology, and a conclusion or recommendation. An oral defense of the project may be required. The Graduate Coordinator will specify the project’s format, and approve the proposed content before the project is begun under the supervision of a faculty adviser. A maximum of 5 units will be allowed for a project.

6. **INDEPENDENT STUDY**
Independent Study is reserved for advanced graduate students who have developed plans for study not included in the Department of Music’s regular offerings. Each quarter of independent study must be approved by the instructor, the Graduate Coordinator, and the Department Chair. Generally, only a total of 4-6 units of Independent Study may be applied to the M. A. Degree. Any additional units must be approved by the Graduate Coordinator in consultation with the Graduate Studies Committee.

7. **EXIT EXAMINATIONS**
Graduate students, upon completion of all required work, will schedule with the Graduate Coordinator a date for their exit exams. At this time, with the approval of the Graduate Studies Committee, the student will choose three faculty members to serve on the examination committee. The constitution of this committee should include faculty from at least two of the department’s areas of emphasis. Normally, the Graduate Coordinator will also serve on this committee. The exam will consist of a written exam followed (at least a week later) by an oral defense. Students must pass both the written portion and oral defense to be granted the M. A. degree. If one or both parts of these examinations are not passed, the student may attempt them one additional time. This second attempt may be scheduled no earlier than twelve weeks following the failed examination.
8. **University Writing Skills Requirement**
   All graduate students must fulfill the University Writing Skills Requirement as stated in the graduate section of the University Catalog. It is the student’s responsibility to meet the stated deadlines. (See the “Writing Skills Test” page on the University website for more information.)

9. **The Department of Music Graduate Studies Committee**
   The Graduate Studies Committee in the Department of Music serves a number of functions that affect each graduate candidate. Specifically, it:
   
   A. Approves applicants for admission to the graduate program;
   B. Approves study programs for candidates after they have reached fully classified standing;
   C. Administers the Graduate Advisory Examinations;
   D. Serves as a final graduate recital audition committee which reviews all proposed recitals five weeks prior to the recital date. The committee’s approval is necessary to present the recital and proposed program;
   E. Reviews Independent Study work taken by graduate students;
   F. Approves the members of a candidate’s exit examination committee;
   G. Coordinates class offerings to meet the needs of the graduate students; and
   H. Reviews the general outline and scope of each student’s thesis proposal or project and may review completed theses or projects.

10. **Graduate Student’s Rights and Responsibilities**
   Each student assumes responsibility for academic progress by keeping an up-to-date record of courses taken and meeting once a year with the Graduate Coordinator. Responsibility for errors in program or in interpretation of regulations of the University rests with the student. Advice is always available upon request from the Graduate Coordinator.

   Students are expected to attend all meetings of their classes. Excessive unexcused absences will be sufficient reason for lowering a grade or refusing to allow a student to take final examinations. Missing more than 20% of class meetings due to unexcused absences will constitute grounds for a course grade of ‘F’.
7. **Facilities & Resources**

1. **Instruments, Lockers & Practice Rooms**

   **Instruments**
   Instruments are available for issuance to music students in the Instrument Office, room MB 1525. Students must secure faculty authorization for each instrument on an Equipment Issuance Form also available in MB 1525.

   Instruments must be checked in at the end of each quarter. If a student wishes to keep an instrument over quarter break, s/he must inform the Instrument Office. All instruments kept over quarter break must be turned in or re-checked out on another form at the beginning of the next quarter. Instruments kept without renewal will be removed from lockers.

   **Lockers**
   Various sized lockers are available for music majors. Sign-ups are in the Instrument Office, room MB 1525. All lockers must be renewed at the end of each quarter. Lockers not renewed will be cleared and reissued.

   Students who plan to resume classes after an absence during summer quarter must renew their lockers for summer and again for fall. Students who find it impossible to renew their lockers in person may call in their renewal to (510) 885-3115 during the last three weeks of summer quarter.

   **Practice Rooms**
   As a courtesy to other music students needing practice time, please limit your sign-up time to five hours per week. Sign-up procedure: Please mark in your practice time on the chart taped to the practice room door, then see either the Music Resource Center (MB2047) or the Instrument Technician (MB1525) to replicate this information into the Practice Room Scheduling Calendar. **NOTE: For safety reasons, practice room windows must be left uncovered at ALL TIMES.**

2. **Student Building Passes**

   When approved by an appropriate member of the music faculty and the Department Chair, student building passes will be issued by the Music Department Office to music students who require practice facilities on weekends and holidays, with the following conditions:

   1. Passes are issued for use of practice rooms only.
   2. Practice rooms are to be used only for activities directly related to instrumental assignments.
3. Members of the University Police Department are the only people with authority to open the building. Holders of passes, faculty, and staff members must not open the building to permit entry of others.

4. When leaving the building, extreme care must be taken to ensure that the door or exit is securely closed.

If the security of the building is in any way compromised by the use of student building passes, their issuance will be discontinued.

3. **Music Resource Center**

The Music Resource Center, located in room MB 2047, houses all of the department's chamber music, scores, DVDs, VHS tapes, compact discs, and vinyl recordings, as well as the orchestra and choral libraries. With the exception of the chamber music collection and vocal scores, the materials are primarily for ensemble group checkout and faculty checkout for classroom instruction, but are available to students in the areas described below.

1. **Chamber Music Library**

There are approximately 10,000 sets of score and parts available for various combinations of instruments and voices. Music students may check out music during the quarter and are expected to return all parts by the last day of that quarter.

2. **Orchestra & Choral Libraries**

This music is issued to students enrolled in those classes which require its use. The instructor issues parts to the students during the first class meeting of each quarter. All music is due by the last day of the quarter in which it was issued.

3. **Concert Scheduling**

One of the functions of the Music Resource Center is the scheduling and coordination of all department concerts, recitals, and festivals. These include all faculty and student recitals, as well as major performance group concerts. Any student wishing to schedule a recital should contact the MRC to schedule a performance date after he/she has secured approval from his/her applied teacher by way of a signed Recital Request Form confirming readiness to perform. Recital request forms can be obtained on-line from the Music Department website, from applied instructors, the department office, or the Music Resource Center. Recital date scheduling should be done several weeks in advance of the desired performance date in order to assure availability of a performance time (see Student Recital Procedures).
Appendices

A. **UNDERGRADUATE APPLIED MUSIC STANDARDS**

The following standards are presented as a means to provide the student with a gauge as to what is expected at each applied level in terms of repertoire and skill.

**Bassoon**

<table>
<thead>
<tr>
<th>Level</th>
<th>Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td>1000</td>
<td>Theory and technique of tone production; Weissenborn <em>Study Book I, Op. 8</em>; reed adjustment</td>
</tr>
<tr>
<td>3000</td>
<td>Continuation of Weissenborn Studies; Jancourt; all scales and arpeggios; orchestral studies; reed making.</td>
</tr>
<tr>
<td>4000</td>
<td>Continuation of Weissenborn Studies; Gambaro <em>18 Studies</em>; Jian Pieria <em>16 Daily Studies</em>; Mozart <em>Concerto</em>; Vivaldi <em>Concerto</em>; orchestral studies; reed making and finishing.</td>
</tr>
</tbody>
</table>

**Cello**

<table>
<thead>
<tr>
<th>Level</th>
<th>Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td>1000</td>
<td>Major and minor scales in two octaves, etudes and technical studies in various keys, styles; Bach <em>Suite in G</em>; Breval <em>Sonata in C</em>; Sonatas by Marcello, de Fesch, Vivaldi, etc.; Stevens, <em>5 duos for two cellos</em>.</td>
</tr>
<tr>
<td>2000</td>
<td>All scales in 3 octaves; thumb position studies; selected etudes and technical studies; Beethoven <em>Sonata No. 1</em>; Bach gamba <em>Sonatas No. 1 and 2</em>; Vivaldi, Marcello, Telemann, etc.</td>
</tr>
<tr>
<td>3000</td>
<td>Further thumb studies; scales in 3 octaves and in broken thirds; broken triads in 3 octaves; etudes and technical exercises; Beethoven Sonata No. 2; Sammartini <em>Sonata in G</em>; Bach <em>Suite No. 2 and 3</em>; Della <em>Dello Joio, Duo Concertante</em>; Saint-Saens <em>Concerto</em>; Lalo Concerto.</td>
</tr>
<tr>
<td>4000</td>
<td>Etudes and technical studies in all positions; scales and thirds in 3 and 4 octaves; Beethoven <em>Sonatas No. 3 and 5</em>; Martinu <em>Sonatas No. 1 and 2</em>; Boccherini <em>Concerto</em>; Saint-Saens <em>Concerto</em>; Brahms <em>Sonata No. 2</em>; Barber <em>Sonata</em>; Bach gamba <em>Sonata No. 2</em>; Boccherini Sonatas.</td>
</tr>
</tbody>
</table>
## Clarinet

<table>
<thead>
<tr>
<th>Level</th>
<th>Standards</th>
</tr>
</thead>
</table>
### Technical Studies

#### 3000
- **Gay**, *Methode Progressive et Complete* (Billaudot);
- **Hamelin**, *Gammes et Exercices cours Superieur* (Leduc);
- **Jeanjean**, *Vade-Mecum* (Leduc);
- **Kroepsch**, *416 Progressive Etudes* (International).

#### Rhythmic Etudes
- **Bitsch**, *12 Etudes de Rhythms* (Leduc);
- **Jeanjean**, *18 Etudes* (Alfred);
- **Ferier**, *30 Etudes* (Leduc);
- **Polatschek**, *12 Etudes* (Marks);
- **Rose**, *32 Etudes* (Fischer);
- **Stark**, *24 Virtuosity Studies* (International).

#### Transposing Etudes
- **Lester**, *The Advancing Clarinetist* (Fischer);
- **Demnitz**, *Fundamental Scale and Chord Studies*.

#### Unaccompanied Solos
- **Arna**, *Petite Suite* (H. Lemoine);
- **Dubois**, *Sonata Breve* (Leduc);
- **Sternfeld-Dunn**, *Firecracker*.

#### Sonatas
- **Bernstein**, *Sonata* (Witmark);
- **Brahms**, *Sonatas Op. 120 No. 1 or 2*;
- **Paul Carr**, *Dance Pieces*;
- **Milhaud**, *Sonatine* (Durand);
- **Penderecki**, *Three Miniatures* (PWN);
- **Weber**, *Duo Concertante* (various pub.).

#### Concertos
- **Hindemith**, *Concerto*;
- **Rossini**, *Introduction, Theme and Variations* (Oxford);
- **Weber**, *Concerto No. 1 or 2*.

#### Orchestral Excerpts
- *Orchestral Excerpts* (various pub.).

### Melodic Studies

#### 4000
- **Gillett**, *Exercises on Scales, Intervals and Staccato*, vols. 1-3 (Schirmer);
- **Stievenard**, *Practical Study of Scales* (Schirmer).

#### Rhythmic Etudes
- **Sigel**, *The 20th Century Clarinetist* (Belwin Mills).

#### Melodic Studies
- **Bozza**, *14 Etudes de Mechanisme* (Leduc);
- **Jettel**, *Special Etudes*, 2 vols. (Weinberger);
- **Paganini**, *14 Caprices*, trans. Giampiere (Belwin Mills);
- **Rose**, *20 Grand Etudes* (Fischer);
- **Russo**, *20 Modern Studies*, 2 vols. (Eklin);
- **Stevens**, *12 Melodic Studies* (Peer International);

#### Unaccompanied Solos
- **Cahuzac**, *Arlequin*;
- **Lemeland**, *5 Nouvelles Pieces*, Op. 26 (Billaudot);
- **Meyer**, *Raga Music* (Langnick);
- **Simeonov**, *Poeme* (Waterloo).

#### Sonatas
- **Alwyn**, *Sonata* (Boosey and Hawkes);
- **Bax**, *Sonata* (Chappell);
- **Gay**, *Sonata* (Peer International);
- **Bozza**, *Rhapsodie Nicoise* (Leduc);
- **Suite** (Leduc);
- **Martinu**, *Sonatina* (Leduc);
- **Poulenc**, *Sonata* (Chester).

#### Concertos
- **Bozza**, *Concerto* (Leduc);
- **Copland**, *Concerto* (Boosey and Hawkes);
- **Coreligiano**, *Concerto*;
- **Debussy**, *Premiere Rhapsodie* (Durand);
- **Nielsen**, *Concerto* (Peters);
- **Spohr**, *Concertos*.

#### Orchestral Excerpts
- *Armato*, *The Opera Clarinetist* (Fischer);
- **Haddock**, *Orchestral Studies for the Eb Clarinet* (Roncorp);
- **Strauss**, *Orchestral Studies*, 3 vols. (International);
- **Wagner**, *Orchestral Studies* (International); All the excerpts listed in previous levels.

### Composition

<table>
<thead>
<tr>
<th>Level</th>
<th>Standards</th>
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</thead>
<tbody>
<tr>
<td>1000</td>
<td>Composition of short pieces in a variety of forms and idioms.</td>
</tr>
<tr>
<td>2000</td>
<td>Continuation of above with emphasis on traditional forms.</td>
</tr>
</tbody>
</table>
3000 Writing for various media with emphasis on larger forms.
4000 Composition of longer works for various media.

**Composition (Jazz)**

<table>
<thead>
<tr>
<th>Level</th>
<th>Standards</th>
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</thead>
<tbody>
<tr>
<td>1000</td>
<td>Requirements TBA.</td>
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<tr>
<td>2000</td>
<td>Requirements TBA.</td>
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<tr>
<td>3000</td>
<td>Requirements TBA.</td>
</tr>
<tr>
<td>4000</td>
<td>Requirements TBA.</td>
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</table>

**Euphonium**

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<th>Level</th>
<th>Standards</th>
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</table>
### Flute

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<th>Level</th>
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</table>
### French Horn

<table>
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<tr>
<th>Level</th>
<th>Standards</th>
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<tbody>
<tr>
<td>1000</td>
<td>Theory and application of basic performance techniques with emphasis on embouchure formation, breathing, tone production, and basic articulation procedures; all major scales with arpeggios; daily warm-up routine; Getchell, <em>Practical Studies</em>, Books 1 and 2; Maxime-Alphonse, Books 1 and 2; selected solos and orchestral studies; beginning transposition.</td>
</tr>
<tr>
<td>2000</td>
<td>Further development of technique and musicianship; Kopprasch, Books 1 and 2; Maxime-Alphonse, Book 3; Andraud; selected orchestral studies including further study of transposition; solo literature including Mozart <em>Concertos</em> No. 1 and 3.</td>
</tr>
<tr>
<td>3000</td>
<td>Maxime-Alphonse, Book 4; Andraud (continued); other selected etudes; Mozart <em>Concertos</em> 2 and 4; other classical and romantic solo and orchestral literature.</td>
</tr>
<tr>
<td>4000</td>
<td>Maxime-alphonse, Books 5 and 6; Reynolds, Barboteau, and other advanced technical etudes and studies; <em>Concertos</em> by Strauss, Hindemith, Gliere, and others; virtuoso solo and orchestral literature from the late 19th and 20th centuries; all transpositions and advanced techniques.</td>
</tr>
</tbody>
</table>

### Guitar

<table>
<thead>
<tr>
<th>Level</th>
<th>Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td>1000</td>
<td>Correct positioning; Noad's <em>Solo Guitar Playing, Vol. I</em>; Sor, Giuliani, Carcassi, and Brouwer <em>Etudes</em>; other pieces of similar difficulty in other eras</td>
</tr>
<tr>
<td>3000</td>
<td>Complete Noad's <em>Vol. II</em>; continuation of technical studies; works from all five musical eras of increasing difficulty (e.g. Dowland <em>Galliard</em>, Bach <em>Cello Suite</em>, Sor <em>Variations</em>, Villa-Lobos <em>Preludes</em>, Brouwer <em>Elogio de la Danza</em>).</td>
</tr>
<tr>
<td>4000</td>
<td>Continuation of technical studies; works from all five musical eras of increasing difficulty (e.g. Da Milano <em>Ricercares</em>, Bach <em>Lute Suite</em>, Sor or Giuliani <em>Variations</em>, Villa-Lobos <em>Etudes</em>, Ponce <em>Sonata</em>).</td>
</tr>
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</table>

### Guitar (Jazz)

<table>
<thead>
<tr>
<th>Level</th>
<th>Standards</th>
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<tbody>
<tr>
<td>1000</td>
<td>Requirements TBA.</td>
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<tr>
<td>2000</td>
<td>Requirements TBA.</td>
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<td>3000</td>
<td>Requirements TBA.</td>
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<td>4000</td>
<td>Requirements TBA.</td>
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### Harp

<table>
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<tr>
<th>Level</th>
<th>Standards</th>
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<tbody>
<tr>
<td>1000</td>
<td>By advisement</td>
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<td>2000</td>
<td>By advisement</td>
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<td>3000</td>
<td>By advisement</td>
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<td>4000</td>
<td>By advisement</td>
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### Harpsichord

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<tr>
<th>Level</th>
<th>Standards</th>
</tr>
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<tbody>
<tr>
<td>1000</td>
<td>Bach, <em>Pieces from Notebooks for Anna Magdalena</em> and <em>Wilhelm Friedman</em>; F. Couperin, <em>L'Art de toucher le Clavecin</em>; Scarlatti, L. Couperin, studies about the instrument and ornamentation.</td>
</tr>
<tr>
<td>2000</td>
<td>Bach, Two and Three Part <em>Inventions</em>, Easier-easier <em>Preludes and Fugues</em>; F. Couperin, <em>Pieces from the Ordres</em>; Scarlatti; Rameau.</td>
</tr>
<tr>
<td>3000</td>
<td>Bach, <em>Suites</em>, <em>Well-Tempered Clavier, Book I</em>; Scarlatti; Frescobaldi; Sweelinck; Byrd; Phillips; 20th Century works.</td>
</tr>
<tr>
<td>4000</td>
<td>Bach, Partitas, <em>Italian Concerto</em>, <em>Well-Tempered Clavier, Books I and II</em>; F. Couperin; Frescobaldi; Scarlatti; Handel; Gibbons; Blow; Rameau; Froberger.</td>
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### Oboe

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<tr>
<th>Level</th>
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<tbody>
<tr>
<td>1000</td>
<td>All major and minor scales, chromatic scale (memorized). Reed making; Barret, <em>40 Melodies and Articulation Studies</em>. Solo literature as assigned (Telemann, Fiocco, Cimarosa, Nielsen, etc.). Possible other etudes and exercises from Brod, Gillet. Tone development through long tone exercises.</td>
</tr>
<tr>
<td>2000</td>
<td>Begin major and harmonic minor scales in 3rds, arpeggios. Continue reed making, finish the above Barret and start Barret, <em>15 Grand Studies</em>. Solo literature as assigned (Bellini, Britten, etc.) Start orchestral excerpts. Possible other etudes from Brod, Gillet, Ferling. Intonation exercises included.</td>
</tr>
<tr>
<td>3000</td>
<td>Major and harmonic minor scales in 4ths (reverse 3rds), arpeggios. Reed making and work on English horn playing and reeds. Solo pieces as assigned (Saint-Saens, Poulenc, Mozart, etc.). Continue orchestra excerpts. Etudes from Ferling, Barret, Brod, Gillet, Maquarre. Double tonguing exercises if not covered in previous years.</td>
</tr>
<tr>
<td>4000</td>
<td>Continue everything in above levels and work on recital literature. Scale exercises may be from <em>Vademecum</em> (1st six pages) or from Maquarre (Hewitt edition).</td>
</tr>
</tbody>
</table>
## Organ

<table>
<thead>
<tr>
<th>Level</th>
<th>Standards</th>
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<tbody>
<tr>
<td>Pre</td>
<td>Before entering the organ program, the prospective student should have had a thorough grounding at the piano in basic technique to the point of complete freedom and control. At least a minimally representative sampling of piano literature should have been studied. The following list represents a minimal level of achievement: J. S. Bach, <em>Two Part Inventions</em>; Beethoven and Mozart, easy <em>Sonatas</em>; Chopin, easier <em>Preludes</em>; Bartok, <em>Mikrokosmos, Vol. III</em>.</td>
</tr>
<tr>
<td>1000</td>
<td>Flor Peeters, <em>Little Organ Book</em> (McLaughlin-Reilly); or <em>Ars Organi</em>, Vol. I, sections III, IV, and VI shall be completed; Bach, easy variation from the <em>Choral Partitas</em> (Vol. V); Peeters, <em>Sixty Easy Pieces</em>.</td>
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## Percussion

<table>
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<tr>
<th>Level</th>
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<tbody>
<tr>
<td>1000</td>
<td>Beginning studies: Basic techniques on Snare Drum (Cirone, <em>Portraits in Rhythm</em> #3), Timpani (Goodman, <em>Modern Method for Timpani</em> #27), Mallets (Whaley, <em>Primary Handbook for Mallets</em> # 21), and accessories.</td>
</tr>
<tr>
<td>2000</td>
<td>Introduction to multiple percussion (Bruce Smith, <em>Five One</em>), beginning four</td>
</tr>
</tbody>
</table>
mallet studies (Mark Ford, *Marimba Technique Through Music*), Vibes technique (Friedman, *Vibrophone Technique #11*), Timpani (Goodman #72). Finished with basic technique books.

| 4000 | Advanced orchestral and solo repertoire. Timpani: Carter, Timpani solos; Mallets: Rosauro, *Concerto for Marimba*; Percussion: Hollinden, *Cold Pressed*. Preparation of senior recital (can include above material). |

### Percussion (Jazz)

<table>
<thead>
<tr>
<th>Level</th>
<th>Standards</th>
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</thead>
<tbody>
<tr>
<td>1000</td>
<td>Play a jazz ostinato with snare and bass drum independence utilizing “Syncopation for the Modern Drummer” by Ted Reed as a reading text (pgs 34-38). Basic Cuban, Caribbean and Brazilian grooves (cha cha, bossa nova, soca, one drop) Trade 4’s within a repeated 12 bar blues form. Execute 16th note based funk grooves in 4/4 with steady pulse. Play a slow, steady brush groove.</td>
</tr>
<tr>
<td>2000</td>
<td>Play a jazz ostinato with snare drum and bass drum independence utilizing variations in articulations (Reed or Bellson reading text). Improvise hand to hand triplets with accents placed on toms. In either a jazz or straight 8th context, demonstrate soloing over a 32 bar form (example AABA or ABAC), holding the form throughout. Demonstrate reading of a lead sheet with figures and set-ups, and solid pulse. Memorize 2 new Cuban grooves from the Latin Grooves list: (Cuban: Bolero, Danzon, Cha-Cha, Mambo, Cascara with Clave, Songo, Bembe. Brazilian: Bossa Nova, Samba, Baiao, Batucada, Funk Samba, Partido Alto. Carribean: Soca, One Drop, Calypso). Play a mid-tempo brush groove.</td>
</tr>
<tr>
<td>3000</td>
<td>Play jazz time with a triplet based Elvin Jones type feel. Be able to hold tempo while moving between a triplet based groove and a straight 8th based groove. Demonstrate a wider jazz drumming solo language utilizing skills such as linear drumming, bebop triplets, triplet rolls with accents, and snare/bass drum dialogue. Play a fast brushes groove. Memorize 3 new grooves from both the Brazilian and Cuban sections from Latin Grooves List.</td>
</tr>
<tr>
<td>4000</td>
<td>Demonstrate familiarity with odd time funk and/or jazz grooves. Execute advanced technical skills as determined by private instructor. Be able to successfully play through at least 24 bars of a big band drum chart which includes figures.</td>
</tr>
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</table>
### Piano

<table>
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<tr>
<th>Level</th>
<th>Standards</th>
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</thead>
<tbody>
<tr>
<td><strong>3000</strong></td>
<td>Handel, Suite in E minor, HWV 429; Bach, P&amp;F in C minor, BWV 847; C. P. E. Bach, Sonata in F minor, Wq. 57/6; Beethoven, Variations on an Original Theme, WoO 77; Haydn Sonata in F major, Hob. XVI:23; Mozart, Fantasy, K. 397; Brahms, Op. 76/7; Chopin, “Minute” Waltz, Op. 64, No. 1; Grieg, “Butterfly”, Op. 43/1; Liszt, Consolation No. 2; Bartok, “Bear Dance”; Debussy, <em>Reverie</em>; Tcherepnin, Bagatelles, Op. 5; Technical regimen as determined by instructor.</td>
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### Piano (Jazz)

<table>
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<tbody>
<tr>
<td><strong>1000</strong></td>
<td>Requirements TBA.</td>
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<td><strong>2000</strong></td>
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</tr>
<tr>
<td><strong>3000</strong></td>
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<tr>
<td><strong>4000</strong></td>
<td>Requirements TBA.</td>
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</table>
### Saxophone

<table>
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<tr>
<th>Level</th>
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</thead>
<tbody>
<tr>
<td>1000</td>
<td>Theory of tone production, major, minor, and chromatic scales and related exercises from <em>Zinn and the Art Of Saxophone</em> - White Book; Etudes by Ferling and Deville; Sonatas by Eccles, Handel, Hindemith, Bach.</td>
</tr>
<tr>
<td>2000</td>
<td>All scales, arpeggios, articulation from <em>Zinn and the Art of Saxophone</em> - Yellow Book; Etudes by Rascher and Mule. Jacobi, Creston Sonatas, Pieces by Bozza, Bach and Hindemith, Glazunov Concerto.</td>
</tr>
<tr>
<td>3000</td>
<td>Continuation of technical exercises from <em>Zinn and the Art Of Saxophone</em> - Green Book; Etudes by Bozza and Karg-Elert. Sonatas by Muczynski, Heiden, Creston, Lunde. Pieces by Bozza, Bach, Maurice, Husa, Glazunov</td>
</tr>
<tr>
<td>4000</td>
<td>Continuation of technical exercises from <em>Zinn and the Art Of Saxophone</em> - Red Book; Etudes by Mule, Bozza and Karg-Elert. Dahl, Concerto; Desenclos, Prelude, Cadence, et Finale; Ibert, Concertina de Camera; Tower, Wings.</td>
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### Saxophone (Jazz)

<table>
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<tr>
<th>Level</th>
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<tbody>
<tr>
<td>1000</td>
<td><em>Zinn and the Art Of Saxophone</em> - White Book. Covers all technique requirements for year one. 2-5 licks in 12 keys, full range. 2-3 Omnibook tunes per quarter. Sonny Stit plays Bird- 2 transcriptions, plus one other. 5-10 tunes to be selected from for jury- one bop head required.</td>
</tr>
<tr>
<td>2000</td>
<td><em>Zinn and the Art Of Saxophone</em> - Yellow Book. Covers all technique requirements for year two. 2-5 licks in 12 keys, full range. 2 Omnibook/Coltrane tunes per quarter. Three transcriptions (one per quarter). 15-20 tunes (cumulative) - at least one odd meter, one bop head, one latin tune, and one up tempo tune required</td>
</tr>
<tr>
<td>3000</td>
<td><em>Zinn and the Art Of Saxophone</em> - Green Book. Covers all technique requirements for year three. 2-5 licks in 12 keys, full range. Giant Steps/Countdown solos as etudes. Three transcriptions (one per quarter). Cumulative repertoire of 25-30 tunes- at least one advanced harmony tune and long form standard.</td>
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</table>
### String Bass

<table>
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<tr>
<th>Level</th>
<th>Standards</th>
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</thead>
<tbody>
<tr>
<td>1000</td>
<td>Fundamentals of playing string bass; first and second octave scales based on Simandl, <em>Book I</em>, or equivalent method book.</td>
</tr>
<tr>
<td>2000</td>
<td>Emphasis on techniques, scales, and arpeggios; orchestral excerpts; studies by Simandl, Mochel, Harvey, or equivalent method books.</td>
</tr>
<tr>
<td>3000</td>
<td>Continuation of above materials; orchestral studies; solo works by Bach, Vivaldi, etc.</td>
</tr>
<tr>
<td>4000</td>
<td>Continuation of above materials; orchestral studies; solo works by Vivaldi, Corelli, Marcello, and others.</td>
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</table>

### String Bass (Jazz)

<table>
<thead>
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<th>Level</th>
<th>Standards</th>
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<tbody>
<tr>
<td>1000</td>
<td>Exercises with scale and arpeggios; major, all minors, mixolydian, dorian two octaves. Etudes TBA. Blues studies, Rhythm changes studies. Repertory; 20 American Songbook standards and 10 Jazz standards with diverse styles and grooves. Latin Jazz, swing, two feel, cool, bop styles to be applied.</td>
</tr>
<tr>
<td>2000</td>
<td>Exercises with modal scales and continued studies from level 1000. ii/V/I chord changes in all keys. Dominant/Diminished harmony to be studied. Ray Brown transcription performed and analyzed. Repertory; 20 new American Songbook standards and 10 new Jazz standards with diverse styles as in level 1000.</td>
</tr>
<tr>
<td>3000</td>
<td>Exercises; continued study of scales as in previous levels. Rhythmic studies from Louis Bellson Mordern Reading Text in 4/4. Modulation exercises, and all chordal/Blues/Rhythm studies continues from previous levels. Transcription TBA. Ray Brown transcription performed and studied.</td>
</tr>
<tr>
<td>4000</td>
<td>Advanced technique etudes and studies TBA. Simple arranging techniques for Jazz and Songbook standards Complex harmonic/rhythmic approach to Jazz bass playing. Recital preparation.</td>
</tr>
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</table>

### Trombone

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<tr>
<th>Level</th>
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<tbody>
<tr>
<td>1000</td>
<td>Emphasis on tone production and embouchure development; Schlossberg, Arban, Mueller <em>Studies</em>; solo and orchestral studies.</td>
</tr>
<tr>
<td>2000</td>
<td>Emphasis on expansion of range and technical facility; tenor clef; triple tonguing; Blume, Schlossberg, Colin, etc.; solo and orchestral studies.</td>
</tr>
<tr>
<td>3000</td>
<td>Emphasis on special problems concerning tone quality and intonation;</td>
</tr>
<tr>
<td>Level</td>
<td>Standards</td>
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<tr>
<td>1000</td>
<td><strong>Remington Warm Up Studies.</strong> Arban's Book - Scale and Arpeggio Patterns. The Complete Shuebuk Tongue Trainers for Trombone - lessons one and two. 2 in 1 diminished arpeggios (one octave). One trombone transcription pre-1945. One trombone transcription post 1945. 5-10 tunes to be selected from for jury - one bop head required.</td>
</tr>
<tr>
<td>2000</td>
<td><strong>Components of Melodic Construction</strong> (Butler) - Major and Melodic Minor; focus on intervals, diatonic arpeggios, and melodic fragments. 2 in 1 diminished arpeggios (full range). Altered stack arpeggios. Three transcriptions (one per quarter); one transcription may be any instrument. 15-20 Tunes (cumulative) - at least one odd meter, one bop head, one latin style, and one up tempo tune required.</td>
</tr>
<tr>
<td>3000</td>
<td><strong>Components of Melodic Construction</strong> (Butler) - Harmonic Minor and Whole Tone. Up to three (3) Transcriptions of any instrument - advanced level. Cumulative repertoire of 25-30 tunes - at least one advanced harmony tune and long form standard.</td>
</tr>
<tr>
<td>4000</td>
<td>Cumulative Repertoire of 30-40 Tunes in preparation for senior recital.</td>
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</table>

**Trombone (Jazz)**

### Level Standards

<table>
<thead>
<tr>
<th>Level</th>
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<tbody>
<tr>
<td>1000</td>
<td>Arban, <em>Complete Method</em>; Gates, <em>Odd Meter Etudes</em>; development of a warm-up routine; introduction to orchestra transposition; solo repertoire.</td>
</tr>
<tr>
<td>4000</td>
<td>Schlossberg, <em>Daily Drills and Technical Studies</em>; Harris, <em>Advanced Studies</em>; Bitsch, <em>Vingt Etudes</em>; continued development of the warm-up routine; continued development of transposition and its application in orchestral literature; solo repertoire for the senior recital.</td>
</tr>
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**Trumpet**

### Level Standards

<table>
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<tbody>
<tr>
<td>1000</td>
<td>Arban, <em>Complete Method</em>; Gates, <em>Odd Meter Etudes</em>; development of a warm-up routine; introduction to orchestra transposition; solo repertoire.</td>
</tr>
<tr>
<td>4000</td>
<td>Schlossberg, <em>Daily Drills and Technical Studies</em>; Harris, <em>Advanced Studies</em>; Bitsch, <em>Vingt Etudes</em>; continued development of the warm-up routine; continued development of transposition and its application in orchestral literature; solo repertoire for the senior recital.</td>
</tr>
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</table>
### Trumpet (Jazz)

<table>
<thead>
<tr>
<th>Level</th>
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<tbody>
<tr>
<td>1000</td>
<td>Arban's Book - Scale and Arpeggio Patterns. H.L. Clark <em>Technical Studies for Trumpet</em>. 2 in 1 diminished arpeggios (one octave). One Louis Armstrong transcription. One trumpet transcription post 1945. 5-10 tunes to be selected from for jury - one bop head required.</td>
</tr>
<tr>
<td>2000</td>
<td><em>Components of Melodic Construction</em> (Butler) - Major and Melodic Minor; focus on intervals, diatonic arpeggios, and melodic fragments. 2 in 1 diminished arpeggios (full range). Altered stack arpeggios. Three transcriptions (one per quarter); one transcription may be any instrument. 15-20 Tunes (cumulative) - at least one odd meter, one bop head, one latin style, and one up tempo tune required.</td>
</tr>
<tr>
<td>3000</td>
<td><em>Components of Melodic Construction</em> (Butler) - Harmonic Minor and Whole Tone. Up to three (3) Transcriptions of any instrument - advanced level. Cumulative repertoire of 25-30 tunes - at least one advanced harmony tune and long form standard.</td>
</tr>
<tr>
<td>4000</td>
<td>Cumulative Repertoire of 30-40 Tunes in preparation for senior recital.</td>
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### Tuba

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<tbody>
<tr>
<td>3000</td>
<td>Mainz, <em>12 Special Studies</em> (Hinrichsen); Hindemith, <em>Sonata</em> (Schott); Snedecor, <em>Low Etudes</em> (Robert King); Vaughan Williams, <em>Concerto</em> (Oxford); Orchestra Excerpts; Barat, <em>Intro &amp; Dance</em> [F Tuba] (Southern Music); Marcello, <em>Sonatas</em> [F Tuba] (International); Broughton, <em>Sonata</em>; Koetsier, <em>Sonatina</em>; Galliard, <em>Sonatas</em> [F Tuba].</td>
</tr>
<tr>
<td>4000</td>
<td>Dubois, <em>12 Soli en forme d'Etudes</em>; Kraft, <em>Encounters II</em> (Editions BIM); Bixby/Bobo, <em>Bach for the Tuba</em> (Western International); Bozza, <em>Concertino</em> (Leduc); Orchestra Excerpts; Ritter George, <em>Sonata</em>; R. Strauss, <em>Horn Concerto I</em>.</td>
</tr>
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## Viola Standards

<table>
<thead>
<tr>
<th>Level</th>
<th>Standards</th>
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</thead>
<tbody>
<tr>
<td>1000</td>
<td>Correct posture, bow cross, and left arm position; elementary bowing; scales and arpeggios; Mazas, Op. 36; Tartini, Sonata No. 2; selected studies; Sevcik-Lifschey Op. 1 and 2.</td>
</tr>
<tr>
<td>2000</td>
<td>Continuation of above material; <em>Etudes</em> of Mazas, Sitt, Kreutzer; works of Mozart, C.P.E. Bach, Bloch.</td>
</tr>
<tr>
<td>3000</td>
<td>Continuation of above material; Sevcik <em>Exercises</em>; works of Telemann, Handel, Stamitz, etc.</td>
</tr>
<tr>
<td>4000</td>
<td>Continuation of above material; Campagnoli, Op. 22; solo literature recommended by instructor.</td>
</tr>
</tbody>
</table>

## Violin Standards

<table>
<thead>
<tr>
<th>Level</th>
<th>Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td>1000</td>
<td>Study of various problems of left hand and bow arm technique; scales and arpeggios; etudes such as Mazas, Sitt, Sevcik, etc.; Handel and Vivaldi <em>Sonatas</em>.</td>
</tr>
<tr>
<td>2000</td>
<td>Continuation of technical studies; etudes leading to study of Tiarillo and Kreutzer; sonatas and concertos of Handel, Corelli, Tartini, and others.</td>
</tr>
<tr>
<td>3000</td>
<td>Continuation of the above material; etudes such as Dont Op. 37 and Kreutzer; concertos by Mozart, Viotti, Vivaldi; sonatas of Mozart and Beethoven.</td>
</tr>
<tr>
<td>4000</td>
<td>Continuation of above technical studies; works of Paganini, Bach, Bloch, Brahms, Franck, etc.</td>
</tr>
</tbody>
</table>

## Voice Standards

<table>
<thead>
<tr>
<th>Level</th>
<th>Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td>1000</td>
<td>Fundamentals of posture, diction, breath control, and support. For Jury to Level 2000: Three memorized selections, which have never been performed for a jury. One of the three selections must be in a foreign language. One selection is assigned by the instructor but must be learned and performed without the guidance or help of the instructor.</td>
</tr>
<tr>
<td>2000</td>
<td>Continuation of studies for voice development and technical proficiency. For Jury to Level 3000: Four memorized selections, which have never been performed for a jury. Two of the selections must be in a foreign language. Two style periods should be represented (Baroque, Classical, Romantic or Contemporary (20th and 21st Century)). One selection must be an aria. One selection must be self-learned and assigned by the instructor. Students will...</td>
</tr>
</tbody>
</table>
also complete a musicianship exam. In the musicianship exam, students will be given 60 minutes to learn a selection on their own, after which they will perform the selection for the faculty jury.

<table>
<thead>
<tr>
<th>Level</th>
<th>Description</th>
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<tbody>
<tr>
<td>3000</td>
<td>Expanded study of advanced vocal technique and literature suitable to each particular student. For Jury to Level 4000 (the Junior Recital serves as the jury to Senior Level): Six memorized selections, minimum (25 minutes max). Three different languages must be represented. Three style periods should be represented, if possible (Baroque, Classical, Romantic or Contemporary (20th and 21st Century)). One selection must be an aria.</td>
</tr>
<tr>
<td>4000</td>
<td>Continued technical study; advanced study of style and interpretation; For Senior Recital: Eight memorized selections, minimum (50 minutes max). Four different languages must be represented. Ideally, all style periods should be represented (Baroque, Classical, Romantic or Contemporary (20th and 21st Century)). One selection must be an aria.</td>
</tr>
</tbody>
</table>
B. GRADUATE AUDITION STANDARDS

Listed below are suggested works appropriate for the graduate performance audition. A student's audition repertoire should have the approval of the applied instructor and should include works of contrasting styles.

Violin
- Solo sonata or partita of Bach
- Accompanied sonata of Mozart, Beethoven, Brahms, Franck
- Concerto of Mozart, Bach, Mendelssohn, Beethoven, Bruch

Viola
- Concerto of Handel or Telemann
- Solo sonata or partita of Bach
- Piece from the Romantic or contemporary periods

Cello
- Sonata of Brahms, Beethoven, Franck, Boccherini, Strauss
- Concerto of Saint-Saens, Haydn, Lalo
- Suite of Bach

Bass
- Etude of Harbe, Kaiser, Kreutzer-Zimmerman, Billie
- Arpeggios and scales within two octaves
- Concerto movement of Bottesini, Dittersdorf E Major,
- Saint-Saens Allegro appassionato
- Sonata or suite of Bach, Eccles, Marcello, Vivaldi
- Recitative from Beethoven’s Symphony No. 9

Flute
- Unaccompanied work of Varese, Hindemith, Berio, Ibert, Honegger
- Baroque sonata
- Concerto of Mozart, Haydn, Boccherini, Pergolesi
- Sonata of Hindemith, Martinu, Poulenc, Prokofiev, Copland, Piston

Oboe
- Mozart Quartet in F major, or Concerto in C major
- Saint-Saens Sonata
- Cimarosa Concerto in C minor
- Poulenc Sonata
Clarinet
- Etude of Uhl or Jeanjean
- Standard concerto - Mozart, Weber, Hindemith, etc.
- Contemporary sonata or unaccompanied work

Bassoon
- Etude of Milde, Book 2
- Concerto of Mozart or Vivaldi
- Sonata of Saint-Saens, Tansman, or Osborn Rhapsody

Alto Saxophone
- Etude of Ferling or Bozza Six Caprices
- Ibert Concertino or Glazounov Concerto
- Sonata of Creston or Heiden

Trumpet
- Concerto of Haydn or Hummel
- Sonata of Hindemith, Kennan, Halsey Stevens

Trombone
- Sonata of Hindemith, Halsey Stevens, Marcello, Corelli
- Concerto of Tomasi, Larson, Milhaud

Tuba
- Concerto of Spillman or Vaughan Williams
- Sonata of Hindemith or Donald White

French Horn
- Etude from Maxime-Alphonse Vol. 4-6
- Concerto of Mozart or Strauss Concerto No. 1
- Contemporary work

Timpani
- Beethoven Symphony No. 5
- One of E. Carter's Eight Pieces for Kettledrums

Mallets
- Creston Marimba Concerto
- Gershwin Porgy and Bess, Overture
- Movement from a cello suite of Bach

Percussion
- Rimsky-Korsakoff Scheherazade fourth movement
• Bartok Sonata for *Two Pianos and Percussion*
• Stravinsky *L'Histoire du Soldat*

**Piano**
• Bach Prelude and Fugue from *The Well-Tempered Clavier* (excluding Book 1, Nos. 1 or 2), French or English Suites, Partitas, Toccatas
• Sonatas by Haydn, Mozart (excluding K.V. 283, 331, 332, 545, 547a), and Beethoven
• Chopin Ballades, Etudes, Mazurkas, Polonaises, Scherzi, or a large Romantic composition.
• Works by Bartok, Debussy, Faure, Prokofiev, Rachmaninov, Ravel, Scriabin, Shostakovich, Stravinsky, or a 20th-century work.

**Organ**
• A major Bach Prelude and Fugue
• Representative Romantic work such as a Mendelssohn sonata or a large work of Franck
• A major twentieth century work

**Harpsichord**
• Bach Prelude and Fugue, Suite or Partita, or Toccata
• Pair of Scarlatti sonatas
• Several pieces from the French Baroque repertoire

**Guitar**
• Etude of Villa-Lobos
• Sonata or set of variations from the twentieth century
• Bach Suite arranged from lute, cello, or violin

**Harp**
• Two studies of moderate difficulty from Bochsa Celebres
• Etudes op. 34
• Composition equivalent in difficulty to Tournier *Au Matin*, Dello Joio *Bagatelles* or Grandjany *Children's Hour Suite*

**Voice**
• Baroque aria (sacred or secular)
• Song by a German Romantic composer
• Song by Debussy, Ravel, Faure, Poulenc, Duparc, or Chausson
• Song composed after 1950
• Operatic aria in Italian
C. **STANDARDS FOR KEYBOARD PROFICIENCY**

The following standards are given to aid the student in preparing for the required keyboard proficiency examination. Students who have declared piano as their main area of applied study are required to show skill at the keyboard above and beyond those set out in MUS 2313 Intermediate Piano III.

**FIRST YEAR (RELATING TO STANDARDS FOR MUS 1314-1316, BASIC PIANO I-III)**

A. All major scales, hands together, one octave.
B. All harmonic minor scales, hands separate, one octave.
C. Simple cadence patterns, such as I-IV6/4-V6/5-I in either hand in both major and minor keys.
D. One piece from each of three different style periods comparable in difficulty to the Little Preludes from the J.S. Bach Notebook for W. F. Bach, a Clementi Sonatina, or Bartók First Term at the Piano.
E. Ability to sight-read a simple two-part piece or melody with simple chordal accompaniment.

**SECOND YEAR (RELATING TO STANDARDS FOR MUS 2311-2313, INTERMEDIATE PIANO I-III)**

A. All major scales, harmonic minor scales, hands together, two octaves, quarter note = 72
B. Cadence patterns in all major keys and harmonic minor keys in four voices with good voice-leading, e.g., I-vi-IV-ii-I6/4-V-I.
C. Ability to play a prepared four-part hymn with damper pedal.
D. Two prepared pieces from different style periods, such as a Bach Two Part Invention or Prelude, a Chopin Prelude, Schumann piece from Childhood Scenes, Kabalevsky Sonatina or a selection from Bartók Mikrokosmos Book II.
E. Triads and inversions on all scale degrees for all major keys and harmonic minor keys.
F. Ability to harmonize or accompany simple melodies at sight.
D. **UNDERGRADUATE ADVISORY EXAMINATIONS STUDY GUIDE**

These sample advisory examinations are provided to give the student a sense of what skills should be mastered by the indicated level. The Department of Music reserves the right to change the content and format of these examinations and students are encouraged to contact the Department Office for information on the current exam.

Sample exams may be found on the Department Website at http://music.csueastbay.edu

**Theory Examination**
The following concepts and skills may be assessed on the theory advisory examination.

1. Harmonization of a chorale melody (major or minor – not modal) in the style of J. S. Bach. Usually this consists of writing out two complete phrases, plus the cadences for other specified phrases which reflect an appropriate tonal scheme for the complete chorale. All chords are to be identified. Use of a piano is not possible.
2. Harmonization of a given bass line, demonstrating ability to use applied (secondary) chords, and chords such as 9ths, 11ths, 13ths, augmented sixths, and Neapolitans.
3. Harmonic and embellishing-tone analysis of a given 17th-19th century example.
4. Realization of a figured bass.
5. Ad hoc analysis of an example of 20th century music.
6. Demonstration of knowledge of fundamental 12-tone serial techniques.

**Suggestions for review**

**Harmony:** Any standard text. That book used in this department is Kostka and Payne, *Tonal Harmony*. Also helpful in connection with Bach chorale techniques is Aldwell and Schachter, *Harmony and Voice Leading*.

**Form:** Green’s *Form in Tonal Music* is a good resource, as are chapter 20 of Kostka and Payne and chapters 20,21,26,31,32, and 33 of Laitz, *The Complete Musician*.

**Instrumentation:** Any standard modern text, e.g. Adler, Blatter, Kennan, etc.

**20th Century and Contemporary Theory:** No single adequate text exists. Chapters 28-30 of Kostka and Payne are useful, as are the chapters on 20th Century techniques in Clendinning and Marvin, *The Musician’s Guide to Theory and Analysis*.
Two books on analysis of post-tonal music are helpful: Straus, *Introduction to Post-Tonal Theory*, and Lester, *Analytic Approaches to Twentieth-Century Music*.

E. **Graduate Advisory Examination Study Guide**

**Music Theory Examination**

The following concepts and skills may be assessed on the theory advisory examination.

1. Harmonization of a chorale melody or bass line (major or minor – not modal) in the style of J. S. Bach utilizing melodic embellishments, secondary dominants, Neapolitan 6th, augmented sixth chords, and various chromatic harmonies (such as a common-tone diminished 7th chord or extended dominant) – all idiomatically.

2. Analysis of a typical sonata form, such as that found in Beethoven’s, Piano Sonata Op. 10, No. 3. The analysis would include a labeling of themes, formal sections and the cadences or harmonic passages that mark those sections, key areas for all themes, modulations within the development sections, and some motivic analysis.

3. Ad hoc analysis of an example of 20th century music.

4. Demonstration of knowledge of fundamental 12-tone serial techniques.

5. **Composition:** Demonstration of familiarity with the principal orchestral instruments, including transpositions, ranges (lowest good pitch ordinarily playable by professionals, general notion of highest possible), and commonly encountered Italian, German, and French names of ordinary instruments.

The following sources are recommended for review in preparation for the Music Theory Examination:

**Harmony**


**Form**

Green’s *Form in Tonal Music* (Schirmer, 1979) is a good resource, as are Chapter 20 of Kostka and Payne and Chapters 20, 21, 26, 31, 32, and 33 of Laitz, *The Complete Musician*, Second edition (Oxford Univ. Press, 2007).
Instrumentation

Music History and Literature Examination
In the history and literature parts of the Advisory Examinations, students will be asked to:

1. Identify, define, and contextualize musical terms. The terms are drawn from the full range of the history of Western music, extending from Ancient Greece to the contemporary period;
2. Arrange in chronological order a list of important composers, music theorists, significant works, and events drawn from all periods of Western music history;
3. Write a general essay on questions designed to test the student’s broad knowledge of music history, literature, style characteristics, and composers; and
4. Identify examples from scores and then discuss them in terms of their style, form, possible composer, and historical placement.

The following sources are recommended for review in preparation for the Music History and Literature Examination:

**Textbooks and Musical Anthologies:**


Other Historical Studies and Reference Works:
Apel, W., *Harvard Dictionary of Music*

The Norton series of Music History: Hoppin, Reese, Bukofzer, Downs, Plantiga and Morgan

The Prentice-Hall series of Music History: Seay, Brown, Palisca, Pauly, Longyear, Salzman

Rosenstiel, L., *Schirmer History of Music*

F. HEALTH AND SAFETY

The CSU East Bay Department of Music, as required by the National Association of Schools of Music (NASM), is obligated to inform students, faculty and staff of the health and safety issues, hazards and procedures inherent in music practice, performance, teaching and listening both in general and as applicable to their specific specializations. This includes but is not limited to basic information regarding the maintenance of hearing, vocal, and musculoskeletal health and injury prevention. This also includes instruction on the use, proper handling, and operation of potentially dangerous materials, equipment, and technology as applicable to specific program offerings or experiences.

Although the music department gives the highest priority to health and safety throughout its policies, protocols, and operations, it is important to note that the primary factor in your health and safety is you, and depends largely on your personal decisions. You are personally responsible for avoiding risk and preventing injuries to yourself before, during, and after study at the CSU East Bay Department of Music. The policies and procedures developed and followed by the Department 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.

Please refer to the Health and Safety page on the Department’s website for a list of resources on hearing, vocal, and musculoskeletal health, as well as numerous other resources related to the study of music.