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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, semester 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 Advisor 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 a Department of Music advisor 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 with which 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 experience. 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://www.csueastbay.edu/music/.

2. Special Degree Criteria

1. Major Performance Activities
   Music majors must be enrolled in at least one Major Performance Activity each semester, in which the student plays his or her principal instrument. Vocalists must be enrolled in East Bay Singers each semester. Guitarists, pianists, organists, and composers may elect any major performance group that is practical for them, in consultation with ensemble directors. Major Performance Activity offerings will vary by semester. You should consult the Music Department office or music faculty regarding specific offerings. The current major performance groups include:

   **East Bay Singers**

   **Chamber Strings**

   **East Bay Jazz Orchestra**

   **East Bay Wind Symphony**

   **Special considerations**

   a. Students who have declared guitar as their main area of applied study may take a total of 2 units in 2 semesters of Guitar Ensemble to count towards Major Performance Activities. Other units must come from the major performance groups listed above. Units may not double count as both Chamber Ensembles and Major Performance Groups.

   b. Graduate students with a performance, jazz studies, or choral music emphasis are required to take a minimum of 2 units of credit earned in performance activities during their time in residency in the program. These students may apply a maximum of 4 units toward the 30 semester 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 2 units of credit earned in performance toward the 30 semester units required for the M.A. degree in Music.

   c. All saxophone, trumpet and trombone players must perform in both Jazz Orchestra (or Jazz Combos) and Wind Symphony. Percussionists, tubists, euphoniums, french horns, double reeds, clarinetists and flutists are strongly encouraged to join a jazz ensemble, while the rhythm section players are encouraged to join Wind Symphony.
2. **Chamber Ensembles and Jazz Combos**
All undergraduate music majors are required to complete a minimum of two (2) chamber ensemble classes, taken during two different semesters. Students are encouraged to take more than the minimum requirement of chamber ensembles during their time at CSUEB. Chamber ensemble offerings will vary by semester. You should consult the Music Department office or music faculty regarding specific offerings.

3. **Recital Attendance Requirement**
Music majors are required to attend ten (10) Departmental recitals or concerts on which they are not a performer or participant each semester they are enrolled for Applied Music Study. Recital attendance is recorded on a recital attendance card that may be obtained from the Music Department office. Recital attendance does not carry over from one semester to the next. Students must attend 10 recitals each semester in order to receive credit. Students are exempt from this requirement in the semester in which they are performing their Senior Recital. **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 (AP) 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.

**Undergraduate Ensemble Auditions**
Each student must audition to determine placement and performance levels in an ensemble. Auditions take place prior to the start of each Semester.

**Instrumental Ensembles**
Prepare two contrasting selections not to exceed ten minutes (preferably solo literature), which demonstrate lyrical and technical ability. In addition, you will be asked to do some 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.

**Vocal Repertory Ensemble**
Prepare one song or aria. Piano accompaniment will be provided.
The Piano Proficiency Exam at the Cal State East Bay Department of Music assesses competencies that demonstrate basic functionality at the keyboard, appropriate to a Bachelor of Arts student in Music.

In order to graduate, all CSUEB Music students must pass the Piano Proficiency Exam OR complete four (4) semesters of group keyboard study. All music students are required to complete Basic Keyboard I (MUS 118A) and Basic Keyboard II (MUS 118B).

The most efficient way to complete the Piano Proficiency requirement is to enroll in Intermediate Keyboard I (MUS 218A) and Intermediate Keyboard II (MUS 218B). Students who pass Intermediate Keyboard I and Intermediate Keyboard II with a minimum grade of C are not required to take the piano proficiency exam.

While some students elect to work on proficiency requirements independently, it is highly discouraged and may significantly delay graduation. Students not enrolled in Intermediate Keyboard I or Intermediate Keyboard II who wish to demonstrate their mastery of proficiency items may only do so during the fall and spring Final Exam period. Information regarding the standards for each semester of Basic Piano and Intermediate Piano may be found in the Department Examinations webpage within the Music Department website.

**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 every semester, and may request meetings when necessary throughout the year.

**Graduate**
Upon acceptance by the University and Department of Music, entering graduate students will be assigned an advisor appropriate to the chosen area of study. It is each student’s responsibility to consult with the advisor and the Graduate Coordinator 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.

**ATTENDANCE**
Students enrolled in any Department of Music course (any course with the 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 may result in a course grade of ‘F’.
3. **APPLIED MUSIC STUDY**

1. **GENERAL INFORMATION**

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

<table>
<thead>
<tr>
<th>Bass</th>
<th>Guitar</th>
<th>Saxophone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass, Jazz</td>
<td>Guitar, Jazz</td>
<td>Saxophone, Jazz</td>
</tr>
<tr>
<td>Bassoon</td>
<td>Harp</td>
<td>Trombone, Jazz</td>
</tr>
<tr>
<td>Cello</td>
<td>Harpsichord</td>
<td>Trumpet, Jazz</td>
</tr>
<tr>
<td>Clarinet</td>
<td>Oboe</td>
<td>Tuba</td>
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<tr>
<td>Composition/Technology</td>
<td>Organ</td>
<td>Viola</td>
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<tr>
<td>Euphonium</td>
<td>Percussion</td>
<td>Violin</td>
</tr>
<tr>
<td>Flute</td>
<td>Piano</td>
<td>Voice</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 ACTIVITY**  **1 UNIT**

   **OTHER MUSIC CLASSES**  **3 UNITS MINIMUM**

   **APPLIED LESSON**  **1 UNIT**

   *Other music classes* are any courses with the 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 4 semesters.

   Students enrolled in the music program at California State University, East Bay, must complete their applied music study in residence at CSUEB with CSUEB music faculty.
2. **Applied Juries (Vocalists and Instrumentalists)**

Students enrolled in instrumental or vocal Applied Lessons perform a Progress or Advancement Jury each semester. Students sign up for a 1-hour time slot and should be prepared to perform their Jury at any point during that hour. Each student listens to all of the students performing during their Jury hour, offering feedback on provided forms. Students perform a Jury for a panel of at least 3 faculty members that includes a minimum of 2 tenure-track faculty. All juries happen during finals week, except Degree Recital juries.

There are two types of Juries - Progress Juries and Advancement Juries.

**See below for the specific requirements of your area.**

**Degree Recital Juries are considered Advancement Juries.**

Junior Recital Juries serve as the Advancement Jury from Level 3 to Level 4, pending completion of the Junior Recital. Senior Recital Juries serve as a program culmination, pending completion of the Senior Recital. Students are not required to perform an end of semester jury in a semester in which they perform a Junior or Senior Recital. Recital Jury scheduling is handled by the MRC as detailed in the Handbook.

Students whose recitals involve other performers, including pianists and combos/ensembles, must have all performers present at the time of the Degree Recital jury. If any performers are unable to be in attendance at the Degree Recital jury, it is the student’s responsibility to send a quality performance recording of the ensemble to the chair of the Applied Music Committee in advance of the jury. The jury results of those selections will be based upon an evaluation of the recording.

**Benchmarks**

Students are evaluated on multiple benchmarks for each level.

- Needs major support (0): Student is not ready for University Level Study.
- Emerging (1)
- Developing (2)
- Proficient (3): Student is ready to prepare a Junior Recital
- Exemplary (4): Student is ready to prepare a Senior Recital

**Jury Scores**

There are 3 potential scores for each jury:

1. **Pass:** The performance clearly demonstrates benchmarks for advancement to the next level at this time (Advancement Jury) or show progress indicating they will be able to demonstrate them at the end of the next semester (Progress Jury).
2. **Fail:** The performance does not demonstrate required benchmarks. The student is given a warning in a Progress Jury or is retained at the current level of Applied Study in an Advancement Jury. The student is expected to perform an Advancement Jury at the end of the next term.
3. Discontinue: The performance does not demonstrate required benchmarks and the lack of progress indicates that the student would likely not be able to meet the benchmarks at the next jury. A student who is discontinued may not register for Applied Study. The student may work privately and will be given the opportunity to perform another Jury at the end of the next semester.

NOTE: Jury outcomes do not necessarily correspond to academic grade for the semester.

Jury Outcomes
1. A Progress Jury performance that demonstrates mastery of skills with a majority of scores at or above the Benchmarks of the current level will be considered a Pass.
2. An Advancement Jury performance that demonstrates mastery of skills with a majority of scores at or above the Benchmarks of the desired new level will be considered a Pass.
3. A Jury performance that demonstrates mastery of skills with a majority of scores below the Benchmarks of the current level will be considered a Fail.
4. Faculty may Discontinue any student whose Jury performance fails to demonstrate progress towards the next level.

Jury requirements by area:

**Instrumental Area (strings, woodwind, brass, percussion, guitar)**

*Lower Division* (15 minute jury)
- perform 2 scales, chosen by the faculty jury, from the published list of scales appropriate to the student’s level.
- one etude
- about 3-5 minutes of music (one piece, or two shorter pieces/movements)

*Upper Division* (20 minute jury)
- provide the committee with a list of scales you can perform and they will choose two to hear
- one etude
- two contrasting pieces or movements of about 4-5 minutes each

**Voice Area**
- Sing one song from memory never before performed for a recital.
- Singers must pass a musicianship test in order to be admitted to upper division applied study. The test consists of learning an assigned song in 60 minutes then singing the song, using music, for the voice faculty. This test is given at the end of the first semester of Level 2. Students who fail the exam will have 2 more opportunities to pass in future semesters.

**Piano Area**
Level 1:
- Minimum of two (2) pieces from two style periods
- Must include at least one contrapuntal Baroque piece such as Invention, Sinfonia or Fugue
- Minimum of one piece memorized
- Same selections may not be repeated in consecutive progress juries (fall/spring)

Level 2:
- Minimum of three (3) pieces from three style periods
- Must include at least one contrapuntal Baroque piece such as Invention, Sinfonia or Fugue
- Individual sonata or sonatina movements are acceptable
- Minimum of two pieces memorized

Level 3:
- Four selections from four different style periods
- Must include at least one contrapuntal Baroque piece in three voices
- Must include a complete Classical Sonata (all movements)
- Minimum of three pieces memorized

Level 4:
- Four selections from four different styles
- Baroque selection must be a WTC Prelude and Fugue or complete suite
- Must include a complete Classical Sonata (all movements)
- All pieces must be memorized with exceptions for complex 20th/21st repertoire

Jazz Area
Jazz Studies students’ jury and recital requirements fall under the Music Department guidelines specified for all students.

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 music credits/units the student 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 1 to 4 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:

- **FRESHMAN** 1
- **SOPHOMORE** 2
- **JUNIOR** 3
- **SENIOR** 4

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 at the end of the semester.

Students transferring to CSUEB are placed at level 2 but upon the recommendation of the applied instructor, may request an Advancement Jury at the end of their first semester to advance to level 3.

To graduate with a Bachelor of Arts degree in music, a student must attain the applied level of 4 (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 one (1) semester 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 semester so that lessons may begin the first week of the semester. Lessons are given on campus.

7. **LENGTH OF APPLIED LESSON**

- **Undergraduate**
The student will receive one, thirty-minute lesson each week of the semester. Under the usual academic calendar, there will be a minimum of fifteen lessons each semester.

- **Graduate**
The student will receive a sixty-minute lesson each week of the regular semester. Under the usual academic calendar, there will be a minimum of fifteen lessons each semester.
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 semester at the MRC, Room MB 2047 (see 5. **FACILITIES & RESOURCES**). Keys to practice rooms may be requested (deposit required) from the music office, Room MB 2569.

9. **ABSENCE POLICY**

Arrangements for makeup lessons are the responsibility of the student. Instructors are not obligated to provide makeup lessons unless the student absence is a result of a university activity (ensemble tour, etc...) and the student has notified the instructor prior to 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 semester is sufficient reason for reducing the applied music grade for that semester. 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.
11. SPECIAL APPLIED MUSIC GUIDELINES & POLICIES

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 semester in order to attempt to solve the difficulties. The Director of Vocal Studies or the private instructor may waive this semester of instruction if either believes the situation is irreparable.

4. Following juries, if the student has stopped progressing (as determined by the Coordinator of Vocal Studies) or if the difficulties have become irreparable, the Coordinator 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**

**Composition Portfolio**

Every undergraduate composition and/or technology student is required to build and maintain a Composition Portfolio. The portfolio will be reviewed by the composition faculty at the end of every semester, and its contents will determine retention and advancement within the program. By the time of graduation, all undergraduate Composition Portfolios should include at least four (4) compositions of short/medium length.

The portfolio will be hosted in a USB drive, renamed with the student's last name. All of the files within it need to be labeled correctly, and indexed in the appropriate order.

The contents of the portfolio include:

1. Title Sheet (PDF format): includes the titles of the pieces included, instrumentation, and approximate duration. The tag “In Progress” should be added to unfinished works.
2. PDF Scores (master score only). If the piece is electronic and no score is available, include a document with the technical details of the work.
3. Recordings.

**Public Performance Requirements**

Public performances of student composers’ works are expected and encouraged. Regardless of how active a student can (and should) be, all pieces included in the Composition Portfolio need to be presented (and recorded) in a public performance. Avenues of performance include student composers concerts (which occur every Fall and Spring), regular student recitals, and, on occasion, concerts by larger department ensembles and visiting ensembles.

These public performances substitute for the Recital requirements listed section 4 **Undergraduate Student Recital Procedures & Guidelines.** As such, undergraduate composition students do not need to register for the Junior and Senior Recital courses.
4. **Undergraduate Student Recital Procedures & Guidelines (Composers should refer to section 3.12 above: Undergraduate Requirements in Applied Composition)**

1. **General Information & Definitions**
   Music majors in instrumental and vocal areas 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 Tuesday/Thursday University Hour 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 3 competency (junior level) or level 4 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 1: One performance on a Studio Recital.
   - Level 2: Two performances, one on a Studio Recital and one on a Noon Recital.
   - Level 3: One Junior Recital or one performance on two different Noon Recitals (a total of two performances) (see Degree Recitals for more details)
   - Level 4: 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 semester or during final exam week, nor during the weekend between these two weeks. Departmental approval is required for recitals scheduled during academic breaks.

4. **Degree Recitals (undergraduate)**

Requirements for junior- and senior-level recitals may be met as follows:

1. A recital date will be scheduled within the required Recital class, offered during the Fall Semester. Students wishing to schedule a recital date while not enrolled in the Recital Class will need special permission from the Applied Music Committee.

2. A student must have achieved the appropriate proficiency level (3 for Junior Recitals, 4 for Senior Recitals) before scheduling a Degree Recital. (see Applied Level Rating).

3. Recitalists will perform a Degree Recital 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 or fail the Degree Recital jury following the procedure outlined in section 3.2 **Applied Juries (Vocalists and Instrumentalists)** The student will be notified within one week of the jury outcome (Degree Recital date will be officially confirmed, or cancelled).
A student who fails the Degree Recital jury will receive a failing grade for Applied Music study for the semester in which the jury has taken place, and will have two weeks from the date of the jury to reschedule the recital for the semester following the originally scheduled recital date. A rescheduled recital may not take place in the same semester as the originally scheduled recital.

**Junior Level:** A junior (3) level Recital must take place prior to the successful conclusion of 2 semesters of Applied Music study at level 3 (see Applied Level Rating) and should include a minimum of 25 minutes of music on the student’s major instrument. These requirements must be met in order for students to progress to level 4. 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 (4) level Recital must take place prior to the successful conclusion of 2 semesters of Applied Music study at level 4 (see Applied Level Rating) and should include a minimum of 30 and maximum of 45 minutes of music on the student’s major instrument. Repertoire will be chosen in consultation with the student's applied music instructor. 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 semester in which the jury has been scheduled, and the process must begin again.

5. **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 to have a recital recorded.

6. **Recital Accompanists and Collaborators**
It is the student’s responsibility to secure an accompanist for juries, degree recitals, and other performances. Instrumental and vocal students should take advantage of the Instrumental Coaching and Vocal Coaching course offerings to satisfy accompanying needs for juries, recitals, and other performances. Any requests for accompanying from music majors whose primary instrument is piano must be approved by the Piano area Coordinator. 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 semester depending on the level of coaching the student is enrolled in and whether or not the student is enrolled in coaching during the semester 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 semester 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. Note: vocal and instrumental coaching units do not count toward graduate requirements.

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 semester 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 two semesters of study on their instrument
   1. Degree recitalists
   2. Senior recitalists
   3. Junior recitalists
2. Noon recitalists
3. Ad hoc recitalists
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 semester including the semester of a degree recital performance.</td>
</tr>
<tr>
<td>3 &amp; 4</td>
<td>One (1) unit total during each semester of coaching; Two (2) units total during semesters consisting of a degree recital performance (for more information on degree recitals, see 4.4 Degree Recitals.)</td>
</tr>
<tr>
<td>1 &amp; 2</td>
<td>One (1) unit total during each semester of coaching with a performance on a noon recital being required during the semester of coaching study.</td>
</tr>
</tbody>
</table>
6. **GRADUATE POLICIES & GUIDELINES**

1. **AREAS OF EMPHASIS**

   Within the Master of Arts degree program, students will concentrate their study in one of seven 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. Many students in this area aspire to 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.

**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 with at least 45 - 50 minutes of music.
**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 a research thesis or project.

**Music Theory**
The Music Theory area of emphasis is designed for students who wish to further study the melodic, harmonic, and rhythmic structures that exist in all genres of music. Students in this area will design and undertake 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 college level in the areas of music theory and musicianship.

**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.

**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 major departmental musical ensemble offerings during 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 with at least 45-50 minutes of music.
2. **CLASSIFICATION IN THE PROGRAM**

Students who meet the minimum requirements for graduate studies are considered for admission in three categories based on CSU standards: Graduate Classified, Graduate Conditionally Classified, Post-Baccalaureate Classified, e.g. admission to an education credential program. Students are normally admitted to the program in Music as a “Conditionally Classified Graduate” student.

A student may become a “Classified Graduate” student if (s)he:

- Has completed all undergraduate deficiencies, as determined in consultation with the graduate advisor;
- Has completed MUS 600 with a grade of “A” or “B”;
- Has fulfilled the University Writing Skills Requirement. For information on meeting the University Writing Skills Requirement, see the Testing Office website at [www.csueastbay.edu/testing](http://www.csueastbay.edu/testing).

“Advancement to Candidacy” is a status which recognizes completion of substantial progress towards a student’s graduate degree. A “Classified Graduate” student becomes eligible for “Advancement to Candidacy” within the M.A. in Music when they:

- Have completed 15 units of 600-level coursework with a minimum 3.0 GPA;
- Have designed a *Formal Program of Study* for the completion of the degree which has been approved by the departmental Graduate Studies Committee.

3. **DEGREE REQUIREMENTS**

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

   A. Been formally Advanced to Candidacy;
   B. Completed 30 units of approved courses, of which:
      1. 20 must be completed in residence;
      2. 24 must be at the 600-level;
      3. A minimum of 6 units of applied music will be counted in the performance area of emphasis;
      4. No more than 8 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 advisor and must be at the 400-level or above);
      7. Up to, but no more than 2 units of applied music, when approved by an advisor, may be applied toward degree requirements by candidates outside the performance areas of emphasis;
   C. Presented a final project (Capstone).
4. **Capstone Requirement**

a. **Degree Recitals (Graduate)**

A Candidate with a performance, jazz studies, or choral music emphasis must perform a Graduate Degree Recital before graduation. This Recital must take place within four semesters of Applied Music study. Students pursuing the performance or jazz studies emphasis should include 45-50 minutes of music on the student’s major instrument; those pursuing a choral music emphasis should conduct a final choral recital with at least 25 minutes of music. The music performed on the Graduate Recital should be 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 semester 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 agrees 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 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 semester in which the jury has taken place, and will have two weeks from the date of the jury to reschedule the recital for the semester following the originally scheduled recital date. A rescheduled recital may not take place in the same semester 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.
b. **RESEARCH THESIS**
The completion of a standard research thesis is required of all candidates with an emphasis in music theory and music history. 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 advisor 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 University Thesis, taking a minimum of two units per semester (a total of four units are allowed for this course). A holding grade of SP ("Satisfactory Progress") will be assigned each semester until the thesis has been completed, whereupon a final grade will be given. The student will submit a final 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.

c. **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 advisor. A maximum of 4 units will be allowed for a project. Composition emphasis students must complete at least two units of Project in their final semester.
5. **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 semester of independent study must be approved by the instructor, the Graduate Coordinator, and the Department Chair. Generally, only a total of 4 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.

6. **UNIVERSITY WRITING SKILLS REQUIREMENT**
All graduate students must fulfill the University Writing Skills Requirement as stated in the graduate section of the University Catalog. Students who earn a grade of “B” or higher in MUS 600 Seminar in Research Methodology will be waived from this requirement. It is the responsibility of students who are not waived from this requirement to meet the stated deadlines. (See the “Writing Skills Test” page on the University website for more information.)

7. **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 semester. If a student wishes to keep an instrument over semester break, s/he must inform the Instrument Office. All instruments kept over semester break must be turned in or re-checked out on another form at the beginning of the next semester. 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 semester. Lockers not renewed will be cleared and reissued.

Students who plan to resume classes after an absence during summer semester 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 semester.

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 semester and are expected to return all parts by the last day of that semester.

   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 semester. All music is due by the last day of the semester 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. 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 appasionato*
- 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
Representative works from the applicant's Bachelor of Arts or Bachelor of Music senior recital or comparable repertory. Three or four pieces drawn from multiple style periods are expected, including a complete sonata by Mozart, Haydn, Beethoven or contemporaries. Memorization is required. Sight-reading will also be evaluated.
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

B. **Standards for Keyboard Proficiency**

Information about the keyboard proficiency standards can be found on the music department website under department exams.
C. 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.
D. **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:**

Hanning, Barbara Russano, *Concise History of Western Music* (W.W. Norton, latest edition)


Wright, Craig, and Bryan Simms, *Music in Western Civilization* (Thomson-Schirmer, latest edition)


**Other Historical Studies and Reference Works:**


The Norton series of Music History

The Prentice-Hall series of Music History
E. **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 studying at 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.