

**THE CALIFORNIA STATE UNIVERSITY,
EAST BAY**

Department of Music
Handbook

(January 2019)

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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, semesterly 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 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://www.csueastbay.edu/music/>.

2. SPECIAL DEGREE CRITERIA

1. MAJOR PERFORMANCE ACTIVITIES (MUS 3501-3515)

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 piano as their main area of applied study may take a total of 4 units in 4 semesters of 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 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
- c. 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.
- 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

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 (see **2.1 PRE-REGISTRATION REQUIREMENTS**).

1. UNDERGRADUATE PRE-REGISTRATION REQUIREMENTS

Before registering for the first semester 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. MUSIC THEORY AND AURAL SKILLS PLACEMENT EXAMINATION

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 Music Theory and Aural Skills Placement Examination, a student is placed in Theory II and is not required to take Theory I, the student does not automatically receive units credit for Theory I (those units could be fulfilled by transfer credits, if available, or by substitution). Also, the Music Theory placement Examination, which is administered by the Music Department, is not to be confused with the Advanced Placement (AP) Examinations as explained in the University Catalog.

2. UNDERGRADUATE APPLIED MUSIC AUDITIONS

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

Composition

Entering freshmen are not normally accepted into the composition program, but instead enroll for the first year as an instrumental or voice major. Please prepare for the chosen applied study auditions following those guidelines. Exceptions to this rule are made (the most common exception is if the student is particularly interested in electronic composition and has been performing/creating primarily on their laptop).

Regardless of their first year choice, any student planning to enroll in Applied Composition for the first time should make an appointment to interview with Dr. Ines Thiebaut as soon as possible.

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.

Piano (B.A.)

Piano applicants should prepare 2 or 3 works of different style periods, approximately 10 minutes in total, memorized. Repertoire selections could include:

- Baroque compositions such as Bach *Inventions* or *Sinfonias*, a Prelude and Fugue from *The Well-Tempered Clavier*, 1-2 movements from a *French Suite*, *English Suite*, or *Partita*;
- a first movement of a classical sonata by Mozart, Haydn, Beethoven, or their contemporaries;
- a work from the Romantic period (Chopin, Schumann, Brahms, Liszt, etc.);
- a work from the early 20th century (Debussy, Ravel, Prokofiev, Bartók, etc.) or a work post-1945.

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.

Vocal Repertory Ensemble

Prepare one song or aria. Piano accompaniment will be provided.

4. UNDERGRADUATE MUSIC THEORY AND AURAL SKILLS PLACEMENT EXAMINATION

First-time freshmen are not required to take the Music Theory and Aural Skills Placement Examination, and enroll in MUS 108 Language of Music automatically.

All transfer students must take the Music Theory and Aural Skills Placement Examination in order to facilitate advising and correct level placement.

The examination is based on the three subject areas covered in the first two years of theory studies in this music department: sight singing, dictation, and harmony. Each student completes those parts of the examination which are appropriate to the student's transfer level. For example, a student intending to enter as a first-semester sophomore will complete those examination sections at the level of the end of the freshman year. When the examination is evaluated, a faculty advisor 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 semester 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. A passing score on these exams will allow students to

advance to the “Classified” graduate status. Students who fail sections of either examination may retake the exam or sections of it at the beginning of the following semester. Students may also take remedial coursework, such as undergraduate theory and/or history courses, in lieu of retaking the Graduate Advisory Examination, subject to the determination by the Graduate Coordinator. A grade of “B” or higher earned in these courses will exempt the student from retaking the Examination in that subject. All remedial work must be completed by the time the student has completed 15 units applicable toward the M. A. degree. Students who fail to do this 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 Keyboard sequence, 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 Intermediate Keyboard instead. Information regarding the standards for each semester 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 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.

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

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

Bass Bass, Jazz	Guitar Guitar, Jazz	Saxophone Saxophone, Jazz
Bassoon	Harp	Trombone Trombone, Jazz
Cello	Harpsichord	Trumpet Trumpet, Jazz
Clarinet	Oboe	Tuba
Composition	Organ	Viola
Euphonium	Percussion Drums, Jazz	Violin
Flute	Piano Piano, Jazz	Voice
French Horn		

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 4 semesters.

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 (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.

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

1. Progress Juries typically include the performance of 1 selection (5 minutes per student, except piano which will be 10 minutes).
2. Advancement Juries typically include the performance of multiple selections, the number determined by area, and may also require demonstration of level specific skills such as scales, musicianship exams, sight-reading, etc . . Recital Juries are considered Advancement Juries. All Juries happen during finals week, except Recital 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.

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 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.

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.

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.

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 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 level 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 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

There are two paths towards enrollment in the composition major:

- 1) Any student with a declared instrument/voice that has already completed 2 semesters of applied study in that instrument/voice. This is the normal path into the program.
- 2) First-time freshmen admitted into the composition program directly. This path is by exception only.

Both paths require an interview with Dr. Inés Thiebaut. The student should schedule the interview via email as soon as possible, preferably during their second semester in case of path 1), or during auditions in case of path 2). During the interview the student should be prepared to talk about their recent work (at least 2 scores in PDF format, and recordings if available).

Composition Portfolio

Every composition major is required to build and maintain a Composition Portfolio. The composition faculty will review the portfolio at the end of every semester, and its contents will determine advancement and retention in the major. Details on the format of the portfolio can be found in the Music Composition website.

Recital and Performance Requirements

Public performances of student composers' 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.

Regardless of how active a student can (and should) be, all composition majors

must present their work in 2 degree recitals: 1) A Junior Recital, which should take place prior to enrollment in Applied Music study level 400, and 2) a Senior Recital, which should take place prior to graduation. Composers are encouraged to collaborate and curate recitals together. Collaborations with other areas and art disciplines are also encouraged. All music to be presented in these recitals needs prior approval by the composition faculty. The programs for both recitals, along with the recordings, will complete the student's Composition Portfolio.

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. All brass and woodwind players must perform in Wind Symphony in addition to Jazz Orchestra or Jazz Combos.
2. Rhythm section players may substitute up to 4 semesters of jazz combos for major performing ensembles. They are also encouraged to perform in Wind Symphony.

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:

Recital Type	Definition
Noon Recital	A recital performance on the Tuesday/Thursday University Hour Noon Recital series sponsored by the Department.
Studio Recital	A recital performance scheduled by the student's applied music instructor that includes other students from the applied music instructor's studio.
Degree Recital	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 .
Ad Hoc Recital	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.

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. Student's 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 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 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. 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.

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 AND COLLABORATORS

It is the student's responsibility to secure an accompanist for all music that requires 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.

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.

Students whose recitals involve other performers, including pianists and combos/ensembles, must have all performers present at the time of the recital jury. If any performers are unable to be in attendance at the 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 recital jury. The jury results of those selections will be based upon an evaluation of the recording.

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
 1. Senior recitalists
 2. 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.

Level	Units
Graduate	Two (2) units total during each semester including the semester of a degree recital performance.
3 & 4	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.)
1 & 2	One (1) unit total during each semester of coaching with a performance on a noon recital being required during the semester of coaching study.

6. SPECIAL GRADUATE POLICIES & GUIDELINES

1. AREAS OF EMPHASIS

Within the Master of Arts degree program, students will concentrate their study in one of six 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.

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 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 community 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 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. **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 Department Chair, 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.

Jazz Studies

When applying for this area of emphasis, prospective students must prepare an audition that includes:

- A blues melody and solo on 3-5 choruses, and
- Either a song from the Great American Songbook (e.g. "Stella," "All The Things You Are," "Like Some In Love," etc.) or a jazz standard (e.g. "Moments Notice," "Stablemates," "Along Came Betty," etc.). Play the melody and solo on 1-2 choruses.

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-12 grade levels.
- Prospective students without a California Single Subject teaching credential should submit evidence of at least three years of full-time teaching at the K-12 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, musicology, or ethnomusicology. 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 10-12-page research paper on any topic of music theory. Submissions should display the ability to write thoughtfully and with clarity about issues in music.

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 pianists must prepare an audition that includes 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.
- 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 8 semester units in residence at the 600-level applicable toward the master’s degree, including MUS 600 Seminar in Research Methodology, 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 15 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. Choral music, composition, performance, and jazz studies – received a passing evaluation in the graduate jury;
 - b. Music History – demonstrated a reading ability in a key research language and submitted a provisional thesis research plan;
 - c. 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 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 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 project;
 - 3. In Music History, a research thesis;
 - 4. In Music Education, a research thesis or project;
 - 5. In Jazz Studies and Performance, a final graduate recital.
 - D. Passed an exit examination. 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 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.

5. 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.

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 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.

7. EXIT EXAMINATIONS

Upon completion of their capstone project, typically in the student's final semester in residence, students will take the departmental exit exams, which consist of a written exam followed (usually within a week) by an oral defense. Exam committees will consist of a minimum of three faculty members, one of whom is usually the Graduate Coordinator and another of whom is typically the student's main advisor. Students may choose to select a fourth committee member, who can be a faculty member or a specialist in the student's main area of research. The questions on the exam will consist of one history question, one analysis question, and one question drawn from the student's area of specialization. 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.

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. 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.)

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 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 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

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

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, semester 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.

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

Any standard text. The book used in this department is Kostka and Payne, Tonal Harmony, seventh edition (McGraw-Hill, 2012). Also helpful in

connection with Bach chorale techniques is Aldwell and Schachter, *Harmony and Voice Leading*, third edition (Schirmer, 2002).

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

Any standard modern text, e.g. Adler's *The Study of Orchestration* (2016), Blatter's *Instrumentation and Orchestration* (1997), or Kennan's *The Technique of Orchestration* (1972). No single adequate text exists. Chapters

28-30 of Kostka and Payne (2008) are useful, as are the chapters on 20th Century techniques in Clendinning and Marvin, *The Musician's Guide to Theory and Analysis* (2004). Two books on analysis of post-tonal music are helpful: Straus, *Introduction to Post-Tonal Theory* (2004), and Lester, *Analytic Approaches to Twentieth-Century Music* (1989).

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)

Burkholder, J. Peter, Donald Jay Grout, and Claude Palisca, A History of Western Music, (W.W. Norton, latest edition)

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

Bonds, Mark Evan, A History of Music in Western Culture (Prentice Hall, latest edition)

Stolba, K. Marie, The Development of Western Music (W.C. Brown, 1990)

Other Historical Studies and Reference Works:

Taruskin, Richard, The Oxford History of Western Music, Volumes 1-5 (Oxford University Press, 2009).

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 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.