THE CALIFORNIA STATE UNIVERSITY, EAST BAY

Department of Music Handbook

(December 2020)
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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, understanding the applicable catalog year, 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**

**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/](http://www.csueastbay.edu/music/).

2. **ADVISING, ATTENDANCE & ENSEMBLE AUDITIONS**

See the section on “Advanced Placement” in the current University Catalog for information on Advanced Placement (AP) equivalencies in Music.

**ADVISING**

**Undergraduate**

Students will be assigned an advisor based on their level of study (lower-division, upper-division). Students are encouraged to meet with their advisor at the beginning of each semester and may request meetings when necessary throughout the year.

**Graduate**

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.

**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’.

**ENSEMBLE AUDITIONS**

Students who wish to perform in a Major Performance Activity or Chamber Ensemble will audition to determine placement and performance levels prior to the start of each Semester. All audition information will be posted on the Music Department website, and it is the responsibility of the student to contact ensemble directors for additional audition requirements.
3. APPLIED MUSIC STUDY (UNDERGRADUATE AND GRADUATE)

GENERAL INFORMATION

Undergraduate Music majors, along with Graduate students studying Performance or Composition, must declare a principal performance medium, departmentally approved by audition or the acceptance of a Creative Portfolio, in one of the following areas:

- Composition / Technology
- Flute
- Oboe
- Clarinet
- Saxophone (Classical/Jazz*)
- Bassoon
- Trumpet (Classical/Jazz*)
- French Horn
- Trombone (Classical/Jazz*)
- Euphonium
- Tuba
- Percussion (Classical/Jazz*)
- Violin
- Viola
- Cello
- Bass (Classical/Jazz*)
- Guitar (Classical/Jazz*)
- Piano (Classical/Jazz*)
- Harp
- Organ
- Harpsichord
- Voice

*Jazz lessons are an option through audition after the student has successfully demonstrated solid technique and the fundamentals of jazz improvisation, such as through completion of the jazz improvisation course.

In order to receive applied instruction, students must be enrolled for a minimum of five (5) units in music as follows:

i. **Major Performance Activity 1 Unit**

ii. **Other Music Classes 3 Units Minimum**

   1. 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 History, etc...).

iii. **Applied Lesson 1 Unit**

**Residency Requirement** Undergraduate students must complete a minimum of 4 units of applied study at CSUEB to obtain a B.A. in Music. 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.

**APPLIED LEVEL RATING**

Each student is assigned an applied level rating ranging from 1 to 4, or 6 for Graduate students, for applied study upon entry as a music major. 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.

**Applied Levels** 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:

1. **FRESHMAN 1 (MUS 2xx)**
2. **SOPHOMORE 2 (MUS 2xx)**
   a. 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.
3. **JUNIOR 3 (MUS 4xx)**
4. **SENIOR 4 (MUS 4xx)**
5. **GRADUATE 5 (MUS 6xx)**

**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.

**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.

**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.
**INDIVIDUAL PRACTICE TIME**

The department recommends at least ½ 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. Consult the Music Department Website for current information on reserving a practice room.

**ABSENCE POLICY**

Arrangements for makeup lessons are the responsibility of the student. Instructors are not obligated to provide makeup lessons unless the student’s 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 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 at the earliest possible convenience and makeup lessons will be promptly scheduled.

**CHANGE OF APPLIED INSTRUCTOR**

**Performance and Composition Studios** Students are assigned to a faculty member for their area of study and assignments are made for the duration of the academic year. There is often only one faculty member per instrument. 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). Only complete requests will be considered and the request must include the following:

1. **Signature of Current Instructor**
2. **Signature of Requested Instructor**
3. **Reasons for Requesting the Change**
4. **Signature of Department Chair**

**Vocal Studios**

Studying voice at the University Level demands a great deal of time and refinement and 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:

1. 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:

2. 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.

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

4. 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.

5. 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.

APPLIED COMPOSITION AND TECHNOLOGY

Composition Portfolio

Every undergraduate composition and 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. Portfolio guidelines:

1. 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.

2. The contents of the Portfolio should include:
   a. Title Sheet (PDF format): The title sheet should clearly list the titles of the pieces included, instrumentation, and approximate duration. The tag “In Progress” should be added to unfinished works.
   b. 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.
      i. All undergraduate Composition Portfolios should include at least four (4) compositions of short/medium length by the time of graduation.
   c. Recordings.

Public Performance Requirements

Public performances of student composers’ works are expected and encouraged. 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.

Undergraduate composition students do not need to register for the Junior Recital course.

Composition Juries
At the end of every semester, students meet with the composition faculty to review their portfolio. The work done throughout the semester, and the overall contents of the portfolio will determine retention and advancement within the program.

APPLIED VOCAL AND INSTRUMENTAL PERFORMANCE

Juries
Undergraduate and Graduate Students enrolled in instrumental or vocal Applied Lessons must perform a Jury each semester. Due to the ongoing COVID-19 pandemic, current procedures for juries during AY 20-21 can be found on the Department of Music Website. https://www.csueastbay.edu/music/current/juries-recitals-exams.html

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

1. Progress juries, Advancement juries from Level 1 to Level 2, and Advancement juries from Level 2 to Level 3 take place during finals week at the end of the semester.
2. Junior Recital Juries serve as the Advancement Jury from Level 3 to Level 4, pending completion of the Junior Recital, and the time of the jury is assigned by the Music Resource Center when the Recital is scheduled.
3. Senior and Graduate Recital Juries serve as a program culmination, pending completion of the Senior or Graduate Recital, and the time of the jury is assigned by the Music Resource Center when the Recital is scheduled.

Jury procedure

1. Scheduling a Jury
   i. Progress Jury Students sign up for a 1-hour time slot at the end of each semester and should be prepared to perform their Jury at any point during that hour.
   ii. Junior and Senior Recital Jury dates and times are assigned when the student schedules the Recital and takes place throughout the semester and approximately 5 weeks prior to the Recital date.
2. Each student listens to all of the students performing during their Jury hour, offering feedback on provided forms.

3. Students perform a Jury for a panel of at least 3 faculty members that includes a minimum of 2 tenure-track faculty.

4. 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 jury. The jury results of those selections will be based upon an evaluation of the recording.

5. Compositions that require an accompaniment must be performed with a pianist or other acceptable accompaniment during Vocal Juries and all Recital Juries. Refer to the section on Recital Accompanists and Collaborators

Level Benchmarks
Students are assessed on multiple benchmarks for each level. All Jury requirements, listed by area, can be found on the Department of Music website: https://www.csueastbay.edu/music/current/juries-recitals-exams.html

- 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
- Graduate Level (5): Student is performing at a graduate level.

Jury outcomes
There are 3 potential outcomes for each jury (Jury outcomes do not necessarily correspond to academic grade for the semester):

1. Pass: The performance clearly demonstrates benchmarks for advancement to the next level at this time (Advancement Jury) or shows progress indicating they will be able to demonstrate them at the end of the next semester (Progress Jury).
   a. 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.
   b. 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.

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.

a. 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.

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 in the future. The student may work privately and will be given the opportunity to perform another Jury at the end of the next semester.

a. Faculty may Discontinue any student whose Jury performance fails to demonstrate progress towards the next level.

Jury requirements by Applied Vocal & Instrumental Areas can be found on the Department of Music website:
https://www.csueastbay.edu/music/current/juries-recitals-exams.html

Recitals
Undergraduate and Graduate instrumental and vocal students are expected to perform a recital each academic year in which they are registered for Applied Music Study. (Graduate students refer to GRADUATE POLICIES AND GUIDELINES)

Types of Recitals

1. Noon Recital
A recital performance on the Tuesday/Thursday University Hour Noon Recital series sponsored by the Department.

2. Studio Recital
A recital performance scheduled by the student’s applied music instructor that includes other students from the applied music instructor’s studio.

3. 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), level 4 competency (senior level), or Graduate competency.

4. Ad Hoc Recital
A recital performance scheduled by the student that does not qualify as a Noon Recital, Studio Recital, or Junior and Senior 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

Recital Performance Requirements

Students must meet the following minimum performance requirements for each level within two (2) semesters in order to be eligible for advancement to the next level.

1. Level 1: One performance on a Studio Recital.
2. Level 2: Two performances, one on a Studio Recital and one on a Noon Recital.
3. Level 3: One Junior Recital (required for advancing to Level 4)
4. Level 4: One Senior Recital

Recital Scheduling

Recital scheduling is coordinated by the Music Resource Center according to the following:

1. **Studio Recitals** Studio recitals are scheduled by applied music faculty.
2. **Noon Recitals** Noon recitals are scheduled by students according to availability in the Noon Recital Series.
3. **Junior, Senior, and Graduate Recitals** Junior, Senior, and Graduate Recitals are scheduled by students in consultation with their applied music instructor according to the Recital scheduling guidelines.*
4. **Ad Hoc Recitals** Ad hoc recitals are scheduled by students, with instructor permission, according to hall availability.*

*Junior, Senior, Graduate, 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.

Degree (Junior and Senior) Recitals

Requirements

1. A recital date for a Junior Recital 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 recital date for a Senior Recital will be scheduled prior to the end of the add/drop period of the Semester prior to the recital.
3. A student must have achieved the appropriate proficiency level (3 for Junior Recitals, 4 for Senior Recitals) before scheduling a
Recital. (see Applied Level Rating).

4. Recitalists will perform a jury of the entire Recital before a faculty committee approximately five (5) 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 Recital is scheduled.

5. A print-ready copy of the 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 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.

6. A student will pass or fail the 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 (the Recital date will be officially confirmed, or cancelled).

The Recital of any student who fails the Recital jury will be immediately canceled and the student 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 Recital
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 will be chosen in consultation with the student’s applied music instructor. Performances on secondary instruments are not acceptable.

Senior Level Recital
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
Junior or Senior 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.

Recital Recordings
Junior and Senior 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.

Recital Accompanists and Collaborators
It is the student’s responsibility to secure a piano accompanist for juries, 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.

The Department of Music will supply a piano accompanist for Progress Juries and lower division instrumental Advancement Juries for students who are not enrolled in Vocal and Instrumental Coaching. Students must request a piano accompanist for a Progress Jury or lower division instrumental Advancement Jury at least four weeks in advance of the scheduled jury by providing information and a copy of the music to be played to the Music Resource Center. Students who perform with a department supplied pianist will receive one practice session with the pianist on the day of the jury. Requests made within 30 days of the scheduled jury will not be honored.

The Department of Music will only provide piano accompanists for master classes, recital juries, and recital performances through enrollment in vocal or instrumental coaching. Students who are not enrolled in vocal or instrumental coaching are expected to find their own piano accompanists for master classes, recital juries, and recital performances.

Please note that recital accompanists are not the same as vocal and instrumental coaches. Please see 4. Vocal & Instrumental Coaching for more information about vocal and instrumental coaching.
MAJOR PERFORMANCE ACTIVITIES

Undergraduate students must be enrolled in at least one Major Performance Activity, performing on their principal instrument, each semester in which they are enrolled in Applied Study. Graduate students are encouraged to perform in a Major Performance Activity. Major Performance Activity offerings will vary by semester and auditions take place at the beginning of each semester. Consult the Music Department office or music faculty regarding specific offerings. The current major performance groups include: East Bay Singers, Chamber Strings, Jazz Orchestra, and Wind Symphony.

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. Saxophone, trumpet, and trombone players should register for Wind Symphony and are encouraged to 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.

d. Guitarists, pianists, organists, and composers may elect any major performance group that is practical for them, in consultation with ensemble directors.

e. Students studying jazz guitar, jazz bass, jazz piano, and jazz percussion may substitute four (4) units of a jazz combo for a Major Performing Activity if they are unable to earn a spot in the Jazz Orchestra at the auditions.

RECITAL ATTENDANCE REQUIREMENT

Undergraduate music majors are required to attend ten (10)* Departmental recitals or concerts in 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 who are performing a Senior Recital are exempt from this requirement in a semester of the Recital. This requirement must be met in order to graduate. *The requirement has been lowered to five (5) Departmental recitals or concerts during Fall 2020 and Spring 2020, and the requirement was waived in Spring 2020.
4. Coaching

Introduction

Vocal and instrumental coaching courses are those where a student enrolled in applied study works with a faculty or graduate teaching associate coach on repertoire requiring collaboration with a pianist. Students will receive a set number of coaching sessions per semester depending on the level of coaching in which the student is enrolled and whether or not the student is enrolled in coaching during the semester of their scheduled Junior or Senior 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, 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 graduation requirements.

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 student recitalists
2. Senior recitalists
3. Junior recitalists
4. Graduate students
5. Noon recitalists
6. Ad hoc recitalists

UNITS

1. Graduate, Senior, and Junior Recital Performers should enroll in two (2) units each semester, including the semester of the recital and the semester prior to the recital performance.
2. All other students should enroll in one (1) unit per semester.

5. KEYBOARD PROFICIENCY EXAM

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 three (3) semesters of group keyboard study.

The most efficient way to fulfill this requirement is to complete the Keyboard Musicianship sequence (MUS 118, MUS 119, and MUS 218). Students who pass the sequence 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 Keyboard Musicianship courses who wish to demonstrate their mastery of proficiency items may only do so during the fall and spring Final Exam period.

Contact Dr. Shimron at least 14-21 days in advance to schedule the exam.

Information about the keyboard proficiency standards can be found on the music department website:
https://www.csueastbay.edu/music/current/juries-recitals-exams.html
6. Graduate Policies & Guidelines

Areas of Emphasis

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

1. Choral Music (Conducting Studies)

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.

2. 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.

3. 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.

4. 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.

5. 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.

6. 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.

7. 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.

**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 they:

1. Have completed all undergraduate deficiencies, as determined in consultation with the graduate advisor;
2. Have completed MUS 600 with a grade of “A” or “B”;
3. Have 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.

“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:

1. Have completed 15 units of 600-level coursework with a minimum 3.0 GPA;
2. Have successfully completed the Music Mid-Comprehensive Examination;
3. Have designed a Formal Program of Study for the completion of the degree which has been approved by the departmental Graduate Studies Committee

**DEGREE REQUIREMENTS**

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

1. Been formally Advanced to Candidacy;
2. Completed 30 units of approved courses, of which:
   a. A total of 9 units for required core 600-level courses
   b. A minimum of 6 units of 600-level coursework within the student’s area of emphasis
   c. 12 units of elective courses not taken within the student’s area of emphasis. Up to 6 units outside of music may be taken with approval.
   d. A minimum of 3 units towards the Capstone (see below)
CAPSTONE REQUIREMENT

All M.A. Music students must complete a capstone project for a minimum of 3 units:

- Students in Conducting Studies, Jazz Studies, and Performance must complete a project consisting of a graduate recital with performance notes (MUS 693).
- Students in Composition must complete a project consisting of an original composition and analysis of that composition (MUS 693).
- Students in Music Education, Music History and World Music, or Music Theory may complete a university thesis (MUS 691) or a departmental thesis (MUS 699).
- With the approval of the graduate coordinator, students in Music Education, Music Theory, Music History and World Music, may complete a comprehensive examination (MUS 692) or a project (MUS 693).

Graduate Recital

A Candidate with a performance, jazz studies, or choral music emphasis must perform a Graduate 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.

a. 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. A recital jury will be scheduled at that time.

b. Recitalists will perform a jury of the entire Graduate Recital five (5) weeks prior to the recital date to ensure adequate preparation. 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.

i. The dress rehearsal will serve as the Graduate Recital Jury for students studying Choral Music.

c. A print-ready copy of the Graduate 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 Graduate 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.

d. 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 Graduate Recital date will be officially confirmed.

e. A student will fail the Graduate 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 Graduate Recital jury, accompanied by an immediate cancellation of the Graduate Recital. A student who fails the Graduate 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.

f. Failure to follow the above guidelines will result in cancellation of the Graduate Recital and a failing grade for Applied Music study, and the process must begin again. The recital must be completed before the degree is confirmed.

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 a thesis committee of between two and three members, 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 thesis 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.

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.
**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.

**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.)

**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. MUSIC EDUCATION CERTIFICATE

The 31-unit Single Subject Matter Preparation Program in Music is a sequence of courses designed to prepare music students to become successful music teachers in K-12 school settings. Students receive education in a variety of musical disciplines and pedagogical approaches, including choral, instrumental, general, and world music. The program is approved by the California Commission on Teacher Credentialing. All music students may take the Subject Matter Preparation Program courses although, in order for students to obtain documentation of completing the program, they must take every course within the program.

Certificate Requirements
Secondary Techniques

Six (6) units in performance and pedagogy of standard orchestral instruments, voice, and guitar are required:

- Teaching String Instruments [1 Unit]
- Teaching Woodwind Instruments [1 Unit]
- Teaching Brass Instruments [1 Unit]
- Teaching Percussion [1 Unit]
- Basic Guitar Techniques [1 Unit]
- Basic Vocal Techniques [1 Unit]

Conducting

Six (6) units of developmental basic skills in conducting, as well as more specific skills for choral and instrumental settings are required:

- Basic Conducting [3 Units]
- Intermediate Conducting [3 Units]

Music Education Core Courses

The following ten (10) units are required of all music education students:

- Technology for Music Educators [3 Units]
- Introduction to World Music & Culture [3 Units]
- Foundations of Music Education [3 Units]
- Music Education Practicum [1 Unit]
Music Teaching and Learning

These required nine (9) units focus on specific disciplines within music teaching and learning. They are designed to prepare future music educators to teach in a variety of K-12 areas, including instrumental, choral, and elementary music teaching settings.

- Elementary Music Teaching Methods [3 Units]
- Instrumental Music Teaching Methods [3 Units]
- Choral Music Teaching Methods [3 Units]

For course descriptions and more detailed information please visit the Education Certificate University Catalog page.
8. FACILITIES & RESOURCES

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 Refer to the “Current Students” section of the Music Department Website for sign-up procedures. NOTE: For safety reasons, practice room windows must be left uncovered at ALL TIMES.

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

**Chamber Music Library**

There are approximately 10,000 sets of scores 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.

**Choral and Orchestral 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.

**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).
COMPUTER MUSIC STUDIOS

Computer Music Lab (MB 2525)
The Computer Music Lab has audio equipment for computer-based composition, basic sound synthesis and sound design. The lab is the primary studio for music students who work primarily with processed and sample-based sound. It serves as a classroom for various introductory music technology courses.

MB 2525 is equipped with 21 DAWs, and a teacher station. The room also serves as the main lounge for students in the music department.

Synthesis & Recording Studio (MB 2508)
The Synthesis Lab has audio equipment for computer-based composition, audio recording, sound synthesis and design. It is the primary studio for upper division and graduate music composition majors.

MB 2508 is equipped with 4 DAWs, a modular synth station (which connects to our very own Buchla!), and an audio recording station connected to a recording booth for sampling projects.
9. **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.
APPENDIX: RECOMMENDED ROADMAPS

The Bachelor of Arts in Music degree consists of 54 music units. 40 units are required through specific courses leaving 14 units for music electives, of which 8 must be upper division. Students who have fulfilled all of their major and GE requirements often need additional elective units to reach the 120 units required for CSUEB graduation. Students are encouraged to register for courses to complete their elective units based upon their interested area of study. The following courses are recommended for each area of interest below:

**Performance**

Applied studies: 8 total semesters to the Junior and Senior Recitals  
Major Performing Ensembles: 8 total semesters  
Chamber Ensembles + Jazz Combos: each semester during upper division  
MUS 380 Recital Class  
MUS 341 Basic Conducting

**Music Education**

Performance Roadmap + Music Ed Certificate Program Courses  
(see section 5. Music Education Certificate)

**Jazz Studies**

Performance Roadmap + the following:  
MUS 316 Jazz Theory and Composition  
MUS 416 Jazz Arranging for Large Ensemble  
MUS 317 Improvisation Techniques 1  
MUS 417 Improvisation Techniques 2

**Composition**

MUS 180 Composers Workshop (2 semesters)  
Applied Study: 4 semesters  
Major Performing Ensembles: 4 semesters  
MUS 341 Basic Conducting  
MUS 441 Intermediate Conducting  
MUS 412 Contemporary Counterpoint  
MUS 414 Contemporary Orchestration & Arranging (3 units)  
MUS 415 Midi Orchestration (3 units)  
MUS 485 Sound Design 1 (3 units)  
MUS 486 Sound Design 2 (3 units)