

**THE CALIFORNIA STATE
UNIVERSITY, EAST BAY**

Department of Music Handbook

2021 - 2022

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WELCOME FROM THE CHAIR

The study of music is a noble and 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 alter us and those who hear us. It has the potential to inform our views of life, love, happiness, grief, loss - the entire human experience. The responsibility of being a musician is great, yet the reward may be even greater.

Many of our students will pursue a career in music upon graduation as teachers, composers, producers, and performers. Others will choose different paths. According on one website, here are the top skills that employers look for in workers:

1. Critical thinking and problem solving.
2. Teamwork and collaboration.
3. Professionalism and strong work ethic.
4. Oral and written communications skills.
5. Leadership.

The study of music serves us well in each of these areas. The successful completion of a degree in music trains us to be extremely critical thinkers and problem solvers and we learn how to express ourselves in unique ways. We regularly work in teams and collaborate to produce recordings and public performances. We learn professionalism and build a strong work ethic in our ensembles and private studios. We learn to communicate effectively in many different ways that are not limited to oral and written communication. There are also numerous opportunities to develop leadership, whether it be in an ensemble student board or quietly through our performances.

The Department of Music Faculty and Staff are thrilled that you have joined us on this brief path of music study that will ultimately lead to your own individual 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 professional 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

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. Responsibility for errors in program or in interpretation of regulations of CSUEB rests with the student.

1. GENERAL INFORMATION AND POLICIES

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/>.

ADVISING

All CSUEB Music students have an advisor who can assist with course registration, degree roadmaps, and academic success. Students are encouraged to meet with their advisor on a regular basis to ensure timely graduation.

Undergraduate

All students are assigned a music advisor within the Department of Music. Students are encouraged to meet with their advisor prior to scheduling classes 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.

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

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'.

KEYBOARD PROFICIENCY EXAM

The Keyboard 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 undergraduate CSUEB Music students must pass the Keyboard 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 the Coordinator of Piano Studies 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>

INSTRUMENTS, LOCKERS, & PRACTICE ROOMS

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.**

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.

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.**

2. APPLIED MUSIC STUDY (UNDERGRADUATE AND GRADUATE)

GENERAL INFORMATION

Undergraduate Music majors and Graduate students with an emphasis in Choral Studies, Composition, Jazz Studies, or Performance 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
- Conducting

*Jazz lessons are an option for undergraduate students 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, undergraduate 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. Graduate students who are studying Performance or Composition must complete a minimum of 8 units of applied study at CSUEB to obtain a M.A. in Music.

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 Lessons

Undergraduate students 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. Advanced students may apply to receive an additional thirty-minute lesson each week.

Graduate students who study an applied discipline 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.

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.

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.

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.

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.

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.

APPLIED INSTRUMENTAL AND VOCAL PERFORMANCE

Applied Level

Each student taking applied study is assigned a level ranging from 1a to 4b for undergraduates, or 6 for Graduate students. (1a = first year, first semester; 2b = second year, second semester, etc. . .)

1. All undergraduate students begin at Level 1a and register for MUS 2xx lessons
2. All graduate students begin at Level 6a and register for MUS 6xx lessons.
3. Applied requirements are fulfilled after the successful completion of 4 semesters of lessons, including required performances and juries, and a successful advancement jury at the conclusion of 4 semesters.
4. **Advanced study is recommended for all students interested in Graduate Study or Music Education:** Undergraduate students may continue with lessons and ensembles, including required performances and juries, through Level 4b or for a maximum of 8 semesters. Additional units earned count toward electives.
5. **Transfer students: Advanced study option for students with applied units from another institution and who possess upper division skills, as determined by audition and in consultation with their private instructor and advisor:** Transfer students may opt to perform an Advancement Jury to Level 3 at the conclusion of any semester, including the first, if the applied instructor and student agree that the student possesses the skills required to successfully complete a Junior Recital within 1 academic year.
 - a. Transfer students who wish to perform both a Junior and Senior Recital while graduating in two years should take the Advanced student option and perform an Advancement Jury to Level 3 at the conclusion of the first semester.
 - b. *Transfer students who successfully complete a Senior Recital at CSUEB may count applied units that are transferred from another institution towards electives.*

Individual Practice Expectations

The Department recommends a minimum of 1 1/2 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.

Jury and Recital Performance Requirements

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

Level	Required Performance	Jury
1a	None	Progress Jury
1b	Studio Recital	Advancement Jury to Level 2
2a	None	Progress Jury
2b	Noon Recital	Advancement Jury to Level 3
3a	Noon Recital	Progress Jury
3b	Noon Recital or Junior Recital *Students who successfully perform a Junior Recital may continue to Level 4a. Students who opt to perform a Noon Recital instead of a Junior Recital at the end of 3b will not continue to Level 4a.	Advancement Jury (Junior Recital Jury serves as the Advancement Jury)
4a	Noon Recital	Progress Jury
4b	Senior Recital	Advancement Jury (Senior Recital Jury serves as the Advancement Jury)
6a	None	Progress Jury
6b	Noon Recital	Progress Jury
6c	Noon Recital	Progress Jury
6d	Graduate Recital	Graduate Recital Jury

Juries

Undergraduate and Graduate Students enrolled in instrumental or vocal Applied Lessons must perform a Jury each semester.

Current jury procedures are located on the Department of Music Website.

Types of Juries: Progress Juries and Advancement Juries

1. Students perform a Progress Jury during finals week each semester in which they are not performing an Advancement Jury, generally at the end of the first semester of each Level.
2. Students perform an Advancement Jury during finals week at the completion of Level 1b (Advancement to Level 2) and at the completion of Level 2b (Advancement to Level 3).
3. The Advancement Jury from Level 3 to Level 4 can take the form of either an Advancement Jury at the end of Level 3b or a Junior Recital Jury. Students who wish to continue to Level 4 must successfully perform a Junior Recital Jury.
4. Senior and Graduate Recital Juries serve as a program culmination at the conclusion of Level 4b or 6d, pending completion of the Senior or Graduate Recital.

Jury Procedures

1. See [Recitals](#) for specific Recital Jury procedures
2. Scheduling a 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.
3. Each student listens to all of the students performing during their Jury hour, offering feedback on provided forms.
4. Students perform a Jury for a panel of at least 3 faculty members that includes a minimum of 2 tenure-track faculty.
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](#)

Jury Assessment

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

Jury Requirements

All Jury requirements, listed by area, can be found on the Department of Music website:

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.

Recital Performances

Undergraduate and Graduate instrumental and vocal students are expected to perform each academic year in which they are registered for Applied Music Study (refer to [Jury and Recital Performance Requirements](#)). Failure to follow the following guidelines will result in cancellation of the Junior, Senior, or Graduate 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.

Types of Recitals

1. Studio Recital

A recital performance scheduled by the student's applied music instructor that includes other students from the applied music instructor's studio. There is no jury for performing a Studio Recital.

2. Noon Recital

A recital performance on the Tuesday/Thursday University Hour Noon Recital series sponsored by the Department. There is no jury for performing on a Noon Recital.

3. Junior, Senior, and Graduate Recitals

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. The [Junior, Senior, and Graduate Recital](#) policies as well as the [Recital Jury](#) process are outlined below.

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. There is no jury for performing on an Ad Hoc Recital.

Junior, Senior, and Graduate Recitals

Junior Recital

A Junior Recital must take place prior to the successful conclusion of 2 semesters of Applied Music study at Level 3 (see [Applied Level](#)) 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 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](#)) 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.

Graduate Recital

A Graduate Recital must take place prior to the successful completion of 4 semesters of Applied Music Study at Level 6. Students pursuing the Jazz Studies or Performance emphasis should include 45-50 minutes of music on the student's major instrument; those pursuing a Choral Studies 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.

Recital Scheduling

1. A student must have achieved the appropriate proficiency level (3 for Junior Recitals, 4 for Senior Recitals) before scheduling a Recital.
2. Students should consult with all performers, coaches, and accompanists prior to scheduling a recital date (See [Recital Accompanists and Collaborators](#)).
3. Junior Recital dates will be scheduled as part of the Recital Class 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.
4. A recital date for a Senior or Graduate Recital must be scheduled by the student and the MRC prior to the end of the add/drop period of the Semester prior to the recital.
5. 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.

Recital Juries

1. 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 jury will be scheduled by the Music Resource Center and the student will be notified of the date and time of the jury after the Recital is scheduled. Successful completion of this jury is required to confirm the recital date.
 - a. The dress rehearsal will serve as the Graduate Recital Jury for students in the Choral Studies emphasis.
2. 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.

3. The student will be notified within one week of the jury outcome following the procedure outlined in the sections [Jury Assessment](#) and [Jury Outcomes](#) with the following exception: a student who fails the Recital Jury will also receive a failing grade for Applied Music study. 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.

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 accompanying requests 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 [Coaching](#) for more information about vocal and instrumental coaching.

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.

MAJOR PERFORMANCE ACTIVITIES

Undergraduate students must be enrolled in at least one Major Performance Activity, in which they are 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. Students are encouraged to also perform in Chamber Ensembles. Consult the Music Department office or music faculty regarding specific offerings as ensemble offerings vary by term. Auditions take place at the beginning of each semester and it is the responsibility of the student to contact ensemble directors for additional audition requirements.

- i. 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.
- ii. Graduate students with an emphasis in Choral Studies, Jazz or Performance 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.
- iii. 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.
- iv. Guitarists, pianists, organists, and composers may elect any major performance group that is practical for them, in consultation with ensemble directors.
- v. 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, Spring 2021, and Fall 2021, and the requirement was waived in Spring 2020.

3. 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.

4. GRADUATE POLICIES & GUIDELINES

AREAS OF EMPHASIS

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

1. Choral Studies

The Choral Studies 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 in 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 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.

5. 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 register for and complete a capstone project for a minimum of 3 units:

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

Graduate Recital

Students with an emphasis in Choral Studies, Jazz Studies, or Performance must perform a Graduate Recital before graduation. This Recital must take place within four semesters of Applied Music study. Refer to the section on [Recitals](#) for policies and procedures.

Research Thesis

The completion of a standard research thesis is required of all candidates with an emphasis in Music History. 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 the 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'.

5. 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. Students must pass every course to obtain documentation of completing the program.

CERTIFICATE REQUIREMENTS

Secondary Techniques

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

1. Teaching String Instruments [1 Unit]
2. Teaching Woodwind Instruments [1 Unit]
3. Teaching Brass Instruments [1 Unit]
4. Teaching Percussion [1 Unit]
5. Basic Guitar Techniques [1 Unit]
6. 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:

1. Basic Conducting [3 Units]
2. Intermediate Conducting [3 Units]

Music Education Core Courses

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

1. Technology for Music Educators [3 Units]
2. Introduction to World Music & Culture [3 Units]
3. Foundations of Music Education [3 Units]

4. 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.

1. Elementary Music Teaching Methods [3 Units]
2. Instrumental Music Teaching Methods [3 Units]
3. Choral Music Teaching Methods [3 Units]

For course descriptions and more detailed information please visit the [Education Certificate University Catalog](#) page.

6. 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.