

**THE CALIFORNIA STATE  
UNIVERSITY, EAST BAY**

Department of Music Handbook

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## TABLE OF CONTENTS

<b>TABLE OF CONTENTS</b>	<b>1</b>
<b>WELCOME FROM THE CHAIR</b>	<b>4</b>
<b>1. GENERAL INFORMATION AND POLICIES</b>	<b>5</b>
DEPARTMENT OF MUSIC OFFICE & WEBSITE	5
LAND ACKNOWLEDGEMENT	5
ADVISING	5
ATTENDANCE	6
INSTRUMENTS, LOCKERS, & PRACTICE ROOMS	6
Music Resource Center (MRC)	6
Chamber Music Library	7
Choral and Orchestral Libraries	7
Concert Scheduling	7
COMPUTER MUSIC STUDIOS	7
Computer Music Lab (MB 2525)	7
Synthesis & Recording Studio (MB 2508)	7
<b>2. APPLIED MUSIC STUDY</b>	<b>8</b>
GENERAL INFORMATION	8
Registering for Applied Study	9
Residency Requirement	9
Applied Lesson Policies	9
Absence Policy	10
Applied Leave of Absence	10
Change of Applied Instructor	10
Change of Applied Areas	11
Secondary Applied Areas	12
Non-Majors	12
APPLIED COMPOSITION AND TECHNOLOGY	12
Composition Portfolio	12
Public Performance Requirements	13
APPLIED INSTRUMENTAL AND VOCAL PERFORMANCE	13
Applied Level	13
Individual Practice Expectations	14
Jury and Recital Performance Requirements	15
Juries	15
Types of Juries: Progress Juries and Advancement Juries	16

Jury Procedures	16
Jury Assessment	16
Jury Requirements	16
Jury Outcomes	17
Recital Performances	18
Types of Recitals	18
1. Studio Recital	18
2. Noon Recital	18
3. Junior, Senior, and Graduate Recitals	18
4. Ad Hoc Recital	18
Junior, Senior, and Graduate Recitals	18
Junior Recital	18
Senior Recital	19
Recital Scheduling	19
Recital Juries	19
Recital Accompanists and Collaborators	20
Recital Recordings	21
MAJOR PERFORMING ENSEMBLES	21
RECITAL ATTENDANCE REQUIREMENT	22
<b>3. COACHING</b>	<b>23</b>
INTRODUCTION	23
ELIGIBILITY	23
Space	23
Applied academic progress	24
UNITS	24
<b>4. GRADUATE POLICIES &amp; GUIDELINES</b>	<b>25</b>
AREAS OF EMPHASIS	25
1. Choral Studies	25
2. Composition	25
3. Jazz Studies	25
4. Music History	26
5. Performance	26
CLASSIFICATION IN THE PROGRAM	26
DEGREE REQUIREMENTS	27
CAPSTONE REQUIREMENT	27
Graduate Recital	27
Research Thesis	27

Project	28
INDEPENDENT STUDY	28
UNIVERSITY WRITING SKILLS REQUIREMENT	28
GRADUATE STUDENT RIGHTS AND RESPONSIBILITIES	28
<b>5. MUSIC EDUCATION CERTIFICATE</b>	<b>29</b>
CERTIFICATE REQUIREMENTS	29
Secondary Techniques	29
Conducting	29
Music Education Core Courses	29
Music Teaching and Learning	30
<b>6. HEALTH AND SAFETY</b>	<b>30</b>

## WELCOME FROM THE CHAIR

Welcome to the world of advanced music study! While this path may offer challenges alongside its joys, the rewards are unparalleled. Music is not only entertainment, but a transformative force capable of shaping one's understanding of life, love, and the full spectrum of human experience. It is both a privilege and a responsibility.

Though some of you envision careers in music education, composition, production, or performance, others may be drawn to different landscapes. Regardless of your ultimate destination, the skills honed during your musical journey will serve you well.

Consider the qualities valued by employers – critical thinking, collaboration, professionalism, communication, and leadership. Music education is a rigorous training ground for each of these attributes and more. You will dissect complex musical structures, solve interpretive dilemmas, and master the art of expressing yourself through a universal language. Ensembles and solo practice cultivate teamwork, discipline, and self-reliance. Through performances, you will hone your communication skills, both verbal and nonverbal, and learn to connect with audiences on a profound level. Leadership opportunities abound, whether through student boards or the power dynamics inherent in collaborative music-making.

The Department of Music faculty and staff extend a warm welcome to you as you embark on this enriching path. We present are proud to present you with a finely crafted program that has been accredited by the National Association of Schools of Music, a sturdy framework upon which your musical identity will take shape. Embrace the challenges, the joys, the rigorous practice sessions, and the exhilarating performances. Work diligently, and remember, we are here to guide you every step of the way.

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/>.

### LAND ACKNOWLEDGEMENT

We would like to recognize that while we gather at Cal State University East Bay located in Hayward, CA, [we are gathered on the ethno-historic tribal territory of the intermarried Jalquin \(hal-keen\) / Yrgin \(eer-gen\) Chochenyo-Ohlone-speaking tribal group](#), who were the direct ancestors of some of the lineages enrolled in the Muwekma Ohlone Tribe of the San Francisco Bay Area, and who were missionized into Missions San Francisco, Santa Clara and San Jose.

### 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’.

## 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 (MRC)

The Music Resource Center (MRC), 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

orchestral 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 (MRC) 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 Degree or Ad-Hoc recital, or to perform on a University Hour recital, should contact the Music Resource Center (MRC) to schedule a performance date after they have secured approval from their applied teacher. 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.

## 2. APPLIED MUSIC STUDY

### GENERAL INFORMATION

Music majors 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
- Music Production
- 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 upper division 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 courses.

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

### **Registering for Applied Study**

1. Students may request applied study through the Department of Music prior to the start of the semester.
2. Students who have not requested applied study prior to the start of the semester may have their request for applied study that semester denied.
3. Students should contact their applied instructor to arrange lesson times no later than the day that they request applied study for the semester.

### **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.

### **Applied Lesson Policies**

1. 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.
2. Students should register for 1 unit of applied study each semester they wish to take lessons.
3. Lessons are 30 minutes and should occur weekly throughout the semester.
4. All lessons should take place on the CSUEB campus.
5. A faculty member may recommend that music majors who are excelling in applied study on their primary instrument, as demonstrated in a jury, receive 2 units (60 minutes a week) of applied study.
  - a. Requests should come no later than finals week in the semester prior to the desired start of 2 unit lessons.
  - b. The Department Chair will make a final decision and approval regarding 2 unit lessons after reviewing the student's transcripts, degree, progress, and department finances.
  - c. 2 units lesson requests must be renewed each semester and will be approved at the discretion of the Department Chair.

- d. No student may be enrolled in more than 2 units of applied lessons in any given semester.
- e. Availability of 2 unit lessons is limited and may be discontinued at any point.

### **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.

### **Change of Applied Areas**

Students who wish to change applied areas are expected to successfully pass a formal audition or creative portfolio review in the new area of study as outlined on the Music Department Website. Students who successfully change their primary applied instrument must adhere to department policy regarding required number of units, benchmarks, juries, etc...

## **Secondary Applied Areas**

Music majors may request instruction on a second applied instrument. Requests are considered on a semester by semester basis. In order to qualify for a second applied area:

1. The student must have earned an "A" in their primary area of study for the previous two semesters.
2. The student should make a formal request through email to the Department Chair indicating why they wish to study a secondary instrument and their background on that instrument.
  - a. Students who are beginners on their requested secondary instrument will be directed to first take the Basic Instrument class.
3. The student's primary applied instructor will be consulted to confirm that progress on the student's primary instrument will not be hindered by study on a secondary instrument.
4. The Department Chair, in consultation with the Applied Music Committee, will evaluate each request according to student academic progress, student performance ensembles, available studio space, department finances, and other factors as they arise.
5. No student may be enrolled in more than 2 units of applied study during any semester.
6. Final decisions will be made by the 2nd week of the semester.

## **Non-Majors**

Music Minors and Non-music majors who perform in a Major Performing Ensemble may be eligible for applied music study. Requests in writing (email) should come from Major Performing Ensemble leaders to the Department Chair by the end of the second week of the semester. The Department Chair, in consultation with the Applied Music Committee, will evaluate each request according to available studio space and department finances. Final decisions will be made by the 2nd week of the semester.

# **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. Students who study a secondary applied area begin at Level 1a and register for MUS 2xx lessons in the second area.
4. 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.

- 5. 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.
- 6. 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	Studio Recital	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.

<https://www.csueastbay.edu/music/current/juries-recitals-exams.html>

## **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 Progress and 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:

<https://www.csueastbay.edu/music/current/juries-recitals-exams.html>

## 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 should be able to demonstrate the advancement benchmarks 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.
  - b. A failed Advancement Jury will be accompanied by a failing grade for the semester and the student may retake the level the following semester, except as noted below.
  - c. A failed Advancement Jury at Level 2B, 3B, or 4B may be considered a Progress Jury if the student has earned a passing grade in Applied Study. A failed Advancement Jury with a passing grade in Applied Study at 2B, 3B, or 4B will be considered the culmination of Applied Study in the B. A. in Music and the student will have fulfilled their Applied Study requirements.
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.
  - b. Students who Fail two juries in a row will be discontinued from applied study.

## **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 a failing grade for Applied Music study for the semester in which the performance 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 Conducting 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. Recital dates for Junior, Senior and Graduate Recitals must be scheduled by the student with the Music Resource Center (MRC) prior to the end of the Semester prior to the recital.
4. 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.

### **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 (MRC) 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 Conducting 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 (MRC) 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 Music Resource Center (MRC) website.
3. All performers listed on the Recital program must be present at the Recital Jury. In the event that a non-CSUEB performer is unavailable to attend the Recital Jury, the recital student must notify the Applied Music Committee in advance. Permission to record and send a discrete portion of the program to the Applied Music Committee in advance of the Recital Jury may be given.
4. 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. Should a student with a minimum of three Applied Study units completed at CSUEB not wish to reschedule the recital in the future, the student may perform a progress jury at the end of the semester which will conclude their undergraduate applied music study requirements.

### **Recital Accompanists and Collaborators**

It is the student's responsibility to secure a pianist when required for juries, recitals, and other performances. Pianists are required for the juries and recitals of all voice students and for the Advancement Juries and recitals of instrumental students when a selection requires accompaniment. Instrumental and vocal students are strongly encouraged to take advantage of the Instrumental Coaching and Vocal Coaching (MUS 481, MUS 482) course offerings to satisfy accompanying needs.

The Department of Music will supply a pianist for the juries of voice students and lower division Advancement Juries for instrumental students who are not enrolled in Instrumental Coaching or Vocal Coaching. Students must request a pianist for a jury at least 30 days in advance of the scheduled jury by providing jury information (date, time, location) and a legible .pdf copy of the music to the Music Resource Center (MRC). Students who chose to perform with a department supplied pianist will receive one 15 minute practice session with the pianist on the day of the jury. Requests made within 30 days of the scheduled jury may not be honored. Accompaniments played by music majors

with piano as their primary instrument must be approved by the Piano area Coordinator.

The Department of Music provides piano accompanists for master classes, recital juries, and recital performances through enrollment in Instrumental Coaching and Vocal Coaching (MUS 481, MUS 482). Students who are not enrolled in Instrumental Coaching or Vocal Coaching are expected to find their own pianists for master classes, recital juries, and recital performances.

Please note that recital accompanists are not the same as vocal and instrumental coaches. See [Coaching](#) for more information about Instrumental Coaching and Vocal Coaching.

### **Recital Recordings**

Junior and Senior Recitals, noon recitals, official CSUEB ensemble recitals, faculty recitals and certain special events are recorded and archived on Canvas 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 PERFORMING ENSEMBLES**

Undergraduate students enrolled in Applied Study must also be enrolled in at least one Major Performing Ensemble in which they are performing on their principal instrument. Graduate students are encouraged to perform in a Major Performing Ensemble. 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. The Major Performing Ensemble for all Wind, Brass, and Percussion students is Wind Ensemble. All music majors in Wind Ensemble are encouraged to also perform in Jazz Orchestra (or Jazz Combos).
- ii. The Major Performing Ensemble for all students studying Jazz Applied is Jazz Orchestra. Students studying jazz guitar, jazz bass, jazz piano, and jazz percussion may substitute four (4) units of a jazz combo for a Major Performing Ensemble if they are unable to earn a spot in the Jazz Orchestra at the auditions. All are also encouraged to also perform in Wind Ensemble.
- iii. The Major Performing Ensemble for all Voice students is East Bay Singers.
- iv. Guitarists, pianists, organists, and composers may elect any Major Performing Ensemble that is practical for them, in consultation with ensemble directors.
- v. Music Ed students are strongly encouraged to perform in as many ensembles as

- possible during their time at CSUEB.
- vi. 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.

## **RECITAL ATTENDANCE REQUIREMENT**

**This requirement must be met in order to graduate.** Undergraduate music majors are required to attend ten Departmental on-campus recitals or concerts in which they are not a performer or participant each semester that they are enrolled in Applied Music Study. As recital attendance does not carry over from one semester to the next, students must attend ten recitals each semester in order to receive credit. Students are exempt from this requirement during the semester that they are performing their Senior Recital. Credit for off-campus performances must receive approval in advance from the Department Chair.

### 3. COACHING

#### INTRODUCTION

Instrumental Coaching and Vocal 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), applied academic progress, and departmental finances.

##### 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 the semester of the recital.
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](http://www.csueastbay.edu/testing).

“Advancement to Candidacy” is a status which recognizes completion of substantial progress towards a student’s graduate degree. A “Classified Graduate” student becomes eligible for

“Advancement to Candidacy” within the M.A. in Music when they:

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 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.