

CSUDH

CALIFORNIA STATE UNIVERSITY, DOMINGUEZ HILLS



Department of Music

Student Handbook

Academic Year 2019-20



California State University, Dominguez Hills
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I. PREFACE

The course requirements for the Bachelor of Arts (B.A.) in Music from CSU Dominguez Hills are stated in the University Catalog. This Handbook, the University Catalog, University and Department advisers, and course syllabi, make up the tools you will need to progress towards graduation at CSUDH. It is the student's responsibility to understand all degree requirements.

Each student assumes responsibility for academic progress by keeping an up-to-date record of courses taken and by checking periodically with their Department of Music adviser. Responsibility for errors in program or in interpretation of regulations of CSUDH rests with the student. Advice is always available upon request from the Department of Music or the Student Success Center (SSC).

II. MESSAGE FROM THE CHAIR

The Department of Music at CSU Dominguez Hills offers programs leading to the degree of Bachelor of Arts in Music with options in Performance (including all instruments, voice, conducting, and composition), General Music, and Music Education.

The Music Program is accredited by the National Association of Schools of Music (NASM) and is distinguished by the wide range of possible experiences it offers the student including: performance, composition, conducting, music history, world music, Dalcroze Eurhythmics, music for the theater, jazz, commercial music, and gospel.

We are currently in the process of updating our program. The B.A. in Performance will be replaced by a Bachelor of Music degree with four areas of emphasis: Instrumental Performance, Vocal Performance, Composition, and Contemporary Music. This handbook will be updated as needed.

The Department of Music is an All-Steinway school and was the first public university in California to earn this distinction.

A handwritten signature in black ink that reads "Scott Morris". The signature is written in a cursive style with a long, sweeping tail on the letter "s" at the end.

Dr. Scott Morris, DMA
Professor and Chair
The CSUDH Department of Music

III. GENERAL INFORMATION

1. Department of Music Office and Website

The Department of Music Office is located in LaCorte Hall E303. The Department website can be found online at www.csudh.edu/music/

2. Faculty Contact Information



Dr. Scott Morris (Department Chair and Supervisor of Guitar Studies)
Email: smorris@csudh.edu



Dr. Teodross Avery (Jazz & Contemporary Music)
Email: teavery@csudh.edu



Dr. Dawn Brooks (Supervisor of Vocal Arts)
Email: dbrooks@csudh.edu



Dr. Jonathon Grasse (Composition)
Email: jgrasse@csudh.edu



Dr. Stephen Moore (Music Education & Piano)
Email: sfmoore@csudh.edu



Dr. Rik Noyce (Supervisor of Classical Winds, Brass & Percussion)
Email: dnoyce@csudh.edu



Dr. Hal Weary (Music Industry)
Email: hweary@csudh.edu

Additional Faculty (links to artist biographies and contact information is available at www.csudh.edu/music/faculty)

- Mary Au (Collaborative Piano)
- Julian Coryell (Contemporary Jazz Guitar)
- Dr. Mike Davis (Trumpet)
- Charles “Chuck” Dickerson (Supervisor of Special Ensembles)
- Matthew Greif (Classical and Contemporary Jazz Guitar)
- Dr. Chika Inoue (Classical Saxophone)
- David Isaacs (Classical Guitar)

- Kathleen Janert (Music Education and Brass)
- Joseph Mitchell (Percussion)
- Kai Narezo (Flamenco Guitar)
- Gregory Robinson (Low Brass)
- Dr. Kevin St. Clair (Voice)
- Dr. Kendra Allyn Vuk (Voice)
- Trevor Ware (Electric & Acoustic Bass)
- Anthony “Tony” White (Marching Band Techniques)
- Shirley Yamamoto (Flute)

3. Degree Options

A. General Music

The General Music degree is a Liberal Arts degree in music. Students enrolled as General Music majors are required to take the Core music curriculum (see the University Catalog available at www.csudh.edu) but are limited to four semesters of Individual Instruction. The capstone project for General Music majors is the Senior Project (MUS 499). They are not required to present a Senior Recital.

B. Music Performance

The Music Performance option emphasizes the development of skills necessary for a career as a professional musician, conductor, composer, or songwriter. For curriculum details please see the University Catalog available at www.csudh.edu.

C. Music Education (single field major – no minor required)

The Music Education option is a Professional Degree designed to train students to enter into a career teaching music in K-12 schools. CSUDH is a single-subject waiver school authorized by the California Commission on Teacher Credentialing (CCTC). Students who graduate with a degree in Music Education from CSUDH are not required to take the California Subject Examinations for Teachers (CSET). Students may enter into the Single Subject Credential Program in the College of Education upon graduation. For curriculum details please see the University Catalog available at www.csudh.edu.

4. Special Degree Criteria

A. Ensemble Requirement

Music majors must be enrolled in at least one Large Ensemble during each semester of full-time residency, in which the student plays his or her principal instrument. Vocalists must be enrolled in a choral ensemble (University Chorus or Chamber Singers, by placement) each semester. Guitarists must be enrolled in Guitar Ensemble each semester. Guitarists in the Commercial Music or Jazz/Contemporary tracks must be enrolled in Guitar Ensemble as well as Jazz Band. Pianists, composers, and other instrumentalists may elect any major performance group that is practical for them, in consultation with ensemble directors.

Part time students are required to participate in an ensemble during each semester that they take Individual Lessons. This means that if students take longer than four years to

complete their degree, this requirement may raise the number of units that a student needs to graduate. Ensemble offerings may vary from semester to semester.

The current major performance groups are:

- **Chamber Music (MUS 170-470) – section 02 (Early Music Collegium)**
- **Chamber Singers (MUS 171-471)**
- **Jubilee Singers (MUS 172-472)**
- **Jazz Band (MUS 173-473) – section 01**
- **Jazz Band (MUS 173-473) – section 02 (Pep Band)**
- **Band (MUS 175-475)**
- **Orchestra (MUS 176-476)**
- **University Chorus (MUS 177-477)**
- **Guitar Ensemble (MUS 178-478)**

Special considerations

Students who have declared piano as their main area of applied study may take a total of 6 units in 6 semesters of Piano Accompanying to count toward Major Performance Activities. Other units must come from the major performance groups listed above. Check with the Department Chair for details.

B. Recital Attendance Requirement

Music majors are required to enroll in Concert Music (MUS 100-400) and attend six recitals or concerts each semester they are enrolled for Individual Lessons and Repertoire, on which they are not a performer or participant. Concert reports for each event attended must be submitted to Blackboard in order to receive credit for Concert Music. **This requirement must be met in order to graduate.**

IV. AUDITIONS, PLACEMENT EXAMINATIONS, AND ATTENDANCE

1. Pre-Registration Requirements

Before registering for the first semester as an undergraduate music major, each student must complete placement examinations and auditions to determine the appropriate performance levels in each of the areas listed below:

- A. Applied Music**
- B. Major Ensemble Group**
- C. Piano**
- D. Theory**
- E. Musicianship**

Auditions and proficiency examinations are not graded as pass/fail, but are designed to determine one's placement and performance levels within the Department of Music. First-time Freshmen (FTF) may forgo the proficiency examinations in Theory, Musicianship, and Piano and enroll directly in 100-level courses in those areas (Music Fundamentals/MUS 110, Intro to Musicianship/MUS 109), Beginning Piano I/MUS 181). The same is true for transfer students who know they will enroll in 100-level courses.

2. Applied Music Auditions

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

Voice (classical)

Incoming freshman vocalists should be prepared to sing two songs of contrasting style. An accompanist will be provided. Voice students wishing to transfer at the junior level should present three songs of contrasting style, one of which must be an art song or aria in a language other than English. An accompanist will be provided. Questions about the voice audition requirements should be directed to Dr. Dawn Brooks at dbrooks@csudh.edu.

Piano (classical) - all memorized:

Applicants to the Classical Piano Program must prepare:

- J.S. Bach: Prelude and Fugue (at least 3 voice) from Well Tempered Clavier
- Chopin: Etude (or equivalent)
- Classical Sonata (1st movement) OR 20th- 21st Century work

Questions about the piano audition requirements should be directed to Dr. Stephen Moore at sfmoore@csudh.edu.

Piano (jazz)

Applicants to the Jazz Piano Program must prepare:

- Movement from a Classical Sonata, Chopin Etude, OR Bach Prelude and Fugue (memorized)

- Rhythm Tune and a contrasting style

Questions about the piano audition requirements should be directed to Dr. Stephen Moore at sfmoore@csudh.edu.

Woodwinds and Brass

Trumpet Applicants must prepare:

- Two solo pieces of contrasting styles. Example: Kennan *Sonata for Trumpet*, (movement I). Hummel *Concerto for Trumpet* (movement 2)
- Standard etude. Example: Charlier, Etude #2. Arban, Characteristic study #1
- Orchestral Excerpts
 - Mussorgsky - *Pictures at an Exhibition*, "Promenade"
 - Respighi - *Pines of Rome*, offstage solo
 - Beethoven - *Leonore Overture*, No. 3

Saxophone (classical)

Auditions can be played on alto, tenor, baritone, or soprano saxophone. All saxophonists entering the saxophone performance program are required to play alto saxophone for individual instruction.

Two selections in contrasting style (separate pieces, movements from a single piece, or études)

Select one solo and perform two movements:

- Henri Eccles/ Sigurd M. Rascher, *Sonata* (1st and 2nd movement, or 1st and 4th movement)
- Paule Maurice, *Tableaux de Provence* (1st, 2nd, and 3rd movement, or 4th and 5th movement)
- George Frederick Handel / Marcel Mule, *Sonata No. 1* (1st and 2nd movement)

Technique

- Scales: major, minor, and chromatic (two or three octaves when applicable)
- Etudes: Two contrasting (fast-slow) selections from the Ferling *48 Studies* or comparable etudes

Note: Saxophone auditions do not need to be played from memory. You may use sheet music for reference.

Questions about the woodwinds and brass audition requirements should be directed to Dr. Chika Inoue at cinoue@csudh.edu .

Woodwinds (clarinet, oboe, and flute)

Applicants must prepare:

Two selections of contrasting periods/styles from the standard repertoire such as a movement from a standard sonata or concerto.

Technique

- Major scales (two or three octaves when applicable)
- An unaccompanied etude

Questions about the woodwinds and brass audition requirements should be directed to Dr. Rik Noyce at dnoyce@csudh.edu .

Percussion

Prepare ten minutes of material previously studied.

Questions about percussion requirements should be directed to Joe Mitchell at jmitchell@csudh.edu.

Percussion (jazz)

- Demonstration of various styles such as swing, Latin, funk, brushes, etc.
- You will be asked to perform basic techniques

Strings (violin, viola, cello, double-bass, and harp)

Applicants to the Strings Program must prepare:

- Two selections in contrasting styles with or without an accompanist from the standard repertoire
- Major and minor scales
- Standard etude

Questions about the strings audition requirements should be directed to Dr. Scott Morris at ssmorris@csudh.edu.

Composition

Students applying to the Composition option must submit two original, fully-notated works. Applicant must also supply an audio recording of submitted works. Traditional recordings, MIDI files, or video links are all acceptable. Noted scores should be mailed or emailed before the audition date to Dr. Jonathon Grasse at jgrasse@csudh.edu. Once accepted, composition students are also eligible for the New Century Music Scholarship in Composition.

Questions about the composition audition requirements should be directed to Dr. Jonathon Grasse at jgrasse@csudh.edu.

Songwriting

Students applying for the songwriting lessons in the Commercial Music option must perform two original songs while also demonstrating basic accompanying abilities on a harmonic instrument such as a keyboard or guitar.

Questions about songwriting requirements should be directed to Dr. Teodross Avery at teavery@csudh.edu.

Jazz/Contemporary Guitar

Students applying for degrees in Music Performance or Music Education with guitar (non-classical) as their primary instrument must demonstrate the following skills at a satisfactory level before the start of their first semester of study:

- Play the following scales in steady rhythmic time with both straight eighth and "swing" eighth notes (two octaves): C major, A minor, G major, E minor, major pentatonic, minor pentatonic
- Play basic major and minor chords related to a major key. *EXAMPLE: C major = CM, Dm, Em, FM, G7, Am, Bdim*
- Perform two well-known tunes (jazz/pop/blues) in contrasting styles accompanied

- by backing tracks
- Demonstrate the ability read simple melodies
- Experience playing in a rock or jazz band and/or school orchestra/choir/band
- Some individual guitar instruction and a letter of recommendation from most recent teacher

Questions about the guitar audition requirements should be directed to Dr. Scott Morris at ssmorris@csudh.edu .

Classical Guitar

Applicants must prepare:

- Two pieces of contrasting styles
- Giuliani's "120 studies, Op. 1", numbers 1-50 (do not need to be memorized)
- Segovia's *Diatonic Major and Minor Scales* (sharp keys only)

Questions about the guitar audition requirements should be directed to Dr. Scott Morris at ssmorris@csudh.edu .

3. Ensemble Auditions

For details on auditioning for an ensemble group please contact the director of the group.

The current list of current ensemble directors is:

Chamber Music (MUS 170-470) – section 02

Dr. Rik Noyce (dnoyce@csudh.edu) and David Isaacs (disaacs@csudh.edu)

Chamber Singers (MUS 171-471)

Dr. Dawn Brooks (dbrooks@csudh.edu)

Jubilee Choir (MUS 172-492)

Charles Dickerson (cdickerson@csudh.edu)

Jazz Band (MUS 173-473) – section 01

Dr. Teodross "Teo" Avery (teavery@csudh.edu)

Jazz Band/Pep Band (MUS 173-473) – section 02

Dr. Chika Inoue (cinoue@csudh.edu)

Band (MUS 175-475)

Gregory Robinson (grobinson@csudh.edu)

Orchestra (MUS 176-476)

Charles Dickerson (cdickerson@csudh.edu)

- Please note that this ensemble is offered as a joint partnership between CSUDH and ICYOLA (Inner City Youth Orchestra of Los Angeles) and rehearses off-campus.

University Chorus (MUS 177-477)
Dr. Dawn Brooks (dbrooks@csudh.edu)

Guitar Ensemble (MUS 178-478)
Matthew Greif (mgreif@csudh.edu) and David Isaacs (disaacs@csudh.edu)

4. Musicianship Placement Examination

The Musicianship Placement Exam requires students to demonstrate a level of musicianship skills appropriate for a university graduate majoring in music. These skills include sight-reading, dictation, and aural comprehension of the common elements of music—rhythm, melody, harmony, timbre, texture and dynamics. Every graduating student will be required to pass a musicianship proficiency examination or have a record of at least two semester units of Advanced Musicianship Skills (MUS 309) with a grade of B or better. Contact Dr. Stephen Moore for details at sfmoore@csudh.edu.

5. Piano Proficiency Examination

Every graduating student will be required to pass a piano proficiency examination or have record of at least two semester units of Advanced class piano (MUS 381, MUS 382) with a grade of B or better. Contact Mary Au for details at mau@csudh.edu. Standards for Beginning, Intermediate, and Advanced Piano may be found at www.csudh.edu/music.

6. Music Theory Placement Examination

The student must demonstrate a level of knowledge of music theory appropriate to undertake upper division study in music. These skills include the ability to decode both pitch and rhythmic notation in all clefs, the ability to construct and recognize major, minor, and modal scales, knowledge of proper four part diatonic voice leading. Receiving a grade of B or better in MUS 211 avoids the need to take the music theory placement exam. Contact Dr. Stephen Moore for details at sfmoore@csudh.edu.

7. Advising

Students will be assigned an advisor based on their degree option or primary instrument of study. Students are required to meet with their advisor at the beginning and end of each semester, and may request meetings when necessary throughout the year.

8. Attendance

Students enrolled in any Department of Music course (any course with a 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 must familiarize themselves with these policies.

V. APPLIED MUSIC STUDY

1. General Information

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

Bass Bass (jazz)	Guitar (classical) Guitar (jazz/contemporary)	Saxophone (classical) Saxophone (jazz)
Bassoon	Harp	Trombone Trombone (jazz)
Cello	Harpsichord	Trumpet Trumpet (jazz)
Clarinet	Oboe	Tuba
Composition Songwriting	Organ	Viola
Euphonium	Percussion Drums (jazz)	Violin
Flute	Piano Piano (jazz)	Voice Voice (jazz)
French Horn		

Please note that students in the General Music Option are limited to four semesters of Applied Music study. A General Music student wishing to continue in Individual Lessons must re-audition for the Music Performance or Music Education options in order to continue with private lessons.

A student registered for Individual Lessons (MUS 180-580) and Repertoire (160-460) must also be enrolled in the following:

- A. A Major Ensemble Group (see Section IV.3)**
- B. Concert Music (MUS 100-400)**
- C. Other Music Courses (3 units minimum)**

Other music classes refer to any course with a MUS prefix. This requirement is normally fulfilled by the academic music courses required for the B.A. degree (e.g. Music Theory, Music History, Musicianship, etc.).

Residency Requirement

There is a minimum residency requirement for applied study. To graduate from CSUDH with the B.A. in Music, students must have taken applied lessons at CSUDH for a minimum 4 semesters.

2. Applied Juries

Performance juries are held at the end of each semester. They are held for the principal purpose of confirming performance level ratings (advancement or retention) and to

provide the faculty with the opportunity to hear and observe the progress of each student and supply them with feedback on their performance.

The jury is composed of a minimum of three instructors. One adjudicator must be the student's applied instructor, and another must be a member of the full-time faculty (FTF).

In preparing for the jury, the student will have a repertory list showing specific requirements for that year or semester of study (list is supplied by the Area Supervisor). The student will choose the first selection and a second choice will be made by the jury.

A schedule of available times will be posted two weeks prior to the juries and the student will schedule his/her own time.

3. Transfer of Applied Music Credits

Based upon the student's applied level rating as determined at the applied placement audition upon matriculation at CSUDH, the student may transfer from another college the number of music credits/units the student would have earned as a CSUDH student. These credits/units may be fulfilled by courses other than applied music, with approval by the Department Chair.

4. Applied Level Rating

Upon entry as a music major, a student is assigned a level rating ranging from 100 to 400 for applied study. These levels, coinciding with registration numbers, are determined on the basis of the performance ability demonstrated in the applied placement audition and generally conform to the following:

- **Freshman 100**
- **Sophomore 200**
- **Junior 300**
- **Senior 400**

Please note that having the number of overall credits to qualify for a particular level as a university student does not guarantee the student will be assigned the same Applied Level rating. The Applied Level rating is based on both overall units earned and musical ability.

5. Applied Leave of Absence

A student who returns to Applied Music Instruction after an absence of more than two (2) semesters may be required to perform an audition to determine an accurate current level placement.

6. Lesson Time and Day

The day and time of applied lessons will be arranged by mutual consent between instructor and student. Students should contact instructors before the first day of each semester to arrange a day and time.

7. Lesson Length

The student will receive a one-hour lesson each week of the semester (holidays exempted). Under the usual academic calendar, there will be a minimum of thirteen lessons each semester.

Students majoring in music must enroll concurrently in Individual Lessons (MUS 180-580) and Repertoire (MUS 160-460). Individual Lessons accounts for half of the one-hour lesson and Repertoire accounts for the other half.

8. Individual Lessons Absence Policy

Students are required to notify their private lesson's instructor of any absence at least 24 hours before the lesson. Individual instructors may have additional policies that are detailed in their syllabi. An instructor is not obligated to make up an unexcused absence. In the event of an instructor absence, a make up lesson will be promptly scheduled.

9. Change of Applied Instructor

Assignment to a teacher is typically made for the entire academic year. Occasionally it may be necessary to make changes because of faculty load, etc., and the right to change such an 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) for such change with the Department of Music Office. The request must include the following data:

- A. Signature of Current Instructor**
- B. Signature of Requested Instructor**
- C. Reasons for Requesting the Change**
- D. Signature of the Department Chair**

The Department of Music Office will forward the request to the Department Chair and the student will be notified in a timely manner of the Department's decision on the matter.

VI. STUDENT RECITAL PROCEDURES AND GUIDELINES

1. Recital Types and Definitions

Recital Type	Definition
Studio/Workshop Performance	A recital performance scheduled by the student's applied music instructor that includes other students from the applied music instructor's studio. These performances typically take place during the weekly Repertoire, Studio, or Workshop hours scheduled by each instructor.
Degree Recital	A recital performance scheduled by the

	student in coordination with their applied music instructor that acts as public verification of level 300 competency (junior level) or level 400 competency (senior level).
Ad Hoc Recital	A recital performance scheduled by the student that does not qualify as a Noon Recital, Studio Recital, or Degree Recital. Ad Hoc and Ensemble recitals do not count towards a fulfillment of the recital requirement but are a valuable part of the student's development as a musician.

2. Recital Performance Requirements

For a student to advance in level, the following minimum performance requirements must be fulfilled. Failure to fulfill these requirements will result in a delay of graduation until all recital requirements are completed. General Music majors do not progress beyond level 200 without a successful audition for the Music Education or Music Performance options.

- **LEVEL 100: At least one performance during a studio/repertoire workshop**
- **LEVEL 200: At least two performances during a studio/repertoire workshop**
- **LEVEL 300: One Junior Recital or one Ad Hoc Recital**
- **LEVEL 400: One Senior Recital**

Please note that the amount of participation required by students in weekly Studio/Repertoire Workshops is up to individual instructors and may vary from what is listed above.

3. Recital Scheduling

A. Studio/Workshop Performances

Studio recitals are scheduled by applied music faculty.

B. Degree Recitals

Degree recitals are scheduled by students in consultation with their applied music instructor according to the Degree Recital scheduling guidelines. Students planning a Degree Recital must follow the following steps:

1. Register for MUS 493 (Recital) the semester before and the semester of the recital.
2. Inform the Recital Coordinator of a date agreed upon by the student and their instructor, as well as two back up dates in case the recital hall is unavailable.
3. Once a date is confirmed the Department of Music office should be informed for inclusion in the events calendar as part of the *Senior Recital Series*.
4. The student must perform a pre-recital approximately 4 weeks before the recital.

5. The program is to be typed by the student using the Senior Recital Template (available on the Department of Music website and the Senior Recital Coordinator). The applied instructor must approve the program and formatting.
6. Final program must be presented to the Senior Recital Coordinator for final approval – in hardcopy – no fewer than 5 weeks before the recital performance. If corrections are needed, the student must make them and return a corrected hardcopy within 48 hours to the Senior Recital Coordinator. Once approval is granted, the student may proceed in making no fewer than 50 copies for the performance. This print-ready, final copy of the program must also be presented to the Pre-Recital Hearing Jury Panel at the hearing.
7. Three copies of the final printed program must be given to the Music Department Administrative Assistant to be placed in the student's permanent file.

C. Ad Hoc Recitals

Ad hoc recitals are scheduled by students, with instructor permission, according to hall availability

- *Departmental approval is required for recitals scheduled during academic breaks or during the summer, or at off campus locations.*

4. Degree Recitals and The Senior Project

Degree recitals are required for Performance majors and are an option for Music Education majors. Students enrolled in the Music Education option should discuss all possibilities with their private instructors.

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

1. A student must have achieved the appropriate proficiency level (300 for Junior Recitals, 400 for Senior Recitals) before s/he may schedule a Degree Recital
2. The student will perform a pre-recital of the entire program before a faculty committee approximately 4-5 weeks prior to the date of the recital to ensure adequate preparation. The student will be notified of the date and time of the pre-recital once the Degree Recital is scheduled. The pre-recital jury must include the student's private instructor and at least one member of the full-time faculty along with an additional
3. A print-ready copy of the Degree Recital program must be presented to each member of the faculty jury. The faculty jury will not sign the pre-recital form unless the program is ready to go to print. The current printed program template can be found on the Department of Music website.
4. A student will pass the pre-recital if a simple majority of adjudicators agree, as well as the student's private instructor, that the performance is acceptable. The successful student will be notified within one week of the jury date, and the Degree Recital date will be officially confirmed.
 - a. *If a faculty member is serving as an accompanist for the pre-recital, they will not be allowed to vote on the hearing outcome. Staff accompanists are also excluded from voting.*
5. A student will pass the pre-recital if a simple majority of adjudicators agree, as well as the student's private instructor, that the performance is acceptable. The student will be notified within one week of a failed pre-recital. If a student fails

the pre-recital, they may request a second pre-recital to be presented no later than two weeks before the recital date. A student who fails a second pre-recital will have their recital cancelled. They will then need to reschedule the recital for the semester following the originally scheduled recital date. A rescheduled recital may not take place in the same semester as the originally scheduled recital.

Junior Level: The junior (300) level requirements may be met by one solo performance of at least 25 minutes. These requirements must be met in order for students to progress to level 400. Repertoire will be chosen in consultation with the student's applied music instructor. Students performing Junior Recitals are encouraged to schedule their recital with another student also presenting a Junior Recital, thus creating one standard length performance.

Senior Level: A senior (400) level recital must take place prior to the successful conclusion of Applied Music study at the 400 level and should include a minimum of 45 minutes of music on the student's major instrument. Repertoire will be chosen in consultation with the student's applied music instructor. Performances on secondary instruments are not acceptable.

The Senior Project (MUS 499):

A Senior Project is required for General Music majors and is an option in lieu of a Senior Recital for Music Education majors. In consultation with a Music faculty member, the student undertakes a major project, which may be one of the following:

1. original research and thesis on a given music history or theoretical topic,
2. a creative project such as an original composition or a full recital with supporting scholarly program notes.

Collaborative Pianists/Accompanists

It is the responsibility of the student to arrange for a piano accompanist for all performances. If music being performed for a pre-recital requires an accompanist, an accompanist must be present for the pre-recital.

Failure to follow the above guidelines will result in cancellation of the Degree Recital and a failing grade for Applied Music study for the semester in which the recital has been scheduled, and the process must begin again.

Recital Program Guidelines and Formatting

Public opinion of the Department of Music results from many elements including the performances of and interactions with our faculty, staff and students, achievements of our graduates, curricular breadth and depth, and many more. One of the most important is how our message is communicated throughout the University and beyond. Consistent, high quality content, form, and presentation in all public documents, from individual correspondence to concert programs, are essential to creating the best professional image.

Printed concert programs are among the department's most important credentials. They are the most widely distributed means of communication between the Department of Music and its various constituencies. Additionally, the programs are legal documents

providing evidence of student compliance with institutional degree requirements and regional and national accreditation standards. Moreover, by contractual agreement, the Department of Music is required to annually send copies of all concert and recital programs aligned with CSUDH's instructional mission to ASCAP, BMI and SESAC as evidence of conformity with licensing agreements.

Therefore, it is essential that CSUDH concert programs adhere to a consistent professional standard and format for all performances. Furthermore, the production of programs must be cost-effective and aligned with available Department of Music Office staff support.

All Department of Music concert programs must be produced in the same manner and adhere to a recognizable, high-branding standard. All performances, including sponsored faculty recitals, guest artist recitals, faculty-led student ensembles, and all student recitals must adhere to the following guidelines.

Program Guidelines

The following procedures are intended to assist all in producing effective and professional concert programs. Please read completely and follow the step-by-step guidelines.

Student Recitals

1. The recital program template includes:

- Type of recital (Junior, Senior)
- Name of Performer and Instrument/Voice Classification
- Names of other performers and their instruments/classifications
- Day, date, time and location of the recital
- Composition *complete* title(s) and movements in the order in which they will be performed. For example: *Sonata in G Minor, BWV 1020* is correct rather than: *Sonata*.
- Composer name(s)
- Composer(s) dates; if deceased, give life years; if living, give birth year
 - (1685-1750)
 - (b. 1964)
- Instructor's Name
 - XXX is a student of Dr. Hye Beephlat.
- "All-Steinway School" logo
- No student biographies are necessary.
- Degree objective: Following is the degree objective statement and a list of the degrees from which to choose. NOTE: These are the only accredited degrees offered by the Department of Music. No other degree is to appear in the degree objective statement.

*This performance is in partial fulfillment of the requirements for the degree
Bachelor of Arts in Music
Bachelor of Arts in Music Education
Bachelor of Arts in Performance*

2. Each recitalist is responsible for creating, drafting, proofreading, and printing their own program and notes. The student's private instructor must review, sign, and date a hard copy of the final program, notes, texts, and translations before these materials may be submitted to the Recital Coordinator for final approval and printing.
 - a. Three (3) final copies must be kept in the student's file.
3. Once final approval is received, students should send an e-mail to the Recital Coordinator (**dnoyce@csudh.edu**) containing an attachment of the finalized program and translations.
4. Students should print at least fifty-five (55) copies of all degree recital programs. Five (3) copies of the printed program will be retained by the Department of Music for ASCAP/BMI/SESAC licensing documentation and archival purposes. Two (2) copies will be retained by the applied instructor.
5. The recitalist is responsible for preparing copy-ready program notes, translations, and texts, as described above. Program notes and text translations are required as they are expected in all professional performances.
6. Appreciations and other personal content *may* be included at the end of all the required printed materials. If necessary and appropriate, such statements may be instead delivered from the stage.

Faculty, Guest Recitals, and Ensemble Programs

Faculty and guest recitals, and ensemble program materials are to be submitted to the Recital Coordinator according to the format, and procedures outlined above.

1. A hard copy of the finalized program draft must be delivered to the Department of Music Office ***no later than two (2) weeks before the scheduled performance.***
2. In addition, send an e-mail to both the Recital Coordinator (dnoyce@csudh.edu) *and* the Department of Music Support Coordinator, (mwilcox@csudh.edu), containing an attachment of the finalized program draft and program notes, texts, and translations.
3. Faculty and guest artist bios (200 word limit), conductor bios (200 word limit), and ensemble rosters must be part of the final program.
4. Deviation from these guidelines and procedures will be considered for invited performances at regional, national and international conferences and conventions, festivals, annual meetings, and other special events.

5. Writing About Music

There are many interpretations as to how musical works and composers are listed in concert programs and referenced in narrative text, such as program notes. For consistency, the Department of Music will adhere to the following when preparing all concert programs:

Titles of Compositions

Generic titles, such as symphony, concerto, and sonata, are in Roman type, and are capitalized. They are not put in boldface, or placed within quotation marks. In a program they are not italicized, in narrative writing, they are put in italics.

Narrative: *Bach's Prelude and Fugue in A Minor* is quite difficult to play.

Program: Prelude and Fugue in A Minor J. S. Bach

Distinctive titles of a complete entity (those that are “one of a kind”) are in italics.

Manon Lescaut by Puccini

In his *Symphonie fantastique*, Berlioz’s theme is like operatic aria.

Some musical works are referred to by a popular title in addition to a formal title. Popular titles follow the formal title and are put in quotation marks and parentheses.

Symphony No. 92 in G Major (“Oxford”)

Serenade No. 9 in D Major, K. 320 (“Posthorn”)

Symphony No. 6 in F Major, Op. 68 (“Pastorale”)

When the words “major” or “minor” are part of a title, both are capitalized. The single letter key center (A, B, C, etc.) is always capitalized, regardless of the tonality being major or minor.

Sonata in A Major

Sonata in A Minor

In titles that include a key with sharps and flats, the word “sharp” or “flat” is written out in lower case and preceded by a hyphen.

Sonata in F-sharp Major

Concerto in E-flat Minor

When opus and number are part of a title, they are abbreviated and capitalized.

Op. 15, No. 3

Thematic catalog citations appear in the titles of some works, most commonly in works by Bach, Mozart, and Schubert. Such citations comprise a capital letter followed by a period, a space, and a number. (An exception is BWV for Bach Werke Verzeichnis; it is abbreviated without periods.) When used in titles, citations are preceded by a comma.

K or KV signifies Köchel’s Mozart catalog.

Fantasy in C Minor, K. 475 (or KV. 475)

D signifies Deutsch’s Schubert catalog.

Mass No. 6 in E-flat Major, D. 950

BWV signifies Schmieder’s Bach catalog.

Tocatta and Fugue in D Minor, BWV 565

In a concert program, listed movements in a foreign language are indented, numbered, and italicized. The numbers of the movements are not italicized. Movements in English are Roman.

Sonata in G Major

I. *Allegro*

II. *Adagio*

III. *Allegro con fuoco*

In a concert program, individual song titles are in Roman type, but without quotation marks. The title of a song *collection* is italicized if it is in a foreign language, but the individual songs in the collection are in Roman.

Narrative: "Meine Liebe ist grun" by Brahms is my favorite piece.

Program: Meine Liebe ist grun Johannes Brahms

Opera arias are in Roman and enclosed in quotation marks. Even if the aria is in a foreign language, it still appears in Roman.

"Where'er You Walk" from Handel's opera *Semele*

"Non so più" from *Le nozze di Figaro*

Composer's Names

Use transliterated, Americanized names for composers. Transliteration from the Russian alphabet is problematic, resulting in several accepted name spellings for some composers. The preferred spelling for some:

Prokofiev

Rachmaninoff

Stravinsky

Tchaikovsky, Peter Illych

Possessives: For all composers' names, even those ending in "s" and "z," use an apostrophe and an "s."

Berlioz's Brahms's Boulez's

Apostrophes are used for possessives only. Do not use an apostrophe to pluralize a word or date.

1920s not 1920's

CDs not CD's

Capitalization

The German musical forms—as with all nouns in German—such as Lied, Lieder, and Ländler are always capitalized.

General capitalization for program listings in various languages is as follows:

English: Capitalize all words except conjunctions, prepositions, and articles, unless they begin a sentence.

The Red Pony

Four Saints in Three Acts

French: Always capitalize to the first noun. If the first word is an article or other determiner, the first noun and any adjectives that precede it are capitalized. If the title consists of two words or phrases of equal value, they are considered 'co-titles' and each is capitalized according to the preceding rules.

Le Songe d'une nuit d'été

La Belle Hélène

Roméo et Juliette

German: Capitalize the first word and all subsequent nouns.

Meine Liebe ist grun

Italian: Capitalize the first word and proper names of people and places.

Cosi fan tutte

La gazza ladra

Il barbiere di Siviglia

Spanish: The same as Italian.

La vida breve

La casa de Bernardo Alba

Latin: Capitalize all words but conjunctions and prepositions (same as English).

Vesperae Solennae de Confessor

In Dulci Jubilo

Examples and Templates

Template examples are found in the Appendix. You should use these as examples for your program. You may also choose to download the templates from the department website to simply overwrite on the document. The documents are created in Word. Be certain you maintain fonts, size, placement, etc. Use the visual examples herein as a guide.

VII. FACILITIES AND RESOURCES

1. Instruments

Instruments are available for issuance to music students through the Department of Music Office. Students must secure faculty authorization for each instrument on an Instrument Contract Form (Available on the Department of Music website at <https://www.csudh.edu/Assets/csudh-sites/music/docs/forms/instruments/2017-instrument-contract-form.pdf>).

Instruments must be checked in at the end of each academic year. If a student wishes to keep an instrument over summer break, s/he must inform the Office and their applied instructor. All instruments kept over break must be turned in or re-checked out on another form at the beginning of the next academic year. Instruments kept without renewal will be reported as missing or stolen.

2. Lockers

There are currently no lockers available for music students due to the remodeling of LaCorte Hall. Lockers will be installed in the future near the Department of Music's Library Annex located on the ground floor of the North Cain Library.

3. Practice Rooms

Practice rooms are available to all students registered for Individual Lessons and are located on the second floor of LaCorte Hall and the ground floor of the North Cain Library. In order to obtain access to practice rooms students must fill out a Practice Room Form found in the Department of Music Office. Once approved, the student will receive an electronic room key (FOB), which will grant them 24-hour access to the rooms.

VIII. ADDITIONAL RESOURCES

1. Applied Music Standards (Technical and Repertoire)

Students are expected to meet the specific technical and repertoire requirements for their areas of individual study. Expectations may be different for Music Education, General, and Performance majors. The requirements may be found on the department's website at www.csudh.edu/music

2. Keyboard Proficiency Standards

The following standards are given to assist the student (non-pianist) in preparing for the required keyboard proficiency examination. Students who have declared piano as their main area of applied study are required to show skill at the keyboard above and beyond the standards listed here.

Please note that Music Performance majors (non-pianist) must only meet the standards for 200-level piano.

3. Placement Examinations in Theory and Musicianship

The following list is provided to give the student a sense of what skills should be mastered by the indicated level. The Department of Music reserves the right to change the content and format of these examinations and students are encouraged to contact the Dr. Stephen Moore at sfmoore@csudh.edu for information on the current exams.

Music Theory

The following skills and concepts may be assessed on the theory proficiency examination.

- Identifying diatonic and chromatic intervals
- Identifying chords in both root position and inversion
- Harmonization of a chorale melody) in the style of J. S. Bach. This will likely include writing out a complete phrase. All chords are to be identified using Roman Numerals.
- Harmonization of a given bass line, demonstrating ability to use applied (secondary) chords, and chords such as 9ths, 11ths, 13ths, augmented sixths, and Neapolitans.
- Harmonic and embellishing-tone analysis of a given 17th-19th century example.
- Realization of a figured bass.

Musicianship

The following skills and concepts may be assessed on the theory proficiency examination.

- Melodic intervals (diatonic and chromatic)
- Harmonic intervals (diatonic and chromatic)
- Rhythmic dictation
- Diatonic melodies (4-8 measures in length)
- Chord identification (root position, 1st & 2nd inversions) 6. Outer-voices & chord functions in four-part texture

3. Recital Program Examples and Templates

Program templates may be found on the website at www.csudh.edu/music

4. Health and Safety

The CSUDH Department of Music, as required by the National Association of Schools of Music (NASM), is obligated to inform students, faculty and staff of the health and safety issues, hazards and procedures inherent in music practice, performance, teaching and listening both in general and as applicable to their specific specializations. This includes but is not limited to basic information regarding the maintenance of hearing, vocal, and musculoskeletal health and injury prevention. This also includes instruction on the use, proper handling, and operation of potentially dangerous materials, equipment, and technology as applicable to specific program offerings or experiences.

Although the music department gives the highest priority to health and safety throughout its policies, protocols, and operations, it is important to note that the primary factor in your health and safety is you, and depends largely on your personal decisions. You are personally responsible for avoiding risk and preventing injuries to yourself before, during, and after study at the CSUDH 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.