Department of Music

Student Handbook
Academic Year 2023-24

California State University, Dominguez Hills
College of Arts and Humanities
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1. 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).

2. 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, and composition), Music Liberal Arts, 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, music teaching and learning, conducting, music history, world music, Dalcroze Eurhythmics, jazz, and commercial music.

In Fall 2024, 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. With recent full-time hires in Jazz, Music Business, Vocal and Choral Arts, and Music Education, we are poised to become a university of first choice in the Los Angeles area. 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.

Scott Morris

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

3. 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: ssmorris@csudh.edu

Dr. Lynn Atkins (Supervisor of Vocal & Choral Arts)
Email: latkins@csudh.edu

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

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

Dr. Kathleen Janert (Supervisor of Music Education)
Email: kjanert@csudh.edu

Dr. Stephen Moore (Piano)
Email. sfmoore@csudh.edu

Dr. Oghenevwarho Ojakovo (CADSSM Director)
Email: oojakovo@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 (Class Piano)
- Peter Buck (Contemporary Percussion)
- Julian Coryell (Contemporary Jazz Guitar)
- Charles "Chuck" Dickerson (Orchestra)
- Dr. Virginia Figueiredo (Clarinet)
- Matthew Greif (Classical and Contemporary Jazz Guitar)
- Dr. Susan Helfter (French Horn)
- Dr. Chika Inoue (Classical Saxophone)
- Dr. David Isaacs (Classical Guitar)
- Brian Madigan (Music Lecturer)
- Dr. Bradley Möller (Low Brass)
- Dr. Madalyn Parnas Möller (Violin)

- Jennifer Muñoz (Voice)
- Dr. Rik Noyce (Flute)
- Megumi Smith (Classical Percussion)
- Kendra Vuk (Voice)
- Trevor Ware (Electric & Acoustic Bass)

Collaborative Pianists
- Andrew Anderson
- Thomas Buckley
- Kevin Jeffries-Phan
- Robert Perez

3. Degrees

A. Bachelor of Arts in Music

1. Music Liberal Arts
The Music Liberal Arts option is a Liberal Arts degree in music. Students enrolled as Music Liberal Arts majors are required to take the core music curriculum (see the University Catalog available at www.csudh.edu) and are limited to four semesters of Individual Instruction. The capstone project for Music Liberal Arts majors is the Senior Project (MUS 499). More information about the Senior Project may be found in section IV.

2. Music Performance (replaced by Bachelor of Music degrees in Fall 2024)
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.

3. Music Education
The Music Education option is a professional degree designed to train students to enter 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.

B. Bachelor of Music Options (beginning Fall 2024)
According to the National Association of Schools of Music, the national accrediting organization, the Bachelor of Music is a professional degree in which students are "expected to develop the knowledge, skills, concepts, and sensitivities essential to the professional life of the musician. To fulfill various professional responsibilities, the musician must exhibit not only technical competence, but also broad knowledge of music and music literature, the ability to integrate musical knowledge and skills

sensitive to musical styles, and an insight into the role of music in intellectual and cultural life". Students choose one of four B.M. options listed below.

1. Instrumental Performance
2. Vocal Performance
3. Composition
4. Contemporary Music

4. Ensembles

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 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:
- **Latin American Regional Music Ensemble (MUS 167-467)**
- **Pep Band (MUS 168-468)**
- **Chamber Music (MUS 170-470)**
- **Jazz Ensemble (MUS 173-473)**
- **Band (MUS 175-475)**
- **Orchestra (MUS 176-476)**
- **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.

4. RECRUITMENT AND RETENTION IN THE DEPARTMENT OF MUSIC

1. Placement Examinations

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

A. Theory
B. Musicianship
C. Piano (as needed)

Placement examinations are not graded as pass/fail but are designed to determine one's placement in courses 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 105), Intro to Piano I/MUS 181). The same is true for transfer students who know they will enroll in 100-level courses.

2. Placement Auditions

Placement auditions are required of all music majors, regardless of music degree. The purpose of a placement audition is to properly assign students to a lesson's instructor, as well as assess the student's incoming playing level. Placement auditions occur prior to the first day of classes. Failure to perform a placement audition prior to the first day of classes may result in a delay of academic advising or degree progression.

Incoming students (in all areas) only need to prepare the following:
- Two pieces in contrasting styles.
- Scales (two octaves where possible, major and natural or melodic minor).

3. Ensemble Auditions

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

The current list of ensemble directors is:
Latin American Regional Music Ensemble (MUS 167-467)
Ernesto Cruz

Pep Band (MUS 168-468)
Dr. Chika Inoue (cinoue@csudh.edu)

Jazz Ensemble (MUS 173-473) – section 01
Dr. Teodross "Teo" Avery (teavery@csudh.edu)

Band (MUS 175-475)
Dr. Kathleen Janert (kjanert@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.

Chorus (MUS 177-477)
Dr. Lynn Atkins (latkins@csudh.edu)

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

4. Musicianship Proficiency Requirement

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 206) with a grade of B or better.

5. Piano Proficiency Requirement

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 283, MUS 284) with a grade of B or better. Standards for Beginning, Intermediate, and Advanced Piano may be found at www.csudh.edu/music.

6. Music Theory Proficiency Requirement

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 113 avoids the need to take the music theory placement exam.

7. Advising

Students will be assigned an advisor based on their degree option and/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. If you are not sure who your adviser is, contact Dr. Scott Morris at ssmorris@csudh.edu.

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.

9. Email Expectations

All students are supplied with a CSUDH email address, or ToroMail. Students are expected to regularly check their ToroMail, read emails, and respond in a timely manner. Emails should be answered within 48 hours, excluding weekends. Always email a reply, even if receiving a document from someone (i.e., Received). Students should also use proper email etiquette when emailing all faculty and staff at the university.

For example, all emails to faculty should contain a greeting, body, and salutation.
"Hello Dr. X,

Here is the content of my email written with correct spelling and grammar.

Thank you,

Student"

5. INDIVIDUAL LESSONS STUDY

1. General Information

All music majors must declare and study a principal performance medium in Individual Lessons from one of the following:

Classical		Jazz and Contemporary	
Bass, Upright	Oboe	Bass, Upright and Electric	Piano
Bassoon	Percussion	Composition	Saxophone
Cello	Saxophone	Drum Set	Trombone
Clarinet	Trombone	Guitar	Trumpet
Composition	Trumpet		Voice
Euphonium	Tuba		
Flute	Viola		
French Horn	Violin		
Guitar	Voice		

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

A student registered for Individual Lessons (MUS 180-480) 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.). During Fall 2023 students will still enroll in Repertoire (MUS 160-460) and Individual Lessons (MUS 180-480); in Spring 2024, students will no longer need to enroll in Repertoire (MUS 160-460).

Residency Requirement
There is a minimum residency requirement for Individual Lesson study. To graduate from CSUDH with the B.A. in Music, students must have taken Individual 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; the list is supplied by the Area Supervisor. The student will choose the first selection and a second choice will be made by the jury.

Students will be assigned their jury time at least a month in advance by the supervisor of the division. The applied lesson instructor will inform the student of their assigned jury day and time.

Some instructors require all pieces to be played by memory. Please check with your individual instructor for specific policies.

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, Day, and Length

The day and time of Individual 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. Individual Lessons begin the second week of each semester.

The student will receive a 60-minute lesson each week of the semester (holidays exempted). Under the usual academic calendar, there will be a minimum of thirteen lessons each semester.

*In Fall 2023, students majoring in music must enroll concurrently in Individual Lessons (MUS 180-480) and Repertoire (MUS 160-460). Individual Lessons accounts for half of the one-hour lesson and Repertoire accounts for the other half. Beginning Spring 2024, students majoring in music will only enroll in Individual Lessons (MUS 180-480) to receive a weekly 60-minute lesson.

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. Applied Level Technical Requirements

All students must meet or exceed the applied level technical requirements each semester for degree progression. The technical requirements for each applied level or semester are determined by each division and instructor and communicated through the Individual Lessons syllabus. The end of semester jury is the forum at which the student will demonstrate proficiency of the applied level or semester technical requirements. Failure to meet or exceed the applied level technical requirements in any given semester may result in a failing grade, as well as repeating the failed applied level.

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 for such change with the student's Area Supervisor. 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 Area Supervisor 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.

6. STUDENT RECITAL/SENIOR PROJECT GUIDELINES

1. Capstone Project Types and Definitions

Project Type	Definition
Studio/Workshop Recital	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 Concert Music or the weekly studio 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) in the Music Performance or Music Education degree. Required enrollment in MUS 493, as well as private lessons.
Student Driven Recital	A recital performance scheduled by a student or group of students that does not qualify as a Studio Recital or Degree Recital. Student Driven Recitals do not count towards fulfillment of the recital requirement but are a valuable part of the student's development as a musician.
Senior Project	A major project undertaken by the student with consultation of a music faculty member to meet the culminating project requirement of the Music Liberal Arts or Music Education degree. Required enrollment in MUS 499.

2. Recital Performance Requirements

For a student to advance in level, the following minimum performance requirements must be fulfilled. Failure to fulfill these requirements will result in a delay of graduation until all recital requirements are completed.

- **LEVEL 100: One performance per semester in Concert Music**
- **LEVEL 200: One performance per semester in Concert Music**
- **LEVEL 300: One Junior Recital or one Student Driven Recital, and one performance per semester in Concert Music**
- **LEVEL 400: One Senior Recital or Senior Project (for Music Education only), and one performance per semester in Concert Music**

Please note that the amount of participation required by students in weekly studio workshops it is up to individual instructors and may vary from what is listed above.

3. Approved Recital Times for Scheduling

The Department of Music has approved the following times for scheduling recitals in performance venues, including the Marvin Laser Recital Hall and University Theater. Recitals may only be scheduled during the Fall and Spring academic calendar.
- Monday, Tuesday, Wednesday, Thursday, and Friday at 5pm or 7:30pm
- Saturday and Sunday at 12:00pm, 2:30pm, 5pm, or 7:30pm

**All requests to schedule a recital when the campus is closed for winter break or after the last day of classes in the Spring semester must be approved by the Department Chair.

4. Professional Concert Attire

Students are expected to own and utilize professional concert attire. Concert black is formal, classy, and elegant. Options include:
- Clean and pressed black tuxedo or suit or collared black dress shirt (no polos) and black dress trousers with black belt.
- Plain black floor to mid-calf length gown or skirt with long or ¾ sleeves.
  - No plunging necklines, rising slits, low-cut blouse backs, or displays of midriff. Slits must not exceed six inches in length.
- Black vest or tuxedo vest; black suspenders or bow tie; black tie.
- Black socks or hosiery and black dress shoes.
  - No open-toed shoes, sandals, or sneakers.
- No excessive jewelry or hair accessories.

Individual ensembles may have specific attire specified for performances. Please check with your ensemble instructor for specific policies.

5. Senior Recital Scheduling and Protocols

Senior recitals are scheduled by students in consultation with their applied music instructor according to the Degree Recital scheduling guidelines outlined in the Music Student Handbook. 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 as well as MUS 480 (Lessons) and, in Fall 2023 only, MUS 460 (Repertoire).
2. Beginning the semester before the recital, the student will work with their applied music instructor to select music for their senior recital. Students must perform pieces on the recital that match their area of study and have been prepared in lessons with their applied music instructor.
3. Inform the Recital Hall Scheduler 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. The current scheduler is Christian Rosas who can be reached at crosas@csudh.edu.
4. Once a date is confirmed the Department of Music office (i.e., mwilcox@csudh.edu) should be informed for inclusion in the events calendar as part of the *Senior Recital Series*.
5. The student will draft a senior recital program with the support from their applied music instructor. The program is to be typed by the student using the Senior Recital

Template which is available for download on the Department of Music website. The applied instructor must approve the program and formatting.

6. The final program must be presented to the student's major advisor and private instructor for final approval – in hardcopy – no fewer than 5 weeks before the recital performance. If corrections are needed, the student must make them and resubmit a corrected hardcopy within 48 hours. The student shall print 3-5 copies of the program to present to the Pre-Recital Hearing Jury Panel at the hearing.

7. The student must perform a pre-recital <u>at least 4 weeks</u> before the recital to a faculty committee of no fewer than three department of music faculty, at least one of which must be a full-time faculty member. The student will supply the panel with the final program from which they will choose musical selections to be performed. Once the pre-recital has been passed, the student may proceed in sending the program to Melodee Wilcox (mwilcox@csudh.edu) requesting the printing of no fewer than 50 copies for the performance.

8. Three copies of the final printed program must be given to the Music Department Administrative Support Coordinator, Melodee Wilcox (mwilcox@csudh.edu), to be placed in the student's permanent file. A digital copy of the program must be submitted to the student's major advisor for placement in their advising file.

Requirements for Senior 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 at least 4 weeks prior to the date of the recital to ensure adequate preparation. 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 faculty member or members. The student will select faculty for their pre-recital and consult with them to schedule the date and time once the Degree Recital is scheduled.

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 hear a pre-recital 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 student will be notified within 24 hours 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.
   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.*

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 must be approved by the student's applied music instructor and perform pieces on the recital that match their area of study and have been prepared in lessons with their applied music instructor. Performances on secondary instruments are not acceptable without the consent of the private instructor.

Some instructors require some or all musical selections to be performed by memory. Please check with your individual instructor for specific requirements.

6. Student Driven Recitals

Recitals outside of the degree requirements in music are possible and referred to as Student-Driven Recitals. All Student-Driven Recitals must be organized in the following way and meet specific protocols.

1. First, obtain approval for the repertoire selected for the recital. This is done by presenting a draft of the program, using the Department of Music program template, to the chair of the department of music. The department chair will then share it with the appropriate full-time faculty member; both will review the program and either approve or disapprove the repertoire.
    a. Only one Student Driven Recital proposal per ensemble may be submitted per semester. Multiple submissions are not permitted. A disapproved repertoire proposal may not be resubmitted during the same semester it was previously submitted.
2. Second, schedule a recital hearing four weeks before the recital date and choose the recital hearing panel. The recital hearing panel should consist of three music faculty, with at least one full-time faculty member. The student may either record a complete video of the recital and send it to the recital hearing panel for review or schedule a live recital hearing with the recital hearing panel four weeks before the recital date. The full-time faculty member on the panel will assist with procuring a room for the live recital hearing. Four copies of the completed program must be brought the recital hearing for the panelists.
    a. Students will receive one opportunity to perform their recital hearing and either pass or fail. Either the entire program will be approved in the recital hearing, or it will fail, and the student will not perform that semester.
3. All Student-Driven Recitals must adhere to the Department of Music concert production standards, including concert black, professional stage etiquette, and possible extra rehearsals. The Department of Music expects all music productions to be well-prepared, well-rehearsed, and well-managed. For more on music production performance expectations, please see section 6.4 in the Department of Music handbook.

7. The Senior Project

A Senior Project (MUS 499) is required for Music Liberal Arts 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 recital with supporting scholarly program notes.

8. 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. Contact information for current accompanists within the department are available from the student's private lessons instructor and/or the Department Chair.

> *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.*

9. 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 their major advisor and private instructor 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.

Ensemble, Faculty, and Guest Recital Programs
Ensemble, faculty, and guest recital 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 performanc**e.

2. In addition, send an e-mail to both your major advisor <u>and</u> 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.

10. 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.

<u>Narrative:</u>   Bach's *Prelude and Fugue in A Minor* is quite difficult to play.
<u>Program:</u>   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 <u>written out</u> 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.
Toccata and Fugue in D Minor, BWV 565

In a <u>concert program,</u> 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 <u>concert program,</u> 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.

<u>Narrative:</u>   "Meine Liebe ist grun" by Brahms is my favorite piece.
<u>Program:</u>   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.

<pre>
1920s   not 1920's
CDs   not CD's
</pre>

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.

11. Posters and Flyers for Advertising Department Events

All advertising done within the Department of Music must include proper university branding and department guidelines. The following poster and flyer protocol apply to all faculty, staff, and students.

1. Open the DropBox folder with the flyer and poster templates.
   a. https://www.dropbox.com/sh/nai9mje10o9uorr/AACRpSvxcULafDcf-1AGMPsca?dl=0
2. Choose the appropriate file and open it to choose a template. There are two files with different size templates specific for printing purposes: 8.5x11, and 24x36.
3. Select one of the four templates. Add professional images and update the text as necessary.
   a. DO NOT change the font or remove any university or department branding. Font size and color may be altered, but not the font itself.
4. Once the template has been updated with the appropriate images and information, select "print" and save the selected page as a PDF. You will then have a single PDF of the flyer or poster that can be emailed to mwilcox@csudh.edu and kjanert@csudh.edu for approval.
5. Email the single page PDF to mwilcox@csudh.edu and kjanert@csudh.edu for approval no less than 14 days prior to the scheduled event.
6. Approved flyers or posters may be printed on or off campus. Please email mwilcox@csudh.edu for help with on campus printing.

Free, Professional, Stock Photos through Adobe

1. Go to https://stock.adobe.com
2. Input your CSUDH email upon Sign In.
3. Sign in with your CSUDH campus login.
4. Download any photos, icons, graphics, etc. for free.
5. Any of these photos may be used in the flyers and posters for the Dept. of Music.

Flyers and/or posters hung that have not been approved within the Department of Music by Melodee or Dr. Janert will be promptly removed, and responsible faculty notified.

VII. FACILITIES AND RESOURCES

1. Instruments

Some instruments are available for music students to rent through the Department of Music Office for a fee. 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.

Students enrolled in MUS 446 and 447 will check out instruments from the Department of Music. The instruments are available for use during the Woodwind and Brass Instruments courses and must be returned by the end of the course.

2. Lockers

Music lockers are available to music majors. Lockers are located near the Department of Music's Library Annex located on the ground floor of the North Cain Library. Music majors are eligible to request one locker per semester to house their primary instrument. Students must fill out a Locker Request Form found on the Department of Music website, csudh.edu/music. Once approved, the student will receive their locker number and key. Lockers must be renewed every semester using the Locker Request Form.

Lockers are assigned based on the size of the student's primary instrument and available on a first-come, first-serve basis. Larger lockers are assigned based on need and availability.

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.

4. Facilities Care

The quality of facilities, resources, and classroom spaces depends solely on the care provided by those who use them. Students and faculty are responsible for maintaining the Department of Music facilities. Below are some general guidelines pertaining to facilities care.
- Erase dry erase boards after every use.
- Close pianos after use and cover completely with the provided piano cover.

- Do not ever place anything on top of pianos. The only exception is the piano cover, which is designed specifically for piano care.
- Push down music stands after use.
- Do not use music stands as a table or lean on them.
- Use the laminated photos of MUS 202, 204/206, and Laser Recital Hall located on the wall as guides of the ideal classroom/recital hall setup.
- Always put the space back to its ideal setup after use.
- Practice rooms should always be left free of personal items, food, and trash, and with the piano lid closed.

The Department of Music has a few practice rooms located in the Old Library near the music lockers. These areas are not cleaned regularly by university staff. Please contact the Department of Music Office at mwilcox@csudh.edu to request specific practice rooms be cleaned.

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 or from the student's individual instructor.

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 two semesters of 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. Mu Phi Epsilon

CSUDH is home to a chapter of Mu Phi Epsilon. All music majors are invited to join the fraternity and may obtain more information from alumnus Professor Mary Au at mau@csudh.edu. The Mu Phi Epsilon faculty advisor is Dr. Kathleen Janert.

5. 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.