



CHAPMAN UNIVERSITY
COLLEGE OF PERFORMING ARTS

Hall-Musco Conservatory of Music

2015-2016
Music Student Handbook

Last Revised 8/18/15

DISCLAIMER:

Every effort has been made to ensure the accuracy of the information provided within this document. This handbook contains only general guidelines and information, and it is not intended to be comprehensive or to address all the possible applications of, or exceptions to, the general policies and procedures described.

For that reason, if you have any questions concerning eligibility for a particular benefit, or the applicability of a policy or practice to you, you should address your specific questions to the Hall-Musco Conservatory of Music website, the Director of Student Affairs and/or the Chair.

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Welcome from the Chair

Welcome to the Hall-Musco Conservatory of Music in the College of Performing Arts at Chapman University! This *Music Student Handbook* has everything you need to know about everything to be a music major, music minor, or a non-music major participating in our music programs. Please don't hesitate to contact me with any questions by phone or email, (714) 997-6897 or graziano@chapman.edu. You can also contact the Music Director of Student Affairs, Dr. Jessica Sternfeld at sternfel@chapman.edu.

Have a wonderful year. I look forward to seeing you around campus and in music history classes!

Dr. Amy Graziano
graziano@chapman.edu

Music Majors & Degrees

The Hall-Musco Conservatory of Music offers the following degrees, majors, emphases, and areas:

Degree	Major	Emphasis	Area
Bachelor of Arts	Music		
Bachelor of Music	Composition	Concert Music	
		Electroacoustic Music	
Bachelor of Music	Music Education	Vocal	
		Instrumental	
Bachelor of Music	Performance	Conducting	
		Instrumental	Orchestral: Strings
			Orchestral: Winds/Brass
			Orchestral: Percussion
			Piano
			Guitar
		Keyboard Collaborative Arts	
		Vocal	

We also offer three Music Minors: Minor in General Music, Minor in Film Music and Minor in Music Technology.

Program Learning Outcomes

Revised February 2012

1. Bachelor of Arts in Music

PLO1: Musicianship

The student will demonstrate fluent musicianship skills, including an understanding of music theory, proficiency with aural skills and sight reading, proficiency as a soloist on his or her main instrument, a demonstration of basic piano skills, and the ability to rehearse and perform collaboratively and contribute to an ensemble.

PLO2: Music History

The student will define the eras of music history, and will identify and distinguish the musical styles and genres associated with each.

PLO3: Research

The student will create original, insightful research into music history and analysis, resulting in an individual capstone project in the form of a research paper suitable for submission to graduate schools or publication in relevant scholarly field.

2. Bachelor of Music in Performance

PLO1: Musicianship

The student will demonstrate fluent musicianship skills, including an understanding of music theory, proficiency with aural skills and sight reading, knowledge of different musical styles and historical eras, a demonstration of basic piano skills, the ability to rehearse and perform collaboratively and contribute to an ensemble, and an understanding and demonstration of basic improvisation techniques.

PLO2: Performance

The student will acquire performance skills as a soloist on his or her main instrument, including knowledge in technique, historically appropriate performance styles and repertoire, and sight reading.

PLO3: Leadership

The student will observe and experience leadership roles and professional opportunities, in order to prepare for a career as a performer.

PLO4: Pedagogy

The student will employ pedagogical techniques and skills relevant to his or her instrument family.

3. Bachelor of Music in Composition

PLO1: Musicianship

The student will demonstrate fluent musicianship skills, including an understanding of music theory, proficiency with aural skills and sight reading, proficiency as a soloist on his or her main instrument, knowledge of different musi-

cal styles and historical eras, a demonstration of basic piano skills, and the ability to rehearse and perform collaboratively and contribute to an ensemble.

PLO2: Composition and Performance

The student will generate a portfolio of original compositions for various ensembles/media and present them publicly.

PLO3: Professional Work

The student will experience the professional work of a composer by communicating musical ideas and concepts to professionals and audiences in rehearsal, performance, oral communication, and writing; by learning business skills; and by observing the professional work of others.

PLO4: Composition Skills

The student will demonstrate skills related to the practice of composition including pedagogical techniques and skills in composition, basic improvisation techniques, and effective work with music engraving, synthesis, and recording software.

4. Bachelor of Music in Music Education

PLO1: Musicianship

The student will demonstrate fluent musicianship skills, including an understanding of music theory, proficiency with aural skills and sight reading, proficiency as a soloist on his or her main instrument, knowledge of different musical styles and historical eras, a demonstration of basic piano skills, experience in improvisation, the ability to rehearse and perform collaboratively and contribute to an ensemble, and an understanding and demonstration of basic improvisation techniques.

PLO2: Teaching

The student will gain teaching experience in a variety of situations, will demonstrate an understanding of classroom music programs and their function within the public and private school systems, will demonstrate an understanding of teaching philosophies, and will be prepared to enter a teacher certification program.

PLO3: Musicianship for teaching

The student will demonstrate musicianship skills specific to teaching, including competency in conducting, arranging, and coaching a vocal or instrumental ensemble, as well as knowledge of instrumental families.

University Policies & Resources

Academic Integrity Policy

Chapman University is a community of scholars that emphasizes the mutual responsibility of all members to seek knowledge honestly and in good faith. Students are responsible for doing their own work, and academic dishonesty of any kind will be subject to sanction by the instructor and referral to the

university's Academic Integrity Committee, which may impose additional sanctions up to and including expulsion. This document represents the Academic Integrity Policy of Chapman University as it pertains to students and to the responsibility of faculty in handling cases of alleged academic dishonesty.

Students with Disabilities Policy

In compliance with ADA guidelines, students who have any condition, either permanent or temporary, that might affect their ability to perform in this class are encouraged to contact the Office of Disability Services. If you will need to utilize your approved accommodations in this class, please follow the proper notification procedure for informing your professor(s). This notification process must occur more than a week before any accommodation can be utilized. Please contact Disability Services at (714) 516-4520 or (www.chapman.edu/students/student-health-services/disability-services) if you have questions regarding this procedure, or for information and to make an appointment to discuss and/or request potential accommodations based on documentation of your disability. Once formal approval of your need for an accommodation has been granted, you are encouraged to talk with your professor(s) about your accommodation options. The granting of any accommodation will not be retroactive and cannot jeopardize the academic standards or integrity of the course.

Equality and Diversity Policy

Chapman University is committed to ensuring equality and valuing diversity. Students and professors are reminded to show respect at all times as outlined in Chapman's Harassment and Discrimination Policy: <http://www.chapman.edu/faculty-staff/human-resources/files/harassment-and-discrimination-policy.pdf>

Any violations of this policy should be discussed with the professor, the Dean of Students and/or otherwise reported in accordance with this policy.

Health and Safety Standards

Chapman University Hall-Musco Conservatory of Music has Health and Safety Standards designed to address health and safety issues inherent in the practice, performance and teaching of music. This includes, but is not limited to, information regarding hearing, vocal and musculoskeletal health, injury prevention, and the proper use and operation of potentially hazardous materials, equipment, and technology.

The Health and Safety of music students, faculty and staff rests largely on personal decisions made by informed individuals. The outlined policies, protocols and healthcare support system provided by Chapman University do not override the personal responsibility of each informed student or faculty member. Chapman University has in place an Injury and Illness Prevention Program (IIP), which is designed to help manage risk to our students. More information is available at <http://www.chapman.edu/faculty-staff/risk-management/files/resources/iipp-chapman-university.pdf>.

Currently, a program dealing with the important issue of Hearing Conservation is being developed by the Risk Management team at Chapman University and will be online at the beginning of the academic year 2015-16.

Performance Injuries

Performance injuries can occur with excessive use of various muscles, especially in the area of instrumental music performance, and can lead to such diagnoses as carpal tunnel syndrome, tendonitis and bursitis. It is imperative that the following common-sense guidelines be practiced by instrumentalists and vocalists on a daily basis, as these can prevent a majority of physical problems:

1. Be sure to warm up properly before every practice session.
2. Maintain a proper sense of form at your instrument or in using your vocal technique. Practice and teach mindfully!
3. Take breaks (about once an hour, or more frequently if needed) to stretch and relax your muscles.
4. Learn to recognize when you need to stop for a longer period of time to recuperate more fully.
5. Assess your instrument, to see if straps or carriers can alleviate strain on your body.
6. Where possible, limit your computer usage during the day, to avoid continuous strain on your hands/ arms/ shoulders.
7. Pay attention to pain! It surfaces as a defense mechanism in our bodies, which serves to indicate areas of over-strain.
8. Do not self-diagnose! See a medical doctor if you are feeling any pain and follow medical advice carefully.

In addition, singers are cautioned to consider the following:

1. Avoid excessively dry, air-conditioned climates.
2. Full-Voice singing should be limited to a maximum of two to three hours a day including lessons, practice sessions, ensembles, studio class and extra-curricular singing. When this limit has been reached, practice sessions should consist of studying scores and researching music.
3. Avoid throat-clearing and loud yelling, which can strain the vocal cords.
4. Read about side effects of medications that may have an adverse effect on the voice.
5. Make every effort, through rest and re-hydration, to rest the vocal folds when not singing.

Definition of Wellness

The National Wellness Institute (www.nationalwellness.org) states that:

The term wellness has been applied in many ways. Although there might be different views on what wellness encompasses, the National Wellness Institute - along with the help of leaders in health and wellness - has shared many interpretations and models of wellness. There appears to be general agreement that:

- **Wellness is** a conscious, self-directed and evolving process of achieving full potential.
- **Wellness is** multi-dimensional and holistic, encompassing life-style, mental and spiritual well-being, and the environment.
- **Wellness is** positive and affirming.

As indicated also at www.nationalwellness.org, the definition of wellness is consistent with these tenets. Wellness is an active process through which people become aware of, and make choices toward, a more successful life. As defined by Dr. Bill Hettler, the co-founder of the National Wellness Institute:

- **Physical Wellness** (including hearing, vocal, and musculoskeletal health) encourages regular physical activity, good nutrition, sleep and occasional connections with healthcare providers to prevent illness and disease. It discourages harmful behaviors that include tobacco, excessive alcohol, non-prescription medications and other drugs.
- **Emotional Wellness** is having the ability to understand, acknowledge and accept a wide range of feelings in oneself and in others. It includes the ability to balance reason and emotion and it leads to improved self-esteem and confidence.
- **Occupational Wellness** includes making positive career-life choices that lead to personal fulfillment and satisfaction in life.
- **Intellectual Wellness** includes being open to new ideas and the desire to learn from challenges and experiences. It encourages ongoing intellectual growth, curiosity and creativity.
- **Social Wellness** involves developing friendships, healthy sexual behaviors and meaningful social networks.
- **Spiritual Wellness** is the willingness to seek meaning and purpose in human existence; being open and respectful of the diverse multi-cultural beliefs and backgrounds of others and building a set of guiding values and principles. (See www.nationalwellness.org)

Programs and Resources

Health and Safety at Chapman University (general)

Chapman University students are supported by an array of health and wellness services, which are provided by professionally licensed nurses, nurse practitioners and physicians (please visit <http://www.chapman.edu/students/health-and-safety/health-services/>). Services range from general physical healthcare to psychological counseling, as well as disability services and proactive health education.

The Student Health Center is located at the north-west corner of Glassell and Palm, immediately adjacent to the main campus. Services are available to all students who have paid the Student Health Center fee.

Health Program Details

For more detailed information on different programs within the Student Health Center, please click on the links below.

P.E.E.R. (Proactive Education Encouraging Responsibility)

<http://www.chapman.edu/students/health-and-safety/peer/>

Disability Services

<http://chapman.edu/students/health-and-safety/disability-services/>

Student Psychological Counseling Services

<http://chapman.edu/students/health-and-safety/psychological-counseling/>

Student Concern Intervention Team

<http://www.chapman.edu/students/health-and-safety/student-concern/>

Drug and Alcohol Awareness

<http://www.chapman.edu/students/health-and-safety/peer/alcohol-and-drugs.aspx>

Health and Safety Training for Student Workers in the College of Performing Arts

The College of Performing Arts provides a thorough training program for students who may be employed to work in Student Work-Study positions. In particular, students involved in audio recording services, recital-hall stage managers and the stage crew for music productions are all given appropriate and adequate instructions for proper use of materials and equipment. This training is conducted by the Head of the CoPA Production Department, by the HM Conservatory of Music Operations Supervisor and by the Director of Music Technology.

Annual Conference on Healthy Approaches in the Training of Performing Artists

Thanks to a grant from Chapman University and support from the College of Performing Arts, this conference has been scheduled for the past five years and brings together students and faculty of the College (music, theatre and dance students), in addition to visiting experts in performing arts medicine from major arts organizations. Discussions and lectures regarding current research and strategies in caring for the needs of performing artists take place across a weekend at the beginning of the academic year. The two-day conference will take place again on September 12 and 13, 2015 in the Partridge Dance Center at Chapman University. The conference is organized each year by Professor Robin Kish and in 2015 will include the usual format of lectures, workshops and classes. Visit <https://www.chapman.edu/copa/dance-conference.aspx> for more information.

Alexander Technique Classes

Group and Individual classes in Alexander Technique are provided in the Conservatory of Music by an expert instructor in the field. MUS 112 is an interactive class, introducing the principles of the Alexander Technique and applying these principles to musical training. Material covered includes: developing the skill of self-observation, providing a physical understanding of poise as applied to musical performance, applying the Alexander Technique to daily activities, and reducing levels of habitual muscular tension while playing an instrument or singing. MUS 112 is recommended for all performance majors during the second semester of study. This appears in the four-year plan for all performance majors. Upper division music students may also take individual lessons in Alexander Technique, which are structured in terms of time and credit in the same way as private instruction in an instrument or voice.

Gym and Fitness Center Hours

The 4,000 sq.ft. Julianne Argyros Fitness Center promotes wellness and a healthy lifestyle by providing a variety of exercise activities and physical education classes, using state-of-the-art equipment. The Fitness Center is open Mon -Fri 5:00am-12:00am and Sat and Sun 8:00 am-12:00 am.

<https://www.chapman.edu/students/life/fitness-and-wellness/fitness-center/>

Yoga Classes

The Student Union provides yoga classes several times a week

Local E.N.T. Resources for Vocal Students and Faculty*

Dr. David M. Alessi

310-657-2253

8631 W. 3rd St. Suite 625, East Tower, Los Angeles

Dr. Robert Andrews

310-829-7792

Voice Center in Santa Monica

1301 20th Street, Suite 3000

Dr. Roger Crumley

101 City Drive, Orange, CA

714-456-7017

Dr. Steven Feinberg

180 Newport Center Drive, Suite 158

Newport Beach, CA 92660 (near Hoag Hospital)

949-266-1630, also

NewportVoiceandSwallow.com

Dr. Reena Gupta

Osborne Head and Neck Institute (in Cedars Sinai Towers)

8631 W. 3rd, Suite 945E. Los Angeles

310-657-0123

Dr. Laird

San Diego

619-298-7109

Dr. Marc Kerner

818 349-0600

Works at UCLA and also private practice in the Valley

18350 Roscoe Blvd. #318, Northridge

Dr. Charles Schneider

310-201-0717

2080 Century Park East

Los Angeles 90067

Dr. Sunil Verma

714-456-5753

UC Irvine Healthcare

101 The City Drive South, Bldg. 56, Rm. 500

* This is only a list of local doctors who have been recommended by singers as being "singer friendly". It is not an endorsement for any of them, and students are encouraged to check to see if your insurance will cover any of these doctors.

Music Scholarships

All applicants to the Conservatory will be considered for an American Celebration Music Scholarship. These awards are based on the results of the entrance audition for BM performance majors & BM music education majors, the results of portfolio review for BM composition majors and review of written material and interview for BA music majors.

Students who receive music scholarships must abide by the Scholarship Terms and Conditions. At the end of each semester, the Music Scholarship Renewal Committee will review the academic record of each student with a music scholarship. Students will receive a letter outlining the status of their scholarship: 1) student is on track, all is fine; 2) student is being placed on music scholarship probation, and must meet specified terms by the end of a specified semester or the scholarship will be revoked; 3) student's scholarship is being revoked due to violation of terms and conditions for scholarships. At the end of each semester, those who were placed on music scholarship probation will receive a letter informing them that either they have been taken off probation and will keep their scholarship or that their scholarship is being revoked. American Celebration Music Scholarship Terms and Conditions can be found in **Appendix B** in this Handbook.

Area Directors for Music Divisions/Departments

Bachelor of Music, performance, instrumental emphasis:

- **Director of Orchestral Activities**
Prof. Daniel Wachs, wachs@chapman.edu
- **Director of String Studies**
Prof. Robert Becker, becker@chapman.edu
- **Director of Woodwinds and Brass Studies**
Dr. Christopher Nicholas, nicholas@chapman.edu
- **Director of Percussion Studies**
Dr. Nick Terry, terry@chapman.edu
- **Director of Keyboard Studies**
Dr. Grace Fong, fong@chapman.edu

- **Coordinator of Secondary Piano**
Dr. Janice Park, jpark@chapman.edu
- **Director of Guitar Studies**
Prof. Jeff Cogan, cogan@chapman.edu
- **Director of Keyboard Collaborative Arts**
Dr. Louise Thomas, thomas@chapman.edu

Bachelor of Music, performance, vocal emphasis:

- **Director of Vocal Studies**
Dr. Rebecca Sherburn, sherburn@chapman.edu
- **Director of Operatic Studies**
Dr. Peter Atherton, atherton@chapman.edu
- **Director of Choral Activities**
Dr. Stephen Coker, coker@chapman.edu

Bachelor of Music, music education (both emphases):

- **Director of Music Education**
Dr. Robert Frelly, rfrelly@chapman.edu

Bachelor of Music, music composition (both emphases):

- **Director of Music Composition and Music Theory**
Dr. Sean Heim, heim@chapman.edu
- **Director of Electroacoustic Music**
Dr. Dominique Schafer, dschafer@chapman.edu

Bachelor of Arts in Music:

- **Director of BA in Music**
Dr. Jessica Sternfeld, sternfel@chapman.edu

Minor in General Music:

- **Director of Student Affairs**
Dr. Jessica Sternfeld, sternfel@chapman.edu

Minor in Film Music and Minor in Music Technology:

- **Chair, Hall-Musco Conservatory of Music**
Dr. Amy Graziano, graziano@chapman.edu

Staff:

- **Conservatory Operations Supervisor**
Peter Westenhofer, pwestenh@chapman.edu
- **Conservatory Assistant**
Katie Silberman, silberma@chapman.edu

Advising & Director of Student Affairs

The Director of Student Affairs is the academic advisor for every music major and those minoring in General Music. You should always feel free to talk to your private teacher, your area director, or anyone else you work with, about your career or studies or any aspect of your musical life. But when it comes to practical things like what classes to take, how to get into classes, how to plan your whole four years of courses, how to change or add or drop majors within music, or anything else relating to courses and academic planning, the person to see is the Director of Student Affairs.

The current DSA is Dr. Jessica Sternfeld, who can be found in Berteau 213 or reached via email at sternfel@chapman.edu. Drop-in hours are posted outside the office every week, or email to get an appointment for another time.

MANDATORY ADVISING BEFORE REGISTERING FOR CLASSES

In the spring of your sophomore year and then again in the spring of your junior year, you must see the DSA for academic advising. You can't register for classes for the following fall until you do; there will be a block on your registration until after you've had your appointment. This will ensure that you graduate on time. You'll get an email from the DSA early in the spring of your sophomore and junior years, reminding you to sign up for an appointment; you can meet any time during the semester, before or during registration. Do it promptly so you're ready for registration! Be sure to bring your program evaluation with you to that meeting, and make a draft of a plan for your remaining coursework.

Fee Waivers & Add/Drop Deadlines

Fee Waivers

In general, music majors take more credits than other majors on campus. This is due to the unique nature of music: students have to take academic music courses, applied lessons and classes, and participate in ensembles. That adds up to a lot of credits.

To help music students, the Registrar's Office allows music students a 1-credit fee waiver for tuition on 1 credit of an ensemble course. If a music student needs to take more than the maximum 18 credits during a semester, the normal procedure is to charge extra tuition for all credits over 18. Music students can receive a waiver for 1 credit of extra fees over 18 credits. So music students can take 19 credits for the regular tuition fees without paying the extra fee.

This fee waiver only works for ensemble courses. The waiver forms are located on the bulletin board outside Dr. Graziano's office, OH 302. The course number you put on the form must be an ensemble—orchestra, choir, opera, etc. Do not put any other type of course number on the form. The form must be signed by the Chair.

Fees for Lessons

All private instruction lessons in an instrument, composition, conducting, coaching, music history, etc., carry a fee over and above tuition. The private lesson fee for music majors and music minors is less than the fee for non-music majors and non-music minors. Register for the odd section number with your teacher in order to be charged the correct fee. Fees are listed in the *Chapman University Undergraduate Catalog, Hall-Musco Conservatory of Music* section.

Fees for Recitals

All Accompanied Recitals carry a fee over and above tuition to cover the cost of the pianist-accompanist. See Fee Policies for Pianists Accompanying for Recitals on page 98 for more information.

Add/Drop Deadlines

The deadline to add courses is always the Friday at the end of the second week of a semester. Make sure you have registered for all courses by that day. For private instruction lessons, make sure you have registered for your teacher's section, for the correct music major section (the ODD number section), and for the correct number of credits. In general, performance majors register for 2 credits of lessons while other music majors (non-performance) register for 1 credit. But this varies according to what your teacher wants.

The deadline to drop courses is also always the Friday at the end of the second week of a semester. If you drop by this day there is no record of enrollment in the course. The last day to withdraw from a course is usually the Friday of the 7th week of a semester. Withdrawing means you are not in the class and you will not get a grade for it but your program evaluation and transcript will show that you enrolled and then withdrew from the class.

If you fail to withdraw from a class prior to the withdraw deadline, you will be given an FW for the course. The FW goes on your transcript and is calculated like an F in your GPA, but if you retake the class the new grade you earn will replace the F and your GPA will be recalculated with the new grade.

Add/Drop Forms are located on the bulletin board outside Dr. Graziano's office, OH 302.

FALL New Student Registration Guide

The following NEW STUDENT REGISTRATION GUIDE is for First Year (Freshmen) and Transfer Students.

Included are instructions to register for SPECIFIC MUSIC COURSES during your first semester at Chapman.

These instructions are for all music majors.

Music courses are taken in specific sequence—if you miss one you may fall a year behind schedule.

Some of these music courses may conflict with GE courses. Music courses must take first priority and you need to register for the music courses, even if you have to drop your GE courses.

For ANY questions about your music courses, please contact:

1. Dr. Amy Graziano, Chair of Hall-Musco Conservatory of Music (graziano@chapman.edu).
2. Dr. Jessica Sternfeld (sternfel@chapman.edu), Director of Student Affairs, who will advise you throughout your four years.

There is a lot of information included here. Please **READ IT ALL** as you need this information for registration.

FALL—First Semester at Chapman

- Some classes you can pre-register for during the summer.
- Some classes you must wait until you take placement exams before registering, so you register during Orientation Week.
- If you register during Orientation Week, you use an ADD FORM to register—these are found outside Amy Graziano's Office OH 302, on bulletin board. Follow Directions.
- Amy Graziano can sign, or the instructor of the class, lesson, or ensemble can sign.
- Music Majors do not pre-register for many music classes—that is ok, it is normal. Don't Panic. You will have a full schedule when you register during Orientation Week.

I. Music Theory

TRANSFER STUDENTS:

You will take a THEORY PLACEMENT EXAM on Thursday of Orientation Week. Results of Placement Exam will tell you what theory class you need for Fall. Consult exam description below.

You will be informed which level of theory and of aural skills you have placed into. During Orientation Week, you will register for the appropriate level of these classes. You use an ADD FORM to register—found outside Amy Grazi-

ano's Office OH 302, on bulletin board. Follow Directions.

Time and place for Theory Placement Exam will be sent over the summer in the Orientation Week information for MUSIC.

FIRST YEAR STUDENTS:

- On Thursday of Orientation Week you will take a THEORY DIAGNOSTIC EXAM.
- Time and place for Theory Diagnostic Exam will be sent over the summer in the Orientation Week information for MUSIC.
- Results for the diagnostic exam will be posted.
- If you PASS the exam, you will be placed in a section of MUS 133 Theory I and MUS 135 Aural Skills I.
- You do not register in advance for theory or aural skills. You must take the exam first and then will be placed into a section of theory and of aural skills.
- If you DO NOT PASS the exam, you will be placed into MUS 098 Rudiments of Music. You will register for MUS 098 for SPRING, your 2nd semester of your First Year (Freshman Year).
 - You will take MUS 133 Theory I, and MUS 135 Aural Skills I, in Fall of your SOPHOMORE year, once you have completed MUS 098. This will put you one year behind, however you should still be able to graduate in 4 years.
- To make sure you pass the diagnostic theory exam, consult the following description of the exam.

Theory Placement and Diagnostic Exams

There are two music theory exams: The THEORY DIAGNOSTIC EXAM for First Year students and the THEORY PLACEMENT EXAM for transfer students.

Theory Diagnostic Exam

The Theory Diagnostic Exam is administered on Thursday during Orientation Week (time/place of exam will be sent over summer) and is administered to determine whether or not a student should begin the theory sequence in Rudiments of Music (MUS 098), or Theory I and Aural Skills I (MUS 133, MUS 135). The Theory Diagnostic Exam does not have an aural skills section.

A student will pass the diagnostic exam and test into Theory I by exhibiting satisfactory knowledge of music fundamentals: treble and bass clef, intervals, major and three forms of minor scales, a basic knowledge of triads and seventh chords, rhythm, and meter. If placed into Theory I, your theory cycle will proceed as normal and will not be delayed a year. If you are placed into Rudiments of Music (MUS 098) you will be one year behind in your theory sequence. However, students placed in Rudiments of Music (MUS 098) should still be able to graduate after four years of study.

Theory Placement Exam

The Theory Placement Exam must be taken by all transfer students and can be taken, if approved, by incoming First-year students who have previously studied music theory at the college level or its equivalent. The Placement Exam is administered on Thursday during Orientation Week in Fall semester (time/place of exam will be sent over summer). Transfer students who will enter Chapman during the spring semester may make arrangements to take the placement exam by contacting the Hall-Musco Conservatory of Music Office during the month of January.

The Placement Exam is administered to determine which Theory course is the correct one for a student to begin with at Chapman. The Placement exam does have an aural skills component. The results of the exam will place a student in one of the following courses: Rudiments of Music (MUS 098), Theory I, II, III, or IV (MUS 133, 134, 233, 234), or Form and Harmonic Analysis (MUS 330). The Placement Exam will also place the student in the appropriate Aural Skills class: Aural Skills I, II, III, or IV (MUS 135, 136, 235, 236). The first two semesters, Theory I and II (MUS 133, 134), cover diatonic tonality and 4-part voice leading up through augmented sixth chords, the Neapolitan chord, secondary functions and diatonic modulation. The third semester, Theory III (MUS 233), covers chromatic functional tonality: distant modulation, common-tone diminished seventh chords, altered dominants, tall tertians, elements of form including sonata, etc. The fourth semester, Theory IV (MUS 234), covers 20th/21st century materials: advanced non-tonal scales, non-tertian chords, serialism, set theory, sound mass, minimalism, etc.

II. Rudiments of Sight Singing for First Year/Transfer students with Voice as instrument

First Year and Transfer music majors with VOICE as primary instrument (all music majors)

- You will take a Sight Singing Diagnostic Exam during Orientation Week.
- Day/time/place for exam will be sent over summer in Orientation Week Information for MUSIC.
- If you pass, no action necessary.
- If you do not pass the diagnostic, you must register for MUS 097 Rudiments of Sight Singing (2 credits) during your first FALL semester.
- You use an ADD FORM to register—Outside Amy Graziano's Office OH 302, on bulletin board. Follow Directions.

III. MUS 180 Music Information Literacy

- First Year students must register for MUS 180 Music Information Literacy I in the first semester.
- This is a required class.
- You can register for this class in advance.
- MUS 180 is a one-session only class—you attend one 1.5-hour session in the library and you are done. You will sign up for the session you attend, and after you attend you will receive credit for the course. It is a zero (0) credit course with a P/NP grade.

- During Orientation Week, you will receive instructions on how to sign up for your session.
- Register in ADVANCE, and then sign up for a session during Orientation Week.

IV. Applied Lessons on instrument or voice—Individual Instruction in THE INSTRUMENT YOU PLAY

- Bachelor of Music, Performance majors—you are majoring in an instrument or in voice, therefore your applied lessons will be in that instrument or voice
- Bachelor of Music, Music Education—you have a primary instrument (either an instrument or voice), therefore your applied lessons will be in your primary instrument
- Bachelor of Music, Composition—your primary “instrument” is composition, your applied lessons will be in your “secondary” instrument (the instrument you play, whatever that is)
- Bachelor of Arts in Music—you have a primary instrument (either an instrument or voice), therefore your applied lessons will be in your primary instrument
- During Orientation Week you will see the Director of your INSTRUMENT/APPLIED LESSON AREA for placement with a teacher.
- You will register for lessons AFTER you have been placed with a teacher during Orientation Week.
- Your instrument/voice has a specific course number—you will register for YOUR INSTRUMENT (the course number).
- Every teacher has a different section number for your instrument—you will register for your TEACHER’S section number (after you are assigned to a teacher).
- Every teacher has two (2) section numbers—one for music majors/music minors and one for non-music majors. You will register for the ODD number section for your teacher for your instrument. Do NOT register for the even section # - the class fee is twice as much.
- You use an ADD FORM to register—Outside Amy Graziano’s Office OH 302, on bulletin board. Follow Directions.

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The following chart has the course number for YOUR instrument and the Director of that instrument area—make sure to see the director during Orientation Week:

Instrument	Course #	Who to see for teacher placement
Voice	MUS 106	Professor Sherburn
Strings	MUS 123	Professor Becker
Winds & Brass	MUS 123	Professor Nicholas
Percussion	MUS 123	Professor Terry
Guitar	MUS 103	Professor Cogan
Piano—solo for piano majors	MUS 104	Professor Fong
Piano—solo for music educa-	MUS 104	Professor Park
Collaborative Piano (Keyboard Collaborative Arts)	MUS 107	Professor Thomas

The following chart lists how many CREDITS you will take of your instrument, depending on your MAJOR in music (you may take more if advised by your teacher):

Instrument	Major	How many credits to take each semester for lessons
Voice	Bachelor of Music in Performance—Vocal Emphasis	2 credits = 1 hour lesson per week
Voice	Bachelor of Music in Music Education (pre-certification)—Vocal Emphasis	1 credit = ½ hour lesson per week
Voice	Bachelor of Music in Composition—both Emphases	1 credit = ½ hour lesson per week
Voice	Bachelor of Music in Performance—Instrumental Conducting Emphasis	1 credit = ½ hour lesson per week
Voice	Bachelor of Arts in Music	1 credit = ½ hour lesson per week
ALL instruments	Bachelor of Music in Performance—Instrumental Emphasis (orchestral instruments, guitar, piano) & Keyboard Collaborative Arts Emphasis	2 credits = 1 hour lesson per week

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<i>Instrument</i>	<i>Major</i>	<i>How many credits to take each semester for lessons</i>
ALL instruments	Bachelor of Music in Music Education (pre-certification)—Instrumental Emphasis	1 credit = ½ hour lesson per week
ALL instruments	Bachelor of Music in Composition—both Emphases	1 credit = ½ hour lesson per week
ALL instruments	Bachelor of Music in Performance—Instrumental Conducting Emphasis	1 credit = ½ hour lesson per week
ALL instruments	Bachelor of Arts in Music	1 credit = ½ hour lesson per week

V. Studio Class

All Bachelor of Music in Performance Majors:

- You will register for MUS 116 Studio Class (.5 credits).
- If VOICE is your primary instrument:
 - Register for MUS 116 VO Studio Class—Voice with the section number for your teacher. Each teacher has his/her own section # for studio class. Example: Prof. Neblett is VO9, Dr. Sherburn is VO1.
- If PIANO is your primary instrument:
 - If you are a Piano Major, register for MUS 116 KB1 Studio Class—Piano with Dr. Fong.
- If GUITAR is your primary instrument:
 - Register for MUS 116 GU Studio Class—Guitar with Prof. Cogan.
- If STRINGS, WINDS, BRASS or PERCUSSION is your primary instrument:
 - Register for MUS 116 OR Studio Class with the section number for your instrument.
 - Each string instrument has its own section #, example, Viola is MUS 116 OR7.
 - All Wind instruments are MUS 116 OR2.
 - All Brass instruments are MUS 116 OR4.
 - All Percussion instruments are MUS 116 OR5.

All other music majors (Music Education, Composition, BA in Music):

- Take Studio Class, as listed above for your instrument or voice, if recommended by your Area Director and teacher.
- For those with PIANO as instrument (not a piano major):
 - Register for MUS 116 KB2 Studio Class—Piano with Dr. Park.
- Music Education Majors: required to take two (2) semesters of Studio Class (.5 credits for 1 credit total).

VI. Large Ensemble

- Voice, Strings, Winds, Brass, and Percussion majors MUST register for at least one (1) large ensemble each semester during their first year.
- Piano, Keyboard Collaborative Arts, Guitar, Music Education, Composition, and Bachelor of Arts in Music majors should take one (1) large ensemble each semester during their first year.
- During Orientation Week you will do an ENSEMBLE PLACEMENT AUDITION for a large ensemble.
- Date/time/place for Ensemble Placement Auditions will be sent over summer in the Orientation Week Information for MUSIC.
- See the director of your instrument area to find out for which ensemble you will audition—the following chart lists the director to see:

<i>Your Instrument</i>	<i>Who to see to determine for what ensemble you will audition</i>
Voice	Professor Coker
Strings	Professor Wachs and Professor Becker
Winds	Professor Wachs and Professor Nicholas
Brass	Professor Wachs and Professor Nicholas
Percussion	Professor Wachs and Professor Terry
Piano	Professor Fong
Guitar	Professor Cogan

- Once you know what ensemble to audition for, you will see the director of that ensemble to sign up for the placement audition.
- The following chart lists directors of each Large Ensemble and the course number for each for registration:

<i>Large Ensemble</i>	<i>Course Number</i>	<i>Director of Ensemble</i>
University Choir	MUS 207	Professor Coker
University Singers	MUS 209	Professor Coker
Women's Choir	MUS 214	Professor Dehn
Wind Symphony	MUS 215	Professor Nicholas
The Chapman Orchestra	MUS 221	Professor Wachs
Big Band Jazz	MUS 218	Professor Alva

- You will register for Large Ensemble AFTER you have done your placement audition and have been placed in an ensemble. Use ADD FORM found outside Amy Graziano's office, OH 302.
- For your First and Sophomore years, you should use the number here, the 200-level course number. Starting in your Junior year you will register for Large Ensemble using the 300-level course number.

VII. Piano Lessons (secondary piano, not primary instrument)

- ALL MAJORS IN MUSIC must take piano lessons (even if not a piano major). All majors are required to take four (4) credits of piano **and** pass the Piano Proficiency Exam.
- If you pass the Piano Proficiency Exam before the four (4) credits are complete, you do not have to complete the remaining credits of piano.
- The following majors MUST register for MUS 104 Piano for at least 1 credit (½ hour lesson) each week:
 - Bachelor of Arts in Music majors with primary instrument OTHER THAN PIANO (i.e. any other instrument—voice, strings, winds, brass, percussion, guitar, etc.)
 - Bachelor of Music in Composition majors (both Emphases) with primary instrument OTHER THAN PIANO
 - Bachelor of Music in Music Education majors—Instrumental Emphasis with primary instrument OTHER THAN PIANO
 - Bachelor of Music in Music Education majors—Vocal Emphasis
 - Bachelor of Music in Performance—Instrumental Emphasis with primary instrument OTHER THAN PIANO
 - Bachelor of Music in Performance—Vocal Emphasis.
- The following majors do NOT have to take secondary piano lessons. The following majors register for piano as the primary instrument (NOT for this secondary piano purpose):
 - Bachelor of Music in Performance—Instrumental Emphasis—piano area
 - Bachelor of Music in Performance—Keyboard Collaborative Arts emphasis
 - Bachelor of Music in Music Education—Instrumental Emphasis with piano as primary instrument
 - Bachelor of Music in Composition (both Emphases) with piano as primary instrument
 - Bachelor of Arts in Music with piano as primary instrument

These majors will have the secondary piano requirement waived from their degree program however all music majors MUST pass the Piano Proficiency Exam, even those with piano as primary instrument.

- FOR ALL MAJORS (except actual piano and KCA majors):
 - During Orientation Week you will see Dr. Janice Park. Dr. Park will give you a piano placement audition and place you with a piano teacher.

- AFTER you are assigned a piano teacher, you will register for MUS 104 Piano, with your TEACHER'S SECTION NUMBER, using the ODD section number for your teacher.
- Most students take MUS 104 Piano for 1 credit (½ hour lesson) each week.

VIII. Bachelor of Music in Composition majors (both Emphases)

- All Music Composition First Year students MUST register for MUS 277 Music Composition Seminar in the FIRST SEMESTER (Fall).
- Composition majors are required to take Music Composition Seminar every semester during the first two years.
- You will need a signature to register for MUS 277. You can get Dr. Heim's signature or Dr. Graziano's. Use ADD FORM outside Amy Graziano's office, OH 302.
- If you do not take MUS 277 you will fall behind by one year.
- All new Composition majors must see Dr. Heim to find out if you should take New Music Ensemble (MUS 322G) during the first semester.
- If you are told to take MUS 322G Small Ensemble - New Music Ensemble, use an ADD FORM, Graziano or Heim can sign.

IX. String majors—Bachelor of Music in Performance—Instrumental Emphasis—Orchestral Instrument Area (strings)

- If you are majoring in Violin, Viola, Cello or String Bass:
 - You must register for MUS 322B Small Ensemble - Strings in the FIRST SEMESTER (Fall).
 - String majors are strongly recommended to take Small Ensemble—Strings every semester and the Director of String Studies requires you to start in your first semester.
 - You use an ADD FORM to register—Outside Amy Graziano's Office OH 302, on bulletin board. Graziano or Becker can sign.

X. Percussion majors—Bachelor of Music in Performance—Instrumental Emphasis—Orchestral Instrument Area (percussion)

- If you are majoring in Percussion:
 - You must register for MUS 322C Small Ensemble - Chapman Percussion Ensemble in the FIRST SEMESTER (Fall).
 - Percussion majors are strongly recommended to take Percussion Ensemble every semester and the Director of Percussion Studies requires you to start in your first semester.
 - You use an ADD FORM to register—Outside Amy Graziano's Office OH 302, on bulletin board. Graziano or Terry can sign.

XI. Guitar majors—Bachelor of Music in Performance—Instrumental Emphasis—Guitar Area

- If you are majoring in Guitar:
 - You must register for MUS 322A Small Ensemble - Guitar in the FIRST SEMESTER (Fall).
 - Guitar majors are required to take Guitar Ensemble every semester.

ter. If you do not register for Guitar Ensemble, you will fall behind by one semester.

- You use an ADD FORM to register—Outside Amy Graziano's Office OH 302, on bulletin board. Graziano or Cogan can sign.

XII. Piano majors—Bachelor of Music in Performance—Instrumental Emphasis—Piano Area

- If you are majoring in Piano:
 - You must register for MUS 322D Small Ensemble - Piano in the FIRST SEMESTER (Fall).
 - Piano majors should take Piano Ensemble every semester.
 - You use an ADD FORM to register—Outside Amy Graziano's Office OH 302, on bulletin board. Graziano or Fong can sign.

XIII. Non-Music Classes for Registration

- You will receive information from the Academic Advising Center about Freshman Foundation courses. All First Year students take a Freshman Foundation course during their first year. The University Academic Advising Center will also advise you about what General Education courses to take during your first year at Chapman.
- The Chapman Advisor for GE for the College of Performing Arts, including the Hall-Musco Conservatory of Music, is Dina Bartoloni (bartolon@chapman.edu). You can contact her about your GE courses and Freshman Foundation course.

Important Information:

Placement with a teacher for applied music lessons (any instrument, voice or private coaching lessons) is determined by the appropriate Area Director and is based on many factors. Students may request a specific teacher but are not guaranteed placement with that teacher.

SPRING New Student Registration Guide

SPRING—Second Semester at Chapman University

I. Music Theory

If you were placed in Rudiments and did not take Music Theory I:

- Register for MUS 098 Rudiments of Music (3 credits).
- These 3 credits are on your course load for the semester, but do not count toward your degree program since it is a preparatory skills course.

If you are taking MUS 133 Music Theory I, and MUS 135 Aural Skills I right now:

- Register for MUS 134 Music Theory II (2 credits).
- Register for MUS 136 Aural Skills II (1 credit).

If you were placed in Theory III for this current Fall, register for Theory IV. If you were placed in Aural Skills III for this current Fall, register for Aural Skills IV.

II. Music History

First Year students who will be done with Theory I this Fall:

- MUS 102 Compendium of Western Music History is taken FIRST SEMESTER of your SOPHOMORE year—NEXT Fall semester, not this Spring.
- MUS 102 is a prerequisite for many required music classes.
- Email Dr. Graziano NOW to get on the list so you have a spot in the Fall class.

New Transfer students:

- TRANSFER students should email Dr. Graziano right NOW. If you have finished Theory I, you can take MUS 102 this NEXT SPRING.

First Year students who will take Rudiments in Spring:

- Email Dr. Graziano NOW to be on the list for SPRING sophomore year for MUS 102. You have to complete MUS 133 Theory I before taking MUS 102.

III. Applied Lessons—Individual Instruction in YOUR PRIMARY instrument

- Continue taking lessons in your primary instrument from your teacher as you are doing right now.
- Make sure to sign up for the correct section number for your teacher
 - ODD numbered sections are for Music Majors and Music Minors only
 - EVEN numbered sections are for Non-Music Majors/Non-Music Minors (at a higher class fee)

Instrument	Course #	Who to see for teacher placement
Voice	MUS 106	Professor Sherburn
Strings	MUS 123	Professor Becker
Winds & Brass	MUS 123	Professor Nicholas
Percussion	MUS 123	Professor Terry
Guitar	MUS 103	Professor Cogan
Piano—solo for piano majors	MUS 104	Professor Fong
Piano—solo for music educa-	MUS 104	Professor Park
Collaborative Piano (Keyboard Collaborative Arts)	MUS 107	Professor Thomas

Instrument	Major	How many credits to take each semester for lessons
Voice	Bachelor of Music in Performance—Vocal Emphasis	2 credits = 1 hour lesson per week
Voice	Bachelor of Music in Music Education (pre-certification)—Vocal Emphasis	1 credit = ½ hour lesson per week
Voice	Bachelor of Music in Composition—both Emphases	1 credit = ½ hour lesson per week
Voice	Bachelor of Music in Performance—Instrumental Conducting Emphasis	1 credit = ½ hour lesson per week
Voice	Bachelor of Arts in Music	1 credit = ½ hour lesson per week
ALL instruments	Bachelor of Music in Performance—Instrumental Emphasis (orchestral instruments, guitar, piano) & Keyboard Collaborative Arts Emphasis	2 credits = 1 hour lesson per week
ALL instruments	Bachelor of Music in Music Education (pre-certification)—Instrumental Emphasis	1 credit = ½ hour lesson per week
ALL instruments	Bachelor of Music in Composition—both Emphases	1 credit = ½ hour lesson per week
ALL instruments	Bachelor of Music in Performance—Instrumental Conducting Emphasis	1 credit = ½ hour lesson per week
ALL instruments	Bachelor of Arts in Music	1 credit = ½ hour lesson per week

IV. Studio Class

- Register again for MUS 116 Studio Class (.5 credits).
- If VOICE is your primary instrument:
 - Register for MUS 116 VO Studio Class—Voice with the section number for your teacher. Each teacher has his/her own section # for studio class. Example: Prof. Neblett is VO9, Dr. Sherburn is VO1.
- If PIANO is your primary instrument:
 - If you are a Piano Major, register for MUS 116 KB1 Studio Class—Piano with Dr. Fong.
- If GUITAR is your primary instrument:
 - Register for MUS 116 GU Studio Class—Guitar with Prof. Cogan.
- If STRINGS, WINDS, BRASS or PERCUSSION is your primary instrument:
 - Register for MUS 116 OR Studio Class with the section number for your instrument.
 - Each string instrument has its own section #, example, Viola is MUS 116 OR7.
 - All Wind instruments are MUS 116 OR2.
 - All Brass instruments are MUS 116 OR4.
 - All Percussion instruments are MUS 116 OR5.

All other music majors (Music Education, Composition, BA in Music):

- Take Studio Class, as listed above for your instrument or voice, if recommended by your Area Director and teacher.
- For those with PIANO as instrument (not a piano major):
 - Register for MUS 116 KB2 Studio Class—Piano with Dr. Park.
- Music Education Majors: required to take two (2) semesters of Studio Class (.5 credits for 1 credit total).

V. Large Ensemble

- Register again for the Large Ensemble you have been assigned to, one of the following:

Large Ensemble	Course Number	Director of Ensemble
University Choir	MUS 207	Professor Coker
University Singers	MUS 209	Professor Coker
Women's Choir	MUS 214	Professor Dehn
Wind Symphony	MUS 215	Professor Nicholas
The Chapman Orchestra	MUS 221	Professor Wachs
Big Band Jazz	MUS 218	Professor Alva

- For your First and Sophomore years, you should use the number here, the 200-level course number. Starting in your Junior year you will register for Large Ensemble using the 300-level course number.

VI. Piano Lessons (secondary piano, not primary instrument)

- ALL MAJORS IN MUSIC must take piano lessons (even if not a piano major). All majors are required to take four (4) credits of piano **and** pass the Piano Proficiency Exam.
- If you pass the Piano Proficiency Exam before the four (4) credits are complete, you do not have to complete the remaining credits of piano.
- If Piano is your PRIMARY PERFORMANCE INSTRUMENT, you **do NOT** have to take secondary piano lessons.
 - You will have the secondary piano requirement waived from your program requirements.
- All music majors, even those who do not take secondary piano, MUST pass the Piano Proficiency Exam.
- Register again for piano with your assigned teacher. Make sure to register with your TEACHER'S SECTION NUMBER.
 - ODD numbered sections are for Music Majors and Music Minors only
 - EVEN numbered sections are for Non-Music Majors/Non-Music Minors (at a higher class fee)
- Most students take MUS 104 for 1 credit (½ hour lesson) each week.

VII. MUS 322 Small Ensemble

- If you have been assigned to play in a small instrumental ensemble, register again for that ensemble.
- Make sure to register for the correct MUS 322 letter. You will need the instructor's or Graziano's signature.

<i>Small Ensemble</i>	<i>Course Number</i>	<i>Director of Ensemble</i>
Small Ensemble: Guitar	MUS 322A	Professor Cogan
Small Ensemble: Strings	MUS 322B	Professor Becker
Chapman Percussion Ensemble	MUS 322C	Professor Terry
Small Ensemble: Piano	MUS 322D	Professor Fong
Small Ensemble: Woodwinds	MUS 322E	Professor Nicholas
Small Ensemble: Brass	MUS 322F	Professor Nicholas
New Music Ensemble	MUS 322G	Professor Heim
Small Ensemble: Saxophone	MUS 322H	Professor Matsuura
Jazz Combos	MUS 322I	Professor Alva
Small Ensemble: Harp	MUS 322J	Professor Ball
Early Music Ensemble	MUS 322M	Professor Bales
American Celebration Ensemble	MUS 322N	Professor Coker

VIII. Composition Majors

- All Composition majors must register for MUS 277 Composition Seminar.

IX. Music Education Majors

- All Music Education majors must register for MUS 231/231L Introduction to Music Education/Introduction to Music Education Lab during Spring semester of their First Year. This is taught as one course, with observation sessions off-campus that make up the lab portion.
- All Music Education majors should start the Instrumental Methods courses. Register for one of these for Spring of First Year.
 - MUS 124 String Methods
 - MUS 125 Woodwind Methods
 - MUS 126 Brass Methods
 - MUS 127 Percussion Methods

X. Performance Majors (ALL Vocal and Instrumental)

- All performance majors are recommended to take MUS 112 Introduction to Alexander Technique (1 credit).

Juries and Upper Division Proficiency (UDP)

Students taking applied music lessons are required to take jury examinations at the end of each semester, regardless of their major. The Upper-Division Proficiency (UDP) will be administered to all professional degree candidates for all bachelor of music degrees at the end of the sophomore year. The results of the UDP determine whether or not candidates will be admitted to the upper division (300/400) level of private applied study and approved to continue in their major field.

A list of UDP requirements for each performance area (conducting, instrumental - orchestral, piano, and guitar, keyboard collaborative arts, or vocal), music education (instrumental or vocal) and composition can be found in **Appendix D** in this Handbook.

Piano Proficiency Exam & Theory/Sight Singing Proficiency Requirements

Piano Proficiency Exam

All music majors must pass a Piano Proficiency Examination prior to the end of the junior year. Music majors will not be allowed to present a Senior Recital until this requirement is met. All or part of the 4-credit piano requirement may be waived depending on demonstrated piano proficiency.

Music Theory Proficiency Requirement

Incoming First Year students will take the Theory Diagnostic Exam on their basic knowledge of music theory during Orientation Week. Students passing the exam will be placed in a section of MUS 133 Theory I and MUS 135 Aural Skills I. Those students not passing the diagnostic exam will be required to take remedial studies (MUS 098 Rudiments of Music) and will not be admitted to MUS 133 Theory I and/or MUS 135 Aural Skills I until sufficient basic knowledge or proficiency can be shown.

If a student wishes to place out of a music theory class, that student will take the Theory Placement Exam. See pg. 19 for description and details of the Theory Diagnostic Exam and the Theory Placement Exam.

Sight Singing Proficiency Requirement

Students who have voice as their major instrument (BA music majors, BM music majors and music minors) will be tested on their basic sight singing ability during Orientation week in August. Those students not passing the diagnostic sight singing exam will be required to take remedial studies (MUS 097 Rudiments of Sight Singing). Students will be able to take MUS 133 Theory I and MUS 135 Aural Skills I at the same time as MUS 097, if they have passed the diagnostic *theory* proficiency exam.

To pass the Diagnostic Sight Singing Exam, students must successfully sight read a 6 to 8 measure melody in any major or minor key with some leaps. Students will be given the key, starting pitch and have one minute to review the melody prior to singing.

Minimum Grade Requirements

The Hall-Musco Conservatory of Music has a minimum grade standard for its majors and music minors. ALL music majors and music minors must earn the minimum grade in the following "core" classes:

MUS 098 (P/NP)	MUS 234	MUS 330
(must pass MUS 098)	MUS 235	MUS 332A
MUS 102	MUS 236	MUS 332B
MUS 133	MUS 244	MUS 332C
MUS 134	MUS 301	MUS 340
MUS 135	MUS 302	MUS 493 (BA only)
MUS 136	MUS 303	MUS 496 (BA only)
MUS 233	MUS 304	

BM Composition majors must earn the minimum grade in all the above courses (basic music core) and in all other courses listed under the specific BM Composition Degree.

Minimum grades are as follows:

<u>BM Composition, both emphases</u>	<u>B</u>
<u>BM Music Education, both emphases</u>	<u>C</u>
<u>BM Performance, all emphases and areas</u>	<u>C</u>
<u>BA Music</u>	<u>C</u>
<u>All Music Minors</u>	<u>C</u>

If a student earns less than the minimum grade in a particular class, that class must be repeated for credit the next time it is offered. The student will not be able to progress to the next level of theory or music history until the minimum grade has been achieved.

Retake Policy

Regarding minimum grades in core music classes: If a student achieves less than a "C" in a core music theory or music history class, the class must be re-taken. A student may re-take a class twice. Approval by Conservatory Chair is required for a student to take a core class for a third time.

If a student still does not achieve at least a "C" after taking a class three times, the student must reapply and re-audition to the Hall-Musco Conservatory of Music.

Assignment of Students to Ensembles and Private Instruction Classes

If there is more than one section of a lecture class, students choose the section they want. Students choose the section and teacher, unless there is an imbalance with too many in one and not enough in another. Then we can move students from one section to another if the sections are at the same time. If the sections are at different times, we have to ask the students rather than move

them administratively. Ensembles and private instruction lessons and private coaching work differently.

Large Ensembles

Students must complete a placement audition before the appropriate area director/s (i.e. Choral Activities, Orchestral Activities, Woodwinds and Brass/Wind Symphony) and then are assigned to a particular ensemble. It is the decision of the director/s whether or not a student will be assigned to a particular ensemble.

Small Ensembles

Students are assigned to small ensembles by area director or are accepted into a small ensemble by ensemble director after an entrance audition. It is the ensemble director's decision whether or not a student is accepted.

Private Instruction, instrument or voice

Students are assigned to a teacher/section of individual instruction in instrument or voice by specific area director (vocal, strings, winds/brass, percussion, piano, guitar; for secondary piano by the coordinator of secondary piano). Voice, piano, collaborative piano, guitar and orchestral instruments each have a separate course number. Orchestral instruments have a different section number for each instrument. If student has a preference for a teacher, that preference should be communicated to the area director. Area director will take student's preference for teacher into account, but must also consider the number of days a teacher is on campus, availability in a teacher's studio, and the specific expertise/pedagogic strengths of each teacher. Student preference will be taken into account and accommodated whenever possible, but cannot be guaranteed.

Private Instruction, vocal or instrumental coaching

Students are assigned to a coach/section of MUS 311 or MUS 312 by the area director (KCA area). If student has a preference for a teacher, that preference should be communicated to the area director. For KCA coaching assignments, students should provide first and second choices for coach. Area director will take into account student's preference, primary teacher's recommendation, availability in coach's schedule, equal distribution of hours between different coaches, the number of days a specific coach is on campus and the specific daily schedule of each coach (such that a coach will have a feasible schedule), specific pedagogical needs of each student, specific expertise/pedagogic strengths of each coach. Student preference and primary teacher recommendations will be taken into account and accommodated whenever possible, but cannot be guaranteed.

Absences or Missed Assignments/Exams

If you miss a class, assignment, or exam due to illness or other circumstance, speak to your instructor about making up the work, and work with him or her to get caught up. If you are absent for a more prolonged period, due to a serious illness, family issue, or other circumstance that causes you to miss several classes and/or assignments, it is your responsibility to get those circumstances documented by the Dean of Students. Explain your situation to the office of the Dean of Students, and provide medical or other documentation if needed. They

will generate a memo on your behalf that will be sent to all of your instructors. This memo verifies to your instructors that your long-term absence was legitimate and gives the instructors the ability to waive absences, let you make up work without punishment for lateness, and so on.

Without the documentation from the Dean of Students, it's up to each instructor to decide whether or not to allow excused absences or late work, but with that documentation, the instructor knows your absence was unavoidable and is encouraged to work with you.

Music Information Literacy Courses

All music majors are required to take the Music Information Literacy courses. These are a series of four informational sessions lasting 1.5 hours each session, to be taken one each year.

The sessions will teach information literacy specific to the study of music:

- MUS 180 (First Year) - Students will attend one 1.5 hour-long session introducing them to the basic concepts of music information literacy.
- MUS 280 (Sophomore year) - Students will attend one 1.5 hour-long session reinforcing the basic concepts and introducing more advanced concepts of music information literacy.
- MUS 380 (Junior year) - Students will attend one 1.5 hour-long session reinforcing and introducing further advanced concepts of music information literacy.
- MUS 480 (Senior year) - Students will attend one 1.5 hour-long session on advanced concepts, that will prepare them for the senior capstone and for graduate work.

The Performing Arts Librarian will offer eight possible sessions at each level (8 for each course) each academic year. Students will sign up for one session each year that fits in their schedules. The courses are zero (0) credits, Pass/No Pass.

Music Around Noon

For all Students taking private applied instruction in music.

Music Around Noon recitals are Thursdays from 11:30-12:30 in SRH, the only hour during the week that does not have lecture or applied classes or ensembles. MAN recitals will be held once or twice a month. MAN recitals are open to any student of any level, including solo performers and chamber ensembles, and will be showcase recitals from all areas (vocal, strings, winds, brass, percussion, piano, guitar, composition). Performance in *Music Around Noon* recitals must be approved by the applied teacher. The MAN hour will also be used to host Vocal Forum guest artists each semester and Guest lecturers for the Chapman University-Pacific Symphony Partnership each Spring semester.

Contact Professor Becker or Professor Park to perform in a *Music Around Noon* recital.

Recommended Four-Year Plans

Based on the 2015-2016 Undergraduate Catalog

Here are suggested plans for each music degree. Some of these classes, especially music theory and aural skills, should be taken in the semester indicated, but others can be shifted around a bit. Be sure to use this proposed plan in conjunction with your plans for your GE classes, your cluster/minor/other major, and any other classes you want to take, and make your own version.

Notes:

- All students with Voice as major instrument, regardless of major, will take the Diagnostic Sight Singing Exam (see pg. 33). If not passed, students will take MUS 097 Rudiments of Sight Singing during Fall First Year.
- If you take MUS 098 Rudiments during Spring of First Year, this will shift your Music Theory and History courses in your four-year plan. As such, you should adjust your course load accordingly:
 - Spring First Year:
 - MUS 098 Rudiments of Music
 - Fall Sophomore year:
 - MUS 133 Theory I
 - MUS 135 Aural Skills I
 - Spring Sophomore year:
 - MUS 134 Theory II
 - MUS 136 Aural Skills II
 - MUS 102 Compendium of Western Music History
- If you pass the Piano Proficiency Exam before taking the required number of semesters of piano instruction, you do not have to continue with piano lessons. See the Director of Student Affairs to get the remaining credits waived.

(continued on next page)

MAJORS in Hall-Musco Conservatory of Music

Bachelor of Arts in Music Pg. 39

Bachelor of Music in Composition

Concert Music Emphasis Pg. 43

(applied instrument other than piano)

Concert Music Emphasis Pg. 47

(applied instrument piano)

Electroacoustic Music Emphasis Pg. 50

(applied instrument other than piano)

Electroacoustic Music Emphasis Pg. 54

(applied instrument piano)

Bachelor of Music in Performance

Conducting Emphasis—Instrumental Pg. 58

Instrumental Emphasis—Orchestral (strings, winds, brass, percussion) Pg. 62

Instrumental Emphasis—Guitar Pg. 66

Instrumental Emphasis—Piano Pg. 69

Keyboard Collaborative Arts Emphasis Pg. 73

Vocal Emphasis Pg. 77

Bachelor of Music in Music Education (pre-certification)

Instrumental Emphasis Pg. 81

Vocal Emphasis Pg. 85

MINORS in Hall-Musco Conservatory of Music

Admission Requirements & Music Minor Policies Pg. 89

Minor in General Music Pg. 91

Minor in Film Music Pg. 92

Minor in Music Technology Pg. 93

BA Music

FIRST YEAR

Fall Semester	CR	Spring Semester	CR
MUS 104 Piano (<i>no need for additional piano if it is your major instrument</i>)	1	MUS 104 Piano (<i>no need for additional piano if it is your major instrument</i>)	1
MUS 133 Theory I	2	MUS 134 Theory II	2
MUS 135 Aural Skills I	1	MUS 136 Aural Skills II	1
MUS 180 Music Information Literacy I	0	Individual instruction in primary instrument	1
Individual instruction in primary instrument	1	Studio Class in primary instrument (<i>recommended</i>)	(.5)
Studio Class in primary instrument (<i>recommended</i>)	(.5)	Large ensemble—one of the choirs, chamber orchestra, wind symphony, big band	1
Large ensemble—one of the choirs, chamber orchestra, wind symphony, big band	1		
Total Credits	6.0 (6.5)	Total Credits	6.0 (6.5)

SOPHOMORE YEAR

Fall Semester	CR	Spring Semester	CR
MUS 102 Compendium	3	MUS 104 Piano (<i>no need for additional piano if it is your major instrument</i>)	1
MUS 104 Piano (<i>no need for additional piano if it is your major instrument</i>)	1	MUS 234 Theory IV	2
MUS 233 Theory III	2	MUS 236 Aural Skills IV	1
MUS 235 Aural Skills III	1	MUS 302 Music History II or MUS 303 Music History III	3
MUS 280 Music Information Literacy II	0	Individual instruction in primary instrument	1
Individual instruction in primary instrument	1	Studio Class in primary instrument (<i>recommended</i>)	(.5)
Studio Class in primary instrument (<i>recommended</i>)	(.5)	Large ensemble—one of the choirs, chamber orchestra, wind symphony, big band	1
Large ensemble—one of the choirs, chamber orchestra, wind symphony, big band	1	Take the Piano Proficiency Exam	
Total Credits	9.0 (9.5)	Total Credits	9.0 (9.5)

JUNIOR YEAR

Fall Semester	CR	Spring Semester	CR
MUS 301 Music History I, MUS 302 Music History II or MUS 303 Music History III	3	MUS 302 Music History II, MUS 303 Music History III or MUS 304 Music History IV	3
MUS 332A/B/C Musical Cultures of the World (<i>not required but highly recommended</i>)	3	MUS 330 Form and Harmonic Analysis	3
MUS 380 Music Information Literacy III	0	MUS 493 Private Instruction—Research & Writing in Musicology/ Ethno/Theory (<i>taken the semester before MUS 496</i>)	2
Individual instruction in primary instrument (<i>can ask for 300 level or above from here onward</i>)	1	Individual instruction in primary instrument	1
Studio Class in primary instrument (<i>recommended</i>)	(.5)	Studio Class in primary instrument (<i>recommended</i>)	(.5)
Large ensemble—one of the choirs, chamber orchestra, wind symphony, big band (<i>try for 300 level or above from here onward</i>)	1	Large ensemble—one of the choirs, chamber orchestra, wind symphony, big band	1
Take the Piano Proficiency Exam (<i>if not completed</i>)			
Total Credits	8.0 (8.5)	Total Credits	10.0 (10.5)

SENIOR YEAR

Fall Semester	CR	Spring Semester	CR
MUS 480 Music Information Literacy IV	0	Individual instruction in primary instrument	1
MUS 496 Seminar in Music History	2	Studio Class in primary instrument (<i>recommended</i>)	(.5)
Individual instruction in primary instrument	1	Large ensemble—one of the choirs, chamber orchestra, wind symphony, big band	1
Studio Class in primary instrument (<i>recommended</i>)	(.5)		
Large ensemble—one of the choirs, chamber orchestra, wind symphony, big band	1		
Total Credits	4.0 (4.5)	Total Credits	2.0 (2.5)

BM Composition—Concert Music Emphasis

Applied instrument something other than piano

FIRST YEAR

Fall Semester	CR	Spring Semester	CR
MUS 104/404 Piano	1	MUS 102 Compendium	3
MUS 133 Theory I	2	MUS 104/404 Piano	1
MUS 135 Aural Skills I	1	MUS 134 Theory II	2
MUS 180 Music Information Literacy I	0	MUS 136 Aural Skills II	1
MUS 277 Composition Seminar	2	MUS 277 Composition Seminar	2
MUS 322G Small Ensemble – New Music (<i>8 semesters of chamber music required total – 4 must be in New Music</i>)	.5	MUS 322G Small Ensemble – New Music	.5
MUS --- Applied Instrument or Voice	1	MUS --- Applied Instrument or Voice	1
MUS --- Large Ensemble (<i>4 semesters required total</i>)	1	MUS --- Large Ensemble	1
Total Credits	8.5	Total Credits	11.5

SOPHOMORE YEAR

Fall Semester	CR	Spring Semester	CR
MUS 104/404 Piano	1	MUS 104/404 Piano	1
MUS 233 Theory III	2	MUS 234 Theory IV	2
MUS 235 Aural Skills III	1	MUS 236 Aural Skills IV	1
MUS 244 Principles of Music Technology	2	MUS 277 Composition Seminar	2
MUS 277 Composition Seminar	2	MUS 302 Music History II or MUS 303 Music History III	3
MUS 280 Music Information Literacy II	0	MUS 322G Small Ensemble - New Music	.5
MUS 301 Music History I	3	MUS 332A/B/C Musical Cultures	3
MUS 322G Small Ensemble - New Music	.5	MUS --- Applied Instrument or Voice	1
MUS --- Applied Instrument or Voice	1	MUS --- Large Ensemble (<i>upper div.</i>)	1
MUS --- Large Ensemble (<i>upper div.</i>)	1		
Total Credits	13.5	Total Credits	14.5

JUNIOR YEAR

Fall Semester	CR	Spring Semester	CR
MUS 302 Music History II, or MUS 303 Music History III	3	MUS 304 Music History IV	3
MUS 322G Small Ensemble - New Music, or other	.5	MUS 322G Small Ensemble - New Music, or other	.5
MUS 330 Form and Harmonic Analysis	2	MUS 404 Piano	1
MUS 340 Instrumentation/ Beg. Orchestration	2	MUS 440 Advanced Orchestration (*)	2
MUS 380 Music Information Literacy III	0	MUS 497 Private Instruction Comp	1
MUS 404 Piano	1	MUS --- Applied Instrument or Voice (<i>upper div.</i>)	1
MUS 497 Private Instruction Comp	1	MUS --- Large Ensemble (<i>recommended</i>)	(1)
MUS --- Applied Instrument or Voice (<i>upper div.</i>)	1		
MUS --- Large Ensemble (<i>recommended</i>)	(1)		
Total Credits	10.5 (11.5)	Total Credits	8.5 (9.5)

SENIOR YEAR

Fall Semester	CR	Spring Semester	CR
MUS 322G Small Ensemble - New Music, or other	.5	MUS 322G Small Ensemble - New Music, or other	.5
MUS 260 Electroacoustic Music I or MUS 324 Audio Recording Techniques (*) NOTE: if you take this course, you do not need to take MUS 344 in Spring	2 or 3	MUS 344 Advanced Principles of Music Technology (*) NOTE: if you take this course, you do not need to take MUS 260 or 324 in Fall	(2)
MUS 404 Piano (<i>recommended</i>)	(1)	MUS 404 Piano (<i>recommended</i>)	(1)
MUS 450 Choral Conducting I or MUS 452 Instrumental Conducting I	2	MUS 427 Advanced Counterpoint (*)	2
MUS 480 Music Information Literacy IV	0	MUS 497 Private Instruction Comp	1
MUS 497 Private Instruction Comp	1	MUS 498A Senior Recital—Composition	0
MUS --- Large Ensemble (<i>recommended</i>)	(1)	MUS --- Large Ensemble (<i>recommended</i>)	(1)
Total Credits	5.5 (8.5)	Total Credits	3.5 (6.5)

(*) These courses are offered bi-yearly, and may be taken during either semester of the Junior or Senior year if all prerequisites have been fulfilled.

BM Composition—Concert Music Emphasis

Applied instrument piano

FIRST YEAR

Fall Semester	CR	Spring Semester	CR
MUS 104/404 Piano	1	MUS 102 Compendium	3
MUS 133 Theory I	2	MUS 104/404 Piano	1
MUS 135 Aural Skills I	1	MUS 134 Theory II	2
MUS 180 Music Information Literacy I	0	MUS 136 Aural Skills II	1
MUS 277 Composition Seminar	2	MUS 277 Composition Seminar	2
MUS 322G Small Ensemble – New Music (8 semesters of chamber music required total – 4 must be in New Music)	.5	MUS 322G Small Ensemble – New Music	.5
MUS --- Large Ensemble (4 semesters required total)	1	MUS --- Large Ensemble	1
Total Credits	7.5	Total Credits	10.5

SOPHOMORE YEAR

Fall Semester	CR	Spring Semester	CR
MUS 104/404 Piano	1	MUS 104/404 Piano	1
MUS 233 Theory III	2	MUS 234 Theory IV	2
MUS 235 Aural Skills III	1	MUS 236 Aural Skills IV	1
MUS 244 Principles of Music Technology	2	MUS 277 Composition Seminar	2
MUS 277 Composition Seminar	2	MUS 302 Music History II or MUS 303 Music History III	3
MUS 280 Music Information Literacy II	0	MUS 322G Small Ensemble - New Music	.5
MUS 301 Music History I	3	MUS 332A/B/C Musical Cultures	3
MUS 322G Small Ensemble - New Music	.5	MUS --- Large Ensemble (upper div.)	1
MUS --- Large Ensemble (upper div.)	1		
Total Credits	12.5	Total Credits	13.5

JUNIOR YEAR

Fall Semester	CR	Spring Semester	CR
MUS 302 Music History II, or MUS 303 Music History III	3	MUS 304 Music History IV	3
MUS 322G Small Ensemble - New Music, or other	.5	MUS 322G Small Ensemble - New Music, or other	.5
MUS 330 Form and Harmonic Analysis	2	MUS 404 Piano	1
MUS 340 Instrumentation/ Beg. Orchestration	2	MUS 440 Advanced Orchestration (*)	2
MUS 380 Music Information Literacy III	0	MUS 497 Private Instruction Comp	1
MUS 404 Piano	1	MUS --- Large Ensemble (recommended)	(1)
MUS 497 Private Instruction Comp	1		
MUS --- Large Ensemble (recommended)	(1)		
Total Credits	9.5	Total Credits	7.5
	(10.5)		(8.5)

SENIOR YEAR

Fall Semester	CR	Spring Semester	CR
MUS 322G Small Ensemble - New Music, or other	.5	MUS 322G Small Ensemble - New Music, or other	.5
MUS 260 Electroacoustic Music I or MUS 324 Audio Recording Techniques (*) NOTE: if you take this course, you do not need to take MUS 344 in Spring	2 or 3	MUS 344 Advanced Principles of Music Technology (*) NOTE: if you take this course, you do not need to take MUS 260 or 324 in Fall	(2)
MUS 404 Piano (recommended)	(1)	MUS 404 Piano (recommended)	(1)
MUS 450 Choral Conducting I or MUS 452 Instrumental Conducting I	2	MUS 427 Advanced Counterpoint (*)	2
MUS 480 Music Information Literacy IV	0	MUS 497 Private Instruction Comp	1
MUS 497 Private Instruction Comp	1	MUS 498A Senior Recital—Composition	0
MUS --- Large Ensemble (recommended)	(1)	MUS --- Large Ensemble (recommended)	(1)
Total Credits	5.5 (8.5)	Total Credits	3.5 (6.5)

(*) These courses are offered bi-yearly, and may be taken during either semester of the Junior or Senior year if all prerequisites have been fulfilled.

BM Composition—Electroacoustic Music Emphasis

Applied instrument something other than piano

FIRST YEAR

Fall Semester	CR	Spring Semester	CR
MUS 104/404 Piano	1	MUS 102 Compendium	3
MUS 133 Theory I	2	MUS 104/404 Piano	1
MUS 135 Aural Skills I	1	MUS 134 Theory II	2
MUS 180 Music Information Literacy I	0	MUS 136 Aural Skills II	1
MUS 277 Composition Seminar	2	MUS 244 Principles of Music Technology (^)	2
MUS 322G Small Ensemble – New Music (6 semesters of chamber music required total – 4 must be in New Music)	.5	MUS 277 Composition Seminar	2
MUS --- Applied Instrument or Voice	1	MUS 322G Small Ensemble – New Music	.5
MUS --- Large Ensemble (4 semesters required total)	1	MUS --- Applied Instrument or Voice	1
		MUS --- Large Ensemble	1
Total Credits	8.5	Total Credits	13.5

SOPHOMORE YEAR

Fall Semester	CR	Spring Semester	CR
MUS 104/404 Piano	1	MUS 104/404 Piano	1
MUS 233 Theory III	2	MUS 234 Theory IV	2
MUS 235 Aural Skills III	1	MUS 236 Aural Skills IV	1
MUS 260 Electroacoustic Composition I (#)	2	MUS 277 Composition Seminar	2
MUS 277 Composition Seminar	2	MUS 302 Music History II or MUS 303 Music History III	3
MUS 280 Music Information Literacy II	0	MUS 322G Small Ensemble - New Music	(.5)
MUS 301 Music History I or MUS 302 Music History II	3	MUS 360 Electroacoustic Composition II (#)	2
MUS 322G Small Ensemble - New Music	(.5)	MUS --- Applied Instrument or Voice	1
MUS --- Applied Instrument or Voice	1	MUS --- Large Ensemble (<i>upper div.</i>)	1
MUS --- Large Ensemble (<i>upper div.</i>)	1		
Total Credits	13.0 (13.5)	Total Credits	13.0 (13.5)

JUNIOR YEAR

Fall Semester	CR	Spring Semester	CR
MUS 302 Music History II, or MUS 303 Music History III (<i>recommended</i>)	(3)	MUS 304 Music History IV	3
MUS 322G Small Ensemble - New Music	.5	MUS 322G Small Ensemble - New Music	.5
MUS 330 Form and Harmonic Analysis	2	MUS 332A/B/C Musical Cultures	3
MUS 340 Instrumentation/ Beg. Orchestration	2	MUS 348 Introduction to Music Synthesis or MUS 440 Advanced Orchestration (*)	3 or 2
MUS 380 Music Information Literacy III	0	MUS 404 Piano	1
MUS 404 Piano	1	MUS 497 Private Instruction Comp	1
MUS 497 Private Instruction Comp	1	MUS --- Applied Instrument or Voice (<i>upper div.</i>)	1
MUS --- Applied Instrument or Voice (<i>upper div.</i>)	1	MUS --- Large Ensemble (<i>recommended</i>)	(1)
MUS --- Large Ensemble (<i>recommended</i>)	(1)		
Total Credits	7.5 (11.5)	Total Credits	11.5 (13.5)

SENIOR YEAR

Fall Semester	CR	Spring Semester	CR
MUS 322G Small Ensemble - New Music, or other	.5	MUS 322G Small Ensemble - New Music, or other	.5
MUS 324 Audio Recording Techniques (*)	3	MUS 427 Advanced Counterpoint (*)	2
MUS 452 Instrumental Conducting I	2	MUS 497 Private Instruction Comp	1
MUS 480 Music Information Literacy IV	0	MUS 498A Senior Recital—Composition	0
MUS 497 Private Instruction Comp	1	MUS --- Large Ensemble (<i>recommended</i>)	(1)
MUS --- Large Ensemble (<i>recommended</i>)	(1)		
Total Credits	6.5 (7.5)	Total Credits	3.5 (4.5)

(^) Can be taken in the 2nd year but has to be taken before Electroacoustic Composition I.

(#) These courses are offered bi-yearly, and may be taken during either semester of the Sophomore or Junior year if all prerequisites have been fulfilled.

(*) These courses are offered bi-yearly, and may be taken during either semester of the Junior or Senior year if all prerequisites have been fulfilled.

BM Composition—Electroacoustic Music Emphasis

Applied instrument piano

FIRST YEAR

Fall Semester	CR	Spring Semester	CR
MUS 104/404 Piano	1	MUS 102 Compendium	3
MUS 133 Theory I	2	MUS 104/404 Piano	1
MUS 135 Aural Skills I	1	MUS 134 Theory II	2
MUS 180 Music Information Literacy I	0	MUS 136 Aural Skills II	1
MUS 277 Composition Seminar	2	MUS 244 Principles of Music Technology (^)	2
MUS 322G Small Ensemble – New Music (6 semesters of chamber music required total – 4 must be in New Music)	.5	MUS 277 Composition Seminar	2
MUS --- Large Ensemble (4 semesters required total)	1	MUS 322G Small Ensemble – New Music	.5
		MUS --- Large Ensemble	1
Total Credits	7.5	Total Credits	12.5

SOPHOMORE YEAR

Fall Semester	CR	Spring Semester	CR
MUS 104/404 Piano	1	MUS 104/404 Piano	1
MUS 233 Theory III	2	MUS 234 Theory IV	2
MUS 235 Aural Skills III	1	MUS 236 Aural Skills IV	1
MUS 260 Electroacoustic Composition I (#)	2	MUS 277 Composition Seminar	2
MUS 277 Composition Seminar	2	MUS 302 Music History II or MUS 303 Music History III	3
MUS 280 Music Information Literacy II	0	MUS 322G Small Ensemble - New Music	(.5)
MUS 301 Music History I or MUS 302 Music History II	3	MUS 360 Electroacoustic Composition II (#)	2
MUS 322G Small Ensemble - New Music	(.5)	MUS --- Large Ensemble (<i>upper div.</i>)	1
MUS --- Large Ensemble (<i>upper div.</i>)	1		
Total Credits	12.0 (12.5)	Total Credits	12.0 (12.5)

JUNIOR YEAR

Fall Semester	CR	Spring Semester	CR
MUS 302 Music History II, or MUS 303 Music History III (<i>recommended</i>)	(3)	MUS 304 Music History IV	3
MUS 322G Small Ensemble - New Music	.5	MUS 322G Small Ensemble - New Music	.5
MUS 330 Form and Harmonic Analysis	2	MUS 332A/B/C Musical Cultures	3
MUS 340 Instrumentation/ Beg. Orchestration	2	MUS 348 Introduction to Music Synthesis or MUS 440 Advanced Orchestration (*)	3 or 2
MUS 380 Music Information Literacy III	0	MUS 404 Piano	1
MUS 404 Piano	1	MUS 497 Private Instruction Comp	1
MUS 497 Private Instruction Comp	1	MUS --- Large Ensemble (<i>recommended</i>)	(1)
MUS --- Large Ensemble (<i>recommended</i>)	(1)		
Total Credits	6.5 (10.5)	Total Credits	10.5 (12.5)

SENIOR YEAR

Fall Semester	CR	Spring Semester	CR
MUS 322G Small Ensemble - New Music, or other	.5	MUS 322G Small Ensemble - New Music, or other	.5
MUS 324 Audio Recording Techniques (*)	3	MUS 427 Advanced Counterpoint (*)	2
MUS 452 Instrumental Conducting I	2	MUS 497 Private Instruction Comp	1
MUS 480 Music Information Literacy IV	0	MUS 498A Senior Recital— Composition	0
MUS 497 Private Instruction Comp	1	MUS --- Large Ensemble (recommended)	(1)
MUS --- Large Ensemble (recommended)	(1)		
Total Credits	6.5 (7.5)	Total Credits	3.5 (4.5)

(^*) Can be taken in the 2nd year but has to be taken before Electroacoustic Composition I.

(#) These courses are offered bi-yearly, and may be taken during either semester of the Sophomore or Junior year if all prerequisites have been fulfilled.

(*) These courses are offered bi-yearly, and may be taken during either semester of the Junior or Senior year if all prerequisites have been fulfilled.

BM Performance—Conducting Emphasis— Instrumental

NOTE: This plan assumes piano is not your primary instrument. If piano is your primary instrument, only 4 credits of MUS 104/404 Piano incorporating score reading training is required.

FIRST YEAR

Fall Semester	CR	Spring Semester	CR
MUS 104 Piano	1	MUS 104 Piano	1
MUS 123 Private Instr. - Orchestral Instruments	1	MUS 112 Intro to Alexander Technique (recommended)	(1)
MUS 133 Theory I	2	MUS 123 Private Instr. - Orchestral Instruments	1
MUS 135 Aural Skills I	1	MUS 125 Woodwind Methods Class (or one of the others)	1
MUS 180 Music Information Literacy I	0	MUS 134 Theory II	2
MUS 215/218/221 Large Ensemble	1	MUS 136 Aural Skills II	1
		MUS 215/218/221 Large Ensemble	1
Total Credits	6.0	Total Credits	7.0 (8.0)

SOPHOMORE YEAR

Fall Semester	CR	Spring Semester	CR
MUS 102 Compendium	3	MUS 104 Piano	1
MUS 104 Piano	1	MUS 123 Private Instr. - Orchestral Instruments	1
MUS 123 Private Instr. - Orchestral Instruments	1	MUS 126 Brass Methods Class (<i>or one of the others</i>)	1
MUS 124 String Methods Class (<i>or one of the others</i>)	1	MUS 215/218/221 Large Ensemble	1
MUS 215/218/221 Large Ensemble	1	MUS 234 Theory IV	2
MUS 233 Theory III	2	MUS 236 Aural Skills IV	1
MUS 235 Aural Skills III	1	MUS 302 Music History II or MUS 303 Music History III	3
MUS 280 Music Information Literacy II	0		
Total Credits	10.0	Total Credits	10.0

JUNIOR YEAR

Fall Semester	CR	Spring Semester	CR
MUS 127 Percussion Methods Class (<i>or one of the others</i>)	1	MUS 302 Music History II, MUS 303 History III, or MUS 304 Music History IV (<i>any time in the last two years</i>)	3
MUS 301 Music History I, or MUS 302 Music History II, or MUS 303 Music History III (<i>any time in the last two years</i>)	3	MUS 323 Private Instr. - Advanced Orchestral Instruments	1
MUS 323 Private Instr. - Advanced Orchestral Instruments	1	MUS 315/318/321 Large Ensemble	1
MUS 315/318/321 Large Ensemble	1	MUS 340 Instrumentation and Beg. Orchestration	2
MUS 330 Form and Harmonic Analysis	2	MUS 404 Piano (<i>include score reading</i>)	2
MUS 380 Music Information Literacy III	0	MUS 451 Choral Conducting II or 453 Instrumental Conducting II	2
MUS 404 Piano (<i>include score reading</i>)	2	MUS 497 Private Instruction in Conducting	1
MUS 450 Choral Conducting I or 452 Instrumental Conducting I	2		
MUS 497 Private Instruction in Conducting	1		
Total Credits	13.0	Total Credits	12.0

SENIOR YEAR

Fall Semester	CR	Spring Semester	CR
MUS 244 Principles of Music Technology	2	MUS 238 Improvisation	1
MUS 301 Music History I, or MUS 302 Music History II, or MUS 303 Music History III (<i>any time in the last two years</i>)	3	MUS 323 Private Instr. - Advanced Orchestral Instruments	1
MUS 323 Private Instr. - Advanced Orchestral Instruments	1	MUS 315/318/321 Large Ensemble	1
MUS 315/318/321 Large Ensemble	1	MUS 451 Choral Conducting II or 453 Instrumental Conducting II (<i>if not completed</i>)	2
MUS 332A/B/C Musical Cultures	3	MUS 497 Private Instruction in Conducting	1
MUS 450 Choral Conducting I or 452 Instrumental Conducting I (<i>if not completed</i>)	2	MUS 498B Senior Recital—Conducting	0
MUS 480 Music Information Literacy IV	0		
MUS 497 Private Instruction in Conducting	1		
Total Credits	13.0	Total Credits	6.0

BM Performance—Instrumental—Orchestral (strings, winds, brass, percussion)

NOTES:

- *Small Ensemble is required for 2 credits (.5 credits each time, usually over 4 semesters) but strongly recommended for the other 4 semesters. Consult with your Area Director about small ensemble every semester.*
- *Consult with your private teacher, Area Director, and/or ensemble director about which large ensemble to be in, before signing up every semester.*

FIRST YEAR

Fall Semester	CR	Spring Semester	CR
MUS 104 Piano	1	MUS 104 Piano	1
MUS 116 Studio Class	1	MUS 112 Intro to Alexander Technique (<i>recommended</i>)	(1)
MUS 123 Private Instr. - Orchestral Instruments	2	MUS 116 Studio Class	.5
MUS 133 Theory I	1	MUS 123 Private Instr. - Orchestral Instruments	2
MUS 135 Aural Skills I	1	MUS 134 Theory II	2
MUS 180 Music Information Literacy I	0	MUS 136 Aural Skills II	1
MUS 215/218/221 Large Ensemble		MUS 215/218/221 Large Ensemble	1
MUS 322 Small Ensemble (<i>as assigned</i>)	.5	MUS 322 Small Ensemble (<i>as assigned</i>)	.5
Total Credits	8.0	Total Credits	8.0 (9.0)

SOPHOMORE YEAR

Fall Semester	CR	Spring Semester	CR
MUS 102 Compendium	3	MUS 104 Piano	1
MUS 104 Piano	1	MUS 116 Studio Class	.5
MUS 116 Studio Class	.5	MUS 123 Private Instr. -	2
MUS 123 Private Instr. - Orchestral Instruments	2	MUS 215/218/221 Large Ensemble	1
MUS 215/218/221 Large Ensemble	1	MUS 234 Theory IV	2
MUS 233 Theory III	2	MUS 236 Aural Skills IV	1
MUS 235 Aural Skills III	1	MUS 302 Music History II or MUS 303 Music History III	3
MUS 280 Music Information Literacy II	0	MUS 322 Small Ensemble as assigned	.5
MUS 322 Small Ensemble as assigned	.5		
Total Credits	11.0	Total Credits	11.0

JUNIOR YEAR

Fall Semester	CR	Spring Semester	CR
MUS 301 Music History I, MUS 302 Music History II, or MUS 303 Music History III	3	MUS 302 Music History II, MUS 303 Music History III, or MUS 304 Music History IV	3
MUS 315/318/321 Large Ensemble	1	MUS 315/318/321 Large Ensemble	1
MUS 316 Studio Class	.5	MUS 316 Studio Class	.5
MUS 322 Small Ensemble as assigned	.5	MUS 322 Small Ensemble as assigned	.5
MUS 323 Private Instr. - Orchestral Instruments	2	MUS 323 Private Instr. - Orchestral Instruments	2
MUS 340 Instrumentation and Beg. Orchestration	2	MUS 330 Form and Harmonic Analysis	2
MUS 380 Music Information Literacy III	0	MUS 332A/B/C Musical Cultures	3
MUS 452 Instrumental Conducting, <i>or</i> MUS 454 Principles of Conducting	2	MUS 470/471/472/473 Pedagogy, if offered (<i>String, Percussion, Brass, or Woodwind depending on student's instrument</i>) (*)	(2)
MUS 460 Orchestral Literature, if offered (*)	(2)		
Total Credits	11.0 (13.0)	Total Credits	12.0 (14.0)

SENIOR YEAR

Fall Semester	CR	Spring Semester	CR
MUS 244 Principles of Music Technology	2	MUS 238 Improvisation	1
MUS 315/318/321 Large Ensemble	1	MUS 315/318/321 Large Ensemble	1
MUS 316 Studio Class	.5	MUS 316 Studio Class	.5
MUS 323 Private Instr. - Orchestral Instruments	2	MUS 323 Private Instr. - Orchestral Instruments	2
MUS 460 Orchestral Literature, if offered (*)	(2)	MUS 470/471/472/473 Pedagogy, if offered (<i>String, Percussion, Brass, or Woodwind depending on student's instrument</i>) (*)	(2)
MUS 480 Music Information Literacy IV	0	MUS 498C Senior Recital—Orch. Instrument	0
Total Credits	5.5 (7.5)	Total Credits	4.5 (6.5)

(*) These courses are offered bi-yearly, and may be taken during either semester of the Junior or Senior year if all prerequisites have been fulfilled.

BM Performance—Instrumental—Guitar

FIRST YEAR

Fall Semester	CR	Spring Semester	CR
MUS 103 Private Instr. - Guitar	2	MUS 103 Private Instr. - Guitar	2
MUS 104 Piano	1	MUS 104 Piano	1
MUS 116 Studio Class	.5	MUS 112 Intro to Alexander Technique (<i>recommended</i>)	(1)
MUS 133 Theory I	2	MUS 116 Studio Class	.5
MUS 135 Aural Skills I	1	MUS 134 Theory II	2
MUS 180 Music Information Literacy I	0	MUS 136 Aural Skills II	1
MUS 215/218/221 (<i>or chorus</i>) Large Ensemble	1	MUS 215/218/221 Large Ensemble	1
MUS 322A Small Ensemble—Guitar	.5	MUS 322A Small Ensemble—Guitar	.5
Total Credits	8.0	Total Credits	8.0 (9.0)

SOPHOMORE YEAR

Fall Semester	CR	Spring Semester	CR
MUS 102 Compendium	3	MUS 103 Private Instr. - Guitar	2
MUS 103 Private Instr. - Guitar	2	MUS 104 Piano	1
MUS 104 Piano	1	MUS 116 Studio Class	.5
MUS 116 Studio Class	.5	MUS 215/218/221 Large Ensemble	1
MUS 215/218/221 Large Ensemble	1	MUS 234 Theory IV	2
MUS 233 Theory III	2	MUS 236 Aural Skills IV	1
MUS 235 Aural Skills III	1	MUS 302 Music History II or MUS 303 Music History III	3
MUS 280 Music Information Literacy II	0	MUS 322A Small Ensemble—Guitar	.5
MUS 322A Small Ensemble—Guitar	.5		
Total Credits	11.0	Total Credits	11.0

JUNIOR YEAR

Fall Semester	CR	Spring Semester	CR
MUS 301 Music History I, MUS 302 Music History II, or MUS 303 Music History III	3	MUS 302 Music History II, MUS 303 Music History III, or MUS 304 Music History IV	3
MUS 305 Private Instr. - Advanced Guitar	2	MUS 305 Private Instr. - Advanced Guitar	2
MUS 316 Studio Class	2	MUS 316 Studio Class	.5
MUS 322A Small Ensemble—Guitar	.5	MUS 322A Small Ensemble—Guitar	.5
MUS 340 Instrumentation and Beg. Orchestration (<i>any time after theory sequence</i>)	2	MUS 330 Form and Harmonic Analysis (<i>sometime in last 4 semesters</i>)	2
MUS 380 Music Information Literacy III	0	MUS 332A/B/C Musical Cultures	3
MUS 452 Instrumental Conducting I, or MUS 454 Principles of Conducting	.5	MUS 468 Guitar Literature, if offered (*)	(2)
MUS 474 Guitar Pedagogy, if offered (*)	(2)		
Total Credits	10.0 (12.0)	Total Credits	11.0 (13.0)

SENIOR YEAR

Fall Semester	CR	Spring Semester	CR
MUS 244 Principles of Music Technology	2	MUS 238 Improvisation	1
MUS 305 Private Instr. - Advanced Guitar	2	MUS 305 Private Instr. - Advanced Guitar	2
MUS 316 Studio Class	.5	MUS 316 Studio Class	.5
MUS 322A Small Ensemble—Guitar	.5	MUS 322A Small Ensemble—Guitar	.5
MUS 474 Guitar Pedagogy, if offered (*)	(2)	MUS 468 Guitar Literature, if offered (*)	(2)
MUS 480 Music Information Literacy IV	0	MUS 498D Senior Recital— Guitar	0
Total Credits	5.0 (7.0)	Total Credits	4.0 (6.0)

(*) These courses are offered bi-yearly, and may be taken during either semester of the Junior or Senior year if all prerequisites have been fulfilled.

BM Performance—Instrumental—Piano

FIRST YEAR

Fall Semester	CR	Spring Semester	CR
MUS 104 Piano	2	MUS 104 Piano	2
MUS 111 Accompanying Class	.5	MUS 111 Accompanying Class	.5
MUS 116 Studio Class in primary instrument	.5	MUS 112 Intro to Alexander Technique (<i>recommended</i>)	(1)
MUS 133 Theory I	2	MUS 116 Studio Class in primary instrument	.5
MUS 135 Aural Skills I	1	MUS 134 Theory II	2
MUS 180 Music Information Literacy I	0	MUS 136 Aural Skills II	1
MUS 322D Small Ensemble—Piano	.5	MUS 322D Small Ensemble—Piano	.5
Large ensemble—one of the choirs, orchestra, chamber orchestra, wind symphony	1	Large ensemble—one of the choirs, orchestra, chamber orchestra, wind symphony	1
Total Credits	7.5	Total Credits	7.5 (8.5)

SOPHOMORE YEAR

Fall Semester	CR	Spring Semester	CR
MUS 102 Compendium	3	MUS 104 Piano	2
MUS 104 Piano	2	MUS 116 Studio Class in primary instrument	.5
MUS 116 Studio Class in primary instrument	.5	MUS 234 Theory IV	2
MUS 233 Theory III	2	MUS 236 Aural Skills IV	1
MUS 235 Aural Skills III	1	MUS 302 Music History II or MUS 303 Music History III	3
MUS 238 Improvisation	1	MUS 322D Small Ensemble—Piano	.5
MUS 244 Principles of Music Technology	2	Large ensemble—one of the choirs, orchestra, chamber orchestra, wind symphony	1
MUS 280 Music Information Literacy II	0		
MUS 322D Small Ensemble—Piano	.5		
Large ensemble—one of the choirs, orchestra, chamber orchestra, wind symphony	1		
Total Credits	13.0	Total Credits	10.0

JUNIOR YEAR

Fall Semester	CR	Spring Semester	CR
MUS 404 Piano	2	MUS 404 Piano	2
MUS 116/316 Studio Class in primary instrument	.5	MUS 116/316 Studio Class in primary instrument	.5
MUS 301 Music History I, MUS 302 Music History II, or MUS 303 Music History III <i>(only need 3 of 4 histories)</i>	3	MUS 302 Music History II, MUS 303 Music History III, or MUS 304 Music History IV	3
MUS 322 Small Ensemble, student choice	.5	MUS 322 Small Ensemble, student choice	.5
MUS 332A/B/C Musical Cultures	3	MUS 330 Form and Harmonic Analysis	2
MUS 340 Instrumentation and Beg. Orchestration	2		
MUS 380 Music Information Literacy III	0		
MUS 452 Instrumental Conducting I, or MUS 454 Principles of Conducting (*)	2		
MUS 475 Piano Pedagogy, or MUS 494 Piano Literature (*)	2		
Total Credits	15.0	Total Credits	8.0

SENIOR YEAR

Fall Semester	CR	Spring Semester	CR
MUS 404 Piano	2	MUS 404 Piano	2
MUS 116/316 Studio Class in primary instrument	.5	MUS 116/316 Studio Class in primary instrument	.5
MUS 452 Instrumental Conducting I, or MUS 454 Principles of Conducting, if needed (*)	(2)	MUS 498E Senior Recital—Piano	0
MUS 475 Piano Pedagogy, or MUS 494 Piano Literature (*)	2		
MUS 480 Music Information Literacy IV	0		
Total Credits	4.5 (6.5)	Total Credits	2.5

(*) These courses are offered bi-yearly, and may be taken during the Fall semester of the Junior or Senior year if all prerequisites have been fulfilled.

BM Performance—Keyboard Collaborative Arts (KCA)

FIRST YEAR

Fall Semester	CR	Spring Semester	CR
MUS 107 Collaborative Piano	2	MUS 107 Collaborative Piano	2
MUS 111 Accompanying Class	.5	MUS 111 Accompanying Class	.5
MUS 116 Studio Class in primary instrument	.5	MUS 112 Intro to Alexander Technique (<i>recommended</i>)	(1)
MUS 133 Theory I	2	MUS 116 Studio Class in primary instrument	.5
MUS 135 Aural Skills I	1	MUS 134 Theory II	2
MUS 180 Music Information Literacy I	0	MUS 136 Aural Skills II	1
MUS 322D Small Ensemble—Piano	.5	MUS 322D Small Ensemble—Piano	.5
Large ensemble—one of the choirs, orchestra, chamber orchestra, wind symphony	1	Large ensemble—one of the choirs, orchestra, chamber orchestra, wind symphony	1
Total Credits	7.5	Total Credits	7.5 (8.5)

SOPHOMORE YEAR

Fall Semester	CR	Spring Semester	CR
MUS 102 Compendium	3	MUS 107 Collaborative Piano	2
MUS 107 Collaborative Piano	2	MUS 116 Studio Class in primary instrument	.5
MUS 116 Studio Class in primary instrument	.5	MUS 225 Diction for Singers II	1
MUS 223 Diction for Singers I	1	MUS 234 Theory IV	2
MUS 233 Theory III	2	MUS 236 Aural Skills IV	1
MUS 235 Aural Skills III	1	MUS 302 Music History II or MUS 303 Music History III	3
MUS 238 Improvisation	1	MUS 322D Small Ensemble—Piano	.5
MUS 244 Principles of Music Technology	2	Large ensemble—one of the choirs, orchestra, chamber orchestra, wind symphony	1
MUS 280 Music Information Literacy II	0		
MUS 322D Small Ensemble—Piano	.5		
Large ensemble—one of the choirs, orchestra, chamber orchestra, wind symphony	1		
Total Credits	14.0	Total Credits	11.0

JUNIOR YEAR

Fall Semester	CR	Spring Semester	CR
MUS 316 Studio Class in primary instrument	.5	MUS 316 Studio Class in primary instrument	.5
MUS 227 Diction for Singers III (<i>recommended</i>)	(1)	MUS 302 Music History II, MUS 303 Music History III, or MUS 304 Music History IV	3
MUS 301 Music History I, MUS 302 Music History II, or MUS 303 Music History III (<i>only need 3 of 4 histories</i>)	3	MUS 322 Small Ensemble, student choice	.5
MUS 322 Small Ensemble, student choice	.5	MUS 330 Form and Harmonic Analysis	2
MUS 340 Instrumentation and Beg. Orchestration	2	MUS 407 Collaborative Piano	2
MUS 380 Music Information Literacy III	0	MUS 456 Song Literature	2
MUS 407 Collaborative Piano	2		
MUS 452 Instrumental Conducting I, <i>or</i> MUS 454 Principles of Conducting (*)	2		
MUS 475 Piano Pedagogy, <i>or</i> MUS 494 Piano Literature (*)	2		
Total Credits	12.0 (13.0)	Total Credits	10.0

SENIOR YEAR

Fall Semester	CR	Spring Semester	CR
MUS 316 Studio Class in primary instrument	.5	MUS 316 Studio Class in primary instrument	.5
MUS 332A/B/C Musical Cultures	3	MUS 407 Collaborative Piano	2
MUS 398A Senior Recital—KCA (Half)	0	MUS 411 Collaborative Piano Class	1
MUS 407 Collaborative Piano	2	MUS 498F Senior Recital—KCA (Full Solo)	0
MUS 411 Collaborative Piano Class	1	Additional Foreign Language Requirement (<i>if not done yet</i>)	(3)
MUS 452 Instrumental Conducting I, <i>or</i> MUS 454 Principles of Conducting, if needed (*)	(2)		
MUS 475 Piano Pedagogy, <i>or</i> MUS 494 Piano Literature (*)	2		
MUS 480 Music Information Literacy IV	0		
Total Credits	8.5 (10.5)	Total Credits	3.5 (6.5)

(*) These courses are offered bi-yearly, and may be taken during the Fall semester of the Junior or Senior year if all prerequisites have been fulfilled.

BM Performance—Vocal

FIRST YEAR

Fall Semester	CR	Spring Semester	CR
MUS 104 Piano	1	MUS 104 Piano	1
MUS 106 Private Instr. - Voice	2	MUS 106 Private Instr. - Voice	2
MUS 116 Studio Class	.5	MUS 112 Intro to Alexander Technique (<i>recommended</i>)	(1)
MUS 133 Theory I	2	MUS 116 Studio Class	.5
MUS 135 Aural Skills I	1	MUS 134 Theory II	2
MUS 180 Music Information Literacy I	0	MUS 136 Aural Skills II	1
MUS 207/209/214 Large Ensemble	1	MUS 207/209/214 Large Ensemble	1
Total Credits	7.5	Total Credits	7.5 (8.5)

SOPHOMORE YEAR

Fall Semester	CR	Spring Semester	CR
MUS 102 Compendium	3	MUS 104 Piano	1
MUS 104 Piano	1	MUS 106 Private Instr. - Voice	2
MUS 106 Private Instr. - Voice	2	MUS 116 Studio Class	.5
MUS 116 Studio Class	.5	MUS 207/209/214 Large Ensemble	1
MUS 207/209/214 Large Ensemble	1	MUS 210/310 Opera Chapman (<i>recommended every term from now on</i>)	(1)
MUS 219/319 Opera Scenes (<i>recommended every term from now on</i>)	(.5)	MUS 225 Diction for Singers II	1
MUS 223 Diction for Singers I	1	MUS 234 Theory IV	2
MUS 233 Theory III	2	MUS 236 Aural Skills IV	1
MUS 235 Aural Skills III	1	MUS 302 Music History II or MUS 303 Music History III (<i>3 of 4 histories required</i>)	3
MUS 251 Sophomore Vocal Coaching (<i>recommended</i>)	(1)		
MUS 280 Music Information Literacy II	0		
TH 217 Intro to Acting & Movement for Singers	2		
Total Credits	13.5 (15.0)	Total Credits	11.5 (12.5)

JUNIOR YEAR

Fall Semester	CR	Spring Semester	CR
MUS 219/319 Opera Scenes (<i>recommended every term from now on</i>)	(.5)	MUS 210/310 Opera Chapman (<i>recommended every term from now on</i>)	(1)
MUS 227 Diction for Singers III	1	MUS 302 Music History II, MUS 303 Music History III or MUS 304 Music History IV (<i>3 of 4 histories required</i>)	3
MUS 244 Principles of Music Technology	2	MUS 307/309/314 Large Ensemble	1
MUS 301 Music History I, MUS 302 Music History II or MUS 303 Music History III (<i>3 of 4 histories required</i>)	3	MUS 316 Studio Class	.5
MUS 307/309/314 Large Ensemble	1	MUS 330 Form and Harmonic Analysis	.2
MUS 316 Studio Class	.5	MUS 406 Private Instr. - Advanced Voice	2
MUS 332A/B/C Musical Cultures	3	MUS 456 Song Literature	2
MUS 380 Music Information Literacy III	0		
MUS 406 Private Instr. - Advanced Voice	2		
MUS 450 Choral Conducting I, <i>or</i> MUS 454 Principles of Conducting	2		
Total Credits	14.5 (15.0)	Total Credits	10.5 (11.5)

SENIOR YEAR

Fall Semester	CR	Spring Semester	CR
MUS 301 Music History I, MUS 302 Music History II or MUS 303 Music History III (<i>if needed</i>)	(3)	MUS 238 Improvisation	1
MUS 307/309/314 Large Ensemble	1	MUS 302 Music History II, MUS 303 Music History III or MUS 304 Music History IV (<i>if needed</i>)	(3)
MUS 316 Studio Class	.5	MUS 307/309/314 Large Ensemble	1
MUS 319 Opera Scenes (<i>recommended every term from now on</i>)	(.5)	MUS 310 Opera Chapman (<i>recommended every term from now on</i>)	(1)
MUS 406 Private Instr. - Advanced Voice	2	MUS 316 Studio Class	.5
MUS 480 Music Information Literacy IV	0	MUS 406 Private Instr. - Advanced Voice	2
Additional Foreign Language Requirement	3	MUS 476 Vocal Pedagogy	2
		MUS 498G Senior Recital—Voice	0
		Additional Foreign Language Requirement (<i>if not done yet</i>)	(3)
Total Credits	6.5 (10.0)	Total Credits	6.5 (13.5)

BM Music Education (pre-certification)—Instrumental

FIRST YEAR

Fall Semester	CR	Spring Semester	CR
MUS 104 Piano	1	MUS 104 Piano	1
MUS 123 Private Instr. - Orchestral Instruments (<i>not required if Piano is instrument</i>)	1	MUS 123 Private Instr. - Orchestral Instruments (<i>not required if Piano is instrument</i>)	1
MUS 133 Theory I	2	MUS 125 Woodwind Methods Class (<i>or other</i>)	1
MUS 135 Aural Skills I	1	MUS 134 Theory II	2
MUS 180 Music Information Literacy I	0	MUS 136 Aural Skills II	1
MUS 215/218/221 Large Ensemble	1	MUS 215/218/221 Large Ensemble	1
		MUS 231/231L Introduction to Music Education w/ Lab	3
Total Credits	6.0	Total Credits	10.0

SOPHOMORE YEAR

Fall Semester	CR	Spring Semester	CR
MUS 102 Compendium	3	MUS 103/113/211/305 Private or Class Guitar	2
MUS 104 Piano	1	MUS 104 Piano	1
MUS 106 Private Instr. - Voice or MUS 155 Voice Class	1	MUS 123 Private Instr. - Orchestral Instruments (<i>not required if Piano is instrument</i>)	2
MUS 123 Private Instr. - Orchestral Instruments (<i>not required if Piano is instrument</i>)	2	MUS 126 Brass Methods Class (<i>or other</i>)	1
MUS 124 String Methods Class (<i>or other</i>)	1	MUS 215/218/221 Large Ensemble	1
MUS 215/218/221 Large Ensemble	1	MUS 234 Theory IV	1
MUS 233 Theory III	1	MUS 236 Aural Skills IV	1
MUS 235 Aural Skills III	1	MUS 238 Improvisation	1
MUS 280 Music Information Literacy II	0	MUS 302 Music History II or MUS 303 Music History III (<i>need 3 of 4 histories total</i>)	3
MUS 322 Small Ensemble (<i>one semester must be jazz</i>)	.5	MUS 322 Small Ensemble (<i>one semester must be jazz</i>)	.5
Total Credits	11.5	Total Credits	13.5

JUNIOR YEAR

Fall Semester	CR	Spring Semester	CR
MUS 127 Percussion Methods Class (<i>or other</i>)	1	MUS 302 Music History II, MUS 303 Music History III, or MUS 304 Music History IV	3
MUS 301 Music History I, MUS 302 Music History II, or MUS 303 Music History III (<i>need 3 of 4 histories total</i>)	3	MUS 315/318/321 Large Ensemble	1
MUS 315/318/321 Large Ensemble	1	MUS 316 Studio Class	.5
MUS 316 Studio Class	.5	MUS 323 Private Instr. - Orchestral Instruments (<i>you should take MUS 404 if Piano is instrument</i>)	1
MUS 323 Private Instr. - Orchestral Instruments (<i>you should take MUS 404 if Piano is instrument</i>)	1	MUS 330 Form and Harmonic Analysis	2
MUS 340 Instrumentation and Beg. Orchestration	2	MUS 453 Instrumental Conducting II, or MUS 451 Choral Conducting II (<i>if piano is inst.</i>)	2
MUS 380 Music Information Literacy III	0	MUS 457/458/459 Practicum (<i>offered Fall-Spring-Fall sequence with one Spring 'off'</i>)	3
MUS 452 Instrumental Conducting I	2		
MUS 457/458/459 Practicum (<i>offered Fall-Spring-Fall sequence with one Spring 'off'</i>)	3		
Total Credits	13.5	Total Credits	12.5

SENIOR YEAR

Fall Semester	CR	Spring Semester	CR
MUS 244 Principles of Music Technology	2	MUS 315/318/321 Large Ensemble (<i>recommended but not required</i>)	(1)
MUS 315/318/321 Large Ensemble (<i>recommended but not required</i>)	(1)	MUS 323 Private Instr. - Orchestral Instruments (<i>you should take MUS 404 if Piano is instrument</i>)	1
MUS 323 Private Instr. - Orchestral Instruments (<i>you should take MUS 404 if Piano is instrument</i>)	1	MUS 332A/B/C Musical Cultures	3
MUS 450 Choral Conducting I	2	MUS 398B Senior Recital—MusEd Instr. (<i>Half</i>)	0
MUS 457/458/459 Practicum (<i>offered Fall-Spring-Fall sequence with one Spring 'off'</i>)	3	MUS 457/458/459 Practicum (<i>offered Fall-Spring-Fall sequence with one Spring 'off'</i>)	(3)
MUS 480 Music Information Literacy IV	0		
Total Credits	8.0 (9.0)	Total Credits	4.0 (8.0)

BM Music Education (pre-certification)—Vocal

FIRST YEAR

Fall Semester	CR	Spring Semester	CR
MUS 104 Piano	1	MUS 104 Piano	1
MUS 106 Private Instr. - Voice	1	MUS 106 Private Instr. - Voice	1
MUS 116 Studio Class	.5	MUS 116 Studio Class	.5
MUS 133 Theory I	2	MUS 125 Woodwind Methods Class <i>(or other)</i>	1
MUS 135 Aural Skills I	1	MUS 134 Theory II	2
MUS 180 Music Information Literacy I	0	MUS 136 Aural Skills II	1
MUS 207/209/214 Large Ensemble	1	MUS 207/209/214 Large Ensemble	1
		MUS 231/231L Introduction to Music Education w/ Lab	3
Total Credits	6.5	Total Credits	10.5

SOPHOMORE YEAR

Fall Semester	CR	Spring Semester	CR
MUS 102 Compendium	3	MUS 103/113/211/305 Private or Class Guitar	1
MUS 104 Piano	1	MUS 104 Piano	1
MUS 106 Private Instr. - Voice	1	MUS 106 Private Instr. - Voice	1
MUS 116 Studio Class	.5	MUS 116 Studio Class	.5
MUS 124 String Methods Class <i>(or other)</i>	1	MUS 126 Brass Methods Class <i>(or other)</i>	1
MUS 207/209/214 Large Ensemble	1	MUS 207/209/214 Large Ensemble	1
MUS 233 Theory III	2	MUS 234 Theory IV	2
MUS 235 Aural Skills III	1	MUS 236 Aural Skills IV	1
MUS 280 Music Information Literacy II	0	MUS 238 Improvisation	1
MUS 322 Small Ensemble <i>(one semester must be jazz)</i>	.5	MUS 302 Music History II or MUS 303 Music History III <i>(need 3 of 4 histories total)</i>	3
		MUS 322 Small Ensemble <i>(one semester must be jazz)</i>	.5
Total Credits	11.0	Total Credits	13.0

JUNIOR YEAR

Fall Semester	CR	Spring Semester	CR
MUS 127 Percussion Methods Class <i>(or other)</i>	1	MUS 302 Music History II, MUS 303 Music History III, or MUS 304 Music History IV	3
MUS 301 Music History I, MUS 302 Music History II, or MUS 303 Music History III <i>(need 3 of 4 histories total)</i>	3	MUS 306 Private Instr. - Advanced Voice	1
MUS 306 Private Instr. - Advanced Voice	1	MUS 307/309/314 Large Ensemble	1
MUS 307/309/314 Large Ensemble	1	MUS 316 Studio Class	.5
MUS 316 Studio Class	.5	MUS 330 Form and Harmonic Analysis	2
MUS 340 Instrumentation and Beg. Orchestration	2	MUS 451 Choral Conducting II	2
MUS 380 Music Information Literacy III	0	MUS 457/458/459 Practicum <i>(offered Fall-Spring-Fall sequence with one Spring 'off')</i>	3
MUS 450 Choral Conducting I	2		
MUS 457/458/459 Practicum <i>(offered Fall-Spring-Fall sequence with one Spring 'off')</i>	3		
Total Credits	13.5	Total Credits	12.5

SENIOR YEAR

Fall Semester	CR	Spring Semester	CR
MUS 244 Principles of Music Technology	2	MUS 306 Private Instr. - Advanced Voice	1
MUS 306 Private Instr. - Advanced Voice	1	MUS 307/309/314 Large Ensemble <i>(recommended but not required)</i>	(1)
MUS 307/309/314 Large Ensemble <i>(recommended but not required)</i>	(1)	MUS 316 Studio Class	.5
MUS 316 Studio Class	.5	MUS 332A/B/C Musical Cultures	3
MUS 452 Instrumental Conducting I	2	MUS 398C Senior Recital—MusEd Vocal <i>(Half)</i>	0
MUS 457/458/459 Practicum <i>(offered Fall-Spring-Fall sequence with one Spring 'off')</i>	3	MUS 457/458/459 Practicum <i>(offered Fall-Spring-Fall sequence with one Spring 'off')</i>	(3)
MUS 480 Music Information Literacy IV	0		
Total Credits	8.5 (9.5)	Total Credits	4.5 (8.5)

Minors in Hall-Musco Conservatory of Music

Admission Requirements & Music Minor Policies

Minor in General Music:

Students wishing to minor in General Music, should follow these steps:

1. Meet with Dr. Jessica Sternfeld, who will evaluate music background.
2. Student must pass the music theory diagnostic exam in order to declare a music minor.
3. Have an audition with Director of relevant music division. Student must pass audition to declare a music minor.
4. If a vocal student, the audition with Dr. Sherburn will include assessment for sight-singing background.
5. If Dr. Sternfeld, or the music theory diagnostic exam, determines student has insufficient background for MUS 133 Music Theory I then student must take MUS 098 Rudiments of Music, **prior to declaring a music minor**.
6. For vocal students, if Dr. Sherburn determines the student has insufficient background in sight-singing, then student must take MUS 097 Rudiments of Sight Singing, **prior to declaring a music minor**. Student may need to take both MUS 097 (fall) and MUS 098 (spring) prior to declaring a music minor.
7. If student passes audition, has sufficient music theory background or has completed MUS 098, and, if a vocal student, has sufficient sight-singing background or completed MUS 097, then student may declare a minor in General Music.

Minor in Film Music & Minor in Music Technology:

Students wishing to minor in Film Music or in Music Technology must complete an interview with Dr. Graziano, who will approve admission to these two minor programs.

Students must take the music theory diagnostic exam. If the student does not pass the exam, student must take MUS 098 Rudiments of Music prior to taking MUS 133 Music Theory I.

For all three Minors, the following policies apply:

- Signature of Conservatory Chair is required to declare a minor in Film Music or in Music Technology.
- Signature of Director of Student Affairs is required to declare a minor in General Music.
- Music Theory Proficiency Requirement (see above)
- Minimum Grade Requirement for Minors—A minimum grade of "C" must be achieved in all required courses in music theory, music history, music cultures, music technology for all minor programs in music. All courses in the minor must be taken for a letter grade.

- Course Re-Take Policy for Minors—Regarding minimum grades for required courses in music theory, history, cultures, technology: If a student achieves less than a "C," the class must be re-taken. A student may re-take a class twice. Approval of the Hall-Musco Conservatory of Music Chair is required for a student to take a core class for a third time. If a student still does not achieve at least a "C" after taking a class three times, the student must reapply and re-audition to the Hall-Musco Conservatory of Music.

(continued on next page)

Minor in General Music

The General Music Minor is designed to give students a background in music theory, music history, and in music performance (both solo and ensemble settings). **Students earning a BM degree or a BA in music are not eligible for this minor.**

Admittance to the General Music Minor program is by audition. Current students who wish to add or change a music minor will require Conservatory Chair approval.

For the General Music Minor, a minimum of nine (9) credits must be upper-division.

Course	CR
MUS 102 Compendium of Western Music History	3
MUS 133 Theory I	2
MUS 134 Theory II	2
MUS 135 Aural Skills I	1
MUS 136 Aural Skills II	1
Individual instruction in instrument or voice (minimum of two [2] credits at 300 level or higher)	4
Large or small ensemble courses (minimum of one [1] credit at 300 level)	2

Two of the following courses (6 credits)

Course	CR
MUS 301 Music History and Literature I	3
MUS 302 Music History and Literature II	3
MUS 326 Musical Cultures of the Caribbean and Latin America	3
MUS 332A Musical Cultures of Africa/Middle East	3
MUS 332B Musical Cultures of Asia/Pacific	3
MUS 332C Musical Cultures of Americas	3
MUS 345 History of Musical Theater	3
MUS 461 Psychology of Music	3
Or any other 300/400 level course under Theoretical and Historical Courses for which prerequisites have been met.	

Minor in General Music—TOTAL Credits

21.0

Minor in Film Music

The Film Music Minor is designed to give students an understanding of how music works in film—what music does and how it does it—as well as the basics of music theory and how to relate music to picture. Students may choose courses that create a technical track, focusing on composing music for film and the technology needed for film composition; or courses that create a film music studies track, focusing on the history and aesthetics of film music. **Students earning a BM degree or a BA in music are not eligible for this minor.**

Admittance to the Film Music Minor is by interview. Current students who wish to add or change a music minor will require Conservatory Chair approval.

For the Film Music Minor, a minimum of twelve (12) credits must be upper-division. If a student chooses the Film Music Composition track, it is highly recommended that the student take MUS 135 Aural Skills I and MUS 136 Aural Skills II for 1 credit each at the same time as MUS 133 and MUS 134.

Course	CR
MUS 133 Theory I	2
MUS 134 Theory II	2
MUS 239 Film Music	3
MUS 244 Principles of Music Technology	3

One of the following courses (3 credits)

Course	CR
FTV 140/140L Introduction to Film Aesthetics/and Lab	3
MUS 249 Film Music Composition I	3

Twelve (12) credits from the following courses

Course	CR
MUS 344 Advanced Principles of Music Technology	3
FP 382 Music Composition for Film Majors	3
MUS 439 Topics in Film Music (may be repeated for credit)	3
MUS 493 Private Instruction: Directed Research and Writing (Film Music Studies)	1-3
MUS 497 Private Instruction: Music Composition lessons for non-composition majors	1-3

Minor in Film Music—TOTAL Credits

24.0

Minor in Music Technology

The Music Technology Minor is designed to give students an exposure to a variety of technology related courses. These courses will deal with computers, software, and equipment necessary in music technology environments. **Students earning a BM degree or a BA in music are not eligible for this minor.**

Admittance to the Music Technology Minor is by interview. Current students who wish to add or change a music minor will require Conservatory Chair approval.

For the Music Technology Minor, a minimum of 12 credits must be upper-division.

Course	CR
MUS 133 Theory I	2
MUS 134 Theory II	2
MUS 135 Aural Skills I	1
MUS 136 Aural Skills II	1
MUS 244 Principles of Music Technology	3

One of the following courses (2-3 credits)

Course	CR
MUS 249 Film Music Composition I	3
MUS 248 Audio/Video Archiving	2
MUS 260 Electroacoustic Music I	2

Twelve (12) credits from the following courses

Course	CR
MUS 324 Audio Recording Techniques	3
MUS 344 Advanced Principles of Music Technology	3
MUS 346 Introduction to MAX MSP	2
MUS 347 Post-production Editing and Processing	2
MUS 348 Introduction to Music Synthesis	3
FP 359 Pro Tools Certification	3
MUS 493 Private Instruction: Directed Research and Writing (Technology Topics)	1-3

Minor in Music Technology—TOTAL Credits
22.0-23.0

Double Majors in Music

Here are the official rules about which two degrees you can pursue in music, and which you can't.

Definitions:

Double degree - BA plus BM, BA plus BS, etc.

Double major - Two (2) majors within the Bachelor of Music degree (such as BM Performance plus BM Composition; or BM Performance plus BM Music Education)

Double emphasis - Two (2) emphases within the same major (such as BM Performance—Conducting plus BM Performance—Instrumental)

We informally call all of these double “majors.” Some double degrees, majors, or emphases are legal, others are not. For those doubles that are legal, some combinations allow you to be exempt from the Interdisciplinary Cluster, and others don't – that is, even if you do those two paths, you also still have to do the cluster.

Before you consider a double, remember these two very important points.

1. You need to have a compelling reason for pursuing two paths at once. Our majors are each designed to be rigorous and thorough, preparing you for a future in that field. To pursue two paths at once means that you need to have a career or graduate school plan that makes both paths equally valuable. In other words, you can't do two majors just because you love music and feel like taking lots of classes; a double is very challenging and you need not only to be ready for the work, but to be able to use it in your future.
2. Remember that there's a process for getting into each program, so if you are considering adding a second path, you need to audition and apply, just like you did for your first music major. There's a process for attempting to add every path, and you may not be accepted.

If you have questions, email the Director of Student Affairs, Dr. Sternfeld (sternfel@chapman.edu).

DOUBLES EXPLAINED

You CANNOT double in these:

- BA Music and any BM. (You can double in a BA Music degree and another degree or major outside the Conservatory altogether.)
- BM Music Education—Vocal emphasis and BM Music Education—Instrumental emphasis.
- BM Composition and BM Performance—Instrumental (orchestral instruments)
- BM Composition and BM Performance—Instrumental—Guitar
- BM Performance—Conducting emphasis and BM Music Education—

Instrumental emphasis

- BM Performance—Conducting emphasis and BM Music Education—Vocal emphasis
- BM Performance—Instrumental (orchestral instruments) and BM Performance—Instrumental—Guitar
- BM Performance—Instrumental (orchestral instruments) and BM Performance—Instrumental—Piano
- BM Performance—Instrumental—Guitar and BM Performance—Instrumental—Piano

You CAN double in these but it DOES NOT WAIVE the Interdisciplinary Cluster, you still have to do that.

- BM Performance—Conducting emphasis and BM Performance—Instrumental emphasis (piano, orchestral, or guitar)
- BM Performance—Conducting emphasis and BM Performance—Keyboard Collaborative Arts
- BM Performance—Conducting emphasis and BM Performance—Vocal emphasis
- BM Performance—Instrumental emphasis (piano, orchestral, or guitar) and BM Performance—Keyboard Collaborative Arts emphasis
- BM Performance—Instrumental emphasis (piano, orchestral, or guitar) and BM Performance—Vocal emphasis
- BM Performance—Keyboard Collaborative Arts emphasis and BM Performance—Vocal emphasis

You CAN double in these plus it DOES WAIVE the Interdisciplinary Cluster, you don't have to do that.

- BM Composition and BM Performance—Conducting emphasis
- BM Composition and BM Performance—Piano emphasis
- BM Composition and BM Performance—Keyboard Collaborative Arts emphasis
- BM Composition and BM Performance—Vocal emphasis
- BM Composition and BM Music Education—Vocal emphasis
- BM Composition and BM Music Education—Instrumental emphasis
- BM Performance—Instrumental emphasis (orchestral, piano, or guitar) and BM Music Education—Instrumental emphasis
- BM Performance—Instrumental emphasis (orchestra, piano, or guitar) and BM Music Education—Vocal emphasis
- BM Performance—Keyboard Collaborative Arts emphasis and BM Music Education—Instrumental emphasis
- BM Performance—Keyboard Collaborative Arts emphasis and BM Music Education—Vocal emphasis
- BM Performance—Vocal emphasis and BM Music Education—Instrumental emphasis
- BM Performance—Vocal emphasis and BM Music Education—Vocal emphasis

Required Recitals for Music Majors

The following music degrees require a Senior Recital as the capstone experience in the program of study:

- ⇒ BM Composition
- ⇒ BM Performance—Conducting
- ⇒ BM Performance—Instrumental (all areas)
- ⇒ BM Performance—Keyboard Collaborative Arts
- ⇒ BM Performance—Vocal
- ⇒ BM Music Education—both Instrumental and Vocal emphases

All recitals are zero (0) credits.

Seniors register for the Recital course number that corresponds to their area:

- **MUS 398A:** Senior Recital in Keyboard Collaborative Arts Performance—Half Solo Program
- **MUS 398B:** Senior Recital in Music Education, Instrumental Emphasis—Half Solo Program, Unaccompanied
- **MUS 398C:** Senior Recital in Music Education, Vocal Emphasis—Half Solo Program, Accompanied
- **MUS 398D:** Senior Recital in Music Education, Instrumental Emphasis—Half Solo Program, Accompanied
- **MUS 498A:** Senior Recital in Composition—Full Solo Program
- **MUS 498B:** Senior Recital in Conducting Performance—Full Solo Program
- **MUS 498C:** Senior Recital in Instrumental Performance, Orchestral Instrument area—Full Solo Program, Accompanied
- **MUS 498D:** Senior Recital in Instrumental Performance, Guitar area—Full Solo Program
- **MUS 498E:** Senior Recital in Instrumental Performance, Piano area—Full Solo Program
- **MUS 498F:** Senior Recital in Keyboard Collaborative Arts Performance—Full Collaborative Program
- **MUS 498G:** Senior Recital in Vocal Performance—Full Solo Program, Accompanied
- **MUS 498H:** Senior Recital in Instrumental Performance, Orchestral Instrument area—Full Solo Program, Unaccompanied

Students must register for Senior Recital at start of semester in which recital will take place. Students must have private lesson instructor's approval to perform recital.

Dr. Sternfeld is the instructor of record for all recitals; Dr. Sternfeld's signature is required to register for a recital. Dr. Sternfeld also records the P/NP grade for recitals—the private lesson instructor must give completed recital form with P/NP grade to Dr. Sternfeld prior to end of semester.

(*) Piano Proficiency must also be completed prior to your Senior Recital.

Non-Required Recitals

Junior Recital

Juniors with a major in B.M. Performance, B.M. Music Education and/or B.M. Composition may perform a shared recital. There must be a minimum of two students on the program. Juniors must have passed their UDP to perform a recital. Weekend dates in SRH can be scheduled, based on availability. OH 301 and Crean Hall may also be available. Exceptions can be made for performance or composition majors on a case-by-case basis, at the discretion of the Area Director, if the director determines the student is ready and should perform a full solo junior recital. Vocal Performance majors must pass the 400-level UDP in order to perform a full junior recital. The Area Director must approve and approval must be communicated to the Conservatory Operations Supervisor before a date can be reserved.

Students must register for Junior recital at start of semester in which recital will take place. Private lesson instructor must know in advance which students will do a junior recital and make sure each student registers for MUS 298. Dr. Sternfeld is the instructor of record for all recitals; Dr. Sternfeld's signature is required to register for a recital.

Junior Recital Course Numbers to choose from:

- **MUS 298A:** Junior Half Recital, Accompanied
- **MUS 298B:** Junior Half Recital, Unaccompanied
- **MUS 298C:** Junior Full Recital, Accompanied
- **MUS 298D:** Junior Full Recital, Unaccompanied

Studio Recital

Sophomores/First Year music majors may perform in a studio recital. The recital will be shared with students from your studio (or combined studios) with a minimum of 3 students on the program. One recital date is allowed per studio per semester. Studio recitals will be held on a midweek evening in Salmon Recital Hall, based on availability. They may also be held in OH 301 or Crean Hall if appropriate. Exceptions can be made for performance or composition majors on a case-by-case basis, at the discretion of the Area Director, if the director determines the student is ready and should perform a full solo recital (under MUS 298 course #). The Area Director must approve and approval must be communicated to the Conservatory Operations Supervisor before a date can be reserved.

Students must register for Studio Recital at start of semester in which recital will take place.

Private lesson instructor must know in advance which students will do a Studio Recital and make sure each student registers for MUS 198. Dr. Sternfeld is the instructor of record for all recitals; Dr. Sternfeld's signature is required to register for a recital.

Studio Recital Course Numbers to choose from:

- **MUS 198A:** Studio Recital, Accompanied

- **MUS 198B:** Studio Recital, Unaccompanied

B.A. Music Majors

A senior BA music major may do a Half Solo recital (registered under MUS 298A or MUS 298B) if the student has passed the appropriate UDP for his/her area, and the applied Area Director, applied teacher and BA Area Director all approve.

Music Around Noon (MAN)

For all Students taking private applied instruction in music. Music Around Noon recitals are Thursdays from 11:30-12:30 in SRH, the only hour during the week that does not have lecture or applied classes or ensembles. MAN recitals will be held once or twice a month. MAN recitals are open to any student of any level, including solo performers and chamber ensembles, and will be showcase recitals from all areas (vocal, strings, winds, brass, percussion, piano, guitar, composition). Performance in Music Around Noon recitals must be approved by the applied teacher. The MAN hour will also be used to host Vocal Forum guest artists each semester and Guest lecturers for the Chapman University-Pacific Symphony Partnership each Spring semester.

Contact Professor Becker or Professor Park to perform in a Music Around Noon recital.

Fee Policies for Pianists Accompanying for Recitals

Accompanist fees for all recitals will be included as a class fee that is paid as part of tuition and fees at the start of each semester. Similar to private instruction in an instrument or voice, accompanied recitals will have a class fee associated with them to cover the cost of a pianist.

The Hall-Musco Conservatory will subsidize Senior Recital pianist fees (see "Subsidy Policies" below).

This is a professional fee that covers:

- The performance for all recitals
- Recital check for Junior and Senior Recitals
- Dress rehearsal for full solo recitals (1.5 hours), teacher present
- Dress rehearsal for Junior recitals (1 hour), teacher present
- Two (2) rehearsals for studio recitals, 30 minutes each rehearsal, teacher always present at 2nd rehearsal and is welcome at 1st rehearsal if the teacher wishes to be present

Subsidy Policies:

- Required Senior Recitals that utilize a pianist accompanist will be subsidized by the Conservatory:
 - \$100 subsidy for Full Solo Recitals
 - \$50 subsidy for Half Solo Recitals

- Recitals that do not use a pianist will not have an associated fee.
- Non-required recitals that utilize a pianist accompanist will have a fee, however, the Hall-Musco Conservatory of Music is not able to subsidize non-required, non-degree recitals.

Class Fee for each type of SENIOR RECITAL:

Course	Title	Fee
498A	Senior Recital in Composition—Full Solo Program	No class fee
498B	Senior Recital in Conducting Performance—Full Solo Program	No class fee
498C	Senior Recital in Instrumental Performance, Orchestral Instrument area—Full Solo Program, Accompanied	Pianist Fee—\$400 Subsidy—(\$100) Class Fee: \$300 <i>(paid as part of student's tuition/fees)</i>
498D	Senior Recital in Instrumental Performance, Guitar area—Full Solo Program	No class fee
498E	Senior Recital in Instrumental Performance, Piano area—Full Solo Program	No class fee
498F	Senior Recital in Keyboard Collaborative Arts—Full Solo Program	No class fee
498G	Senior Recital in Vocal Performance—Full Solo Program, Accompanied	Pianist Fee—\$400 Subsidy—(\$100) Class Fee: \$300 <i>(paid as part of student's tuition/fees)</i>
498H	Senior Recital in Instrumental Performance, Orchestral Instrument area—Full Solo Program, Unaccompanied	No class fee

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Class Fee for each type of SENIOR RECITAL:

Course	Title	Fee
398A	Senior Recital in Keyboard Collaborative Arts—Half Solo Program	No class fee
398B	Senior Recital in Music Education, Instrumental Emphasis—Half Solo Program, Unaccompanied	No class fee
398C	Senior Recital in Music Education, Vocal Emphasis—Half Solo Program, Accompanied	Pianist Fee—\$250 Subsidy—(\$50) Class Fee: \$200 <i>(paid as part of student's tuition/fees)</i>
398D	Senior Recital in Music Education, Instrumental Emphasis—Half Solo Program, Accompanied	Pianist Fee—\$250 Subsidy—(\$50) Class Fee: \$200 <i>(paid as part of student's tuition/fees)</i>

Class Fee for each type of NON-REQUIRED RECITAL:

Course	Title	Fee
298A	Junior Recital—Half Solo Program, Accompanied	Class Fee: \$250 <i>(paid as part of student's tuition/fees)</i>
298B	Junior Recital—Half Solo Program, Unaccompanied	No class fee
298C	Junior Recital—Full Solo Program, Accompanied	Class Fee: \$400 <i>(paid as part of student's tuition/fees)</i>
298D	Junior Recital—Full Solo Program, Unaccompanied	No class fee
198A	Studio Recital, Accompanied	Class Fee: \$150 <i>(paid as part of student's tuition/fees)</i>
198B	Studio Recital, Unaccompanied	No class fee

Program Notes

You must write Program Notes—All Required Recitals are Required to have Notes

Program notes are required for all senior recitals. Senior Recitals are those that are required as part of your degree. MUS 398 and MUS 498 are the course numbers for required, senior recitals. You must write program notes and use proper citation procedures (see **Writing your Program Notes**). You cannot pass your recital unless you write proper program notes.

Your applied instructor must approve of your notes at least 6 weeks before your recital. It is like a short paper you write for a class and your teacher must approve it. Show your applied instructor a draft of your notes at least six (6) weeks before your recital, and show them to someone else too. Especially good resources include Dr. Sternfeld (who can check your draft for you) and Taylor Greene (who can help with finding sources and make sure you're citing properly).

Writing your Program Notes

You can do a performance recital with written program notes, or you can do a lecture-recital which means you'll talk during your recital about each piece. Either way, these guidelines apply.

- You must **write your own notes** for your program/compile your own notes for your lecture – this is a requirement of your recital. Even for a lecture, you need a written list of references.
- Think of your notes/lecture as a short **essay** that follows all the rules of any paper you would write for a music history class. That means...
 - ◇ You must write **original analysis and history** in your own words, not copied from anywhere. What's the history of each piece and composer? What are the pertinent features of each piece you'd like your audience to listen for? What would you like to share about each piece, based on what you have learned from researching it and performing it?
 - ◇ You must **use sources** to research your composers and pieces, and those sources must be reliable and scholarly. That means the Grove Dictionary, books, and articles (in print or from online journal databases like JSTOR or RILM). Absolutely no websites like Wikipedia! Only academic databases are acceptable online resources.
 - ◇ You must **cite your sources** just like in any paper, using a proper citation system like MLA or Chicago, and listing your Works Cited at the end. If you're doing a lecture, with spoken text instead of written, you still need a list of sources printed in your program. And your lecture must acknowledge sources just as it would if it was written down. (For example, you'd say, just as you'd write: As musicologist Jane Smith notes, quote, "John Cage challenged his listeners," endquote.) Everyone's program notes need citations – **otherwise, it's plagiarism.**
 - ◇ You must put your name at the end of your notes, to show you're signing them as your own work. You can just put your name or write

something like "Program Notes by [Your Name]."

Making Copies of your Program Notes

The Hall-Musco Conservatory of Music will print and make copies of your **recital program**—the list of pieces and composers—but will not print program notes for recitals, or texts and translations for vocal recitals.

- a. If you wish to make copies of your program notes (and texts and translations if it is a vocal recital) at your own expense and distribute them at your recital, you may do so.
- b. If you do not wish to make copies of your program notes at your own expense then this is what you are required to do:
 - Print one copy of your program notes (and texts/translations if a vocal recital)
 - Display that one copy of your notes on a music stand at the front entrance to the recital hall prior to and during your recital. It must be prominently displayed on a music stand so audience members will notice it and be able to look at it if they wish.

Remember:

Your applied instructor must approve of your notes at least 6 weeks before your recital. It is like a short paper you write for a class and your teacher must approve it. **Show your applied instructor a draft of your notes or lecture at least six (6) weeks before your recital,** and show them to someone else too. Especially good resources include Dr. Sternfeld (who can check your draft for you) and Taylor Greene (who can help with finding sources and make sure you're citing properly).

*Properly researched and cited written notes/lecture is a **degree requirement**—you won't pass your recital without following these guidelines.*

Questions? See Dr. Sternfeld or email sternfel@chapman.edu

Recital Check Policies

MUS 398A

Senior Recital in Keyboard Collaborative Arts—Half Solo program

Your recital check must take place during jury time the semester before the semester in which your recital will take place.

MUS 398B

Senior Recital in Music Education, Instrumental Emphasis—Half Solo Program, Unaccompanied

Strings:

These recitals are prepared during the course of Upper Division-Music 323. A Pre-Recital Approval Jury is performed by the student a month prior to the recital date for a faculty panel. Once approved, the recital itself is reviewed by at least two faculty members for graduation progress, technique, and musical development. The applied instructor and the Director of String Studies for the Conservatory of Music will agree upon repertoire for these recitals in regards to

suitability and difficulty. Passage of this recital requirement is needed for graduation in the Performance and Education areas of the Conservatory.

Winds and Brass:

1. The recital check may be scheduled as an extended jury appointment during the semester immediately preceding the planned recital (i.e., the fall semester jury preceding a spring semester recital); or
2. In the event that the preceding semester jury is not preferable, the recital check must be completed at least 30 days prior to the planned recital.

In both cases, the studio faculty, area director, and accompanist must be present for all recital checks. Final approval from the studio faculty and area director must be granted before final confirmation of the planned recital.

Percussion:

If you are presenting a recital in the spring semester, a recital check is required during the preceding fall semester's jury. If applicable, students are advised to sign up for multiple jury slots, allowing enough time to present your recital material. If you are presenting a recital in the fall semester, a recital check is required during the first week of classes that same semester. If applicable, contact Dr. Terry to schedule 30-40 minutes for your recital check.

The following guidelines are established for Percussion Recital Checks:

1. At the time of the Recital Check, repertoire selection will be 100% confirmed, and no future changes to the recital's program will be permitted.
2. Solo repertoire for mallet instruments, snare drum, timpani, and multiple-percussion must be performed in their entirety. Minor exceptions for tempi and note accuracy will be granted.
3. Any repertoire for chamber ensemble (classical, jazz, world) must present a brief excerpt of the percussion part (2 – 3 minutes).

Piano:

Your recital check must take place during jury time the semester before the semester in which your recital will take place.

Guitar:

A recital check will occur 1 month ahead of the scheduled recital. All program details must be finalized and students must have all music memorized in advance of the recital check.

MUS 398C

Senior Recital in Music Education, Vocal Emphasis—Half Solo Program, Accompanied

UDP must be passed. A Recital Hearing is required, arranged by the Director of Vocal Studies. Repertoire which has not been performed in public must be sung at the hearing. Program notes and translations are due at the time of the hearing. 50% of the recital repertoire must be performed at the jury prior to the semester in which the recital is scheduled. If it is scheduled for the first month of a semester, 75% of the repertoire is to be performed at the previous jury. Some Music Theater repertoire is allowed.

MUS 398D

Senior Recital in Music Education, Instrumental Emphasis—Half Solo Program, Accompanied

Strings:

These recitals are prepared during the course of Upper Division-Music 323. A Pre-Recital Approval Jury is performed by the student a month prior to the recital date for a faculty panel. Once approved, the recital itself is reviewed by at least two faculty members for graduation progress, technique, and musical development. The applied instructor and the Director of String Studies for the Conservatory of Music will agree upon repertoire for these recitals in regards to suitability and difficulty. Passage of this recital requirement is needed for graduation in the Performance and Education areas of the Conservatory.

Winds and Brass:

1. The recital check may be scheduled as an extended jury appointment during the semester immediately preceding the planned recital (i.e., the fall semester jury preceding a spring semester recital); or
2. In the event that the preceding semester jury is not preferable, the recital check must be completed at least 30 days prior to the planned recital.

In both cases, the studio faculty, area director, and accompanist must be present for all recital checks. Final approval from the studio faculty and area director must be granted before final confirmation of the planned recital.

Percussion:

If you are presenting a recital in the spring semester, a recital check is required during the preceding fall semester's jury. If applicable, students are advised to sign up for multiple jury slots, allowing enough time to present your recital material. If you are presenting a recital in the fall semester, a recital check is required during the first week of classes that same semester. If applicable, contact Dr. Terry to schedule 30-40 minutes for your recital check.

The following guidelines are established for Percussion Recital Checks:

1. At the time of the Recital Check, repertoire selection will be 100% confirmed, and no future changes to the recital's program will be permitted.
2. Solo repertoire for mallet instruments, snare drum, timpani, and multiple-percussion must be performed in their entirety. Minor exceptions for tempi and note accuracy will be granted.
3. Any repertoire for chamber ensemble (classical, jazz, world) must present a brief excerpt of the percussion part (2 – 3 minutes).

Piano:

Your recital check must take place during jury time the semester before the semester in which your recital will take place.

MUS 498A

Senior Recital in Composition—Full Solo Program

The senior recital in music composition is discussed/approved during the spring jury in the student's junior year and requires the signature of the Director of Music Theory/Composition.

MUS 498B

Senior Recital in Conducting Performance—Full Solo Program

Please contact Professor Wachs for more information concerning the Recital Check policies for this program.

MUS 498C

Senior Recital in Instrumental Performance, Orchestral Instrument area—Full Solo Program, Accompanied

Strings:

These recitals are prepared during the course of Upper Division-Music 323. A Pre-Recital Approval Jury is performed by the student a month prior to the recital date for a faculty panel. Once approved, the recital itself is reviewed by at least two faculty members for graduation progress, technique, and musical development. The applied instructor and the Director of String Studies for the Conservatory of Music will agree upon repertoire for these recitals in regards to suitability and difficulty. Passage of this recital requirement is needed for graduation in the Performance and Education areas of the Conservatory.

Winds and Brass:

1. The recital check may be scheduled as an extended jury appointment during the semester immediately preceding the planned recital (i.e., the fall semester jury preceding a spring semester recital); or
2. In the event that the preceding semester jury is not preferable, the recital check must be completed at least 30 days prior to the planned recital. In both cases, the studio faculty, area director, and accompanist must be present for all recital checks. Final approval from the studio faculty and area director must be granted before final confirmation of the planned recital.

Percussion:

If you are presenting a recital in the spring semester, a recital check is required during the preceding fall semester's jury. If applicable, students are advised to sign up for multiple jury slots, allowing enough time to present your recital material. If you are presenting a recital in the fall semester, a recital check is required during the first week of classes that same semester. If applicable, contact Dr. Terry to schedule 30-40 minutes for your recital check.

The following guidelines are established for Percussion Recital Checks:

1. At the time of the Recital Check, repertoire selection will be 100% confirmed, and no future changes to the recital's program will be permitted.
2. Solo repertoire for mallet instruments, snare drum, timpani, and multiple-percussion must be performed in their entirety. Minor exceptions for tempi and note accuracy will be granted.
3. Any repertoire for chamber ensemble (classical, jazz, world) must present a brief excerpt of the percussion part (2 – 3 minutes).

MUS 498D

Senior Recital in Instrumental Performance, Guitar area—Full Solo Program

Student recitals are graded by a panel of faculty in attendance at the recital.

Recitals are graded pass/fail. The results of the recital are conveyed to the Director of Student Affairs, who enters the grades for all students giving recitals.

MUS 498E

Senior Recital in Instrumental Performance, Piano area—Full Solo Program

Your recital check must take place during jury time the semester before the semester in which your recital will take place.

MUS 498F

Senior Recital in Keyboard Collaborative Arts—Full Solo Program

Your recital check must take place during jury time the semester before the semester in which your recital will take place.

MUS 498G

Senior Recital in Vocal Performance—Full Solo Program, Accompanied

UDP must be passed. A Recital Hearing is required, arranged by the Director of Vocal Studies. Repertoire which has not been performed in public must be sung at the hearing. Program notes and translations are due at the time of the hearing. If an encore is programmed it must be performed prior to or during the Recital Hearing. 50% of the recital repertoire must be performed at the jury prior to the semester in which the recital is scheduled. If it is scheduled for the first month of a semester, 75% of the repertoire is to be performed at the previous jury. No Music Theater repertoire is allowed. This is not a required recital.

MUS 498H

Senior Recital in Instrumental Performance, Orchestral Instrument area—Full Solo Program, Unaccompanied

Strings:

These recitals are prepared during the course of Upper Division-Music 323. A Pre-Recital Approval Jury is performed by the student a month prior to the recital date for a faculty panel. Once approved, the recital itself is reviewed by at least two faculty members for graduation progress, technique, and musical development. The applied instructor and the Director of String Studies for the Conservatory of Music will agree upon repertoire for these recitals in regards to suitability and difficulty. Passage of this recital requirement is needed for graduation in the Performance and Education areas of the Conservatory.

Winds and Brass:

1. The recital check may be scheduled as an extended jury appointment during the semester immediately preceding the planned recital (i.e., the fall semester jury preceding a spring semester recital); or
2. In the event that the preceding semester jury is not preferable, the recital check must be completed at least 30 days prior to the planned recital.

In both cases, the studio faculty, area director, and accompanist must be present for all recital checks. Final approval from the studio faculty and area director must be granted before final confirmation of the planned recital.

Percussion:

If you are presenting a recital in the spring semester, a recital check is required during the preceding fall semester's jury. If applicable, students are advised to sign up for multiple jury slots, allowing enough time to present your recital material. If you are presenting a recital in the fall semester, a recital check is required during the first week of classes that same semester. If applicable, contact Dr. Terry to schedule 30-40 minutes for your recital check.

The following guidelines are established for Percussion Recital Checks:

1. At the time of the Recital Check, repertoire selection will be 100% confirmed, and no future changes to the recital's program will be permitted.
2. Solo repertoire for mallet instruments, snare drum, timpani, and multiple-percussion must be performed in their entirety. Minor exceptions for tempi and note accuracy will be granted.
3. Any repertoire for chamber ensemble (classical, jazz, world) must present a brief excerpt of the percussion part (2 – 3 minutes).

Recital Checklist & Timeline

1. Obtain a tentative recital date from the Hall-Musco Conservatory of Music:
 - **Senior Recital Date Lottery (fall & spring dates)—1st Friday of semester, 12pm-1pm**
 - Seniors must have passed their Upper Division Proficiency (UDP) to present a Senior Recital.
 - Available 2015-2016 recital dates will be posted by Monday, August 31st. Please review these dates with your applied instructor and choose at least four (4) potential recital dates prior to the lottery.
 - Students MUST register for Senior Recital (MUS 398 or 498) at start of semester in which recital will take place. Students will not be permitted to present a recital (of any sort) if they are not registered in the correct section. All recitals are 0 (zero) credit.
 - You need Dr. Sternfeld's signature on an Add/Drop form to register for a recital.
 - Students must have Applied Instructor and Area Director approval to perform recital.
 - Deadline to register for a Fall15 recital is Friday, September 11th.
 - **Junior Recital Date Lottery (fall & spring dates)—2nd Thursday of semester, 11:30am-12:20pm (held during MAN hour)**
 - Juniors must have passed their upper division proficiency (UDP) to present a Junior Recital (non-required full solo or half-solo). Please refer to additional requirements for Non-Required Recitals.
 - Available 2015-2016 recital dates will be posted by Monday, September 7th. Please review these dates with your applied instructor and choose at least four (4) potential recital dates prior to the lottery.

- Students MUST register for Junior Recital (MUS 298) at start of semester in which recital will take place. Students will not be permitted to present a recital (of any sort) if they are not registered in the correct section. All recitals are 0 (zero) credit.
 - You need Dr. Sternfeld's signature on an Add/Drop form to register for a recital.
 - Students must have Applied Instructor and Area Director approval to perform recital.
 - Deadline to register for a Fall15 recital is Friday, September 11th.
2. Complete the **Student Recital Request** form.
 3. Obtain signatures from your Applied Instructor, Accompanist (if required) and Area Director on the **Student Recital Request** form.
 4. At the beginning of the semester, schedule your dress rehearsal with the Conservatory Operations Supervisor.
 5. At least sixty (60) days prior to your recital, return the completed **Student Recital Request** form to the Conservatory Operations Supervisor with all signatures—this will **confirm** your recital date.
 - 5A. (OPTIONAL) If you wish to have your recital recorded, please contact the Conservatory Operations Supervisor at least 45-days in advance of your recital, complete the **Recital Recording Request** and provide payment. Students can opt for “audio only” or “visual & audio” recording services. Please contact the Conservatory Operations Supervisor for more information about these options.
 6. Approximately thirty (30) days prior to your recital (Junior and Senior):
 - Each recitalist is required to perform a Recital Check. For vocal performance majors, your complete recital repertoire (including encores for senior recitals) must be memorized by this time, and no new material will be admitted after this date.
 - Once you have passed your Recital Check, you should submit your program to the Department Assistant and your recital can now be publicized.

For important information on hiring pianists to accompany a recital, for developing a program and a program template, and other important information, see pg. 103 for **Appendix C, Additional Recital Information**.

Facilities

Oliphant Hall

The opening of Oliphant Hall in Fall 2004 marked the beginning of a new period of growth for the William D. Hall and Marybelle and Sebastian P. Musco Conservatory of Music. This new state-of-the-art facility houses a modern infrastructure capable of meeting the needs of faculty and students well into the new millennium.

This building houses the John and Donna Crean Orchestral Recital Hall, Thomas G. and Willy Hall '64 Lecture Hall, M. Douglas Music Collection, Steeve and Helen Kay Music Technology Center, Margaret Richardson Office of the Dean, Marcus and Louise Pomeroy Conference Room, and the Margaret Richardson Administration Center in addition to teaching studios, practice rooms and a lecture hall.

The **Basement** contains the following rooms:

- Practice Rooms
- Teaching Studios
- Student Lockers
- Music Technology Center
- Music Technology Lab

The **First Floor** contains the following rooms:

- Administrative Offices
- Mailroom
- Conference Room
- Teaching Studios
- Percussion Studio
- Wind Symphony Library
- Crean Orchestral Recital Hall
- Reed Room & Instrument Check-out

The **Second Floor** contains the following rooms:

- Classrooms
- Practice Room
- Teaching Studios
- Duo Piano/Recording Studio
- Oliphant Recording Studio

The **Third Floor** contains the following rooms:

- Musco Recital & Lecture Hall
- Teaching Studios

Berteia Hall

Along with the construction of Oliphant Hall, Berteia Hall underwent an extensive renovation to bring both facilities to new levels and to allow Berteia to con-

tinue to serve the students and faculty in the best way possible.

The key donors for the original Hall-Musco Conservatory of Music facility were Richard and Hyla Berteia. The building houses the Salmon Recital Hall, Shanley Choral Room, Stoltz Student Lounge, Steeve Kay Technology Center, classrooms, teaching studios and practice rooms.

The **First Floor** contains the following rooms:

- Classroom
- Practice Rooms
- Teaching Studios
- Instrumental Library
- Choral Library
- Instrument Storage Room
- Green Room
- Shigeru Piano Storage
- Salmon Recital Hall
- Shanley Choral Room

The **Second Floor** contains the following rooms:

- Classroom(s)
- Practice Rooms
- Teaching Studios
- Stoltz Student Lounge
- Berteia Recording Studio

Building Hours

The Hall-Musco Conservatory of Music (Berteia Hall and Oliphant Hall) are open during the academic year as follows:

Monday through Sunday, 7:00 a.m. – 12:00 a.m.

Full-Time Faculty and Administrators retain 24/7 access to the complex as assigned. Vacation schedules (Spring Break, Thanksgiving and Winter Break) are published in advance of each vacation period, and posted on the exterior doors. Interterm and Summer hours are subject to change when deemed necessary by the administration.

Security

The Hall-Musco Conservatory of Music works to ensure security in its buildings, and Chapman University Public Safety attempts to maintain a safe and nurturing environment. Students have a responsibility to assist in this process by exercising vigilance and common sense. Specifically, students should be certain to:

- Carry your Chapman ID card at all times.
- In COM buildings, be watchful of suspicious situations – contact Public Safety or a member of the administrative staff.
- Avoid the temptation to intervene.
- Keep instruments and other valuables secure, never leaving them unattended.
- Obtain commercial insurance protection for valuable property. Instrument insurance is essential.
- Use common sense when traveling after dark, both on and off campus, walking with someone and avoiding unlighted and unpopulated paths of travel.
- Refrain from carrying excessive amounts of cash or other valuables.
- Be aware of and avoid suspicious persons or situations.

Take full advantage of security mechanisms such as the Operation Safe Ride. This service is provided to escort students, faculty, staff and visitors around Chapman University during the hours in which safety is of utmost concern. Please contact Public Safety for designated hours during the current semester.

Public Safety Officers can also provide an escort anytime outside those hours if requested by someone who feels the need for a safe escort. The service is offered free of charge and provides a designated person who will pick up a student, faculty member, staff member and/or visitor to the Campus, and deliver that person to their vehicle, room in the resident halls, or location within the following boundaries:

- North to Katella Ave
- South to Almond St
- East to Tustin Ave
- West to Batavia

Emergency Info

All emergencies should be reported to Chapman University Public Safety at **(714) 997-6763** (24-hour Dispatch).

If you dial **911** from any campus phone, you will be connected to Chapman University Public Safety. When you call 911 from a campus phone, the location of the phone will be disclosed to the Public Safety Dispatcher.

NOTE: A 911 call from your cell phone will go to a central station and you could experience considerable delay in being routed to local officials. If you use your cell phone to contact Chapman University Public Safety, dial (714) 997-6763. You may designate a speed dial in your cell phone to speed access to this number.

Useful emergency information:

- First Aid (cuts, minor burns, etc.) – Ask the Department Assistant for

use of the First Aid Kit.

- Student Health Services (402 N. Glassell Street) – Walk-In hours are 8am-12:00pm during regular semesters. (714) 997-6851 (Visit <http://www.chapman.edu/students/student-health-services/health-services/index.aspx> for more information.)
- For any on-campus emergency requiring **Ambulance** (Paramedic), **Fire Department** or **Police Department**, please dial (714) 997-6763, or extension 6763 from a campus phone. You may also dial 911 from any campus phone or *22 from any campus payphone free of charge. A Chapman University Public Safety officer will respond and will solicit outside assistance as necessary.

Additional Facilities

M. Douglas Music Library (Leatherby Libraries)

The M. Douglas Music Library is managed and developed by the Performing Arts Librarian, Mr. Taylor Greene. Located on the third floor of the Leatherby Libraries building, the Music Library holds over 23,000 items in many different formats to support the Chapman University Hall-Musco Conservatory of Music students. Formats collected by the Music Library include books, sheet music, journals, and multiple audiovisual materials like DVDs, CDs, and LPs. To complement the physical items, the Music Library also provides students with access to 18 different online databases (<http://chapman.libguides.com/Music>) specifically intended for the study of music in addition to over 200 additional databases of a more multidisciplinary nature.

Items not accessible through the Music Library can be freely obtained through the electronic ILLIAD Interlibrary Loan service, which allows both students and faculty to make their own Interlibrary Loan requests themselves. Additional contact information for the librarian will be made available during the fall semester. If you have any additional questions, feel free to contact Taylor at tgreene@chapman.edu.

Orchestra & Wind Symphony Libraries (Berte Hall 127 / Oliphant Hall 102)

The Orchestra & Wind Symphony Libraries are located on the 1st floor of the music building. The Orchestra Library can be found in Berte Hall 127 while the Wind Symphony Library is located in Oliphant Hall 102. Regulations governing use of the library are published in the COM Orchestra Rehearsal and Concert Schedule.

Choral Library (Berte Hall 120)

The Choral Library is located on the 1st floor of Berte Hall, BH 120. Regulations governing use of the library are published in the COM Choral Rehearsal and Concert Schedule.

Music Technology Center (Oliphant Hall B01)

Located in the basement of Oliphant Hall, the Music Technology Center is a comprehensive music technology computer lab and classroom open to all COM students for use in enrolled courses. Access cannot be granted unless enrolled

in an eligible course.

Music Technology Lab (Oliphant Hall B02)

Located in the basement of Oliphant Hall, the Music Technology Lab is the newest lab in the Conservatory which will be utilized by students pursuing the Minor in Film Music or the Minor in Music Technology. Access cannot be granted unless enrolled in an eligible course.

Reed Room & Instrument Checkout (Oliphant Hall 104)

Located on the first floor of Oliphant Hall, the Reed Room is a dedicated space for double-reed majors to repair and create reeds for their respective instruments. This room is also used as a staging area for instrument checkout and related instrument storage. Access cannot be granted unless enrolled in private instruction and/or participating in an eligible ensemble.

Studios (See also Practice Facilities and Keycard Access)

- Teaching studios and classrooms are strictly for the use of Hall-Musco Conservatory faculty and students.
- Use of studios/classrooms for practice is limited and available only with official permission.
- Rooms used by students for practice must be left in good order with chairs and stands returned to their original locations. Pianos are not to be moved, and food and beverages may not be brought into teaching studios.
- Unauthorized use of studios/classrooms and abuse of room-reservation privileges results in revocation of those privileges.

Performance Halls

The Hall-Musco Conservatory of Music performance halls (Salmon Recital Hall and Crean Orchestral Recital Hall) are managed by the Conservatory Operations Supervisor, and made available to students for required degree recitals.

Dress-rehearsals and recording sessions should be scheduled in advance. In addition, any available time on a given day may be scheduled that day for COM-related activities. Weekly class schedules are posted outside the performance halls for the semester and remaining time may be claimed on a first-come, first-served basis.

The following regulations apply:

- Use of the performance halls is prohibited unless officially scheduled with the Conservatory Operations Supervisor. Unauthorized use of these facilities is grounds for disciplinary action.
- Users are responsible for set-up and strike of chairs, stands, etc. needed for their activities. Following use of the hall, the stage must be cleared and the piano should be re-covered.
- Students should contact the Conservatory Operations Supervisor if piano tuning is needed.
- No food or drink is permitted in the performance halls; nor is it permitted on stage or in the backstage areas.
- Due care must be taken when using or moving concert grand pianos and harpsichords residing in the halls.

The Conservatory Operations Supervisor also manages and/or coordinates the scheduling of the **Oliphant Conference Room, Duo Practice Studio, Chapman Auditorium, Fish Interfaith Center and all classrooms**. The same scheduling and usage procedures and policies apply.

Practice Facilities

Practice facilities are an essential component in the professional preparation of musicians. To ensure their safe and effective use by all students, the following regulations apply for Hall-Musco Conservatory of Music practice facilities:

All Hall-Musco Conservatory of Music practice rooms are available to the following users (see Hours):

- Music majors
- Music minors
- Music alumni
- Music faculty/staff

In addition, Chapman students that are currently enrolled in applied study (i.e. private voice, private instrument, guitar classes) may be issued practice room access for the academic year in which they are enrolled in applied study.

Practice room access is unavailable for any other Chapman faculty, staff and/or non-music student.

- Eating and drinking are prohibited in all practice rooms.
- A practice room that is to be vacated for more than 15 minutes must have all personal belongings removed so that others may practice. (Instruments and belongings left unguarded cannot be considered safe.)
- Practice rooms are to be occupied only by practicing students – socializing should be done away from the practice area.
- Practice rooms are not available to students for unauthorized teaching of private students. Such use of facilities presents an institutional liability issue and is grounds for disciplinary action.
- Permission is required for practice in faculty teaching studios.
- Students may suggest the repair and/or tuning of pianos. A "Piano Tuning Request" form should be filled out with the Conservatory Operations Supervisor.

Student Resources

Lockers

The Instrumental Locker room is located in the basement of Oliphant Hall. Lockers are assigned at the beginning of each semester, and preference is given to large instruments for over-sized lockers. It is the student's responsibility to check-out a locker with the Department Assistant, Katie Silberman, and provide their own combination lock. There is no additional storage for instrument cases in the Conservatory.

Following a student's graduation, the instrument locker should be cleaned out and loaned instruments returned to the Conservatory Operations Supervisor. Failure to remove items in a timely manner will result in cutting the combination lock and purging the contents.

Lost and Found

Any item found and believed to be the property of another person should be given to the Department Assistant. Items that have been unclaimed for an excess of 60 days become the sole property of the Hall-Musco Conservatory for final disposition. Lost items are also kept by Chapman University Public Safety, and students can advertise lost items in the campus newspaper, The Panther.

Student Organizations

There are many student organizations at Chapman. For a complete list, please visit <http://www.chapman.edu/students/campus-life/index.aspx>. Please keep in mind, that as a music student your first priority is to attend your studies, lessons, ensembles, rehearsals and performances.

Study Areas

Located on the second floor in Berte Hall (BH 228), the Stoltz Student Lounge provides a study and meeting location for music students. In addition, the lounge has vending machines with cold drinks, water, candy, and snacks available for purchase. There is also a 'quiet study area' located near the office of the Director of Student Affairs (BH 213).

Telephones

Student telephone calls may not be made from COM studio/office phones. Students utilizing the Conservatory telephones for personal calls are subject to disciplinary action.

Useful Telephone Numbers:

- Hall-Musco Conservatory of Music Office (714) 997-6871
- Conservatory Operations Supervisor (714) 628-7328
- College of Performing Arts Office (714) 997-6519
- Institutional Event Management and Operations Office (714) 997-6811

Tutoring, Learning and Testing Center

The TLT Center is available to help all students. Services include: individual tutors, group tutoring, a writing center, accommodated testing, placement exams, proctoring services and workshops. For more information, please visit <http://www.chapman.edu/students/academic-resources/tutoring-center/index.aspx>.

Work Study Opportunities

The Hall-Musco Conservatory of Music offers students a variety of student-employment options including office assistants, recital managers, sound recording engineers, choral/orchestral librarians, and orchestra managers). Positions are normally filled in August at the beginning of the fall semester. Positions are for the full school calendar year, with a few positions available throughout the Interterm and Summer breaks. To apply for a work-study position, please visit

the Chapman Student Employment Services website at <http://www.chapman.edu/faculty-staff/human-resources/student-employment-services.aspx>.

You will need to make a profile for yourself. Then search for on-campus student jobs under "music". Finally, attach your profile to the positions you are interested in. **NOTE:** There are more work-study students than jobs available, so be sure to apply for jobs outside the Conservatory as well.

Equipment, Instruments and Furniture

Harpsichords

The following apply to the use of COM harpsichords:

- Students may utilize the harpsichord in either their Junior or Senior recitals, but not both.
- Intent to use harpsichord must be indicated on the Student Recital Request Form at the time of recital scheduling; failure to do so could mean that instrument is not available, tuned, etc.
- All rehearsals with harpsichord must take place in the locations where the instrument typically resides, i.e. Salmon Recital Hall and/or Harpsichord/Duo Piano Studio. The instrument may not be moved to another space for rehearsal or performance.
- Harpsichords must be handled with care to preserve tuning and durability.
- Touch-up tuning is scheduled prior to each recital (weekdays only) in which a harpsichord is utilized.
- Please remember that these instruments are delicate and need to be treated with care, especially if they are to hold their tuning.

Instrument Loan

The Hall-Musco Conservatory of Music owns various orchestral instruments which are available for student loan through a sign-out procedure with the Conservatory Operations Supervisor. The student is responsible for the care and maintenance of the instrument during the loan period, and instruments must be returned to Operations Supervisor at the end of the school year. Instruments are loaned only to assist students in completing COM-related activities, and they may not be taken out of town or given to anyone else for use without the specific consent of the Operations Supervisor. Even with such consent, the user of record remains responsible for the instrument until it is returned and checked in.

Keycard Access

The Conservatory Operations Supervisor works with the Chapman Card Office to grant Conservatory access to all faculty, staff and students. Student keycards are valid during the current academic year and all keycards are deactivated following graduation each spring.

All practice rooms are open during normal business hours however each require keycard access and some studios/classrooms are either fully or partially

restricted. When students are permitted to use teaching studios and/or classrooms, all rooms must be left in good order upon completion of use with chairs and stands returned to their original locations. Pianos are not to be moved, and food and beverages may not be brought into these spaces.

Music Stands and Chairs

Each studio is equipped with an appropriate number of music stands and performance chairs. If additional stands or chairs are borrowed from a studio/practice room, they must be returned to their original location(s). The stands located in Crean and/or Salmon Halls must not be removed.

Furthermore, music stands, chairs, furniture and/or equipment may not be removed from the COM buildings without a Conservatory Check-Out Form obtained from the Conservatory Operations Supervisor. A replacement fee is charged for any equipment not returned by the specified date.

Note: Unauthorized removal from COM premises of COM-owned equipment is considered an act of theft and treated accordingly. In addition to prosecution, students face serious internal disciplinary sanctions.

Communication

Electronic Mail and Online Functions

Always use your Chapman email address ("mail.chapman.edu")... Chapman addresses are to be used exclusively for correspondence with faculty, staff, and administration, and email sent from personal accounts will not be answered.

Alternatively, you may choose to have your mail.chapman.edu mail forwarded to personal accounts however it is only with your mail.chapman.edu accounts that students access *Blackboard*, an online program utilized to register for classes, access grades, etc. Students will also utilize their mail.chapman.edu account to obtain essential forms on the Chapman website, schedule jury appointments, etc. You should check your account frequently to be sure you know about all information relating to policies, courses, and more.

Mailing Addresses

The administration maintains current addresses and phone numbers for both students' local residences and those of parents/guardians or other emergency contact persons. Changes in any address must be reported to the Department Assistant.

Bulletin Boards

Although electronic communication is used with increasing frequency, COM's bulletin boards relay important information to students from faculty and staff. Students should locate and check regularly those boards that are likely to display relevant information, such as recital scheduling, orchestra and opera rehearsal schedules, chamber music assignments, work study opportunities, student organization activities, competition and festival notices, etc.

Guidelines for Use:

- Flyers and/or posters may be posted on the general-use bulletin boards or practice room sound panels throughout the Hall-Musco Conservatory of Music.
- Students are prohibited from posting flyers or posters advertising their recitals on any other wall or glass surface within the Hall-Musco Conservatory of Music.
- Students are prohibited from posting flyers or posters advertising their recitals on any faculty or classroom bulletin board.

Recording Services

Salmon Recital Hall and Crean Orchestral Recital Hall are equipped to provide professional quality audio recordings of recitals and other performances. On a space-available basis, students wishing to reserve a concert hall for recording may do so through the Conservatory Operations Supervisor. A reservation may be canceled if the time is needed for primary activities such as degree recitals, etc. – as such, students are always encouraged to book off-peak hours for recording. Audio recordings should be arranged through the Conservatory Operations Supervisor who will endeavor to find an available Recording Engineer. If Conservatory staff members are not employed for recording, personal equipment may be utilized however Conservatory-owned cables, microphones and/or instruments may not be used without prior arrangement with the Conservatory Operations Supervisor.

Additional Services

Audio Recording only	\$65	Recital Recording (max. 90-min.)
Visual & Audio Recording	\$130	

If you wish to have your recital recorded, please contact the Conservatory Operations Supervisor at least 45-days in advance of your recital, complete the **Recital Recording Request** and provide payment. Students can opt for "audio only" or "visual & audio" recording services. Please contact the Conservatory Operations Supervisor for more information about these options.

APPENDIX A Staff and Faculty Directory

COLLEGE OF PERFORMING ARTS ADMINISTRATION & STAFF

Giulio Ongaro	Dean, College of Performing Arts	ongaro@chapman.edu
Louise Thomas	Associate Dean for Academic Affairs	thomas@chapman.edu
Danielle Bliss	Box Office Coordinator	bliss@chapman.edu
Joann King	Assistant to the Dean in Operations	jking@chapman.edu
Amy Rudometkin	Operations Administrator	rudometk@chapman.edu
Jean Taber	Assistant to the Dean	taber@chapman.edu

HALL-MUSCO CONSERVATORY OF MUSIC ADMINISTRATION & STAFF

Amy Graziano	Conservatory Chair	graziano@chapman.edu
Katie Silberman	Conservatory Assistant	silberma@chapman.edu
Peter Westenhofer	Conservatory Operations Supervisor	pwestenh@chapman.edu

HALL-MUSCO CONSERVATORY OF MUSIC FULL-TIME FACULTY

Peter Atherton	Director of Operatic Studies	atherton@chapman.edu
Robert Becker	Director of String Studies	becker@chapman.edu
Jeffrey Cogan	Director of Guitar Studies & Music Technology	cogan@chapman.edu
Stephen Coker	Director of Choral Activities	coker@chapman.edu
Grace Fong	Director of Keyboard Studies	fong@chapman.edu
Robert Frelly	Director of Music Education, Instrumental Emphasis	frelly@chapman.edu
Amy Graziano	Chair, Conservatory Director of Historical Studies	graziano@chapman.edu
Sean Heim	Director of Music Composition and Music Theory	heim@chapman.edu
Jeffrey Holmes	Theory/Composition	jholmes@chapman.edu
Vera Ivanova	Assistant Director of Music Composition and Music Theory	ivanova@chapman.edu
Christopher Nicholas	Director of Woodwinds and Brass Studies	nicholas@chapman.edu
Janice Park	Coordinator of Secondary Piano	jpark@chapman.edu

Dominique Schafer	Director of Electroacoustic Music	dschafer@chapman.edu
Rebecca Sherburn	Director of Vocal Studies	sherburn@chapman.edu
Jessica Sternfeld	Director of BA Music Director of Student Affairs	sternfel@chapman.edu
Nicholas Terry	Director of Percussion Studies	terry@chapman.edu
Louise Thomas	Associate Dean for Academic Affairs / Director of Keyboard Collaborative Arts	thomas@chapman.edu
Daniel Alfred Wachs	Director of Orchestral Activities	wachs@chapman.edu

HALL-MUSCO CONSERVATORY OF MUSIC ARTISTS-IN-RESIDENCE

William Fitzpatrick	Temianka Professor of Violin Studies	fitz@chapman.edu
Milena Kitic	Artist-in-Residence, Voice	kitic@chapman.edu
Carol Neblett	Artist-in-Residence, Voice	neblett@chapman.edu

HALL-MUSCO CONSERVATORY OF MUSIC ADJUNCT FACULTY

Albert Alva	Instructor, University Jazz Ensembles	alva@chapman.edu
Ron Anderson	Instructor, Piano	anderson@chapman.edu
Bruce Bales	Director, Early Music Ensemble	bbales@chapman.edu
Mindy Ball	Instructor, Harp	mball@chapman.edu
David Black	Instructor, String Bass	dblack@chapman.edu
Pamela Blanc	Instructor, Alexander Technique	blanc@chapman.edu
Adam Borecki	Lecturer, Music Technology	TBD
Christopher Brennan	Instructor, Piano	cbrennan@chapman.edu
Joshua Brown	Lecturer, Ethnomusicology	josbrown@chapman.edu
Francisco Calvo	Lecturer, Music History/ Ethnomusicology	calvo@chapman.edu
Caitlin Carlos	Lecturer, Music History	carlos@chapman.edu
Clara Cheng	Instructor, Piano / Collaborative Pianist	ccheng@chapman.edu
Ruby Cheng	Instructor, Piano	rcheng@chapman.edu
Christina Dahlin	Instructor, Voice	dahlin@chapman.edu
Daniel De Arakal	Instructor, Guitar	dearakal@chapman.edu

Justin DeHart	Lecturer, Percussion Pedagogy / Instructor, Percussion	dehart@chapman.edu
Chelsea Dehn	Director, University Women's Choir	dehn@chapman.edu
Margaret Dehning	Instructor, Voice	dehning@chapman.edu
Robert Fernandez	Lecturer, Ethnomusicology	rfernand@chapman.edu
Paul Floyd	Collaborative Pianist	pfloyd@chapman.edu
Patricia Gee	Instructor, Voice	gee@chapman.edu
Jeralyn Glass	Instructor, Voice	jglass@chapman.edu
Patrick Goeser	Instructor, Voice	goeser@chapman.edu
Chris Golinski	Lecturer, Music Psychology	golinski@chapman.edu
Nancy Gray	Lecturer, Music Education	nangray@chapman.edu
Fred Greene	Instructor, Tuba	fgreene@chapman.edu
Timothy Hall	Instructor, Trumpet	tihall@chapman.edu
Marcus Harmon	Lecturer, Music History	harmon@chapman.edu
Minako Horimura	Collaborative Pianist	horimura@chapman.edu
Maia Jasper	Instructor, Violin	jasper@chapman.edu
Aron Kallay	Lecturer, Music Technology	kallay@chapman.edu

Janet Kao	Opera Chapman/ Collaborative Pianist	kao@chapman.edu
Hye-Young Kim	Collaborative Pianist	hkim@chapman.edu
Jenny Kim	Instructor, Horn	kim@chapman.edu
Milen Kirov	Lecturer, Music Theory	kirov@chapman.edu
Karen Knecht	Instructor, Piano	knecht@chapman.edu
Johanna Kroesen	Lecturer, String Pedagogy	jkroesen@chapman.edu
Hedy Lee	Instructor, Piano	helee@chapman.edu
Jonathan Mack	Instructor, Voice	jomack@chapman.edu
Gary Matsuura	Lecturer, Woodwind Pedagogy / Instructor, Saxophone & University Jazz Ensembles	matsuura@chapman.edu
Bruce McClurg	Instructor, Voice	mcclurg@chapman.edu
Laszlo Mezo	Instructor, Cello	mezo@chapman.edu
Alexander Miller	Lecturer, Music Theory	amiller@chapman.edu
Susan Montgomery Kinsey	Instructor, Voice	smontgom@chapman.edu
Yumiko Morita	Lecturer, Music Theory	ymorita@chapman.edu
Vicki Muto	Instructor, Voice Diction for Singers	muto@chapman.edu

Christian Nova	Instructor, Voice/ Opera Chapman	cnova@chapman.edu
Hunter Ochs	Lecturer, Music	hochs@chapman.edu
Mary Palchak	Instructor, Flute	palchak@chapman.edu
Benjamin Phelps	Lecturer, Music Theory	bphelps@chapman.edu
Lelie Resnick	Instructor, Oboe	resnick@chapman.edu
Rebecca Rivera	Instructor, Bassoon	rivera@chapman.edu
Ryan Rowen	Lecturer, Music History	rowen@chapman.edu
Thomas Sharp	Lecturer, Film Music Composition	tsharp@chapman.edu
Lea Steffens	Instructor, Clarinet	steffens@chapman.edu
David Stetson	Instructor, Trombone	stetson@chapman.edu
Jacob Vogel	Lecturer, Music Theory	jvogel@chapman.edu

APPENDIX B American Celebration Music Scholarship— A Talent Based Award

Please read these terms thoroughly to make sure you are familiar with them. Award recipients' program progress is reviewed at the end of each semester to evaluate compliance with the terms.

Terms & Conditions

By accepting the American Celebration Music Scholarship (a talent based award), you are entering into an agreement to represent Chapman University as a performer and scholar. You are expected to fulfill the terms and conditions listed below for renewal of the scholarship. American Celebration Music Scholarships are available for up to eight semesters for students who enter as First Year students. Transfer students can receive this award for up to eight semesters less the number of semesters they have attended at their previous school(s).

To continue as a recipient of an **AMERICAN CELEBRATION MUSIC SCHOLARSHIP**, you are required to:

1. Pursue a bachelor's degree in a timely manner.
2. Participate and perform in large and small ensembles, as assigned by the Director of division awarding the scholarship, and according to the attendance and other policies set by the ensemble director(s):
 - Vocal: Director of Vocal Studies and Director of Choral Activities
 - String: Director of Orchestral Activities and Director of String Studies
 - Winds/Brass: Director of Orchestral Activities and Director of Woodwinds and Brass Studies
 - Percussion: Director of Orchestral Activities and Director of Percussion Studies
 - Guitar: Director of Guitar Studies
 - Piano/Keyboard: Director of Keyboard Studies (if KCA—also in consultation with Director of KCA)
 - Music Composition: Director of Music Composition
3. For Vocal, Instrumental and Guitar awards (not piano or music composition): Participate in ensemble tours, as assigned. If illness or injury prevents you from performing, you may fulfill this requirement by arranging another assignment of commensurate responsibility with the Director of relevant music division—see above item #2 for Director listings.
4. Audition and participate in American Celebration, as assigned by Director of division awarding the scholarship.

5. Enroll in applied private instruction on your primary instrument for every semester for the number of credits required for your degree and/or as assigned by Area Director.
6. Enroll in Studio Class for your primary instrument each semester (MUS 116 or MUS 316). The following students must enroll in Studio Class each semester:
 - All students with Instrumental, Guitar, Piano, and Composition Awards; students with Vocal Awards accepted into the BM Performance Vocal emphasis and BM Music Education Vocal emphasis.

The following students are not required to enroll in Studio Class each semester:

- Students with Vocal Talent Awards who are: a) in the BA music program, b) pursuing a minor in music, c) not majoring or minoring in music.
7. Maintain the expected level of preparation for rehearsals and performances.
 8. Maintain full time enrollment (12 credits or more per semester).
 9. Maintain a Chapman University cumulative grade point average (GPA) of at least 3.0.
 10. Serve the program, department and university as an exemplary citizen. This means volunteering, acting in a supportive, ethical, and exemplary manner, and serving in leadership roles.
 11. Interview with the Director of relevant area (see #2) during the spring semester (as requested) of each year to discuss your success in the current year and plan for next year's award.
 12. At the end of each semester, the Director of relevant area and the Music Scholarship Renewal Committee will determine one of the following about your award (you will receive a letter stating the findings and decision of the Committee):
 - A. Your award will be renewed.
 - B. Your award will be renewed on probation and you will receive a letter explaining the probation period for the following academic year.
 - C. Your award will not be renewed for the following academic year.

Renewal, reduction, or non-renewal of award is at the discretion of the Director of relevant area and the Music Scholarship Renewal Committee. Review these terms carefully and contact us at the Hall-Musco Conservatory of Music if you have any questions about your music talent award.

The Hall-Musco Conservatory of Music office telephone number is (714) 997-6871. We can also be reached by email at music@chapman.edu.

APPENDIX C

Additional Recital Information

Helpful Information for Recitals

Programs, Translations and Program Notes

After you have passed your Recital Check, it is the responsibility of the recitalist to electronically submit (i.e. email) program information to the Hall-Musco Conservatory of Music Office at least thirty (30) days prior to the recital date. **Handwritten programs will not be accepted** – please review “Program Template Instructions” on page 132 and review “Program Notes” on page 101 of this handbook.

Upon receipt, the Department Assistant will format your program and give it to your Applied Instructor for proofing—proofing of the program is the responsibility of the recitalist and Applied Instructor. After the faculty has signed off on the program proof, the Hall-Musco Conservatory of Music will print an appropriate number of programs at no charge to the recitalist.

General Reminder: Translations, Program Notes, and duplication of these materials remain the responsibility of the recitalist.

Receptions

- You are encouraged to host post-concert receptions outside the music building, weather permitting.
- Due to numerous same-day recitals, we ask that your reception last no longer than thirty (30) minutes in length.
- If tables are required, they can be retrieved from the Berteau Hall storage room (BH 129)—please ask your Recital Manager to assist you with setup and teardown.
- Following the reception, please clean up all trash and extra food, and dispose outside of the music building.

Instruments

Intent to use a Conservatory instrument (6-ft. piano, 9-ft. piano, and/or harpsichord) must be indicated on the completed **Student Recital Request Form**. This document is due sixty (60) days in advance of the recital – failure to submit the completed **Student Recital Request Form** could mean that an instrument is unavailable and/or not tuned for your recital.

Publicity

Posters and flyers are the responsibility of the recitalist. As a reminder, flyers may not be posted until completion of a successful Recital Check. If you need advice, please contact your Applied Music Instructor or Area Director.

Cancellations

Cancelling a recital is highly discouraged. If you must cancel your recital date, please notify the Conservatory Operations Supervisor as early as possible.

Additionally, if you cannot complete the performance requirement for MUS 398/498, you may need to take an “incomplete” until the Senior Recital has been fulfilled.

Recital Managers

The Hall-Musco Conservatory of Music provides a trained Recital Manager for each approved student recital throughout the academic year. It is the responsibility of the recitalist to discuss any last-minute set-up, staging, and/or equipment questions directly with the appointed Recital Manager. You will be notified with your assigned Recital Manager the week of your recital.

Recording

If you wish to have your recital recorded, please contact the Conservatory Operations Supervisor at least 45-days in advance of your recital, complete the **Recital Recording Request** and provide payment. Students can opt for “audio only” or “visual & audio” recording services. Please contact the Conservatory Operations Supervisor for more information about these options.

Dress Rehearsals

Rehearsal times in Salmon Recital Hall are limited and must be calendared with the Conservatory Operations Supervisor directly. Dress Rehearsals can be scheduled at the beginning of each semester.

Jury Information

Fifty (50%) of your recital repertoire must be prepared for the jury prior to your recital (75% if your recital occurs within the first month of the semester). Designate on your jury form that you plan to give a Junior or Senior recital. When your jury has been approved, your Applied Instructor will turn the jury form into the Hall-Musco Conservatory of Music.

Senior Recital Course Numbers

Make sure you are registered for the correct section during the semester you plan to give your Senior Recital. Refer to the course numbers below:

- **MUS 398A:** Senior Recital in Keyboard Collaborative Arts Performance—Half Solo Program
- **MUS 398B:** Senior Recital in Music Education, Instrumental Emphasis—Half Solo Program, Unaccompanied
- **MUS 398C:** Senior Recital in Music Education, Vocal Emphasis—Half Solo Program, Accompanied
- **MUS 398D:** Senior Recital in Music Education, Instrumental Emphasis—Half Solo Program, Accompanied

- **MUS 498A:** Senior Recital in Composition—Full Solo Program
- **MUS 498B:** Senior Recital in Conducting Performance—Full Solo Program
- **MUS 498C:** Senior Recital in Instrumental Performance, Orchestral instrument area—Full Solo Program, Accompanied
- **MUS 498D:** Senior Recital in Instrumental Performance, Guitar area—Full Solo Program

- **MUS 498E:** Senior Recital in Instrumental Performance, Piano area—Full Solo Program
- **MUS 498F:** Senior Recital in Keyboard Collaborative Arts Performance—Full Solo Program
- **MUS 498G:** Senior Recital in Vocal Performance—Full Solo Program, Accompanied
- **MUS 498H:** Senior Recital in Instrumental Performance, Orchestral instrument area—Full Solo Program, Unaccompanied

Important Dates

- 60 days**
 - Return completed **Student Recital Request** form (with all signatures and instrument selection) to the office of the Conservatory Operations Supervisor. Your recital date shall not be advertised until this form is received.

- 45 days**
 - Recording Requests Due
 - Schedule dress rehearsal (if not already requested)

- 30 days**
 - Recital Check
 - Program Template Due
 - Post flyers (following completion of Recital Check)

Questions?

Peter Westenhofer, Conservatory Operations Supervisor

Oliphant Hall 101A

(714) 628-7328

pwestenh@chapman.edu

Sample Documents

Student Recital Request

Completed by Student, Applied Instructor,
Faculty Pianist (if applicable), and Area Director.
Submit to Conservatory Operations Supervisor

Recital Recording Request (if requested)

Completed by Student.
Submit to Conservatory Operations Supervisor

Digital Printing Proof

Completed by Department Assistant.
Approved/Revised by Applied Instructor.
Resubmitted to Department Assistant.

Program Template Instructions

Please review the following instructions when preparing a program:

PROGRAM COVER Information

- Fill in your name and your voice type/instrument
- Specify the recital type (Senior, Junior, Studio, etc.)
- Add the date and time of your recital (not the date of the recital check)
- If applicable, add your pianist's name
- Specify the venue (unless otherwise specified, please assume Salmon Recital Hall)

PROGRAM BODY

- List the songs/compositions, making sure to include any accent marks as necessary.
 - In Italian and French song names, only the first word is capitalized, as well as any proper nouns.
 - In German, the first word, any nouns, and proper names are capitalized.
 - In English, refer to the way the title is written on your music, either with all capitals or just the first word and proper names.
- Fill in the composer's full name and his/her birth/death dates. If the composer is still living, use b. followed by the date, for example: (b. 1950).
- If the songs in one section have different composers, list each composer with their dates.
- If you have three songs (one by one composer and the other two by another composer), you only need to list the composer's name across from the top song of his two. If the songs are not consecutive, list the composer's name again but do not include the birth and death dates.
- If you need to add sections, do so by adding a roman numeral before the new section. Be sure to indicate where the Intermission is to occur, if there is to be one.
- If you are performing with someone else, each performer's name should be listed under each section he/she is performing, and the sections should be in the order in which you want them performed in the recital.
- Submit only **one program template** per recital, even if there are multiple performers. You should not submit separate templates as this does not give any indication as to what the actual program order will be. As such, please collaborate with anyone else that will be on your recital so as to submit one template.
- Remove any information in the template that doesn't apply to you (extra lines, roman numerals, etc.).

REMINDER:

Always review the program to your Applied Instructor and make sure everyone agrees to content and/or concert order **prior to submitting to the Hall-Musco Conservatory of Music Office.**

Program Template

PROGRAM COVER Information

Your Name _____

Recital Type _____

Degree Program (SENIOR only) _____

Pianist Name (if applicable) _____

Date/Time of Recital _____

Venue _____

PROGRAM BODY

I.

Song/Composition

Composer

Song/Composition

(Dates)

Song/Composition

II.

Song/Composition

Composer

Song/Composition

(Dates)

Song/Composition

III.

Song/Composition

Composer

Song/Composition

(Dates)

Song/Composition

Add additional rows/intermission as needed

**Please submit all program information electronically to:
silberma@chapman.edu**

APPENDIX D **Upper Division Proficiency Requirements**

BM in Composition, both Emphases

All music composition students are admitted on a provisional basis for the first 2 years of study. To be formally admitted into the composition major at the upper division (300) level, a student must meet the requirements of the Upper Division Proficiency. If instrument is voice, see also Vocal (300 level), pg. 100.

Objective

To evaluate each student's ability and aptitude for further growth in music composition, confirm passage of the piano proficiency, review academic progress, and assess professional goals.

Scheduling the Upper Division Proficiency

- The music composition upper division proficiency is executed through portfolio submission at the completion of four semesters of MUS 277. All full-time composition faculty will review the portfolios by committee. Other faculty may be consulted as deemed necessary.
- In rare cases, if the UDP is not met successfully, the student may be admitted to the composition program provisionally for a limited term and re-viewed during their jury at the completion of that term.
- A written report will be provided to each student following this exam indicating either his or her acceptance into the program, provisional acceptance into the program, or denial of entry into the program.

Requirements for passing the Upper Division Proficiency

Students should be able to demonstrate the following criteria:

- The Completion of Music Theory IV, Aural Skills IV, Music Technology, Compendium.
- A minimum grade of B in all music theory, history, and composition specific courses.
- A varied and sophisticated set of notation skills.
- The ability to interpret scores from all performance genres and discern from them theoretical, orchestrational, and compositional elements (score reading).
- Proficiency and the expected level of sophistication in writing for various solo and ensemble genres.
- The willingness and ability to incorporate different directions initiated by faculty suggestions.
- An interest and familiarity with contemporary trends and repertoire.

- Satisfactory academic progress towards completion of your degree.

BM in Performance—Conducting, Instrumental Area

To be approved as a performance major at the upper division (300) level, a student must pass the Upper Division Proficiency.

Objective

Evaluate performance ability, pass the piano proficiency, review academic progress, and assess professional goals.

Scheduling the Upper Division Proficiency

- Performance majors must take the UDP at the end of the second semester of the sophomore year, or after four semesters of private instruction. Transfer students not admitted into upper division should take the UDP at the end of their second semester, or in consultation with their applied teacher.
- This exam will be administered during the end of semester juries. Students taking this exam should sign for four (4) jury time periods. The jury panel consists of your applied teacher and at least three (3) applied music faculty.
- If the UDP is not completed successfully, the student may repeat the exam one additional time.
- A written report will be provided to each student following this exam. The student must pass the UDP in its entirety prior to enrolling in upper division private instruction.

Requirements for passing the Upper Division Proficiency

- Completion of MUS 134 Theory II.
- Minimum grade of C in theory and music history classes.
- Demonstrate acceptable musicianship and performance technique in prepared repertoire.
- Demonstrate satisfactory academic progress towards completion of your degree.

Additional Requirements for Instrumental Conducting Majors

- Be prepared to sing one line (in Solfege) and play another line from an assigned Bach chorale in open score without stopping while maintaining a steady beat.
- A Dandelot alto & tenor clef exercise will be assigned one week prior to the UDP.
- The Piano Proficiency graduation requirement must show adequate progress that it will be completed by the junior year. A major and minor scale with correct fingering.

- Evidence of fully marked scores presented to the adjudicators for review.

BM in Performance—Instrumental—Orchestral (Strings)

To be approved as a performance major at the upper division (300) level, a student must pass the Upper Division Proficiency.

Objective

Evaluate performance ability, pass the piano proficiency, review academic progress, and assess professional goals.

Scheduling the Upper Division Proficiency

- Performance majors must take the UDP at the end of the second semester of the sophomore year, or after four semesters of private instruction. Transfer students not admitted into upper division should take the UDP at the end of their second semester, or in consultation with their applied teacher.
- This exam will be administered during the end of semester juries. Students taking this exam should sign for two (2) jury time periods. The jury panel consists of at least your applied teacher and the Director of String Studies.
- If the UDP is not completed successfully, the student may repeat the exam one additional time.
- A written report will be provided to each student following this exam. The student must pass the UDP in its entirety prior to enrolling in upper division private instruction.

Requirements for passing the Upper Division Proficiency

- Completion of MUS 134 Theory II
- Minimum grade of C in theory and music history classes.
- Demonstrate acceptable musicianship and performance techniques in prepared repertoire, and sight-reading.
- Demonstrate satisfactory academic progress towards completion of your degree.

Additional Requirements for String Performance Majors

- **Viola**
 - Demonstrate knowledge and performance of three octave scales and arpeggios
 - Perform Etude by Rode or Campagnoli
 - Perform First movement of a Concerto by Hoffmeister or Stamitz (or higher level) from memory
 - Perform two movements from the Bach Cello Suites transcribed

for viola

- Orchestral Excerpts as determined by the Director of String Studies and Adjunct Viola Professor
- **Violin**
 - Demonstrate knowledge and performance of three octave scales and arpeggios
 - Perform Etude by Rode or Caprice by Paganini
 - Perform on of a Concerto by Mozart (or higher level) from memory
 - Unaccompanied Bach movement from either the Sonatas or Partitas
 - Orchestral Excerpts as determined by the Director of String Studies and Adjunct Violin Professors
- **Cello**
 - Demonstrate knowledge and performance of three octave scales and arpeggios
 - Perform Etude by Popper as assigned by applied faculty
 - One movement of a concerto from memory of an equivalent Boccherini Sonata
 - Unaccompanied movement from the Bach Cello Suites
 - Orchestral Excerpts as determined by the Director of String Studies and Adjunct Cello faculty
- **Bass**
 - Demonstrate knowledge and performance ability of scales and arpeggios as determined by Director of String Studies and Adjunct Bass faculty
 - Perform from Simandl Book Two and/or Hrabě Etude from Book 1 or 2
 - Perform a concerto by Dittersdorf, Vanhal, Bottesini, or Koussevitzky from memory
 - Orchestral Excerpts as determined by the Director of String Studies and Adjunct Bass faculty
- The Piano Proficiency graduation requirement must show adequate progress that it will be completed by the junior year.
- Demonstrate ability to sight read.

BM in Performance—Instrumental—Orchestral (Woodwinds and Brass)

To be approved as a performance major at the upper division (300) level, a student must pass the Upper Division Proficiency.

Objective

Evaluate performance ability, pass the piano proficiency, review academic progress, and assess professional goals.

Scheduling the Upper Division Proficiency

- Performance majors must take the UDP at the end of the second semester of the sophomore year, or after four semesters of private instruction. Transfer students not admitted into upper division should take the UDP at the end of their second semester, or in consultation with their applied teacher.
- This exam will be administered during the end of semester juries. Students taking this exam should sign up for two (2) jury time periods. The jury panel consists of your applied teacher and the Director of Woodwind and Brass Studies.
- If the UDP is not completed successfully, the student may repeat the exam one additional time.
- A written report will be provided to each student following this exam. The student must pass the UDP in its entirety prior to enrolling in upper division private instruction.

Requirements for passing the Upper Division Proficiency

- Completion of MUS 134 Theory II
- Minimum grade of C in theory and music history classes.
- Demonstrate acceptable musicianship and performance techniques in prepared repertoire, and sight-reading.
- Demonstrate satisfactory academic progress towards completion of your degree.

Additional Requirements for Woodwind and Brass Performance Majors

- Demonstrate knowledge and performance ability of all major and minor scales (harmonic, melodic, natural)
- Orchestral Excerpts as determined by the Director of Woodwind and Brass Studies and Adjunct studio faculty
- Two complete and contrasting works from the major repertoire, one of which must be unaccompanied, as determined by the Director of Woodwind and Brass Studies and Adjunct studio faculty
- Two contrasting etudes as determined by the Director of Woodwind and Brass Studies and Adjunct studio faculty
- The Piano Proficiency graduation requirement must show adequate progress that it will be completed by the junior year.
- Demonstrate ability to sight read.

BM in Performance—Instrumental—Orchestral (Percussion)

Percussionists seeking a Bachelor of Music (Performance) are required to demonstrate advanced ability in the following six percussion categories (see bullets below):

1. Rudimental snare drum
 2. Orchestral snare drum
 3. Two-mallet keyboard percussion
 4. Four-mallet keyboard percussion
 5. Timpani
 6. Orchestral Accessories: tambourine, triangle, crash cymbals
- Alterations are not recommended, however are permitted. Dr. Terry reserves the right to approve or deny all requests.
 - Petitions for alterations to UDP requirements must be submitted prior to January 1 of the Spring semester in which the UDP is scheduled.
 - If alterations are granted, a comparable amount of music will be re-assigned to the proper instrumental group.

UDP Repertoire

For #1 - 5, UDP repertoire will consist of a short solo, orchestral excerpt(s), and technique patterns/skills. For #6, only excerpts are required.

The following table illustrates all repertoire required for the UDP. These are suggested works. The exact works to be performed is determined in consultation with Dr. Terry at the beginning of the semester.

Instrument	Solo	Excerpt	Technique Pattern/Skill
Rudimental Snare Drum	Gladstone Cadets by John Pratt (from <i>14 Modern Contest Solos</i>)		26 Standard American Rudiments slow -fast-slow (memorized)
Orchestral Snare Drum	Delecluse 12 Etudes, No. 1 & 6	Rimsky-Korsakov, <i>Scheherazade</i> ,	Orchestral Roll soft-loud-soft
Two-Mallet Keyboard	<i>Gigue</i> from Sonata No. 1 in G minor for Solo Violin, J.S. Bach (no repeat)	Overture to Porgy & Bess, Gershwin	All major and minor scales & arpeggios, two octaves ascending/ descending
Four-Mallet Keyboard	Two contrasting works from either Zivkovic's <i>Funny Marimba Book 1</i> , or Quartier's <i>Image: 20 Children's Songs</i>		Diatonic Triads and 7 th Chords in all keys
Timpani	<i>Chaconne</i> by Raynor Carroll		Interval Tuning (using only "A" tuning-fork)
Orchestral Accessories - Tambourine		Dvorak, <i>Carnival Overture, Op. 92</i>	
Orchestral Accessories: Triangle		Berlioz, <i>Roman Carnival Overture, Op. 9</i>	
Orchestral Accessories - Crash Cymbals		Finale, Symphony No. 4, Tchaikovsky	

Basis of Grading

Proficiency will be determined by a committee of 2 or more faculty, and will be commensurate with standards and practices within the student's degree program (BM – Performance or Instrumental Education). Grading criteria include overall preparation, musical expression, technical execution, instrumental tone, and professional comportment.

BM in Performance—Instrumental—Guitar

Each guitar major must complete the requirements below to be eligible to perform a Junior Recital and continue as a guitar major in good standing.

To be approved as a performance major at the upper division (300) level, a student must pass the Upper Division Proficiency.

Objective

- Evaluate performance ability, pass the piano proficiency, review academic progress, and assess professional goals.

Scheduling the Upper Division Proficiency

- Performance majors should take the UDP at the end of the second semester of the sophomore year, or after four semesters of private instruction. Transfer students not admitted into upper division should take the UDP at the end of their second semester, or in consultation with their applied teacher.
- This exam will be administered during the end of semester juries. Students taking this exam should sign for four (3) jury time periods. The jury panel consists of your applied teacher and at least two (2) other music faculty.
- If the UDP is not completed successfully, the student may repeat the exam one additional time.
- A written report will be provided to each student following this exam. The student must pass the UDP in its entirety prior to enrolling in upper division private instruction.
- Students must pass the piano proficiency exam by the end of the fourth semester.

Requirements for passing the Upper Division Proficiency

- Completion of MUS 134 Theory II
- Minimum grade of C in theory and music history classes.
- Demonstrate acceptable musicianship and performance techniques in prepared repertoire, and sight reading. (see page two)
- Demonstrate satisfactory academic progress towards completion of your degree.

Additional Requirements for Guitar Performance Majors

- MUSIC/RHYTHM READING – Students must demonstrate the ability to play exercises 1-70 in Rhythmical Articulation, by Pasquale Bona and published by Shimmers.
- SIGHT READING – Students will be given a short, unfamiliar excerpt to read at sight.
- ETUDES – Students must be able to play any six pieces from 12 Essential

Studies for guitar, edited by Jeff Cogan. These works show proficiency in several necessary techniques. Students that have completed similar studies may substitute as many as three pieces for the ones featured in this edition.

- REPERTOIRE – Students must have learned no fewer than 8 pieces at Chapman including one sonata, dance suite, or other major work with instructor approval. These pieces should represent three different style periods.
- TECHNIQUE EXERCISES – Students must demonstrate the ability to play all diatonic major and minor scales in the Andres Segovia fingering, competence in the 120 Right Hand Studies by Mauro Giuliani, Chromatic Octaves by Andres Segovia, Slurs by Andres Segovia, Rhythm Pattern Exercises and Chromatic Studies by Jeff Cogan.
- SPEED REQUIREMENT – Students must demonstrate mastery of scales played with sixteenth notes at a metronome marking of 104. Any two or three octave scale may be used.

BM in Performance—Instrumental—Piano

To be approved as a performance major at the upper division (300) level, a student must pass the Upper Division Proficiency.

Objective

- Evaluate performance ability, review academic progress, and assess professional goals.

Scheduling the Upper Division Proficiency

- Performance majors must take the UDP at the end of the second semester of the sophomore year, or after four semesters of private instruction.
- Transfer students not admitted into upper division should take the UDP at the end of their second semester, or in consultation with their applied teacher.
- This exam will be administered during the end of semester juries. Students taking this exam should sign for two (2) jury time periods. The jury panel consists of your applied teacher and at least two (2) applied music faculty.
- If the UDP is not completed successfully, the student may repeat the exam only once, and it must take place during the juries of the following semester.
- An oral report as well as written comments will be provided to each student following this exam.
- The student must pass the UDP in its entirety prior to enrolling in upper division private instruction.

Requirements for passing the Upper Division Proficiency

- Completion of MUS 134 Theory II
- Minimum grade of C in theory and music history classes.
- Demonstrate acceptable musicianship and performance techniques in prepared repertoire, and sight-reading.
- Demonstrate satisfactory academic progress towards completion of your degree.

Additional Requirements for Piano Performance Majors

- Prepare three contrasting pieces (Baroque, Classical, Romantic, and Contemporary)
- Pass a virtuosic etude at or before the UDP.
- Pass a J.S. Bach Prelude and Fugue requirement at or before the UDP.

BM in Performance—Instrumental—Keyboard

Collaborative Arts

To be approved as a KCA performance major at the upper division (300) level, a student must pass the Upper Division Proficiency.

Objective

Evaluate performance ability, review academic progress and assess professional and academic goals.

Scheduling the Upper Division Proficiency

- KCA majors must take the UDP at the end of the second semester of the sophomore year, or after four semesters of private instruction.
- Transfer students not admitted into upper division should take the UDP at the end of their second semester, or in consultation with the director of the area.
- This proficiency exam will be administered during the end-of-semester juries.
- Students taking the exam should sign up for two jury time periods. The jury panel will consist of the area director and two applied music faculty.
- If the UDP is not completed successfully, the student may repeat the exam once, and this must take place during the juries of the following semester.
- Written comments will be provided to the student following this exam.
- The student must pass the UDP in its entirety prior to enrolling in upper division private instruction.

Requirements for passing the Upper Division Proficiency

- Completion of MUS 134 Theory II

- Minimum grade of C in theory and music history classes
- Demonstrate developing musicianship skills and performance technique in prepared repertoire.
- Demonstrate satisfactory academic progress towards completion of the degree program.

Additional Requirements for KCA majors

- Prepare two solo pieces of contrasting styles
- Prepare accompaniment to two vocal selections – one aria and one art-song. Vocalist will be provided for the exam.
- Prepare accompaniment to one instrumental (string or woodwind/brass) selection Instrumentalist will be provided for the exam.
- Demonstrate acceptable sight-reading skills.

BM in Performance—Vocal (300 level)

300-level voice lessons are intended for BM Music Education, BM Composition, BA Music majors (with voice as instrument) and music minors. To take 300-level, students must pass an Upper Division Proficiency (UDP).

Objective

Evaluate performance ability, pass the piano proficiency, review academic progress, and assess professional goals.

Scheduling the Upper Division Proficiency

- Performance majors must take the UDP at the end of the second semester of the sophomore year, or after four semesters of private instruction. Transfer students not admitted into upper division should take the UDP at the end of their second semester, or in consultation with their applied teacher.
- This exam will be administered during the end of semester juries. Students taking this exam will notate on their jury application that this is a UDP. The jury panel consists of your applied teacher and at least three (3) applied music faculty.
- If the UDP is not completed successfully, the student may repeat the exam one additional time.
- The student must pass the UDP in its entirety prior to enrolling in upper division private instruction.
- After the student passes the UDP they may also enroll in private vocal coaching.
- Passing the UDP at the 300 level allows the student to give a half (shared) recital consisting of three sets of music.

Requirements for passing the Upper Division Proficiency

- Completion of MUS 134 Theory II
- Minimum grade of C in theory and music history classes.
- Demonstrate acceptable musicianship and performance techniques in prepared repertoire, and sight reading.
- Demonstrate satisfactory academic progress towards completion of your degree.
- Prepare six (6) songs in three (3) languages and three (3) historical periods (Baroque, Classical, Romantic, and Contemporary). Demonstrate correct pronunciation and a basic knowledge of performance practices in all.
- Demonstrate an understanding of vocal production, posture, and the ability to communicate mood and message artistically.
- The Piano Proficiency graduation requirement must show adequate progress that it will be completed by the junior year.
- If you are a Music Education major you must also show progress towards the guitar proficiency.
- Demonstrate ability to sight read a single melodic line.

BM in Performance—Vocal (400 level)

400-level voice lessons are intended for BM Vocal Performance majors. To be approved as a performance major at the upper division (400) level, a student must pass an Upper Division Proficiency (UDP).

Objective

Evaluate performance ability, pass the piano proficiency, review academic progress, and assess professional goals.

Scheduling the Upper Division Proficiency

- Performance majors must take the UDP at the end of the second semester of the sophomore year, or after four semesters of private instruction. Transfer students not admitted into upper division should take the UDP at the end of their second semester, or in consultation with their applied teacher.
- This exam will be administered during the end of semester juries. Students taking this exam will notate on their jury application that this is a UDP. The jury panel consists of your applied teacher and at least three (3) applied music faculty.
- If the UDP is not completed successfully, the student may repeat the exam one additional time.
- The student must pass the UDP in its entirety prior to enrolling in upper division private instruction.
- After the student passes the UDP they may also enroll in individual vocal coaching.

- Passing the UDP at the 400 level allows the student to give a full solo recital.

Requirements for passing the Upper Division Proficiency

- Completion of MUS 134 Theory II
- Minimum grade of C in theory and music history classes.
- Demonstrate acceptable musicianship and performance techniques in prepared repertoire, and sight reading.
- Demonstrate satisfactory academic progress towards completion of your degree.
- Prepare six (6) songs in three (3) languages and three (3) historical periods (Baroque, Classical, Romantic, and Contemporary). Demonstrate correct pronunciation and a basic knowledge of performance practices in all.
- Demonstrate an understanding of vocal production, posture, and the ability to communicate mood and message artistically.
- The Piano Proficiency graduation requirement must show adequate progress that it will be completed by the junior year.
- Demonstrate ability to sight read a single melodic line.

BM in Music Education (pre-certification), both Emphases

The Music Education degree does not have a UDP performance exam as part of juries. Music Education majors are required to pass academic work during the Introduction to Music Education Class (MUS 231/231L) before proceeding to the upper-division music education Practicum in Literature and Pedagogy courses. Contact Dr. Frelly for information concerning required work for MUS 231/231L.

Music Education majors must pass a performance UDP to be allowed to take 300-level lessons on instrument or voice.

- For Music Education—Vocal, see BM Performance—Vocal (300 Level) on page 144.
- For Music Education—Instrumental, see Performance Area Director (for Strings, see String Director, for Winds/Brass, see Winds/ Brass director, etc.)

APPENDIX E

Supplemental Vocal Performance Major & Music Education (Vocal) Major Information

Voice Lessons (MUS 106/306/406)

Vocal majors take a one hour private voice lesson every week. If you are a vocal performance major, our aim is to give you the tools to help you compete for placement in top graduate schools, apprentice programs, or to begin the audition process towards a professional career. If you are a music education major, we will help you develop your voice so that you can sing confidently and healthily in front of large groups and give you the knowledge of the vocal instrument and appropriate vocal literature so that you will be an excellent teacher.

Repertoire Requirements for Vocal Majors

NOTE: The following repertoire and language requirements represent the minimum. Depending upon the student's age, experience, vocal maturity and musicianship your teacher has the discretion to change these requirements.

The following requirements are for Vocal Performance Majors, the private voice teacher has the discretion to make the same requirements for other music majors. Repertoire for non music majors will be determined by the teacher and will depend on the level of experience, vocal maturity and musicianship of each student.

First Year – MUS 106

A minimum of four (4) songs memorized each semester. Languages to be determined by the teacher.

Sophomore Year – MUS 106

A minimum of six (6) songs memorized each semester, representing at least two languages in addition to English. In discussions with your teacher, you may perform in a Studio Recital. (See "Opportunities to Perform")

The Upper Division Proficiency (UDP) is usually taken during the spring semester of your sophomore year, (or after 4 semesters of private vocal instruction). *At the UDP be prepared to sing your entire repertoire from memory.* Upon passing the UDP you should enroll in Upper Division Voice, MUS 306 (MusEd) or MUS 406 (Vocal Performance), and MUS 311 Studio Class.

Junior Year – MUS 306 (BA/MusEd) / MUS 406 (Vocal Perf.)

A minimum of eight (8) songs memorized each semester in at least three (3) languages and historical periods. Junior year is also a good time to begin researching graduate schools.

When you have passed the Upper Division Proficiency (UDP) and in con-

sultation with your teacher, you may sign up for vocal coaching with a coach/pianist. You may also perform in a Junior Recital.

Senior Year – MUS 306 (BA/MusEd) / MUS 406 (Vocal Perf.)

A solo Senior Recital is a requirement for graduation for the Vocal Performance major.

Vocal Performance majors must enroll for MUS 498 Senior Recital-Full Solo Program to receive credit for this recital.

Music Education majors are required to sing a half senior recital and must enroll for MUS 398-Senior Recital-Half Solo Program to receive credit for this recital.

If a Music Education major wants to sing a full solo recital, they must pass the 400 level UDP and be admitted to the 400 Upper Division level.

Permission to perform a Senior Recital is also contingent on passing the piano proficiency.

Repertoire Options

A major role in the opera or a significant solo in a major choral or orchestral work may be substituted for two (2) songs on your repertoire sheet. This decision must be made in consultation with your voice teacher.

Graduate School Auditions

Many graduate school auditions are in January or February and may include a minimum of two (2) arias, one (1) oratorio solo and the ability to sing works in English, Italian, French and German. Speak with your teacher to plan appropriate repertoire.

Transfer Students

Transfer students must enroll in MUS 106 (lower division) until they take the UDP. Transfer students should prepare to take the Upper Division Proficiency as soon as possible in order to be eligible for individual coaching. Transfer students are encouraged to enroll in MUS 251, Coaching for Sophomores. Discuss the UDP with your applied voice teacher.

Grading Policy

Grading is based on attendance and preparation for each lesson, memorization and performance. Please speak with your voice teacher about their individual grading policies. Every teacher has a written grading policy and it is your responsibility to stay informed.

Six (6) unexcused absences per semester will result in a failing grade.

An unexcused absence is:

- 1) Absence without notifying the teacher; or;
- 2) Cancelling a lesson because you've made another appointment during your lesson time. If you are ill and notify your teacher, they will do everything possible to make up the lesson, rescheduling however is the student's responsibility.

Vocal Coaching (MUS 251 and 311)

MUS 251 is a vocal coaching class available to sophomores and first year transfer students. This class prepares singers for the rigors of individual vocal coaching and also prepares one for the Upper Division Proficiency.

MUS 311 is individual vocal coaching available to Vocal Performance and Music Education majors who have passed the Upper Division Proficiency. These coaching lessons are an integral part of preparing for the senior recital.

Vocal Juries

Every student taking applied lessons must be prepared to sing a voice jury as their final exam. Juries are scheduled every semester during final exam week in 6-minute time periods. Those taking the Upper Division Proficiency or asking permission to give a Junior or Senior Recital, will sign up for multiple time periods—all others will sign up for one time period.

Format:

1st Song Any song of your choice from those you have listed on your repertoire sheet.

2nd, 3rd, etc. Be prepared to sing two or more songs which may be selected by the jury panel from your repertoire sheet.

- You must have all repertoire on your jury sheet memorized and performance ready. Seniors who have given a senior voice recital are not required to sing a voice jury. Juniors who have given a voice recital in the last six (6) weeks of the semester are not required to sing a voice jury.
- See "Repertoire Options" on page 104.

Upper Division Proficiency (UDP)

To be approved as a performance major (400) or music education major at the upper division (300) level, a student must pass the Upper Division Proficiency (UDP). The objective of the UDP is to evaluate performance ability, review academic and piano progress, and assess professional goals. UDP Requirements can be found in **Appendix D** in this Handbook.

Performance Opportunities

If you are a Vocal Performance Major at Chapman, the only required recital you must give is the Senior Recital. If you are a Music Education Major with a vocal emphasis you are required to give a half recital during your senior year. In order to give a full solo recital, you must have passed the UDP and be enrolled in Upper Division Voice, MUS 406.

There are many other opportunities to perform in studio and solo recitals however these are a privilege and must be approved by your applied teacher. Please speak with your applied teacher if you have questions. You must have the permission of your applied teacher to present any solo recital.

Studio Class-Voice

MUS 116/316

A scheduled meeting/seminar with other students from your voice studio. At these meetings students will perform for one another and receive comments from your teacher and your peers. Other topics discussed include stage presence, musical interpretation, appropriate attire, performance anxiety, vocal pedagogy, literature, and health issues.

Accompanying Class

MUS 111/411

Offered every semester for voice students and pianists and taught by one of our coach/pianists. This is an opportunity to learn more about performing in ensemble with the piano. Topics such as musical interpretation, setting tempi, telegraphing your intentions to the pianist, etc. will be discussed. The class presents a public recital at the end of the semester.

Vocal Coaching Class

MUS 251

A preparatory class for individual vocal coaching. This is an opportunity to perform in front of your peers and learn about the collaboration between singer and pianist. Preparation for the UDP is also included.

Vocal Coaching

MUS 311

Private study with a pianist/coach of art song and operatic literature in all languages. The lesson includes a discussion of musical considerations relating to style and textual considerations. The student must arrive at the lesson vocally warmed up and prepared to sing already secure with all the notes and rhythms of each piece presented to the pianist.

Opera Chapman

MUS 210/310

This class presents opera scenes and/or a full opera and is an excellent opportunity to build experience and confidence as an actor/singer. By audition only. See Dr. Peter Atherton for more information.

Opera Scenes

MUS 219/319

Same as above. Fall only. This satisfies a small ensemble requirement. See Dr. Peter Atherton for more information.

Vocal Forum

A specialized meeting for vocal students held approximately six (6) times a semester, typically alternating with Music Around Noon (Thursdays, 11:30am).

You do not register for this meeting, however attendance is part of your Studio Class grade. A variety of topics is presented, including Alexander Technique, master classes by outside teachers/professional opera singers, acting techniques and the business of music.

Intro to Alexander Technique

MUS 112

This is an interactive class introducing the principles of the Alexander Technique and applying these principles to musical training. The student will develop the skill of self-observation with an understanding of poise as applied to musical performance; applying the Technique to daily activities; reducing levels of habitual muscular tension while singing

Individual Alexander Instruction

MUS 342

Private instruction in the Alexander Technique with focus on exploring the principles of this Technique in musical performance. This Technique will help diminish the burden of performance anxiety; develop poise; enhance understanding of the coordination involved in breathing.

Studio Recital

A recital composed of four (4) or more performers. Each singer performs two (2) groups for a maximum of twenty (20) minutes of music. Sophomores and transfer students may take advantage of this opportunity. Arias are not allowed in this recital.

Junior Recital (*)

A recital shared with two other performers. The singer usually performs three (3) groups in contrasting styles and languages, not to exceed 30 minutes. An aria is considered one group. (*) Permission to give a Junior Recital is granted by the voice faculty during the jury of the previous semester. You must pass the UDP in order to perform a Junior Recital.

Senior Recital (*)

MUS 398/498

MUS 498 is a full solo recital with a minimum of four (4) groups and a minimum of 45 minutes of music, in contrasting styles and languages. Opera and/or oratorio arias are optional. Musical theater groups are not allowed for vocal performance majors.

MUS 398 is a half senior recital for Music Education Majors. This recital is often shared with another musician. The singer usually performs three (3) groups in contrasting styles and languages, not to exceed thirty (30) minutes. A musical theater group IS allowed for music education majors.

(*) Permission to give a Senior Recital is granted by the voice faculty during the jury of the previous semester. Piano proficiency must be completed before giving a Senior Recital.

Requirements for Junior/Senior Recital(s)

1. In the semester prior to your recital, 50% of your recital must be memorized for the jury. You may begin with a song of your choice then other songs from your recital program will be selected by the jury panel.
2. Check the appropriate box noting that you intend to give a recital in the

next semester. Include six (6) copies of your complete recital program for the jury panel. Asterisk 50% of those pieces you are prepared to perform from memory. Please use the template provided to you by the Operations Supervisor when you signed up for a recital date.

3. Approximately one month before your recital (senior and junior) you will be required to perform a Recital Check. Your complete recital (including encores for senior recitals) must be memorized by this time. No new material will be admitted after this date (including encores).
4. At the Recital Check you are required to submit your printed program order and translations (not handwritten) correctly formatted with all names and dates of composers printed as you want them to appear in the program.

The Hall-Musco Conservatory of Music must print all programs. If you want to use special paper, give it to the Conservatory office. You are responsible for printing your translations and program notes.

BE ADVISED - you are financially responsible for any recital you present.

You may use any pianist that you and your teacher decide upon, however it is your responsibility to pay the pianist in full on the day of your dress rehearsal. Please speak with the pianist well in advance and arrange a method of payment. A list of pianists and their fees is included with the forms you receive when you schedule your recital date with the Conservatory Operations Supervisor.

APPENDIX F

Supplemental Percussion Major Information

Percussion Equipment List

- The following chart details the various kinds of sticks and mallets (“categories”) that undergraduate percussion majors are expected to have at their disposal for practice & rehearsal throughout their years spent at Chapman’s Hall-Musco Conservatory of Music. Allowing proper use & storage, this equipment will last well into a student’s professional career.
 - Additional “sub--categories”, and Professor Terry’s recommendations for specific brands/models are given, along with their approximate cost (via web/phone order through Percussion Source or Steve Weiss). Be advised that there are pros and cons from ordering equipment through a local business or online.
- Very important** – the total cost for these items (at over \$2,000) is respectfully acknowledged as a significant investment in a young percussionist’s career. Although it is possible to successfully complete a few semesters of study without this equipment, it is recommended that priority be given to acquiring all items as soon as one is able.
- It is a good idea to double check with Professor Terry prior to completing a major purchase of this equipment, to verify that the “bases are covered” as well as that no better product has since been introduced into the market.

STICKS & MALLETS				
Category	Sub-Category & minimum quantity	Rationale	Recommended Make/Model	Cost
Sticks	Concert, 2 pair	- well-balanced, medium weight sticks - dedicated use in practice pad & concert snare drum playing only - 2 options for loud/soft playing	- Cooperman – Nick Petrella or Mike Rosen, and Grahm Johns #1 - sold <i>by weight</i> , look for between 64 – 70 grams - persimmon wood (not rosewood)	23/ pair
	Marching, 1 pair	- larger snare drum stick develops power & control for rudimental playing	- Innovative Arena Series (Bret Kuhn or Mike McIntosh)	9/pair

Category	Sub-Category & minimum quantity	Rationale	Recommended Make/Model	Cost
	Drumset, 2 pair	- smallish sticks capable of playing soft – loud dynamics (i.e., jazz to rock) - also, these sticks will get chewed up (unlike concert & rudimental)	- Regal Tip 8A - Vic Firth Peter Erskine <i>Ride</i> stick and <i>original</i> stick - Vic Firth Dave Weckl	8/pair
	“Swizzle”, 1 pair	- combination stick/mallet - useful through large/chamber/solo ensemble music	- Vic Firth Swizzle B or Swizzle G	18
Brushes	1 pair		- Regal Tip Jeff Hamilton model	22
Rutes	1 pair	- cross between stick/brush	- Vic Firth Rute 505	16
Keyboard – Wound	Marimba, 2 pairs are needed for <u>each</u> level of graduation	- <i>graduated mallets</i> = core material (rubber, latex, etc...) and amount of <u>yarn</u> wrapping produce a wide range of articulation - birch or rattan shafts are available (if no preference, go birch)	- Encore – Nancy Zeltsman series - Vic Firth – Robert van Sice series	500 – 600 (25 – 30/ pair)

Category	Sub-Category & minimum quantity	Rationale	Recommended Make/Model	Cost
	Vibraphone/ multiple percussion, 2 pairs are needed for each level of graduation	- <i>graduated mallets</i> = core material (rubber, latex, etc...) and amount of <u>cord</u> wrapping produce a wide range of articulation - birch or rattan shafts are available (if no preference, go rattan)	- Mike Balter Pro Vibe Series – 21R (yellow rattan), 22R (Green rattan), 23R (Blue rattan)	160 (25 – 30/ pair)
Keyboard Unwound	metal	- for use on orchestral bells, crotales, cymbals, tam tam	- Equilibrium Brass Mallets – M1, M2, M3R, M4 (1 pair each) - Innovative Percussion Orchestral Series (2 pair each, some are shared with xylophone)	300
	plastic/rubber	- for use with multiple percussion, xylophone, marimba	- Innovative Percussion Orchestral Series (2 pair each, some are shared with xylophone) - Innovative Percussion Ensemble Series – 260R and 360R (2 pair each)	150
Timpani	4 – 8 pairs are necessary, ranging from very soft to very hard articulation	- graduated series of timpani mallets are needed, from wood (for sharpest articulation), to very soft (for rolling)	- Vic Firth Tim Genis series, # 1 – 8 - Vic Firth American Custom Timpani – T5 (wood)	230

Category	Sub-Category & minimum quantity	Rationale	Recommended Make/Model	Cost
Triangle		- pairs of graduated beaters are used for triangle, crotales, bells, and scraping cymbals - better deals can be found through ordering “pre-packs” of graduated beaters	- Black Swamp Select Triangle Beater Set (3 pairs, with case)	100
Add'l Misc.	NOTE: these mallets are initially supplied by Chapman’s percussion studio collection, however should be purchased during your undergraduate years	- Bass Drum mallets - gong mallets - knitting needles - Chime hammers	- ask Professor Terry for recommended makes/models	350

PERCUSSION EQUIPMENT				
Category	Sub-Category & minimum quantity	Rationale	Recommended Make/Model	Cost
Metronome			- Boss DB-60 or DB-90	90 - 180
Stick/Mallet Bag	3 are recommended	- a large bag is suggested for mostly keyboard mallets - a smaller bag is suggested for sticks, and selected keyboard mallets - a "briefcase" is recommended for felt timpani mallets (to protect delicate felt mallet heads)	- Mike Balter or Innovative Percussion bags are recommended - Promark Tom Freer Cases (large, medium, or small)	300
Practice Pad & Snare Drum Stand		- a quality practice pad, and dedicated snare drum stand is required	- Richard Baughman's <i>Perfect Practice Pad</i> , white foam insert with plastic top is recommended - http://richardbaughman.com/ - Pearl S700L Snare Drum Stand	90
MoonGel Damper Pads	2 packs	- set of 4 gels to dampen snare drums & tom toms		7/ pack
Timpani Accessories		- tuning fork, pitched in A and B-flat - digital chromatic tuner		60

Percussion Texts

- The following chart details the various method books that undergraduate percussion majors are expected to have at their disposal for practice & performance throughout their years spent at Chapman's Hall-Musco Conservatory of Music.
 - These books have been carefully selected by Professor Terry for their wide-regard as exceptional sources of information, exercises, and etudes within the percussion community
- Two online sources (Percussion Source and Steve Weiss Music) as well as a local retailer (The Professional Drum Shop, located in Hollywood) are excellent sources for ordering sheet music. There are pros and cons to ordering this sheet music either online, or in person
- Very important** – the total cost for these items is respectfully acknowledged as a significant investment in a young percussionist's career. Although it is possible to successfully complete a few semesters of study without this music, it is recommended that priority be given to acquiring all items as soon as one is able.
- It is a good idea to double check with Professor Terry prior to completing a major purchase of this sheet music, to verify that the "bases are covered" as well as that no better product has since been introduced into the market.

MALLET KEYBOARDS		
Title	Author	Cost
Modern School for Xylophone, Marimba, Vibraphone	Morris Goldenberg	14
Mallet Dampening & Pedaling	David Friedman	8
Four-Mallet Marimba Playing	Nancy Zeltsman	18
Method of Movement	Leigh Howard Stevens	27
Instructional Course for Xylophone (in 50 lessons)	George Hamilton Green	26
Imagine	Bart Qutaier	40
Funny Marimba	Nebojsa Zivkovic	21
Funny Xylophone	Nebojsa Zivkovic	21
Funny Vibraphone	Nebojsa Zivkovic	21
Symphonic Repertoire for Keyboard Percussion	Jack Van Geem	23

SNARE DRUM		
Title	Author	Cost
Intermediate Snare Drum Studies	Mitch Peters	14
Advanced Snare Drum Studies	Mitch Peters	14
Developing Dexterity	Mitch Peters	13
Wrist Twisters	Buster Bailey	23
12 Etudes	Jacques Delecluse	20
Keiskleriana 1	Jacques Delecluse	30
Keiskleiriana 2	Jacques Delecluse	42

ORCHESTRAL REPERTOIRE BOOKS		
Title	Author	Cost
Glockenspiel, Books 1 & 2	Raynor Carroll	28
Snare Drum	Raynor Carroll	16
Xylophone, Books 1 & 2	Raynor Carroll	30
Tambourine, Triangle, Castanets	Raynor Carroll	15
Bass Drum & Cymbals	Raynor Carroll	14
Symphonic Repertoire for	Tim Genis	23

TIMPANI		
Title	Author	Cost
Working Timpanist's Survival Guide	John Tafoya	27
Exercises, Etudes, and Solos for	Raynor Carroll	17

Percussion Curriculum

Overview

This curriculum details the progression of studies to which all music majors who declare percussion as their primary instrument will adhere. It is designed to expose the undergraduate student to all relevant areas of contemporary percussion performance and pedagogy, thereby adequately preparing them for a career in music, be it in professional endeavors or further education. When the curriculum is applied in conjunction with the student's participation in Hall-Musco Conservatory of Music master classes, ensembles, and solo recitals, the resulting skills and knowledge will be comprehensive, competitive, and distinctive.

Structure

The curriculum's configuration assumes the student will be studying for a period of eight semesters (4 academic years). Minor alterations are permissible due to transfer credit, accelerated proficiency, or extended studies, however, three semesters of **core studies** in snare drum, keyboard percussion, and timpani will be required of all students. Students will demonstrate proficiency at the end of each semester when they perform their 'jury' for a panel of Conservatory of Music faculty.

Private Lessons

Lesson time devoted towards exercises, etudes, and proficiency juries will be structured according to the following chart, with the understanding that students are to be devoting equal time to these three areas during their personal practice time throughout the entire semester. The following chart assumes each semester to be roughly 4 months in length:

<u>Month 1</u>	Exercises
<u>Month 2</u>	Exercises & Etudes (one etude per week)
<u>Month 3</u>	Etudes (three – four etudes per week)
<u>4 Weeks Prior to Proficiency</u>	Concentration on proficiency requirements

Personal Practice Time

Students of percussion face increased demands for large amounts of personal practice, due in large part to their responsibility to be proficient on **numerous instruments of extreme diversity and musical application**. It is expected, in order for a student to complete the percussion curriculum, as well as to prepare adequately for ensembles & solo recitals, that they devote a minimum of 3 hours per day towards personal practice. Of course, allowances must be made for academic responsibilities and special events.

Above & Beyond

The undergraduate percussion major is **strongly** advised to seek additional study beyond the one hour per week stipulated by their degree, if at all possible. Compared to prior generations of percussionists, it is now commonplace for an

American and European undergraduate percussion major to receive 2-3 hours of private instruction per week, covering broad aspects of the percussive arts, from popular music, non-Western traditions, contemporary techniques, and improvisation. In addition, extensive personal practice should be scheduled into most winter, spring, and summer breaks.

These strong recommendations ultimately are to the benefit of the student, as this additional practice time is crucial to remain competitive in today's marketplace. A wise & successful percussion pedagogue once preached, "This is NOT high school. You are working professionals while in college...the only difference being is that you're not YET getting paid." These words remind us, that with acceptance into Chapman's Hall-Musco Conservatory of Music, percussion majors are expected to devote themselves to the serious study of music.

Grading

Weekly Progress – 75%

teacher determines in consultation with student based on level of preparation from previous week's lesson

Jury Performance – 25%

8-Semester Percussion Curriculum

Semester	Exercises	Etudes	Proficiency
1 Snare Drum	G.L. Stone – Stick Control Joe Morello – Master Studies	Intermediate Snare Drum Studies – Mitchell Peters All-American Drummer – Charley Wilcoxon	#13 & #32 Peters Intermediate Snare Drum Studies #3 & #4 Peters Advanced Snare Drum Studies
2 Keyboard Percussion	Stevens – Method of Movement Green – Instructional Course for Xylophone	Goldenberg – Modern School Zeltsman – Four Mallet Marimba Playing	Presto from Sonata No. 1 in g minor – J.S. Bach Etude Op. 6, #9 – C.O. Musser One piece with piano accompaniment (chosen by percussion faculty)

Semester	Exercises	Etudes	Proficiency
3 Timpani	Carroll – Exercises, Etudes, and Solos for the Timpani Peters – Fundamental Method for Timpani	Carroll – Exercises, Etudes, and Solos for the Timpani Hochrainer – Etuden for Timpani	One three/four drum solo – Raynor Carroll Four orchestral excerpts (from Carroll or Tafoya collection)
4 Elective	The percussion faculty reserves the right to require an additional semester of core study should it be necessary. Otherwise, the student and faculty will design a semester of studies concentrating on drum set (multiple styles), hand percussion (with an emphasis on West-African, North Indian, or Afro-Cuban traditions), or improvisation (on both pitched and non-pitched percussion instruments). Exercises, Etudes, & Proficiency will be determined by percussion faculty prior to beginning of semester, and delivered to the student via syllabus.		
5 Junior Recital Preparation	Faculty-directed preparation for a junior recital (~ 35 minutes of music). So as not to interfere with the progression of studies, the student is advised to schedule their recital performance to occur at the end of fall semester/beginning of spring semester. Proficiency for the fall semester will consist of a full performance of two selections from recital program, plus orchestral excerpts from the standard repertoire (to be determined by percussion faculty).		
6 Multiple Percussion	Determined based on student experience. Exercises and etudes will be supplemented with faculty-directed research utilizing recordings, live concert reports, and participation in specific Conservatory of Music ensembles.		Two pieces of substantial length (7-10 minutes each). One selection must be for multiple players
7 Senior Recital Preparation	Faculty-directed preparation for a senior recital (~ 60 minutes of music). So as not to interfere with the progression of studies, the student is advised to schedule their recital performance to occur at the end of fall semester/beginning of spring semester. Proficiency for the fall semester will consist of a full performance of two selections from recital program, plus orchestral excerpts from the standard repertoire (to be determined by percussion faculty).		
8 Elective Study	Elective study principally determined in considering the student's post-Chapman career. Exercises and etudes will be supplemented with faculty-directed research utilizing recordings, live concert reports, and participation in specific Conservatory of Music ensembles. Proficiency requirements will be determined by the first week, and will include a minimum of 6 orchestral excerpts from the standard repertoire.		

Percussion Majors Information

Facilities

The following rooms are designated for use by the percussion studio, and are available whenever Oliphant & Berteau Halls are open:

- Room 105, Oliphant Hall
 - Adjacent to Crean Hall, this room is referred to as the “upstairs” studio
 - This room should at all times contain our “new” 5-octave marimba one, the bulk of the percussion instrument collection, and six music stands
- Room B13, Oliphant Hall
 - Adjacent to Professor Terry’s office, this room is referred to as the “downstairs” studio
 - This room should at all times contain the Korogi 5 Octave, two drumsets, a snare drum, hand drums, and the Adams timpani
- Crean Orchestral Rehearsal Hall
 - Crean Hall is a multipurpose rehearsal/classroom that contains percussion instruments that are needed for most large ensemble rehearsals, including: Adams timpani, marimba-one, concert bass drum, glockenspiel, tam tam, chimes, etc...
 - Crean Hall is available for personal practice, however time must be requested & scheduled with Peter Westenhofer
- Additional Practice Rooms
 - There are additional small rooms for practice throughout Berteau and Oliphant Halls. The size of these rooms limits percussionists from practicing very large instruments/setups, however all other instruments are welcome to be moved into these rooms for personal practice & rehearsal (examples: snare drum, crash cymbals, tambourine, xylophone)

See Peter Westenhofer (room 101A, Oliphant Hall) to have your student ID (“Panthercard”) programmed to allow access to these rooms!

Instruments

Please make every effort to safely & responsibly use the COM’s collection of percussion instruments. Take the time to learn where instruments are to be stored (don’t be afraid to ask returning percussion students), and make sure that following each use of equipment you return every piece of gear back to it’s original/designated place, so that it is readily available for the next percussionist.

When moving instruments (especially mallet instruments), allow plenty of time to travel slowly, raising the instrument over every bump on the floor. Moving of instruments is one of the primary reasons that their frames will break, develop a rattle, or are inadvertently damaged (i.e., run into a wall or door). Never should anything be placed on top of mallet instruments or timpani when moving.

The COM has concert instruments with corresponding “normal” frames and

wheels. This may be different from your high school’s equipment, with “super-strong” frames and wheels that can easily be rolled onto trucks, across the football field, and over all bumps in the road. Concert frames must be moved slowly, and assisted over bumps/cracks in the floor. Do not be so naive as to believe that “Chapman is a private school, and thus has tons of money, and thus can replace or fix anything at anytime” (this is a myth, btw)...**we can not afford to have broken and/or misplaced equipment. Period.**

It is the shared responsibility of all percussion majors to help one another in making sure that our collection (currently hundreds of exceptional hand-selected instruments) is properly maintained. Know that Professor Terry closely monitors and scrutinizes use of facilities and instruments, and that all concerns regarding such should be immediately brought to his attention.

Punctuality

Some advice: “To be early is to be on time. To be on time is to be **LATE**”

At a rehearsal, you are being un-professional by not being ready to make music the second the rehearsal is scheduled to begin. What does this mean if you have a class that ends right before a rehearsal? It means that it is your responsibility to arrive early to set up your instrument(s), or convince another percussionist to help you out, or set up your instrument(s) earlier in the day (and have them waiting in the wings of Crean Hall, or in studio 105)

Curriculum

Your percussion curriculum (course of study) will be reviewed with Professor Terry at the beginning of each fall, and specially tailored to suit your individual strengths & weaknesses. The goal being to create a year-round practice routine focused on the following instruments:

- snare drum (orchestral & rudimental styles)
- keyboard percussion (including 2 & 4 mallet marimba, vibraphone, glockenspiel, and xylophone)
- timpani
- orchestral accessories (including castanets, tambourine, triangle, cymbals, maracas, bass drum)
- hand percussion (including conga, bongo, djembe, cajon, tabla, frame drums, pandeiro, riq, and doumbek)
- drum set
- multiple-percussion “setups”

Leaving your undergraduate study, your knowledge and ability within these instrumental categories will be assumed by employers, potential graduate school percussion faculty, and musical colleagues. To neglect any one of these areas is to limit the total range of musical opportunities in your future. The other side of this issue is that you will likely develop a particular strength in any one, or even multiple, instrumental categories, and therefore find yourself compelled to specialize in that instrument. This is a natural, and somewhat unavoidable, likelihood.

With so many instruments to study (and their corresponding repertoire),

percussionists are strongly encouraged to diversify their practice regimen, such that at any one time, you are actively practicing techniques & repertoire for 3 - 4 instruments. Over time, not only will this lead to greater experience and skill, but your practice sessions will likely not become predictable and/or boring.

Very Important – It is the student’s responsibility to be discovering, researching, listening, reading, and practicing each of these instrumental categories throughout the year. In other words, the student should never be at a loss for something to practice. It is safe to say at this stage of your training, there is always an instrument to be learning about!

Practicing

Effective, efficient, disciplined, and self-directed practice is an art form unto itself.

One of the most important skills you can develop early on in your music career is the ability to quickly and accurately improve your execution of a new composition or technical ability.

All of the hard work and practice that you have already done has delivered you this far (admitted to the Conservatory of Music, and well-underway in becoming a professional musician), however you will certainly be challenged while at the COM to make efficient use of each hour in the day.

An old saying... “You will never have as much time to practice tomorrow as you have time to practice today” What does this teach us? That right now is the time to get your work done, not “tomorrow”. A year from now, you will have wished that you had started your practicing right now. Make sure that for every lesson & rehearsal, you deliver results...**not excuses!**

Percussion majors are expected to practice 6 – 7 days a week, and average 3 hours each day. At times throughout the year, students should be able to increase their practicing to 4 – 8 hours per day, when academic/social/family obligations allow, especially during Winter, Spring, and Summer breaks.

At the beginning of each semester, all percussion majors will choose “reserved practice hours” via a lottery drawing. This process helps each student to reserve specific times to practice that works with their academic schedule. Both studios (105 and B13) will have “reserved hours” from 9am – 6pm on Monday – Friday. All other open hours (including weekends) can be ‘held’ by signing up on the Room Reservation Sheet, which is placed in each studio. A room shall become “open” if the scheduled student is more than 15 minutes late to arrive at their reserved time.

In addition to studios 105 & B13, Crean Hall is available for your personal practice. To schedule time in Crean, you must do so with Peter Westenhofer (room 101A, Oliphant Hall). Percussionists also have the option to take instruments into any available general practice room, which are located throughout the basement of Oliphant Hall, and both the 1st and 2nd floors of Berteau Hall. These rooms are first-come, first-served.

By maintaining a diverse practice routine, you are nearly guaranteed to have a room & instrument to practice whenever you wish.

HEARING PROTECTION WARNING: all practicing must be done while wearing hearing protection. At all times, percussionists are required to have ear plugs or over the ear headphones.

Chapman Percussion Ensemble

The CPE rehearses on Monday mornings from 8–10am in Crean Hall and percussion master class is held on Wednesday mornings from 8–9am. Participation in both percussion master class and percussion ensemble is mandatory for percussion majors.

It is critical that all instruments for all pieces that are to be rehearsed are “ready to go” prior to 8am. Students are advised to arrive no later than 7:30am to begin setting up. To summarize, percussion majors should block out their schedule from 7:30–10am on both days.

CPE is designed to rehearse and perform advanced percussion-focused chamber music that provides the COM’s best outlet for majors to cultivate their awareness of contemporary percussion. Attendance by all majors is mandatory, regardless if one is actually playing/rehearsing. Important concepts about ensemble playing, instrument set-ups, percussion tone/timbre/color, rehearsal strategies, and more are discussed, and live input/feedback from all members of the studio is necessary.

The CPE performs several times throughout the year, at formal and casual events both on and off campus. In addition to the CPE’s fall and spring concerts, there are several special events that require all members of the CPE to attend.

The CPE approaches their concerts a bit differently than other ensembles on campus, primarily by their cultivating of *repertoire*. Like a professional chamber ensemble, “having repertoire” means that concerts will likely feature a combination of old & new pieces...pieces that the ensemble has played previously, and some that are new additions. Professor Terry determines all repertoire, however he welcomes suggestions from percussion majors...so you are encouraged to do your research, listen to recordings, and offer some ideas!

Private Lessons

As a music major, you will take weekly private lessons with Professor Terry for 1 hour each week. In the week prior to each semester, Professor Terry will email all students with his teaching availability, at which point lesson times are reserved. Lessons will begin during the first week of class.

Students are required to bring to each lesson:

- all sticks, mallets, and music
- a notebook/binder to collect all handouts, and to write lesson assignments
- a metronome
- a audio recording device is strongly recommended, but not required to tape all lessons

On occasion, Professor Terry may need to reschedule a lesson due to a professional conflict. Once your lesson time is reserved, these conflicts will be discussed early in the semester, in the hope that another lesson time can be found as close as possible to the date of the conflict.

All students enrolled in private lessons are required to complete a “jury” examination at the end of each semester. The content of the jury is determined in consultation with Professor Terry, and is designed to showcase the repertoire that has been covered throughout the semester. Juries take place during finals week, and will last approximately 20 minutes.

Upper Division Proficiency

All music performance majors must successfully pass the Upper Division Proficiency (UDP) to enroll for upper division (i.e. 300, or higher) level courses. The UDP replaces the student’s jury, and occurs after the 4th semester, or the end of the sophomore year. UDP Requirements can be found in **Appendix D** in this Handbook.

Repertoire Lists

Prior to the start of each fall semester, all percussion majors are required to submit to Professor Terry a detailed repertoire list that includes all solo, ensemble, and pedagogical material that you have performed and studied. This list is an essential tool used to determine the most appropriate material that will help the student to achieve the next level of ability.

“Rep Lists” should be broken down into categories (solo, ensemble, pedagogical), and sub-categories based on instrument (“marimba solo”, “snare drum solo”, musical theater, snare drum method book, timpani etude book, etc...).

Don’t worry, go ahead and create what you feel is the most thorough rep list you can. It will likely change format and content, but that is OK!

Curriculum Vitae (CV)

Your CV should include your name, contact information, education history, and relevant musical experience (as a student, teacher, performer, recording artist, etc...). It should be an exhaustive account of every musical undertaking of consequence that you have experienced.

You know how you should be saving every concert program?

This is the document in which you catalog the date, location, and details of every concert, recording, and master class (and more!) that you have participated in. It will be a necessary document when you apply for graduate schools, festivals, and jobs.

Don’t have a CV yet? Don’t worry, examples/templates will be shown to you early on at Chapman. You should set a goal to produce a music-specific CV within your first semester or two at the COM.

Festivals & Competitions

All percussion majors are strongly encouraged to participate in music festivals and competitions. These events have the promise to provide intangible, and yet invaluable growth as a musician. They can greatly expand your network of musical colleagues, knowledge of repertoire, and opportunities for graduate study. In some instances, the seeds to some of your first professional musical engagements can be sown in the context of attending a music festival.

Of equal importance, music competitions of all kinds (solo performance, duo or ensemble, or the submission of a research paper, or research proposal) offer many of the same kinds of benefits.

There are a great number of festivals & competitions worldwide. It is strongly advised that you do your own research, and inquire to Dr. Terry for additional ideas.

Percussive Arts Society (PAS)

PAS is the single most important professional organization that you can belong to. Being a member places you among a group of like-minded musicians that are knowledgeable, professional, and in touch with major-trends and events in a worldwide community of percussionists.

By being a member, you will receive a monthly publication (alternating *Percussive Notes* & *PAS News*), and also have full access to www.pas.org (whose databases, message groups, chat rooms, and archives are an invaluable resource).

An “e” membership is \$35 a year, and you will receive electronic (.pdf) versions of the publications. For \$60 membership, you will receive hard copies of the publications. For more information, visit www.pas.org.

APPENDIX G

Supplemental Piano Information

Department Policies

Piano Majors

- An audition is required to become a piano performance major.
- An Upper Division Proficiency is required at the end of the 2nd year of study (3 contrasting pieces at the Spring Jury/Showcase).
- The performance of a Fast Etude in jury or Showcase is required before graduation.
- Senior Recital must be completed before graduation (50-60 minutes minimum of music).
- Performance Major must Perform in the Piano Showcase/Jury at the end of each semester.
- Please refer to pages 3-4 for a list of courses and a suggested four-year plan.

Music Majors Taking Piano

- All music majors must see the Coordinator of Secondary Piano, Janice Park, for a placement with a teacher.
- All music majors must pass the proficiency by 3rd year of study (see requirements below).
- All music majors must play 2 pieces at the jury each semester; one piece must be memorized.
- Until the completion of proficiency, lessons are required every semester with a Chapman piano faculty member.

Students Who Have Passed the Proficiency

- Students who have passed the proficiency are not required to play a jury, but are eligible to play in the “Student Pianists in Recital” as long as they are registered in piano lessons.

Music Minor—with piano as instrument

- Music Majors CANNOT be a music minor.
- An audition is required for all students who would like to minor in music; the requirements include two memorized, contrasting solo pieces, and the student should be able to pass the piano proficiency without any problems.
- Students must take four (4) credits of piano lessons with a Chapman piano faculty member.
- Students must play one piece in the jury and one piece in the “Student Pianists in Recital” every semester.

Music Education Students—with piano as instrument

- A half-recital must be completed by the Senior year.
- Students must take lessons with a Chapman piano faculty member every

semester until the recital is completed.

- Student may play in the jury or the “Student Pianists in Recital” if permitted by teacher.

BA in Music—with piano as instrument

- Student is required to pass the proficiency.
- The student is encouraged to take at least one semester of piano lessons with a Chapman piano faculty member before attempting to pass the proficiency.

Makeup Jury Policy

- Any makeup juries that need to be done must be completed at the beginning of the semester (before midterm period), and there must be at least two piano faculty members present.

Non-Majors Taking Piano

- Non-majors must see the Coordinator of Secondary Piano, Janice Park, for a placement with a teacher or class piano.
- Midterm/Final is determined by teacher (can participate in “Student Pianists in Recital” if permitted).

Recital Check

- A recital check must be completed the semester before the recital.
- The check must include at least 3 pieces or half of the recital program.

Piano Performance Major Graduation Checklist

- Etude requirement completed
- Recital check (semester before recital)
- Typed, complete program with pieces, composer dates, thank-you notes
- Headshot
- Recital flyer with date, time, place (must be approved by your teacher first)
- Date of recital confirmed with Peter W.: _____
- Signed recital forms
- DVD/audio for recital requested
- Complete recital run-thru at least 2 weeks before recital

If you are applying to graduate school:

- List of schools you to which you will apply (with deadlines and audition requirements)
- List of backup schools
- Complete recording/DVD done for pre-screenings auditions
- 3 List of references/recommendation letters