



CHAPMAN UNIVERSITY  
COLLEGE OF PERFORMING ARTS

Hall-Musco Conservatory of Music

**2016-2017  
Undergraduate  
Music Student Handbook**

**Last Revised 8/5/16**

**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](mailto:graziano@chapman.edu). You can also contact the Music Director of Student Affairs, Dr. Jessica Sternfeld at [sternfel@chapman.edu](mailto: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](mailto:graziano@chapman.edu)

## Music Majors & Degrees

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

<b>Degree</b>	<b>Major</b>	<b>Emphasis</b>	<b>Area</b>
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	Strings
			Winds/Brass
			Percussion
			Piano
			Guitar
		Keyboard Collaborative Arts	
		Vocal	
Master of Music	Keyboard Collaborative Arts		

The Hall-Musco Conservatory of Music offers the following Minors in Music: Minor in General Music, Minor in Film Music and Minor in Music Technology.

## Credit and Time Requirements

### **Definitions, Policies, Procedures**

The Chapman academic year consists of two fifteen-week semesters, plus a week of final examinations each semester. In order to graduate, Chapman requires students to finish a minimum of 120 credits in addition to any necessary preparatory skill credits. One credit hour of coursework requires one face-to-face contact hour per week between a faculty member and a student, and two hours of assigned coursework per week on the part of the student outside of the classroom for a regular semester. The typical three-unit course requires three contact hours per week and six hours of assigned coursework per week, or 45 contact hours and 90 hours of assigned coursework for a regular semester (15 weeks). In music, we have three-unit and two-unit courses that follow this formula.

The policies regarding the university's formula for calculating time and credit are located in the Chapman Curriculum Handbook. A direct link to the "credit hour policy" is located at:

[https://www.chapman.edu/academics/learning-at-chapman/\\_files/assessment/credit\\_hour\\_policy.pdf](https://www.chapman.edu/academics/learning-at-chapman/_files/assessment/credit_hour_policy.pdf)

In music private lessons (Applied, Private Instruction courses), one student credit (one semester hour) requires a 30-minute lesson each week of one-on-one contact with the teacher. Two student credits require a one-hour weekly lesson, three student credits require a 1.5-hour weekly lesson, while four student credits require a two-hour weekly lesson of one-on-one contact with the teacher. Private Instruction courses are variable from one to four credits. Students are required to practice their repertoire outside of the lessons. Practice time outside of lesson varies depending on the physical demands of the specific instrument and the student's major program:

- For instrumental BA Music majors, instrumental BM composition majors, and instrumental BM conducting majors, the typical one-credit (half hour) weekly lesson on primary instrument requires a minimum of one hour of daily practice.
- For music minors taking lessons on primary instrument (not voice) and BM performance majors taking a secondary instrument (not voice), the typical one-credit (half hour) weekly lesson on instrument requires a minimum of .5 to one hour of daily practice.
- For BM music education majors, instrumental emphasis, the typical one-credit (half hour) weekly lesson on instrument requires a minimum of two hours of daily practice.
- For BM Performance majors, instrumental emphasis, the typical two-credit (one hour) weekly lesson on primary instrument, practice time varies depending on physical demands of the instrument. The required minimum range of daily practice time is 2.5 to four hours. Winds and brass will be near the lower end of the range due to physical demands of breathing, while strings, percussion, piano and guitar require three or four hours of daily practice.

- For all music majors with voice as instrument, regardless of specific degree, and minors with voice as instrument, the following applies:
  - for a one-credit weekly lesson (half hour): .5 to one hour of daily practice.
  - for a two-credit weekly lesson (one hour): one to two hours daily practice.
  - for a three or four-credit weekly lesson (1.5 to two hour lesson) cannot result in double the practice time; recommended daily practice time is still one to two hours.
- For all students with voice as instrument: two hours is the standard recommendation for the total amount of full voice singing per day for a developing singer. Students are not to exceed two to three hours of full voice singing a day, including lesson and practice time, ensembles, studio class, and extra-curricular singing. Once the two to three hours of singing has been reached, if required practice time for lessons has not yet been finished, practice will consist of studying and marking scores, and researching music.
- For BM composition majors, the typical one-credit (half hour) weekly, private instruction in composition requires a minimum of 10-14 hours of work each week outside of the "class".
- For BM performance-conducting majors, the typical one-credit (half hour) weekly, private instruction in composition requires a minimum of three to five hours of work each week outside of the "class."

In music studio classes, .5 semester hours of credit (.5 student credits) requires a minimum of seven contact hours of class meetings over the course of a semester. Many studio classes meet one hour each week for 15 contact hours per semester. There is no required coursework/practice for studio class outside of class meetings.

In music ensemble classes, .5 semester hours (.5 student credits) is assigned to small ensembles. This requires two contact hours per week. One semester hour (one student credit) is assigned to each large ensemble. Large ensembles meet between three and six contact hours per week, depending on ensemble, and include a dress rehearsal and one to two concerts/performances at the end of each semester. Opera productions have three performances each semester. The following is a list of large ensemble courses and the contact hours per week required for each:

- MUS 207/307: University Choir, four contact hours per week
- MUS 209/309: University Singers, four contact hours per week
- MUS 210/310: Opera Chapman, six contact hours per week, four as group & two as sectionals
- MUS 214/314: Women's Choir, four contact hours per week
- MUS 215/315: Wind Symphony, six contact hours per week, four as group & two as sectionals
- MUS 218/318: Big Band, three contact hours per week
- MUS 219/319: Opera Chapman Scenes, six contact hours/week, four as group, two as sectionals

- MUS 221/321: The Chapman Orchestra, six contact hours/week, four as group, two as sectionals

Depending on repertoire and size of ensemble, students are required to practice and rehearse between one and seven hours a week (often one hour a day) outside of regularly scheduled ensemble rehearsal (the “class”). This is specified by the ensemble director at the start of every semester and varies semester to semester, since the content/repertoire and number of performers enrolled changes every semester for each ensemble.

Other music courses are structured as lab courses. Lab courses are defined in the Chapman Curriculum Handbook as courses that have a strong skill component and typically require a special room, equipment, or fieldwork experience for students to utilize to enhance their learning. “One credit of a lab course requires a minimum of three contact hours, which may include a minimum of three hours of face-to-face contact per week between a faculty member and a student, or a combination of face-to-face contact hours and assigned coursework to total three contact hours of engagement per week of instruction for a regular semester” (Chapman Credit Hour Policy).

These courses are:

- MUS 135: Aural Skills I
- MUS 136: Aural Skills II
- MUS 223: Diction for Singers I
- MUS 225: Diction for Singers II
- MUS 227: Diction for Singers III
- MUS 231: Introduction to Music Education, which has a lab component
- MUS 235: Aural Skills III
- MUS 236: Aural Skills IV
- MUS 238: Improvisation
- MUS 457: Practicum in Choral Literature and Pedagogy, with lab component
- MUS 458: Practicum in Instrumental Literature and Pedagogy, with lab component
- MUS 459: Practicum in Elementary Literature and Pedagogy, with lab component

**Transfer of credit**

The general policies regarding transfer of credit from other institutions are as follows:

**General Transfer Credit Policy**

- Only credit from regionally accredited institutions is evaluated for transferability.
- Credit is given for baccalaureate courses excluding preparatory–level, technical, vocational, professional and work experience/co–op credit. (See "Limitation of Credit.")
- Minimum grade of "C–."

- A maximum of 70 semester credits of community college credit will be applied toward the bachelor's degree. (See "Limitation of Credit.")
- No limit is placed on the number of transferable credits from regionally accredited four–year colleges or universities prior to matriculation. A student however, must meet all the credit, grade and residence requirements as stated in the "Undergraduate Degree Requirements" section.
- No internship or practicum credit is accepted in transfer.
- Independent study and special topics credit in transfer is not automatically accepted. Materials detailing the content studied may be submitted to the Office of the University Registrar for credit consideration.
- Credit will not be granted for coursework that duplicates other courses successfully completed, unless specifically allowed by the institutions involved.
- California State University (CSU) transferability does not guarantee that courses taken will transfer to Chapman.

Taken from the Chapman University Undergraduate Catalog, 2016-17, found at the following link: <https://www.chapman.edu/catalog/oc/current/ug/> under Academic Policies and Procedures—Transfer Credit Policies.

Graduation requirements can be found in the Chapman University Undergraduate Catalog, 2016-17, found at the following link, under Undergraduate Degree Requirements: <https://www.chapman.edu/catalog/oc/current/ug/>

Graduation requirements set transfer of credit policies at Chapman outlining that a student’s curriculum must also include “a minimum of 48 credits earned at Chapman, 30 of which must be upper–division, with 15 of those 30 upper–division credits in the student’s major and a maximum of 24 credits transferred after matriculation.” (Chapman Catalog).

Transfer credit with general equivalency is reviewed by each Department Chair to ensure the course covers the required proficiencies before credit is given by the Registrar’s Office.

The complete Transfer Credit Policies are located in the Chapman Catalog at: <http://www.chapman.edu/catalog/oc/current/ug/content/1474.htm#o1497>

The following statement is found in the 2016-17 Chapman University Undergraduate Catalog, College of Performing Arts, Hall-Musco Conservatory of Music, under General Information for all Music Programs—Transfer Requirements.

**Transfer Requirements**

*Transfer students are required to take placement exams in music theory and piano. A music history placement exam is required if a student wishes to place out of a music history course. For all majors (except B.M. Composition) a grade of “C” or higher for transfer credit and a grade of C or higher on a placement exam is required to transfer credit for academic courses. A minimum transfer*

grade of C and approval of Area Director is required for all transfer credit for applied and ensemble courses. For the B.M. Composition degree, a minimum transfer grade of "B" is required.

## Area Directors for Music Divisions/Departments

### Bachelor of Music, performance, instrumental emphasis:

- **Director of Orchestral Activities**  
Prof. Daniel Wachs, [wachs@chapman.edu](mailto:wachs@chapman.edu)
- **Director of String Studies**  
Prof. Robert Becker, [becker@chapman.edu](mailto:becker@chapman.edu)
- **Director of Woodwinds and Brass Studies**  
Dr. Christopher Nicholas, [nicholas@chapman.edu](mailto:nicholas@chapman.edu)
- **Director of Percussion Studies**  
Dr. Nick Terry, [terry@chapman.edu](mailto:terry@chapman.edu)
- **Director of Keyboard Studies**  
Dr. Grace Fong, [fong@chapman.edu](mailto:fong@chapman.edu)
- **Coordinator of Secondary Piano**  
Dr. Janice Park, [jpark@chapman.edu](mailto:jpark@chapman.edu)
- **Director of Guitar Studies**  
Prof. Jeff Cogan, [cogan@chapman.edu](mailto:cogan@chapman.edu)
- **Director of Keyboard Collaborative Arts**  
Dr. Louise Thomas, [thomas@chapman.edu](mailto:thomas@chapman.edu)

### Bachelor of Music, performance, vocal emphasis:

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

### Bachelor of Music, music education (both emphases):

- **Director of Music Education**  
Dr. Robert Frelly, [frelly@chapman.edu](mailto:frelly@chapman.edu)

### Bachelor of Music, music composition (both emphases):

- **Director of Music Composition and Music Theory**  
Dr. Sean Heim, [heim@chapman.edu](mailto:heim@chapman.edu)

### Bachelor of Arts in Music:

- **Director of BA in Music**  
Dr. Jessica Sternfeld, [sternfel@chapman.edu](mailto:sternfel@chapman.edu)

### Minor in General Music:

- **Director of Student Affairs**  
Dr. Jessica Sternfeld, [sternfel@chapman.edu](mailto:sternfel@chapman.edu)

### Minor in Film Music and Minor in Music Technology:

- **Chair, Hall-Musco Conservatory of Music**  
Dr. Amy Graziano, [graziano@chapman.edu](mailto:graziano@chapman.edu)

### Staff:

- **Conservatory Operations Supervisor (FALL semester only)**  
Peter Westenhofer, [pwestenh@chapman.edu](mailto:pwestenh@chapman.edu)
- **Conservatory Assistant**  
Katie Silberman, [silberma@chapman.edu](mailto:silberma@chapman.edu)

## 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 musical 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 demon-

strate 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](http://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.

## 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.

## 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](mailto: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. 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 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.

Registration for music classes takes place during Orientation Week in August.

New Music Majors do not pre-register for MUSIC classes—that is ok, it is normal. Don't Panic. You will have a full schedule when you register during Orientation Week.

You will pre-register for GE classes over the summer. But not for music classes.

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](mailto:graziano@chapman.edu)).
2. Dr. Jessica Sternfeld ([sternfel@chapman.edu](mailto:sternfel@chapman.edu)), Director of Student Affairs for the Hall-Musco Conservatory of Music, 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**

#### **I. Music Theory & Aural Skills**

##### **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 take MUS 133 Theory I and MUS 135 Aural Skills I.
- You will be placed into a section of Theory and of Aural Skills, you do not

register on your own.

- If you DO NOT PASS the exam, you will be placed into MUS 098 Rudiments of Music. You will be automatically registered for MUS 098 for SPRING, your 2<sup>nd</sup> 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. Don't panic, this is normal. Many students are placed in Rudiments each Fall and still graduate on time.

##### **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.
- Time and place for Theory Placement Exam will be sent over the summer in the **Orientation Week Information for MUSIC**.
- The day after the exam, you will be notified which level of Theory and of Aural Skills you have placed into.
- If you place into Theory I and Aural Skills I, you will be placed into a section of these classes (MUS 133 and MUS 135), you do not register on your own.
- If you are placed into Theory III and Aural Skills III, you will register using an ADD FORM—found outside Amy Graziano's Office OH 302, on bulletin board. Follow Directions.
- If you are placed into Theory II/Aural Skills II or Theory IV/Aural Skills IV, you will not take theory or aural skills during Fall semester, but register for these classes for Spring 2017, your second semester.

##### **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. This is normal. Many students are placed in Rudiments each Fall and still graduate on time.

### **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 will take the exam the following August and should consult with Dr. Sternfeld about whether or not to take MUS 098 Rudiments of Music during the Spring semester or wait to take the placement exam.

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 Transfers with VOICE as primary instrument (all music majors)

- You will take a Sight Singing Diagnostic Exam during Orientation Week.
- To pass the Sight Singing Diagnostic Exam students must:
  - Sight read a 6-8 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 prior to singing.
- Day/time/place for exam will be sent over summer in **Orientation Week Information for MUSIC**.
- You will be informed of test results the day after the exam.
- 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 will be placed into MUS 097; you do not register on your own.

### **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 will be registered for this class automatically during Orientation Week.

You do not have to register on your own.

- MUS 180 is a one-session only class—you attend one 1.5-hour session in the library and you're 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-credit course with a P/NP grade.
- During Orientation Week, you will receive instructions on how to sign up for your session.

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

- Bachelor of Music in Performance—you are majoring in an instrument or in voice; your applied lessons will be in that instrument or voice
- Bachelor of Music in Music Education—you have a primary instrument (either an instrument or voice); your applied lessons will be in your primary instrument
- Bachelor of Music in 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); 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.

**Important:** 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.

### **Registration Information for Lessons**

- 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). EX: MUS 106 for Voice Lessons.
- Every teacher has a different section number for your instrument—you will register for your TEACHER'S section number. EX: MUS 106-01 for Voice Lessons with Dr. Sherburn.
- You use an ADD FORM to register—Outside Amy Graziano's Office OH 302, on bulletin board. Need: Area Director signature AND Amy Graziano's signature.

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:

*(continued on next page)*

<i>Instrument</i>	<i>Course #</i>	<i>Who to see for teacher placement</i>
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/Dr. Matthews for Fall 2016
Piano—solo for music education/composition/BA in Music	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):

<i>Instrument</i>	<i>Major</i>	<i>How many credits to take each semester for lessons</i>
Voice	<b>Performance Major—Vocal Emphasis</b>	2 credits = 1 hour lesson per week
Voice	<b>Performance—Instrumental Conducting Emphasis</b>	1 credit = ½ hour lesson per week
Voice	<b>Music Education—Vocal Emphasis</b>	1 credit = ½ hour lesson per week
Voice	<b>Composition—both Emphases</b>	1 credit = ½ hour lesson per week
Voice	<b>Bachelor of Arts in Music</b>	1 credit = ½ hour lesson per week
ALL instruments	<b>Performance Major—all/any Instrumentals</b>	2 credits = 1 hour lesson per week
ALL instruments	<b>Performance—Instrumental Conducting Emphasis</b>	1 credit = ½ hour lesson per week
ALL instruments	<b>Music Education—Instrumental Emphasis</b>	1 credit = ½ hour lesson per week
ALL instruments	<b>Composition—both Emphases</b>	1 credit = ½ hour lesson per week
ALL instruments	<b>Bachelor of Arts in Music</b>	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: 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. Matthews for Fall 2016.
  - If you are a Keyboard Collaborative Arts Major, register for MUS 116 KCA Studio Class with Dr. Thomas.
- If GUITAR is your primary instrument:
  - Register for MUS 116 GU Studio Class—Guitar with Prof. Cogan.
- If your primary instrument is STRINGS, WINDS, BRASS or PERCUSSION:
  - 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:

<b>Your Instrument</b>	<b>Who to see to determine for what ensemble you will audition</b>
Voice	Professor Coker
Strings	Professor Becker and Professor Wachs
Winds	Professor Nicholas and Professor Wachs
Brass	Professor Nicholas and Professor Wachs
Percussion	Professor Terry and Professor Wachs
Piano	Professor Fong/Professor Matthews in Fall 2016
Guitar	Professor Cogan

- Once you know what ensemble to audition for, you should visit the Placement Audition Scheduler at: <http://webfarm.chapman.edu/PlacementAuditions/>
- The following chart lists directors of each Large Ensemble and the course number for each for registration:

<b>Large Ensemble</b>	<b>Course Number</b>	<b>Director of Ensemble</b>
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 Ensemble	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. Will need Graziano's signature.
- For your First year and Sophomore years, you will 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 music 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, for ½ hour lesson each week:
  - **All Music Majors** (BA Music, BM Performance Majors, BM Music Education Majors, BM Composition Majors) **with instruments other than**

**piano**—any other instrument—voice, strings, winds, brass, percussion, guitar.

- 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.
- Most students take MUS 104, for 1 credit, for ½ hour lesson each week.
- **If piano is your primary instrument** (no matter what your major), you **do not** take secondary piano lessons.
  - Those with Piano as primary instrument register for piano as the primary instrument, NOT for this secondary piano purpose:
  - Those with Piano as primary instrument 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.

#### **VIII. Composition majors: Bachelor of Music in Composition (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 need Dr. Graziano's signature. Use ADD FORM found outside Amy Graziano's office.
- 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 to sign.

#### **IX. String majors: Bachelor of Music in Performance—Instrumental Emphasis—STRINGS Area**

- If you are majoring in Violin, Viola, Cello, String Bass or Harp:
  - You must register for MUS 322B Small Ensemble - Strings in the FIRST SEMESTER (Fall).
  - For Harp, talk to Prof. Becker to find out if you need MUS 322B or MUS 322J (Harp Ensemble).
  - String majors are strongly recommended to take Small Ensemble every semester and the Director of String Studies requires you to start in your first semester.
  - Use ADD FORM found outside Amy Graziano's office. Graziano to sign.

#### **X. Percussion majors: Bachelor of Music in Performance—Instrumental Emphasis—PERCUSSION Area**

- 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.
- Use ADD FORM found outside Amy Graziano's office. Graziano to 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. If you do not register for Guitar Ensemble, you will fall behind by one semester.
- Use ADD FORM found outside Amy Graziano's office. Graziano to 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.
- Use ADD FORM found outside Amy Graziano's office. Graziano to 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 Music students is Dina Bartoloni ([bartolon@chapman.edu](mailto:bartolon@chapman.edu)). You can contact her about your GE courses and Freshman Foundation course.

## **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:***

- You will be placed automatically into MUS 098 Rudiments of Music (3 credits). You do not need to register.
- 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 took Mus 133 Music Theory I, and Mus 135 Aural Skills I during Fall semester:***

- 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:***

- You will take MUS 102 in Spring of your second year.
- 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.
- New Process for Sections of Private Instruction:
  - Only ONE section for each teacher. Music majors/minors AND non-majors/non-minors register for the SAME section of lessons for a teacher. NO more odd/even sections.

*(continued on next page)*

<b>Primary Instrument</b>	<b>Course #</b>
Voice	MUS 106
Strings	MUS 123
Winds & Brass	MUS 123
Percussion	MUS 123
Guitar	MUS 103
Piano—solo	MUS 104
Piano—collaborative (Keyboard Collaborative Arts)	MUS 107

<b>Instrument</b>	<b>Major</b>	<b>How many credits to take each semester for lessons</b>
Voice	<b>Performance Major—Vocal Emphasis</b>	2 credits = 1 hour lesson per week
Voice	<b>Performance—Instrumental Conducting Emphasis</b>	1 credit = ½ hour lesson per week
Voice	<b>Music Education—Vocal Emphasis</b>	1 credit = ½ hour lesson per week
Voice	<b>Composition—both Emphases</b>	1 credit = ½ hour lesson per week
Voice	<b>Bachelor of Arts in Music</b>	1 credit = ½ hour lesson per week
ALL instruments	<b>Performance Major—all/any Instrumentals</b>	2 credits = 1 hour lesson per week
ALL instruments	<b>Performance—Instrumental Conducting Emphasis</b>	1 credit = ½ hour lesson per week
ALL instruments	<b>Music Education—Instrumental Emphasis</b>	1 credit = ½ hour lesson per week
ALL instruments	<b>Composition—both Emphases</b>	1 credit = ½ hour lesson per week
ALL instruments	<b>Bachelor of Arts in Music</b>	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: 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 your primary instrument is STRINGS, WINDS, BRASS or PERCUSSION:
  - 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:

<b>Large Ensemble</b>	<b>Course Number</b>	<b>Director of Ensemble</b>
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

- Starting in your junior year you will register for Large Ensemble using the 300-level course number. For your Freshmen and Sophomore years, you will use the number here, the 200-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 for MUS 104 with your TEACHER'S SECTION NUMBER.
- 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.

<b><i>Small Ensemble</i></b>	<b><i>Course Number</i></b>	<b><i>Director of Ensemble</i></b>
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

### **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).

## New Music Minor Student Registration Guide

**FALL Registration for music classes takes place during Orientation Week in August.**

- New Music Majors and Minors do not pre-register for music classes—that is ok, it is normal.
- You will pre-register for your GE classes and for courses in your Major program.

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

**There are three music minor programs:**

- Minor in General Music (Requires audition)
- Minor in Film Music (Requires interview)
- Minor in Music Technology (Requires interview)

**POLICIES:**

- **FIRST STEP:** contact Dr. Graziano to be placed on the Pre-Minor list to be considered for a music minor. Spots are limited to 15-20 new minors per year. If there are no spots left, you will be put on the list to start the following year.
- Take Theory Diagnostic Exam (see below; only offered in August during Orientation Week), for all three music minors.
- For General Music Minor only: Audition on your instrument/voice. Contact Dr. Graziano to set up your audition.
- For General Music Minor only: Take Sight-Singing Diagnostic Exam (see below; only offered in August during Orientation Week).
- Signature of Conservatory Chair is required to declare a music minor. May declare only after passing diagnostic exam or Rudiments of Music MUS 098.
- Once declared with a General Music Minor, Dr. Sternfeld, Director of Student Affairs for the Conservatory, will be your advisor for the minor. ([sternfel@chapman.edu](mailto:sternfel@chapman.edu))
- Once declared for a Film Music or Music Technology Minor, Dr. Graziano, Conservatory Chair, will be your advisor for the minor. ([graziano@chapman.edu](mailto:graziano@chapman.edu))

- Minimum Grade Requirement for all three Music 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 all three Music 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.

### **I. Music Theory & Aural Skills—Same for ALL Music Minors (General, Film and Technology)**

- On Thursday of Orientation Week you will take a THEORY DIAGNOSTIC EXAM.
- This exam is given only in August during Orientation Week. If you miss it, or decide mid-way through the year that you want to pursue a music minor, you must wait until the next August to take the 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 take MUS 133 Theory I and MUS 135 Aural Skills I.
- You will be placed into a section of Theory and of Aural Skills, you do not register on your own.
- If you DO NOT PASS the exam, you will be placed into MUS 098 Rudiments of Music. You take MUS 098 for SPRING, your 2<sup>nd</sup> semester of Music Minor.
  - You will take MUS 133 Theory I, and MUS 135 Aural Skills I, in Fall of your SECOND year in the Minor, once you have completed MUS 098.

#### **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 Rudi-

ments of Music (MUS 098) you will be one year behind in your theory sequence. This is normal. Many students are placed in Rudiments each Fall and still graduate on time.

General Music Minors and Music Technology Minors take the following:

- MUS 133 Theory I
- MUS 134 Theory II
- MUS 135 Aural Skills I
- MUS 136 Aural Skills II

Film Music Minors take the following:

- MUS 133 Theory I
- MUS 134 Theory II

Any Film Music Minors interested in the Film Music Composition Track in the Minor are strongly recommended to take: MUS 135 Aural Skills I and MUS 136 Aural Skills II.

## **II. Rudiments of Sight Singing—General Music Minor with Voice as Primary Instrument Only**

If you are a General Music Minor with VOICE as primary instrument:

- 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 will be placed into MUS 097; you do not register on your own.

## **III. Lessons—For General Music Minor ONLY—Individual Instruction in THE INSTRUMENT YOU PLAY**

- You need to take four (4) credits of lessons for your General Music Minor.
- Lessons are VARIABLE CREDIT, so you can take 1 or 2 or 3 credits per semester. One (1) credit lesson is a half hour a week. Two (2) credits is for an hour lesson each week. Most students take 1 credit, half hour lesson a week.
- During Orientation Week you will see the Director of your INSTRUMENT/APPLIED LESSON AREA for placement with a teacher. You may have done this already.

**Important:** 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.

## **Registration Information for Lessons**

- 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). EX: MUS 106 for Voice Lessons.
- Every teacher has a different section number for your instrument—you will register for your TEACHER'S section number. EX: MUS 106-01 for Voice Lessons with Dr. Sherburn.
- You use an ADD FORM to register—Outside Amy Graziano's Office OH 302, on bulletin board. Need: Area Director signature AND Amy Graziano's signature.

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:

<b><i>Instrument</i></b>	<b><i>Course #</i></b>	<b><i>Who to see for teacher placement</i></b>
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 music education/composition/BA in Music	MUS 104	Professor Park

- First Semester of lessons will always be at the 100-level.
- You need at least 2 credits of lessons at the 300-level. During your second semester of lessons, talk with your teacher and Area Director to get approval to take lessons at the 300-level.
- All lessons require signature on Add Form—Area Director and Graziano's signature.

## **IV. Studio Class—General Music Minors ONLY**

- Some private instruction teachers require you to take Studio Class in order to take private lessons with them. You are not required to take Studio Class for the minor, but if your instrument/voice teacher requires it then you need to take Studio Class.
- You 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: Dr. Sherburn is VO1.
- If PIANO is your primary instrument:
  - Register for MUS 116 KB2 Studio Class—Piano with Dr. Park.

- If GUITAR is your primary instrument:
  - Register for MUS 116 GU Studio Class—Guitar with Prof. Cogan.
- If your primary instrument is STRINGS, WINDS, BRASS or PERCUSSION:
  - 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.

#### **V. Ensemble—General Music Minors ONLY**

- You are required to take 2 credits of ensemble for your General Music Minor.
- You can take either Large OR Small Ensemble. Large Ensembles are 1 credit per semester, Small Ensembles are ½ credit per semester.
- You need at least 1 credit of Ensemble at the 300-level course number.
- Small Ensembles are all the same course number MUS 322, with a specific letter (A, B, C, etc.). You will need approval from the ensemble director and a signature on an add form to register (Graziano to sign).
- Large Ensembles have both a 200- and a 300-level and require a placement audition.
- For Large Ensembles, minors in First Year should take the 200-level number and then starting Sophomore year, minors should register for the 300-level number.

#### **For Large Ensemble:**

- During ORIENTATION WEEK you will do an ENSEMBLE PLACEMENT AUDITION for a large ensemble.
- Date/time/place for Ensemble Placement Audition 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:

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

- If your instrument is PIANO or GUITAR, you may want to consider small ensembles instead of large ensembles. See Small Ensembles (below).
- Once you know what ensemble to audition for, sign up for an audition according to schedule sent out in the ***Orientation Week information for MUSIC.*** Location of sign-up sheets will be listed in the ***Orientation Week information for MUSIC.***

The following chart lists directors of each large ensemble and the course num-

<b><i>Large Ensemble</i></b>	<b><i>Course Number</i></b>	<b><i>Director of Ensemble</i></b>
University Choir	MUS 207/307	Professor Coker
University Singers	MUS 209/309	Professor Coker
Women's Choir	MUS 214/314	Professor Dehn
Wind Symphony	MUS 215/315	Professor Nicholas
The Chapman Orchestra	MUS 221/321	Professor Wachs
Big Band Jazz Ensemble	MUS 218/318	Professor Alva

ber for each for registration:

- 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. Will need Graziano's signature.

#### **For Small Ensemble:**

- You can take Small Ensembles instead of Large Ensembles. However, if you are on a music scholarship, you will have to take the ensemble to which you are assigned by area director and that is usually a Large Ensemble. Piano and Guitar students usually take small ensembles, even if on music scholarship.
- If you take a Small Ensemble (all are MUS 322 with a different letter), contact the ensemble director to do an audition or to get permission to be in the ensemble. See Dr. Graziano for information on ensembles. Graziano to sign add form.

#### **VI. Upper-Division Courses in the Minor**

- Consult Dr. Sternfeld for the General Music Minor.
- Consult Dr. Graziano for the Film Music and Music Technology Minors.

## 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 General 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 minors. ALL music majors and music minors must earn the minimum grade in core classes. The minimum grade is “C” for all majors and minors, except for BM Composition majors, where the minimum grade is “B”.

For ALL music majors and minors, minimum grades must be earned in the following classes:

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

For BA Music only: all courses listed above and MUS 493 and MUS 496

For BM Music Education only: all courses listed above and MUS 231, MUS 457, MUS 458, MUS 459

For BM Composition only: all courses listed above and all other courses listed in the BM Composition degrees.

## 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 but the same course 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 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 2016-2017 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**

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<b>Bachelor of Music in Composition</b>	
<b>Concert Music Emphasis</b>	Pg. 43
<b>Electroacoustic Music Emphasis</b>	Pg. 50
<b>Bachelor of Music in Performance</b>	
<b>Conducting Emphasis—Instrumental</b>	Pg. 58
<b>Instrumental Emphasis—strings, winds, brass, percussion</b>	Pg. 62
<b>Instrumental Emphasis—Guitar</b>	Pg. 66
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<b>Bachelor of Music in Music Education (pre-certification)</b>	
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## **MINORS in Hall-Musco Conservatory of Music**

<b>Admission Requirements &amp; Music Minor Policies</b>	Pg. 89
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<b>Minor in Music Technology</b>	Pg. 93

## BA Music

### FIRST YEAR

Fall Semester	CR	Spring Semester	CR
MUS 104 Piano ( <i>ONLY if piano is NOT your instrument</i> )	1	MUS 104 Piano ( <i>ONLY if piano is NOT your 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		
<b>Total Credits</b>	<b>6.0 (6.5)</b>	<b>Total Credits</b>	<b>6.0 (6.5)</b>

## SOPHOMORE YEAR

Fall Semester	CR	Spring Semester	CR
MUS 102 Compendium	3	MUS 104 Piano ( <i>ONLY if piano is NOT your instrument</i> )	1
MUS 104 Piano ( <i>ONLY if piano is NOT your 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	
<b>Total Credits</b>	<b>9.0 (9.5)</b>	<b>Total Credits</b>	<b>9.0 (9.5)</b>

### 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> )			
<b>Total Credits</b>	<b>8.0 (8.5)</b>	<b>Total Credits</b>	<b>10.0 (10.5)</b>

### SENIOR YEAR

Fall Semester	CR	Spring Semester	CR
MUS 301 Music History I, or MUS 302 Music History II, or MUS 303 Music History III	3	Individual instruction in primary instrument	1
MUS 480 Music Information Literacy IV	0	Studio Class in primary instrument ( <i>recommended</i> )	(.5)
MUS 496 Seminar in Music History	2	Large ensemble—one of the choirs, chamber orchestra, wind symphony, big band	1
Individual instruction in primary instrument	1		
Studio Class in primary instrument ( <i>recommended</i> )	(.5)		
Large ensemble—one of the choirs, chamber orchestra, wind symphony, big band	1		
<b>Total Credits</b>	<b>7.0 (7.5)</b>	<b>Total Credits</b>	<b>2.0 (2.5)</b>

## BM Composition—Concert Music Emphasis

### 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 ( <i>ONLY if piano is NOT your instrument</i> )	1	MUS --- Applied Instrument or Voice ( <i>ONLY if piano is NOT your instrument</i> )	1
MUS --- Large Ensemble ( <i>4 semesters required total</i> )	1	MUS --- Large Ensemble	1
<b>Total Credits</b>	<b>8.5</b>	<b>Total Credits</b>	<b>11.5</b>

### 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 ( <i>ONLY if piano is NOT your instrument</i> )	1
MUS --- Applied Instrument or Voice ( <i>ONLY if piano is NOT your instrument</i> )	1	MUS --- Large Ensemble ( <i>upper div.</i> )	1
MUS --- Large Ensemble ( <i>upper div.</i> )	1		
<b>Total Credits</b>	<b>13.5</b>	<b>Total Credits</b>	<b>14.5</b>

## 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>ONLY if piano is NOT your instrument</i> ) - upper div.	1
MUS 497 Private Instruction Comp	1	MUS --- Large Ensemble ( <i>recommended</i> )	(1)
MUS --- Applied Instrument or Voice ( <i>ONLY if piano is NOT your instrument</i> ) - upper div.	1		
MUS --- Large Ensemble ( <i>recommended</i> )	(1)		
<b>Total Credits</b>	<b>10.5 (11.5)</b>	<b>Total Credits</b>	<b>8.5 (9.5)</b>

## 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 <i>or</i> MUS 324 Audio Recording Techniques (*) <b>NOTE: if you take one of these courses, you do not need to take MUS 344 in Spring</b>	2 <i>or</i> 3	MUS 344 Advanced Principles of Music Technology (*) <b>NOTE: if you take this course, you do not need to take MUS 260 or 324 in Fall</b>	(2)
MUS 404 Piano ( <i>recommended</i> )	(1)	MUS 404 Piano ( <i>recommended</i> )	(1)
MUS 450 Choral Conducting I <i>or</i> 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)
<b>Total Credits</b>	<b>5.5 (8.5)</b>	<b>Total Credits</b>	<b>3.5 (6.5)</b>

(\*) 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**

### **FIRST YEAR**

<b>Fall Semester</b>	<b>CR</b>	<b>Spring Semester</b>	<b>CR</b>
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 (ONLY if piano is NOT your instrument)	1	MUS 322G Small Ensemble – New Music	.5
MUS --- Large Ensemble (4 semesters required total)	1	MUS --- Applied Instrument or Voice (ONLY if piano is NOT your instrument)	1
		MUS --- Large Ensemble	1
<b>Total Credits</b>	<b>8.5</b>	<b>Total Credits</b>	<b>13.5</b>

## **SOPHOMORE YEAR**

<b>Fall Semester</b>	<b>CR</b>	<b>Spring Semester</b>	<b>CR</b>
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 (ONLY if piano is NOT your instrument)	1
MUS --- Applied Instrument or Voice (ONLY if piano is NOT your instrument)	1	MUS --- Large Ensemble (upper div.)	1
MUS --- Large Ensemble (upper div.)	1		
<b>Total Credits</b>	<b>13.0 (13.5)</b>	<b>Total Credits</b>	<b>13.0 (13.5)</b>

## 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 <i>or</i> MUS 440 Advanced Orchestration (*)	3 <i>or</i> 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>ONLY if piano is NOT your instrument</i> ) - <i>upper div.</i>	1
MUS --- Applied Instrument or Voice ( <i>ONLY if piano is NOT your instrument</i> ) - <i>upper div.</i>	1	MUS --- Large Ensemble ( <i>recommended</i> )	(1)
MUS --- Large Ensemble ( <i>recommended</i> )	(1)		
<b>Total Credits</b>	<b>7.5 (11.5)</b>	<b>Total Credits</b>	<b>11.5 (13.5)</b>

## 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)		
<b>Total Credits</b>	<b>6.5 (7.5)</b>	<b>Total Credits</b>	<b>3.5 (4.5)</b>

(^) 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 ( <i>ONLY if piano is NOT your instrument</i> )	1	MUS 104 Piano ( <i>ONLY if piano is NOT your instrument</i> )	1
MUS 133 Theory I	2	MUS 112 Intro to Alexander Technique ( <i>recommended</i> )	(1)
MUS 135 Aural Skills I	1	MUS 125 Woodwind Methods Class ( <i>or one of</i>	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 --- Applied Instrument	1	MUS 215/218/221 Large Ensemble	1
		MUS --- Applied Instrument	1
<b>Total Credits</b>	<b>6.0</b>	<b>Total Credits</b>	<b>7.0 (8.0)</b>

**SOPHOMORE YEAR**

Fall Semester	CR	Spring Semester	CR
MUS 102 Compendium	3	MUS 104 Piano ( <i>ONLY if piano is NOT your instrument</i> )	1
MUS 104 Piano ( <i>ONLY if piano is NOT your instrument</i> )	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	MUS --- Applied Instrument	1
MUS --- Applied Instrument	1		
<b>Total Credits</b>	<b>10.0</b>	<b>Total Credits</b>	<b>10.0</b>

### 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 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 <b>or</b> 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 <b>or</b> 452 Instrumental Conducting I	2	MUS --- Applied Instrument <i>(upper div.)</i>	1
MUS 497 Private Instruction in Conducting	1		
MUS --- Applied Instrument <i>(upper div.)</i>	1		
<b>Total Credits</b>	<b>13.0</b>	<b>Total Credits</b>	<b>12.0</b>

### 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 315/318/321 Large Ensemble	1
MUS 315/318/321 Large Ensemble	1	MUS 332A/B/C Musical Cultures	3
MUS 450 Choral Conducting I <b>or</b> 452 Instrumental Conducting I <i>(if not completed)</i>	2	MUS 451 Choral Conducting II <b>or</b> 453 Instrumental Conducting II <i>(if not completed)</i>	2
MUS 480 Music Information Literacy IV	0	MUS 497 Private Instruction in Conducting	1
MUS 497 Private Instruction in Conducting	1	MUS 498B Senior Recital—Conducting	0
MUS --- Advanced Applied Instrument <i>(upper div.)</i>	1	MUS --- Advanced Applied Instrument <i>(upper div.)</i>	1
<b>Total Credits</b>	<b>10.0</b>	<b>Total Credits</b>	<b>9.0</b>

**BM Performance—Instrumental—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
<b>Total Credits</b>	<b>8.0</b>	<b>Total Credits</b>	<b>8.0 (9.0)</b>

**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 <i>(as assigned)</i>	.5
MUS 322 Small Ensemble <i>(as assigned)</i>	.5		
<b>Total Credits</b>	<b>11.0</b>	<b>Total Credits</b>	<b>11.0</b>

### 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, or 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)		
<b>Total Credits</b>	<b>11.0 (13.0)</b>	<b>Total Credits</b>	<b>12.0 (14.0)</b>

### 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 or 498H Senior Recital—Orch. Instrument	0
<b>Total Credits</b>	<b>5.5 (7.5)</b>	<b>Total Credits</b>	<b>4.5 (6.5)</b>

(\*) 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
<b>Total Credits</b>	<b>8.0</b>	<b>Total Credits</b>	<b>8.0 (9.0)</b>

### 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		
<b>Total Credits</b>	<b>11.0</b>	<b>Total Credits</b>	<b>11.0</b>

### 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	.5	MUS 316 Studio Class	.5
MUS 322A Small Ensemble—Guitar	.5	MUS 322A Small Ensemble—Guitar	.5
MUS 322M Early Music Ensemble	.5	MUS 330 Form and Harmonic Analysis ( <i>sometime in last 4 semesters</i> )	2
MUS 340 Instrumentation and Beg. Orchestration ( <i>any time after theory sequence</i> )	2	MUS 332A/B/C Musical Cultures	3
MUS 380 Music Information Literacy III	0	MUS 468 Guitar Literature, if offered (*)	(2)
MUS 452 Instrumental Conducting I	2		
MUS 474 Guitar Pedagogy, if offered (*)	(2)		
<b>Total Credits</b>	<b>10.5 (12.5)</b>	<b>Total Credits</b>	<b>11.0 (13.0)</b>

### 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 322M Early Music Ensemble	.5	MUS 468 Guitar Literature, if offered (*)	(2)
MUS 474 Guitar Pedagogy, if offered (*)	(2)	MUS 498D Senior Recital—Guitar	0
MUS 480 Music Information Literacy IV	0		
<b>Total Credits</b>	<b>5.5</b> <b>(7.5)</b>	<b>Total Credits</b>	<b>4.0</b> <b>(6.0)</b>

(\*) 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
<b>Total Credits</b>	<b>7.5</b>	<b>Total Credits</b>	<b>7.5</b> <b>(8.5)</b>

## 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 244 Principles of Music Technology	2
MUS 238 Improvisation	1	MUS 302 Music History II or MUS 303 Music History III ( <i>only need 3 of 4 histories</i> )	3
MUS 280 Music Information Literacy II	0	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		
<b>Total Credits</b>	<b>11.0</b>	<b>Total Credits</b>	<b>12.0</b>

## 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 ( <i>recommended</i> )	2		
MUS 475 Piano Pedagogy, <b>or</b> MUS 494 Piano Literature (*)	2		
<b>Total Credits</b>	<b>15.0</b>	<b>Total Credits</b>	<b>8.0</b>

## 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 ( <i>if not done yet</i> )	(2)	MUS 498E Senior Recital—Piano	0
MUS 475 Piano Pedagogy, or MUS 494 Piano Literature (*)	2		
MUS 480 Music Information Literacy IV	0		
<b>Total Credits</b>	<b>4.5 (6.5)</b>	<b>Total Credits</b>	<b>2.5</b>

(\*) 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 322A-M Small Ensemble, Student's choice	.5	MUS 322A-M Small Ensemble, Student's choice	.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
<b>Total Credits</b>	<b>7.5</b>	<b>Total Credits</b>	<b>7.5 (8.5)</b>

## 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 238 Improvisation	1
MUS 244 Principles of Music Technology	2	MUS 302 Music History II or MUS 303 Music History III <i>(only need 3 of 4 histories)</i>	3
MUS 280 Music Information Literacy II	0	MUS 322A-M Small Ensemble, Student's choice	.5
MUS 322A-M Small Ensemble, Student's choice	.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		
<b>Total Credits</b>	<b>13.0</b>	<b>Total Credits</b>	<b>12.0</b>

## 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	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 322A-M Small Ensemble, Student's choice	.5
MUS 322A-M Small Ensemble, Student's 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>(recommended)</i>	(2)		
MUS 475 Piano Pedagogy (*)	2		
<b>Total Credits</b>	<b>13.0</b>	<b>Total Credits</b>	<b>10.0</b>

## 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>if not done yet</i> )	(2)		
MUS 475 Piano Pedagogy (*)	2		
MUS 480 Music Information Literacy IV	0		
<b>Total Credits</b>	<b>8.5 (10.5)</b>	<b>Total Credits</b>	<b>3.5 (6.5)</b>

(\*) Piano Pedagogy is 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
<b>Total Credits</b>	<b>7.5</b>	<b>Total Credits</b>	<b>7.5 (8.5)</b>

## 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</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		
<b>Total Credits</b>	<b>13.5 (15.0)</b>	<b>Total Credits</b>	<b>11.5 (12.5)</b>

## JUNIOR YEAR

Fall Semester	CR	Spring Semester	CR
MUS 219/319 Opera Scenes ( <i>recommended</i> )	(.5)	MUS 210/310 Opera Chapman ( <i>recommended</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 332A/B/C Musical Cultures	3
MUS 316 Studio Class	.5	MUS 330 Form and Harmonic Analysis	.2
MUS 380 Music Information Literacy III	0	MUS 406 Private Instr. - Advanced Voice	2
MUS 406 Private Instr. - Advanced Voice	2	MUS 456 Song Literature	2
MUS 450 Choral Conducting I	2		
<b>Total Credits</b>	<b>11.5 (12.0)</b>	<b>Total Credits</b>	<b>13.5 (14.5)</b>

## 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)</i>	(.5)	MUS 310 Opera Chapman <i>(recommended)</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)
<b>Total Credits</b>	<b>6.5 (10.0)</b>	<b>Total Credits</b>	<b>6.5 (13.5)</b>

## 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 Introduction to Music Education w/ Lab	3
		MUS 244 Principles of Music Technology	2
<b>Total Credits</b>	<b>6.0</b>	<b>Total Credits</b>	<b>12.0</b>

## 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 <b>or</b> 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> )	1	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	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>need 3 of 4 histories total</i> )	3
MUS 238 Improvisation	1	MUS 322 Small Ensemble ( <i>one semester must be jazz</i> )	.5
MUS 280 Music Information Literacy II	0	MUS 332A/B/C Musical Cultures	3
MUS 322 Small Ensemble ( <i>one semester must be jazz</i> )	.5		
<b>Total Credits</b>	<b>12.5</b>	<b>Total Credits</b>	<b>14.5</b>

## 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 453 Instrumental Conducting II, <b>or</b> 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		
<b>Total Credits</b>	<b>11.5</b>	<b>Total Credits</b>	<b>10.5</b>

## SENIOR YEAR

Fall Semester	CR	Spring Semester	CR
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 330 Form and Harmonic Analysis	2	MUS 340 Instrumentation and Beg. Orchestration	2
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		
<b>Total Credits</b>	<b>8.0 (9.0)</b>	<b>Total Credits</b>	<b>3.0 (7.0)</b>

## 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 Introduction to Music Education w/ Lab	3
		MUS 244 Principles of Music Technology	2
<b>Total Credits</b>	<b>6.5</b>	<b>Total Credits</b>	<b>12.5</b>

## 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 238 Improvisation	1	MUS 302 Music History II or MUS 303 Music History III <i>(need 3 of 4 histories total)</i>	3
MUS 280 Music Information Literacy II	0	MUS 322 Small Ensemble <i>(one semester must be jazz)</i>	.5
MUS 322 Small Ensemble <i>(one semester must be jazz)</i>	.5	MUS 332A/B/C Musical Cultures	3
<b>Total Credits</b>	<b>12.0</b>	<b>Total Credits</b>	<b>15.0</b>

## 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 451 Choral Conducting II	2
MUS 380 Music Information Literacy III	0	MUS 457/458/459 Practicum <i>(offered Fall-</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		
<b>Total Credits</b>	<b>11.5</b>	<b>Total Credits</b>	<b>10.5</b>

## SENIOR YEAR

Fall Semester	CR	Spring Semester	CR
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 330 Form and Harmonic Analysis	2	MUS 340 Instrumentation and Beg. Orchestration	2
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		
<b>Total Credits</b>	<b>8.5 (9.5)</b>	<b>Total Credits</b>	<b>3.5 (7.5)</b>

## Minors in Hall-Musco Conservatory of Music

### Admission Requirements & Music Minor Policies

Music offers the following minors in music: Film Music, General Music, & Music Technology.

1. A limited number of music minors will be accepted each year, generally between 15 and 20.
2. Contact Dr. Graziano to be placed on the Pre-Music Minor List to take the Diagnostic Theory Exam in August during Orientation Week.
3. Students must pass the Music Theory Diagnostic Exam in order to declare a music minor. If student does not pass the diagnostic exam, student must complete and pass MUS 098 Rudiments of Music before declaring a music minor.
4. For **General Music Minors**: Have an audition with the Director of relevant music division. Student must pass audition to declare a music minor.
5. For **General Music Minors**: If voice is the major instrument, student must pass the Sight-Singing Diagnostic Exam in order to declare the General Music Minor with voice as instrument. If student does not pass the sight-singing diagnostic exam student must complete and pass MUS 097 Rudiments of Sight Singing before declaring the General Music Minor with voice as instrument.
6. For **Film Music and Music Technology Minors**: student must have an interview with Dr. Graziano to be accepted into the minor.

For all three minors, the following policies apply:

- Signature of Conservatory Chair is required to declare a minor in music.
- Music Theory Proficiency Requirement (see above)
- Sight-Singing Proficiency Requirement if voice is instrument (see above)
- Minimum Grade Requirement—SAME as on pg. 32
- Course Re-Take Policy for Minors—SAME as on pg. 32

(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 324 Audio Recording Techniques	3
MUS 344 Advanced Principles of Music Technology	2
MUS 346 Introduction to Max MSP	2
MUS 347 Post-production Editing and Processing Techniques	2
MUS 348 Introduction to Music Synthesis	3
FP 359 Pro Tools Certification	3
FP 382 Music Composition for Film Majors	3
MUS 439 Topics in Film Music (may be repeated for credit)	3

*(continued on next page)*

Course	CR
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](mailto:sternfel@chapman.edu)).

### Music Double Majors that satisfy the GE requirement for an interdisciplinary cluster, minor or second major:

- BM Composition, both Concert Music Emphasis and Electroacoustic Music Emphasis, with all other BM Degrees and Emphases (Performance, Music Education, all emphases)
- BM Music Education both Instrumental and Vocal Emphases, with BM Performance, all Emphases and Areas.

### Music Double Emphases that are allowed but do not satisfy the GE requirement for an interdisciplinary cluster, minor or second major:

- BM Performance, Conducting Emphasis with BM Composition, both Emphases
- BM Performance, Conducting Emphasis with BM Performance, all Emphases
- BM Performance, Instrumental Emphasis, all Areas with BM Performance, KCA Emphasis and Vocal Emphasis
- BM Performance, KCA Emphasis and BM Performance Vocal Emphasis

### No other combinations are allowed as Double Majors or Emphases.

## 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 Coordinator 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 Coordinator 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 Minors**

Music Minors are not approved for any recital (studio recitals, half recitals or full recitals, junior recitals or senior recitals), due to limited performance space and time availability. Music minors may perform in Music Around Noon recitals.

Exceptions can be made on a case-by-case basis and will be determined by the Area Director and the Chair.

### **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 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).

The accompanist fee 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 2<sup>nd</sup> rehearsal and is welcome at 1<sup>st</sup> 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:**

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

*(continued on next page)*

### **Class Fee for each type of SENIOR RECITAL:**

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

### **Class Fee for each type of SENIOR RECITAL:**

<b>Course</b>	<b>Title</b>	<b>Fee</b>
398A	<b>Senior Recital in Keyboard Collaborative Arts—Half Solo Program</b>	No class fee
398B	<b>Senior Recital in Music Education, Instrumental Emphasis—Half Solo Program, Unaccompanied</b>	No class fee
398C	<b>Senior Recital in Music Education, Vocal Emphasis—Half Solo Program, Accompanied</b>	Pianist Fee—\$250 Subsidy—(\$50)  <b>Class Fee: \$200</b> <i>(paid as part of student's tuition/fees)</i>
398D	<b>Senior Recital in Music Education, Instrumental Emphasis—Half Solo Program, Accompanied</b>	Pianist Fee—\$250 Subsidy—(\$50)  <b>Class Fee: \$200</b> <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	<b>Class Fee: \$250</b> <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	<b>Class Fee: \$400</b> <i>(paid as part of student's tuition/fees)</i>
298D	Junior Recital—Full Solo Program, Unaccompanied	No class fee
198A	Studio Recital, Accompanied	<b>Class Fee: \$150</b> <i>(paid as part of student's tuition/fees)</i>
198B	Studio Recital, Unaccompanied	No class fee

## Program Notes for Recitals

**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 pieces 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](mailto: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 and MUS 398D**

#### **Senior Recital in Music Education, Instrumental Emphasis—Half Solo Program, Unaccompanied OR 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.

##### 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 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 and 498H**

#### **Senior Recital in Instrumental Performance, Orchestral Instrument area—Full Solo Program, Accompanied OR 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 dur-

- ing 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.

**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 2016-2017 recital dates will be posted by Monday, August 29th. 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 Fall16 recital is Friday, September 9<sup>th</sup>.
  - **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 2016-2017 recital dates will be posted by Tuesday, September 6<sup>th</sup>. 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 Fall16 recital is Friday, September 9<sup>th</sup>.

- For any other non-required recital or if you are unable to attend the lottery, please visit the office of the Conservatory Operations Coordinator.
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 Coordinator.
  5. At least sixty (60) days prior to your recital, return the completed **Student Recital Request** form to the Conservatory Operations Coordinator with all signatures—this will **confirm** your recital date.
  - 5A. (OPTIONAL) If you wish to have your recital recorded, please contact the Conservatory Operations Coordinator 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 Coordinator 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. 130 for **Appendix C, Additional Recital Information**.

## Health and Safety Standards

Last revised July 2016

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 over-

ride 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.

### Hearing Conservation

Chapman University has in place a Hearing Conservation Program, which is designed to protect university employees from hearing loss associated with exposure to occupational noise. This includes Faculty and Staff. The Hearing Conservation Program is found at the following link:

<https://www.chapman.edu/faculty-staff/environmental/files/hearing-conservation-program.pdf>

Hearing Health is addressed in certain required courses for music majors and minors, specifically, in Principles of Music Technology, MUS 244. Issues addressed include decibel meters, optimal levels of decibel exposure, and protection of hearing while performing and listening.

### 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](http://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](http://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](http://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 Coordinator 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 10 and 11, 2016 in the Partridge Dance Center at Chapman University. The conference is organized each year by Professor Robin Kish and in 2016 will include the usual format of lectures, workshops and classes.

#### **Alexander Technique Classes**

Group and Individual classes in Alexander Technique are provided in the Con-

servatory 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. 3<sup>rd</sup> St. Suite 625, East Tower, Los Angeles

##### **Dr. Robert Andrews**

**310-829-7792**

Voice Center in Santa Monica

1301 20<sup>th</sup> 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. 3<sup>rd</sup>, 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. Check to see if your insurance will cover any of these doctors.*

## 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

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/Equipment Checkout
- Green Room
- 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](mailto:tgreene@chapman.edu).

### Instrument/Equipment Checkout Room (Bertea Hall 129)

Located on the first floor of Bertea Hall, the Instrument/Equipment Checkout Room contains all instruments, mutes, microphones, gig bags, and/or equipment that can be checked out by students during the academic year.

If needed, students can complete an Instrument Checkout Form in order to obtain/request an item, and all requests must be approved by an appropriate faculty member in writing. Please refer to posted hours outside BH 129 in order to pickup instruments and/or ask any additional questions.

### Orchestra & Wind Symphony Libraries (Bertea 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 Bertea 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 (Berteau Hall 120)**

The Choral Library is located on the 1st floor of Berteau 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 (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. 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 Coordinator, 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 Coordinator. 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 Coordinator 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 Coordinator 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.

### **Musco Center for the Arts**

Our newest 1,044-seat performing arts center hosts events presented by the College of Performing Arts and the Hall-Musco Conservatory of Music, including but not limited to The Chapman Orchestra, Wind Symphony, Spring Opera, choral festivals, etc. All scheduling of the Musco Center is coordinated by the Musco staff, in consultation with the Dean's Office from the College of Performing Arts and the Institutional Events Management Office. If you have any additional questions regarding the facility, please contact [info@muscocenter.org](mailto:info@muscocenter.org).

NOTE: Due to the size of the venue and availability of appropriate resources, **we do not permit any student recitals** in Musco Center.

### **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
- General 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 Coordinator.

## Student Resources

### Lockers

The Instrumental Locker Room is located in the basement of Oliphant Hall (OH B04). Lockers are free of charge and pre-assigned to all Music majors before the start of each year (Music minors are also accommodated based on availability). Assignment includes a combination lock with a pre-determined combination. Students are required to use the lock provided and assigned to them. If a lock is missing, a \$10 replacement fee will be charged. For more information, please see the Department Assistant in the Music Office (OH 101).

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

### Photocopying

Chapman students have access to black & white photocopiers in the Copy Alcoves on the 1st and 3rd floors of the Leatherby Libraries, as well in the Rotunda on the 1st floor. Students are encouraged to use cash or their declining balance for any and all photocopying.

- Black & White copies - 10¢ per sheet

To that end, Music students are not permitted to make photocopies from the Konica Minolta machine in OH 101B unless it directly pertains to their employment within the Hall-Musco Conservatory of Music. As such, students are encouraged to visit the photocopiers in the Leatherby Libraries.

### Copyright Guidelines

The copyright law of the United States (title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. The photocopy or reproduction is not to be “used for any purpose other than private study, scholarship, or research.” If a user makes a photocopy or reproduction for purposes in excess of “fair use” (see <http://chapman.libguides.com/UsingCopyrightedWorksLegally>) that user may be liable for copyright infringement.

In Music (for academic purposes other than performance), multiple copies of excerpts of works may be made, provided that the excerpts do not comprise a part of the whole which would constitute a performable unit such as a section, movement or aria. For more information about Copyright and Fair Use, please visit <http://chapman.libguides.com/CopyrightPerformingArts>.

### Printing/Print Credits

Chapman University provides several printers located in many of the labs and public access areas for students. Students can either print from:

- one of our University-owned public access lab computers, or
- directly from their own laptop wirelessly

Music students are not permitted to print from any of the Conservatory machines unless it directly pertains to their employment within the Hall-Musco Conservatory of Music. As such, students are encouraged to visit one of the public labs or print to one of the MobilePrint release stations across campus.

Students are given an initial FREE print credits at the start of each semester. If a student exceeds their print credits, printing charges will automatically deduct from their declining balance. Please refer to the Chapman University Printing Policy for further details: <http://www.chapman.edu/campus-services/information-systems/policies-and-procedures/printing-policy.aspx>

### 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 Berteau 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 Coordinator (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. For music majors and minors this includes individual tutors (individual tutors only available for music classes, not non-music classes), group tutoring, and a writing center. Although the TLT can accommodate testing and proctoring, due to the A/V needs of music tests most testing that is done out of the classroom for music (as in make-up tests or for students with accommodations) is done in music facilities with music proctors. For more information please visit <http://www.chapman.edu/students/academic-resources/tutoring-center/index.aspx> or email Dr. Graziano with any music tutor questions.

### **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 Crean Orchestral Recital Hall. 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. The student is responsible for the care and maintenance of the instrument during the loan period, and instruments must be returned to Instrument/Equipment Checkout Room (Bertea Hall 129) 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 Coordinator. 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 Coordinator 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 Coordinator. 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.

The bulletin board outside the Chair's office OH 302 is for Registration Purposes only. Blank Add/Drop forms and Tuition Waiver forms are found there, and a system for having the add/drop forms signed by Chair.

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 Music Office. 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 Music Office staff 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 Director of Music Technology.

Please contact the Conservatory Operations Coordinator for more information about the pricing and options for 2016/17 recordings.

## **APPENDIX A Staff and Faculty Directory**

### **COLLEGE OF PERFORMING ARTS ADMINISTRATION & STAFF**

<b>Giulio Ongaro</b>	Dean, College of Performing Arts	<a href="mailto:ongaro@chapman.edu">ongaro@chapman.edu</a>
<b>Louise Thomas</b>	Associate Dean for Academic Affairs	<a href="mailto:thomas@chapman.edu">thomas@chapman.edu</a>
<b>Danielle Bliss</b>	Event Communications Coordinator	<a href="mailto:bliss@chapman.edu">bliss@chapman.edu</a>
<b>Amy DeMartino</b>	Operations Administrator	<a href="mailto:demartino@chapman.edu">demartino@chapman.edu</a>
<b>Joann King</b>	Assistant to the Dean in Operations	<a href="mailto:jking@chapman.edu">jking@chapman.edu</a>
<b>Bobby Reade</b>	Development Coordinator	<a href="mailto:reade@chapman.edu">reade@chapman.edu</a>
<b>Jean Taber</b>	Assistant to the Dean	<a href="mailto:taber@chapman.edu">taber@chapman.edu</a>
<b>Peter Westenhofer</b>	Artistic Operations Manager ( <i>Spring only</i> )	<a href="mailto:pwestenh@chapman.edu">pwestenh@chapman.edu</a>

### **HALL-MUSCO CONSERVATORY OF MUSIC ADMINISTRATION & STAFF**

<b>Amy Graziano</b>	Conservatory Chair	<a href="mailto:graziano@chapman.edu">graziano@chapman.edu</a>
<b>Katie Silberman</b>	Conservatory Assistant	<a href="mailto:silberma@chapman.edu">silberma@chapman.edu</a>
<b>Peter Westenhofer</b>	Conservatory Operations Supervisor ( <i>Fall only</i> )	<a href="mailto:pwestenh@chapman.edu">pwestenh@chapman.edu</a>

## HALL-MUSCO CONSERVATORY OF MUSIC FULL-TIME FACULTY

<b>Peter Atherton</b>	Director of Operatic Studies	<a href="mailto:atherton@chapman.edu">atherton@chapman.edu</a>
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<b>Jeffrey Cogan</b>	Director of Guitar Studies & Music Technology	<a href="mailto:cogan@chapman.edu">cogan@chapman.edu</a>
<b>Stephen Coker</b>	Director of Choral Activities	<a href="mailto:coker@chapman.edu">coker@chapman.edu</a>
<b>Grace Fong</b>	Director of Keyboard Studies	<a href="mailto:fong@chapman.edu">fong@chapman.edu</a>
<b>Robert Frelly</b>	Director of Music Education, Instrumental Emphasis	<a href="mailto:frelly@chapman.edu">frelly@chapman.edu</a>
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<b>Jeffrey Holmes</b>	Theory/Composition	<a href="mailto:jholmes@chapman.edu">jholmes@chapman.edu</a>
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<b>Daniel Alfred Wachs</b>	Director of Orchestral Activities	<a href="mailto:wachs@chapman.edu">wachs@chapman.edu</a>

## HALL-MUSCO CONSERVATORY OF MUSIC ARTISTS-IN-RESIDENCE

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<b>Milena Kitic</b>	Artist-in-Residence, Voice	<a href="mailto:kitic@chapman.edu">kitic@chapman.edu</a>
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**HALL-MUSCO CONSERVATORY OF MUSIC  
PART-TIME FACULTY**

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## 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 freshmen. 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 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). See *Music Student Handbook* for Director listings. Music divisions offering scholarships are as follows:
  - Vocal
  - Strings
  - Woodwinds & Brass
  - Percussion
  - Guitar
  - Piano
  - Keyboard Collaborative Arts
  - Music Composition
  - Music Education
  - Bachelor of Arts in Music
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 *Music Student Handbook* 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 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. You 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. Contact us by phone: (714) 997-6871, or email [music@chapman.edu](mailto: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 133 and review “Program Notes for Recitals” on page 97 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 (7-ft. Steinway B piano, 9-ft. Shigeru Kawai 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 Coordinator 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 Music Office 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 Music Office for more information about these options.

##### Dress Rehearsals

Rehearsal times in Salmon Recital Hall are limited and must be calendared with the Conservatory Operations Coordinator 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 Coordinator. 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)

## Sample Documents

### Student Recital Request

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

### Recital Recording Request (if requested)

Completed by Student. Submit to Conservatory Operations Coordinator

### 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](mailto: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 reviewed 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—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.
- Additional Upper Division Proficiency Requirements involve progress towards Piano Proficiency, the demonstration of satisfactory academic progress, the completion of Theory II and the maintaining of adequate grade point averages as determined by the Conservatory of Music Faculty.
- Demonstrate ability to sight reading.

### **Requirements for passing the Upper Division Proficiency**

- Completion of MUS 134 Theory II
- Minimum grade of C in theory and music history classes.
- Maintain adequate grade point average as determined by Conservatory of Music Faculty
- Demonstrate acceptable musicianship and performance techniques in prepared repertoire.
- Demonstrate ability to sight-read
- Demonstrate satisfactory progress towards completion of Piano Proficiency Exam.
- Demonstrate satisfactory academic progress towards completion of your degree.

## **Additional Requirements for String Performance Majors**

- **Violin**
  - Demonstrate knowledge and performance of three octave scales and arpeggios.
  - Perform Etude by Rode or a Caprice by Paganini.
  - 1<sup>st</sup> or 3<sup>rd</sup> Movement of Concertos 4 or 5 by Mozart (or higher level) from memory.
  - Two contrasting movements from either the Bach Sonatas or Partitas.
  - Orchestral Excerpts as determined by Director of String Studies and Violin Professors.
- **Viola**
  - Demonstrate knowledge and performance of three octave scales and arpeggios.
  - Perform Etude by Rode, or Campagnoli.
  - First movement of a Concerto by Hoffmeister, Stamitz (or higher level) from memory (or third movement at discretion of applied instructor).
  - Two Unaccompanied contrasting movements from the Bach Cello Suites transcribed for Viola.
  - Orchestral Excerpts as determined by Director of String Studies and Violin Professors.
  - Works from the sonata or solo repertoire as selected by the Viola Instructor.
- **Cello**
  - Demonstrate knowledge and performance of four octave major and minor scales and arpeggios.
  - Perform Etude by Popper as assigned by applied faculty.
  - One Movement of a concerto from memory or an equivalent Boccherini Sonata.
  - Two contrasting movements from the Cello Suites.
  - Orchestral Excerpts as determined by Director of String Studies and Adjunct Cello Professors.
- **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.

## **BM in Performance—Instrumental—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—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.

*(continued on next page)*

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 <sup>th</sup> 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 Shirmers.
- 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—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 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).

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 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 and MUS 136 Aural Skills 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 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 in Performance—Vocal.
- For Music Education—Instrumental, see Performance Area Director (for Strings, see String Director, for Winds/Brass, see Winds/ Brass director, etc.)

