



CHAPMAN UNIVERSITY
COLLEGE OF PERFORMING ARTS

Hall-Musco Conservatory of Music

**2018-2019
Undergraduate
Music Student Handbook**

Last Revised 8/2/18

DISCLAIMER:

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

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

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Welcome from the Chair

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

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

Dr. Amy Graziano
graziano@chapman.edu

Music Majors & Degrees

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

Degree	Major	Emphasis	Area
Bachelor of Arts	Music		
Bachelor of Music	Composition	Concert Music	
		Electroacoustic Music	
Bachelor of Music	(precertification, 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.

Area Directors for Music Divisions/Departments

Bachelor of Music, performance, instrumental emphasis:

- **Director of Orchestral Activities**
Prof. Daniel Wachs, wachs@chapman.edu
- **Director of String Studies**
Prof. Robert Becker, becker@chapman.edu
- **Director of Woodwinds and Brass Studies**
Prof. Timothy Hall, tihall@chapman.edu
- **Director of Percussion Studies**
Dr. Nick Terry, terry@chapman.edu
- **Director of Piano Studies**
Dr. Grace Fong, fong@chapman.edu
- **Coordinator of Secondary Piano**
Dr. Janice Park, jpark@chapman.edu
- **Director of Guitar Studies**
Prof. Jeff Cogan, cogan@chapman.edu
- **Director of Keyboard Collaborative Arts**
Dr. Louise Thomas, thomas@chapman.edu

Bachelor of Music, performance, vocal emphasis:

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

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

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

Bachelor of Music, music composition (both emphases):

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

Bachelor of Arts in Music:

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

Minors in General Music, Film Music and Music Technology:

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

Staff:

- **Conservatory Operations Coordinator**
Mr. Rob Octavio, octavio@chapman.edu
- **Conservatory Assistant**
Ms. Katie Silberman, 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 (precertification, music education)

PLO1: Musicianship

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

PLO2: Teaching

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

PLO3: Musicianship for teaching

The student will demonstrate musicianship skills specific to teaching, including competency in conducting, arranging, and coaching a vocal or instrumental

ensemble, as well as knowledge of instrumental families.

Advising & Director of Student Affairs

You have a three-way advising system:

1. The Director of Student Affairs in the Conservatory of Music for all music program advising
2. Your Area Director for career advising and mentoring for UDP and recital preparation
3. Ms. Dina Bartoloni in the University Advising Center for General Education Advising.

The Director of Student Affairs (DSA) is the academic advisor for every music major. See the DSA for questions about what classes to take, how to get into classes, how to plan your whole four years, how to change or add or drop majors and minors in music, and anything else relating to courses and academic planning.

The current DSA is Dr. Jessica Sternfeld, Berteau 213, sternfel@chapman.edu. Drop-in hours are posted outside the office every week, or email to get an appointment.

MANDATORY ADVISING BEFORE REGISTERING FOR CLASSES

In the Spring of your sophomore year and in the spring of your junior year, you must see the DSA for academic advising. **You cannot register for classes for the following fall until you do. There will be a block on your registration until after you have your advising appointment.** This will ensure that you graduate on time. The DSA will email you to sign up for an appointment. Be sure to bring your program evaluation with you and make a draft of a plan for your remaining coursework.

Fee Waivers

Fee Waivers

In general, music majors take more credits than other majors on campus. Music majors must take academic music courses, applied lessons and classes, participate in ensembles, and take GE classes. The Registrar's Office allows music students a 1-credit fee waiver for tuition on 1 credit of an ensemble course each semester. 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, but music majors can receive a waiver for 1 credit of tuition over 18 credits. The fee waiver only works for ensemble courses. Fee 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. The form must be signed by the Chair.

Fees for Lessons

All private instruction lessons in an instrument, composition, conducting, coaching, 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 for more information.

Add/Drop Deadlines

The deadline to add courses is always the Friday of the second week of a semester. You must register for all courses by that day. For private instruction lessons, you must register for your teacher's section AND for the correct number of credits for your major. Performance majors always register for 2 credits of lessons in primary instrument while other music majors and minors generally register for 1 credit.

The deadline to drop a course is also always the Friday of the second week of a semester. If you drop by that day there is no record of enrollment. 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 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. Like an F, if you retake the class, the new grade will replace the FW and your GPA will be recalculated.

Some music classes have restricted registration (all lessons, studio classes, ensembles, and several academic music classes). Registration for these classes is done through permission codes used with your shopping cart on *my.chapman*. Contact Dr. Graziano for permission codes.

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 F in this Handbook.

Proficiency Exams

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 Placement Exam

The Theory Placement Exam is administered during Orientation Week to determine which Theory and Aural Skills courses are the correct ones for a student to begin with at Chapman. The test presents questions that progress through the five semesters of Music Theory and Aural Skills. Students take as much of the test as they can, stopping when they no longer know the material. If a student progresses beyond the Theory I level on the test, the student will also take an Aural Skills test after completing the written theory test.

A student will be placed into Theory I if able to identify note names in Treble Clef and Bass Clef, build major scales and minor scales (natural, harmonic, melodic - both ascending and descending), identify intervals, create intervals, identify chords (major, minor, augmented, diminished, major 7, minor 7, dominant 7, half and fully diminished 7), create chords, and be familiar with time signatures and basic rhythms. If placed into Theory I (MUS 133), your theory sequence 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.

To be placed into Theory II (MUS 134), a student must demonstrate understanding of diatonic tonality and 4-part voice leading up through augmented sixth chords, the Neapolitan chord, secondary functions and diatonic modulation. To be placed into Theory III (MUS 233), a student must demonstrate understanding of chromatic functional tonality: distant modulation, common-tone diminished seventh chords, altered dominants, tall tertians, elements of form including sonata, etc. To be placed into Theory IV (MUS 234), a student must demonstrate understanding of 20th/21st century materials: advanced non-tonal scales, non-tertian chords, serialism, set theory, sound mass, minimalism, etc.

Sight Singing Placement Exam

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 (precertification, 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. Stu-

dent preference and primary teacher recommendations will be taken into account and accommodated whenever possible, but cannot be guaranteed.

Private Instruction Policies for non-Chapman Students & Off Campus Locations

It is against University policy to teach non-Chapman students on campus. If you give paid lessons (your student is paying) to a non-Chapman student in University facilities, you expose yourself and the University to possible liability claims.

Chapman Faculty may not teach Chapman students in their faculty homes or anywhere else off Chapman campus. You may not attend a Chapman lesson or class at the home of an instructor or anywhere off campus, unless you fill out and submit a University waiver for off campus class activities.

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 is 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 Course

All music majors are required to take the Music Information Literacy course, MUS 280. MUS 280 will teach information literacy specific to the study of music, starting with basic concepts and leading to preparation for the senior capstone/project or for the senior recital. MUS 280 is taught by the Performing Arts Librarian and is zero (0) credits, Pass/No Pass. Students take this during sophomore year.

Student Complaint Policies

The Chair of the Conservatory keeps records of all student complaints presented to her. Students should speak to the DSA or to their Area Director if they have any concerns about a class, a teacher, progress in the

program, another student, etc. If the DSA or Area Director cannot solve a specific student complaint, it is recommended that the student see the Chair. Most issues are related to student concerns with individual faculty members in a specific course and these issues are heard by the Chair. If the issue is about a faculty member's availability, excessive absences of the faculty member, classroom approach, instructional methods or grading policies, and there are a substantial number of complaints (the Chair's number is three or more) with regard to a specific issue, the Chair will discuss the issue with the Dean first, then meet with the faculty member. The Chair will discuss the issue in general, maintaining student confidentiality, with the goal of helping the faculty member recognize the student's concern and find ways to change communication, availability, presentation of material, or grading policies to address the student's concerns. If the faculty member is not open to this discussion, then the Dean will speak with the faculty member.

The Chair also holds regular student Town Hall meetings at least three times a year. Town Hall meetings are always on a Thursdays from 11:30 AM -12:30 PM (the hour where no music classes are held except for private instruction). Announcements of the next Town Hall are sent via email and posted on the CoPA Facebook page, as well as through flyers posted in the music buildings. All music majors and music minors are invited and again, there are no music classes to conflict with the time of the meeting. We cannot control GE class scheduling. The meetings are attended by the majors and minors, the Chair, DSA, and Conservatory Operations Coordinator. Students are able to voice their opinions and concerns about anything with which they are concerned: curricular issues, specific courses, particular teachers, rehearsal schedules, missing stands and chairs from practice rooms, student lounge computer malfunctions, mirror placement in practice rooms, requests for supplies for the student lounge, etc. The Chair and Operations Coordinator take notes on the new issues and update the students on what has been accomplished or discovered regarding the list of issues from the last meeting. Between meetings, the Chair and Operations Coordinator try to address as much as possible from the students' list of concerns.

There is a University process for students who wish to contest a grade. The 2017-2018 Chapman University Undergraduate Catalog states:

Challenging a Grade

Professors, as experts in their fields, have the final authority in assigning student grades except for cases involving clear evidence of capricious grading or failure to follow the professional standards of the discipline.

Faculty members may change final grades after submission to the Office of the University Registrar only for clerical error. Furthermore, additional work may not be assigned to enable the student to receive a higher grade.

However, a student who believes he or she has received a grade based on capricious or unprofessional grading may appeal personally to the instruc-

tor for an explanation of the grade and for possible reconsideration. As a professional scholar and educator, the instructor should be able to explain the grading criteria, how the criteria meet the standards of the discipline and how the individual student's grade derives from these criteria

If after consulting with the instructor, the grade dispute is not resolved or if the student has made a good faith effort to contact the instructor and has received no response, the student may appeal directly to the department Chair of the academic unit in which the course was offered (or the associate dean if there is no department Chair). All grade appeals must be filed in writing within 30 days from the date that the grade was assigned. The department Chair may deny the student petition, confer directly with the instructor to record in the course to resolve the dispute, form a faculty committee to review the grade or refer the petition to the dean's office of the school or college of the department. If the grade dispute is decided at the departmental level, the student may further appeal the decision directly to the dean's office. The dean's office will make the final college-level decision on the petition.

After the dean's office notifies the student of its decision, the student has two weeks to request a review by the Student Standards Committee. Such a request can be made only with compelling new evidence that was not previously available or if there is substantive evidence that the petition process was not followed in accordance with the grade challenge policy. The Student Standards Committee will render a final decision.

Changes in grades can occur only through the petition process initiated by individual students.

FALL New Music Student Registration Guide for ALL Music Majors (First-Year and Transfer Students)

Registration Starting points:

1. During Summer, register for as many GE classes as the GE Advisor for music (Dina Bartoloni Mai) advises you to take.
2. During Summer, make sure to either attend an in-person group advising session with the Academic Advising Center, or if you are unable to attend on campus, complete the online tutorial and then schedule a phone advising appointment with Dina Bartoloni Mai (bartolon@chapman.edu) in the Academic Advising Center by calling 714-744-7959, if you haven't already.
3. You pre-register for GE classes. You do **NOT** pre-register for music classes.
4. Registration for music classes takes place during Orientation Week in August, the week before classes start.

5. Register for music courses using permission codes that I will give you, a separate code for each class that only works for that class and only for you at your my.chapman registration shopping cart.
6. Music courses are taken in specific sequence—if you miss one you may fall a year behind schedule.
7. Some of these music courses may conflict with GE courses for which you've already registered. Music courses must take first priority and you need to register for the music courses, even if you have to drop your GE courses.

Orientation Week is August 20 through August 26, 2018, before classes begin on Monday August 27.

During Orientation Week, you do the following:

1. Theory Placement Exam—All Music Majors
2. Sight-Singing Placement Exam—Students with Voice as instrument
3. Placement Auditions for Large and Small Ensembles—All Music Majors
4. Placement Auditions for Piano Lessons—All Music Majors (EXCEPT piano majors and KCA majors)
5. Placement Auditions for Voice Lesson Teacher—Students with Voice as instrument
6. New Music Student Meeting with Music Chair and Music Advisor

For questions about your music courses, please contact:

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

OR

- Dr. Jessica Sternfeld (sternfel@chapman.edu), Director of Student Affairs for the Hall-Musco Conservatory of Music, who will advise you throughout your four years.

PLEASE READ ALL PAGES of this guide—you need it all!!!!!!

Theory Placement Exam

You will take a Music Theory test during Orientation Week and begin piano lessons during your first semester. You are expected to be able to read music, both clefs. Brush up on your theory. If you do not have music theory background, we suggest finding a summer course at a local community college to help prepare you for the theory exam and for piano lessons.

All new music majors will:

- Take the THEORY PLACEMENT EXAM during Orientation Week.
- Day, Time, and place for Theory Placement Exam will be sent over the summer in the **Orientation Week Information for MUSIC** (will be sent end July). You will sign up using the link on the Orientation Week Scheduler to take the Theory exam.

- Results for the theory exam will be emailed to you the day after the exam.
- You will be placed in one of five (5) semesters of music theory and aural skills:
- You **could** be placed into MUS 098 Rudiments of Music. If placed into MUS 098,
 - You will not take any theory during your first semester.
 - Register for MUS 098 for SPRING, SECOND semester of your First Year, using a permission code I will send you.
 - 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. Many students are placed in Rudiments each Fall and they still graduate on time.
- You **could** be placed into MUS 133 Theory I & MUS 135 Aural Skills I. This is the traditional first semester theory to take. You will take these during your FIRST Fall semester.
 - You will be able to choose your section of MUS 133 and MUS 135 IF YOU RESPOND QUICKLY TO MY EMAIL and will register using a permission code I will send you. If you do not respond quickly you will be assigned to a section.
- You **could** be placed into MUS 233 Theory III & MUS 235 Aural Skills III. You will take these during your FIRST Fall semester.
 - You will be able to choose your section of MUS 233 and MUS 235 IF YOU RESPOND QUICKLY TO MY EMAIL and will register using a permission code I will send you. If you do not respond quickly you will be assigned to a section.
- You **could** be placed into MUS 134 Theory II & MUS 136 Aural Skills II OR into MUS 234 Theory IV & MUS 236 Aural Skills IV.
 - You will not take theory or aural skills during Fall semester, but register for these classes for Spring, your second semester, using a code I will send you.

****Note that Theory level and Aural Skills level do not have to match. For example, a student could be placed into Theory III and Aural Skills I.**

About the Theory Placement Exam

The Theory Placement Exam is administered during Orientation Week to determine which Theory and Aural Skills courses are the correct ones for a student to begin with at Chapman.

The test presents questions that progress through the five semesters of Music Theory and Aural Skills. Students take as much of the test as they can, stopping when they no longer know the material. If a student progresses beyond the Theory I level on the test, the student will also take an Aural Skills test after completing the written theory test.

A student will be placed into Theory I if able to identify note names in Treble Clef and Bass Clef, build major scales and minor scales (natural, harmonic, melodic - both ascending and descending), identify intervals, create intervals, identify chords (major, minor, augmented, diminished, major 7, minor 7, dominant 7, half and fully diminished 7), create chords, and be familiar with time signatures and basic rhythms.

You may use the following links to try online exercises similar to the questions that will place you into Theory I level:

- Notes:
<https://www.musictheory.net/exercises/note/oyyayrybynyyyyy>
- Key Signatures:
<https://www.musictheory.net/exercises/keysig/b999yydyyyyy>
- Scales:
<https://www.musictheory.net/exercises/scale-construction/oyrwxxyya9dynyyy>
- Intervals:
<https://www.musictheory.net/exercises/interval/oyrwy9y99999bnyyyy>
- Chords:
<https://www.musictheory.net/exercises/chord/drwa9d9xynnyyyy>

If placed into Theory I (MUS 133), your theory sequence 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.

To be placed into Theory II (MUS 134), a student must demonstrate understanding of diatonic tonality and 4-part voice leading up through augmented sixth chords, the Neapolitan chord, secondary functions and diatonic modulation.

To be placed into Theory III (MUS 233), a student must demonstrate understanding of chromatic functional tonality: distant modulation, common-tone diminished seventh chords, altered dominants, tall tertians, elements of form including sonata, etc.

To be placed into Theory IV (MUS 234), a student must demonstrate understanding of 20th/21st century materials: advanced non-tonal scales, non-tertian chords, serialism, set theory, sound mass, minimalism, etc.

Sight-Singing Placement Exam

New Music Majors with VOICE as primary instrument (no matter what your major):

- Take the Sight-Singing Placement Exam during Orientation Week.
- Day/time/place for exam will be sent over summer in **Orientation Week Information for MUSIC**. You will sign up on the Orientation Week Scheduler for a time slot to take the Sight-Singing Placement Exam.

- The Placement Exam will ask you to:
 - Sight read a 6-8 measure melody in a major or minor key with some leaps
 - Identify the key of the excerpt
 - Students will be given the starting pitch and have one minute to study prior to singing
 - The excerpt may be sung in any method: solfeggio, numbers, a single vowel etc.
 - Rhythms and pitches need to be correct
- You will be informed of test results the day after the exam.
- If you pass, no action necessary.
- If you do not pass the placement exam, you must register for MUS 097 Rudiments of Sight Singing (2 credits) during your first FALL semester.
- I will send you a permission code to register for MUS 097.

Placement Auditions for Ensembles

- During Orientation Week, you will do an ENSEMBLE PLACEMENT AUDITION for large and small ensembles.
- Date/time/place for Ensemble Placement Auditions will be sent over summer in the ***Orientation Week Information for MUSIC.***
- Once you have the ***Orientation Week Information for MUSIC,*** sent out in late July, you will sign up for an audition using the audition scheduler link.

Large Ensembles—Instrumental

- These majors MUST take one **large ensemble** each semester:
 - Performance majors in Conducting, Strings, Winds, Brass, and Percussion
 - Use link to sign up on Orientation Week Scheduler for an audition time for your instrument.
 - You will be placed in either The Chapman Orchestra or in The Chapman Wind Symphony.
- These majors should, but don't have to, take one large ensemble each semester during the first year:
 - Piano, Keyboard Collaborative Arts, Guitar, and the following if instrument (not voice) is primary instrument: (pre-certification) Music Education, Composition, and Bachelor of Arts in Music majors.
- If you are interested in Big Band, the audition is in ADDITION to your large ensemble placement audition. Any instrument can audition for Big Band. Sign up for an audition spot using the link to the scheduler in the ***Orientation Week Information for MUSIC.***

Large Ensembles—Vocal

- Performance majors in VOICE MUST register for one of the Choirs each semester.

- Sign up for an audition time for the choirs. You will be placed in one of the three choirs.
- These majors should, but don't have to, take one of the Choirs each semester during the first year:
 - (pre-certification) Music Education (vocal), Composition (with voice), and Bachelor of Arts in Music majors (with voice).
- If you are interested in Opera Chapman, the audition is in ADDITION to your choir placement audition. Any singer can audition for Opera Chapman.

480) are waived on your program and you do not have to take them.

You take MUS 280 in your SECOND YEAR. You will NOT take it this first year.

Small Ensembles—Instrumental

As part of the ensemble placement audition, instrumental students will be placed into small ensembles:

String majors:

- You must register for MUS 322B Small Ensemble Strings, in the FIRST SEMESTER (Fall).
- You will be assigned to a small group—trio, quartet, quintet, etc.—and play with that group for the semester.
- String Majors are strongly recommended to take String Ensemble every semester and the Director of String Studies requires you to start in your first semester.

Woodwinds majors:

- You must register for MUS 322E Small Ensemble Woodwinds, in the FIRST SEMESTER (Fall).
- You will be assigned to a small group—trio, quartet, quintet, etc.—and play with that group for the semester.
- Woodwind Majors are strongly recommended to take Woodwind Ensemble every semester and the Director of Woodwind & Brass Studies requires you to start in your first semester.

Brass majors:

- You must register for MUS 322F Small Ensemble Brass, in the FIRST SEMESTER (Fall).
- You will be assigned to a small group—trio, quartet, quintet, etc.—and play with that group for the semester.
- Brass Majors are strongly recommended to take Brass Ensemble every

semester and the Director of Woodwind & Brass Studies requires you to start in your first semester.

Percussion majors:

- You must register for MUS 322C 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

Guitar majors:

- 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.

Piano majors:

- You must register for MUS 322D Small Ensemble Piano, in the FIRST SEMESTER (Fall).
- Piano majors should take Piano Ensemble every semester.

Registration for Ensembles:

- Once you are placed in a large and/or small ensemble, you will receive a code to use to register for the ensemble(s).
- The code will be given to you directly (by Dr. Graziano or by the area director) OR will be posted on the board outside Dr. Graziano's office.
- Small Ensemble course numbers listed above. The following chart lists course numbers to register for Large Ensembles:

<i>Large Ensemble</i>	<i>Course Number</i>	<i>Director of Ensemble</i>
University Choir	MUS 207	Professor Coker
University Singers	MUS 209	Professor Coker
Opera Chapman Scenes (Fall)	MUS 219	Professor Atherton
Chapman Women's Choir	MUS 214	See Professor Coker
The Chapman Wind Symphony	MUS 215	Professor Hall
The Chapman Orchestra	MUS 221	Professor Wachs
Big Band Jazz Ensemble	MUS 218	Professor Alva

**For your First year and Sophomore year, you will use the 200-level course number, above. Starting in your junior year you will register for Large Ensemble using the 300-level course number.

Piano Placement Audition (secondary piano, not primary instrument)

All Music Majors (all music degrees) **with instruments other than piano**—any other instrument—voice, strings, winds, brass, percussion, guitar:

- During Orientation Week, you will sign up for a piano placement audition with DR. JANICE PARK. You will follow the link sent in the ***Orientation Week Information for MUSIC***, and sign up for an audition spot. Dr. Park will 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. You will receive a permission code to use to register for piano lessons.
- Most students take MUS 104, for 1 credit, for ½ hour lesson each week.
- All music majors are required to take 4 credits of piano and pass the piano proficiency exam.
- If you pass the piano proficiency exam before the 4 credits are complete, you do not have to complete the remaining credits of piano.

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 EVERY semester (all majors other than KCA = MUS 104; Keyboard Collaborative Arts majors = MUS 107).
- Follow instructions below under Applied Lessons to register for your piano lessons.
- Those with Piano as primary instrument will have the secondary piano requirement of 4 credits of piano waived from their degree program.
- ALL music majors MUST pass the Piano Proficiency Exam, even those with piano as primary instrument.

Applied Lessons—Individual Instruction in YOUR INSTRUMENT (including VOICE)

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.

During Orientation Week:

- Students with Voice as Primary Instrument:

- Will do a Placement Audition for Voice Lessons. You will sign up using the link from the ***Orientation Week Information for MUSIC***.
- If you have sent in a teacher preference to Dr. Sherburn and she has already placed you with a teacher, you DO NOT need to do the Placement Audition for Voice Lessons.
- If you are not sure whether or not you've been assigned to a teacher, ask Dr. Sherburn (sherburn@chapman.edu)
- For Instruments Other Than Voice: see area Director for placement with a teacher for lessons.
- You register for lessons at the end of Orientation week, after being placed with a teacher. You will be given a code to use to register.
- 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.

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:***

<i>Instrument</i>	<i>Course #</i>	<i>Who to see for teacher placement</i>
Voice	MUS 106	Professor Sherburn
Strings	MUS 123	Professor Becker
Woodwinds & Brass	MUS 123	Professor Hall
Percussion	MUS 123	Professor Terry
Guitar	MUS 103	Professor Cogan
Piano—solo for piano majors	MUS 104	Professor Fong (or Park for Fall 2018)
Piano—solo for majors OTHER than piano or KCA	MUS 104	Professor Park
Collaborative Piano (KCA)	MUS 107	Professor Thomas

The following chart lists the minimum number of CREDITS you need to take of your instrument, depending on your MAJOR in music. When you register for lessons YOU set the number of credits.

<i>Major</i>	<i>How many credits/semester</i>
Performance Major—All Instruments including Voice	2 credits = 1 hour lesson per week
Instrumental Conducting	1 credit = ½ hour lesson per week
(pre-certification) Music Education—both Vocal and Instrumental emphases	1 credit = ½ hour lesson per week
Composition—both Emphases	1 credit = ½ hour lesson per week
Bachelor of Arts in Music—All Instruments including Voice	1 credit = ½ hour lesson per week

Studio Class (.5 credits)

- Vocal Performance Majors:
 - Register for MUS 116 Studio Class-VO, with the section number for your teacher. Each teacher has his/her own section # for studio class. EX: Prof. Sherburn is MUS 116 VO1.
- Piano Performance Majors:
 - Register for MUS 116 KB1 Studio Class-Piano, with Dr. Matthews.
- Keyboard Collaborative Arts Majors:
 - Register for MUS 116 KCA with Dr. Thomas.
- Guitar Performance Majors:
 - Register for MUS 116 GU, Studio Class-Guitar, with Prof. Cogan.
- String Performance Majors:
 - Violin: register for MUS 116 OR6 with Prof. Fitzpatrick
 - Viola: register for MUS 116 OR7 with Prof. Becker
 - Cello: register for MUS 116 OR8 with Prof. Mezo
 - String Bass: register for MUS 116 OR09 with Prof. Black
- Woodwinds Performance Majors:
 - Register for MUS 116 OR2
- Brass Performance Majors:
 - Register for MUS 116 OR4
- Percussion Performance Majors:
 - Register for MUS 116 OR5 with Prof. Terry
- Conducting Majors are recommended to take MUS 116 CON1 Studio Class Score Reading.
- For any music majors with PIANO as instrument but NOT a piano or KCA major:
 - Register for MUS 116 KB2 with Dr. Park

For Majors in (pre-certification) Music Education, Composition, and BA in Music:

- Take Studio Class, as listed above for your instrument or voice, if recommended by your area director and teacher.
- Music Education (pre-certification) Majors: required to take 2 semesters of Studio Class (.5 credits each for 1 credit total).

**Codes will be distributed for all students to register for Studio Class.

Composition majors—both emphases

- All Music Composition First-year students MUST register for MUS 277 Music Composition Seminar, in the FIRST SEMESTER (Fall).
- Dr. Ivanova will give you a permission code to use to register for MUS 277.
- Composition Majors are required to take Music Composition Seminar every semester during the first two years.
- All new Composition majors must ask Dr. Ivanova to find out if you should take New Music Ensemble, MUS 322G, during the first semester.
- If you are told to take MUS 322G New Music Ensemble, Dr. Ivanova will give you a code to use to register.

Non-Music Classes for Registration

- You will receive information from Chapman Advising Center about First-Year Foundation courses. All First-year students take a First-Year 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 GE Advisor for Music Students, is Dina Bartoloni Mai (bartolon@chapman.edu). You can contact her about your GE courses and First-Year Foundation course.

General Policies for Music Majors

- **Minimum Grade Requirement**
A minimum grade of "C" must be achieved in all required courses in music theory, music history, music cultures, music technology for all major programs in music. All courses in the major must be taken for a letter grade, except studio class, the senior recital, and the information literacy class. Composition majors must achieve a minimum grade of B in all courses in the major. Music Education majors must achieve a minimum grade of C in all courses listed above and in the three music education practicum courses in pedagogy and literature.
- **Course Re-Take Policy**
Regarding minimum grades for required courses in music theory, history, cultures, technology, and any required in Composition and Music Education: If a student achieves less than a "C" (or a B if Composition major), 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.

SECOND SEMESTER—SPRING New Music Student Registration Guide for All Music Majors (First-Year and Transfer Students)

Music Theory

- ***If you were placed in Rudiments of Music and did not take Music Theory I during Fall semester:***
 - You will register for Mus 098, Rudiments of Music, 3 credits. You will register using the new permission codes. I will send instructions for getting your code and using it.
 - 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.
 - You can register for these on your own without codes.

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

Music History

- **First Year students who will be done with Theory I:**
 - Email Dr. Graziano NOW to get on the list for MUS 102 Compendium of Western Music History, so you have a spot in the Fall class.
 - You take Compendium in Fall of your second year, after taking Theory I and II.
- **New Transfer students:**
 - TRANSFER students 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 of Music in Spring:

- You will take MUS 102 in Spring of your second year.
- Email Dr. Graziano NOW to be on the list for SPRING of the second year for MUS 102. You have to have Theory I complete before taking MUS 102 Compendium.

Applied Lessons—Individual Instruction in YOUR PRIMARY instrument

- Continue taking lessons in your primary instrument from your teacher as you are doing right now.

- Register for the correct course number with the correct section number for your teacher and make sure you register for the correct number of credits for your major.
- Registration is done with permission codes. Email Dr. Graziano to find out how to get your permission code.

Primary Instrument	Course #
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

Major	How many credits/semester
Performance Major—All Instruments including Voice	2 credits = 1 hour lesson per week
Performance Major—All Instruments including Voice	2 credits = 1 hour lesson per week
Instrumental Conducting	1 credit = ½ hour lesson per week
(pre-certification) Music Education—both Vocal and Instrumental emphases	1 credit = ½ hour lesson per week
Composition—both Emphases	1 credit = ½ hour lesson per week

Studio Class:

- Vocal Performance Majors:
 - Register for MUS 116 Studio Class-VO, with the section number for your teacher. Each teacher has his/her own section # for studio class. EX: Prof. Sherburn is MUS 116 VO1.
- Piano Performance Majors:
 - Register for MUS 116 KB1 Studio Class-Piano, with Dr. Matthews.
- Keyboard Collaborative Arts Majors:
 - Register for MUS 116 KCA with Dr. Thomas.
- Guitar Performance Majors:
 - Register for MUS 116 GU, Studio Class-Guitar, with Prof. Cogan.
- String Performance Majors:
 - Violin: register for MUS 116 OR6 with Prof. Fitzpatrick

- Viola: register for MUS 116 OR7 with Prof. Becker
- Cello: register for MUS 116 OR8 with Prof. Mezo
- String Bass: register for MUS 116 OR09 with Prof. Black
- Woodwinds Performance Majors:
 - Register for MUS 116 OR2
- Brass Performance Majors:
 - Register for MUS 116 OR4
- Percussion Performance Majors:
 - Register for MUS 116 OR5 with Prof. Terry
- Conducting Majors are recommended to take MUS 116 CON1 Studio Class Score Reading.
- For any music majors with PIANO as instrument but NOT a piano or KCA major:
 - Register for MUS 116 KB2 with Dr. Park

For Majors in (pre-certification) Music Education, Composition, and BA in Music:

- Take Studio Class, as listed above for your instrument or voice, if recommended by your area director and teacher.
- Music Education (pre-certification) Majors: required to take 2 semesters of Studio Class (.5 credits each for 1 credit total).

Codes will be distributed for all students to register for Studio Class.

Large Ensemble

- Register again for the Large Ensemble you were in during Fall semester, one of the following:

Large Ensemble	Course Number
University Choir	MUS 207
University Singers	MUS 209
Women's Choir	MUS 214
Wind Symphony	MUS 215
The Chapman Orchestra	MUS 221
Big Band Jazz	MUS 218

- 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.
- Registration is through permission codes. Dr. Graziano will distribute the codes.

Piano Lessons (secondary piano, not primary instrument)

- All music majors are required to take 4 credits of piano and pass the piano proficiency exam.
- If you pass the piano proficiency exam before the 4 credits are complete, you do not have to complete the remaining credits of piano.
- 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, 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.
- ALL music majors, even those who do not take secondary piano, MUST pass the piano proficiency exam.
- Registration is through permission codes. Contact Dr. Graziano for piano lesson registration codes.

Small Ensemble, MUS 322

- If you have been assigned to play in a small instrumental ensemble, the register again for that ensemble.
 - Make sure to register for the correct 322 letter. Dr. Graziano will distribute the permission codes.

322 A	Small Ensemble: Guitar
322 B	Small Ensemble: Strings
322 C	Chapman Percussion Ensemble
322 D	Small Ensemble: Piano
322 E	Small Ensemble: Winds
322 F	Small Ensemble: Brass
322 G	New Music Ensemble
322 H	Small Ensemble: Saxophone
322 I	Jazz Combos
322 M	Early Music Ensemble
322 O	Pep Band

Composition Majors

- All Composition majors must register for Music Composition Seminar, MUS 277. Dr. Heim will distribute permission codes for registration.

(precertification) Music Education Majors

- All (precertification) music education majors must take MUS 231 Introduction to Music Education during Spring of the first year. You should be able to register for this class on your own without a code.
- All (precertification) music education majors should start the Instrumental Methods courses. Register for one of these for Spring of the first year:
 - Mus 124 String Methods
 - Mus 125 Woodwind Methods
 - Mus 126 Brass Methods
 - Mus 127 Percussion Methods

Performance Majors (all, Vocal and Instrumental)

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

Registration Guide For New Minors In General

Music

Registration Starting points

- If you are a new music minor, you do **NOT** pre-register for music classes.
- Registration for music classes takes place during Orientation Week in August, the week before classes start.
- Register for music courses using permission codes that I will give you, a separate code for each class that only works for that class and only for you at your my.chapman registration shopping cart.

Orientation Week is August 20 through August 26, 2018, before classes begin on Monday August 27.

During Orientation Week, you do the following:

1. Audition for acceptance into the General Music Minor—if you have not already auditioned
2. Theory Placement Exam
3. Declare your minor, if you have not already done so
4. Sight-Singing Placement Exam—Students with Voice as instrument
5. Placement Auditions for Large and Small Ensembles
6. Placement Auditions for Piano Lessons—Minors with Piano as instrument
7. Placement Auditions for Voice Lesson Teacher—Minors with Voice as instrument
8. Talk with Area Director to be placed with teacher for lessons: Minors with all other instruments as primary instrument

For questions about your music minor and music courses, please contact:

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

PLEASE READ ALL PAGES of this guide—you need it all!!!!

Audition for Acceptance into the General Music Minor:

If you have not yet done an audition to be accepted into the minor, please contact the area director of your instrument and schedule an audition. You can do this audition during Orientation Week in August. Here are the area directors:

<i>Instrument</i>	<i>Who to see for teacher placement</i>
Voice	Professor Sherburn
Strings	Professor Becker
Winds & Brass	Professor Hall
Percussion	Professor Terry
Guitar	Professor Cogan
Piano	Professor Park

Theory Placement Exam

All new music minors will:

- Take the THEORY PLACEMENT EXAM during Orientation Week.
- Day, Time, and Place for Theory Placement Exam will be sent over the summer in the ***Orientation Week Information for MUSIC*** (will be sent end July). You will sign up using the link on the Orientation Week Scheduler to take the Theory exam.
- Results for the theory exam will be emailed to you the day after the exam.
- You will be placed in one of three (3) semesters of music theory and aural skills:
 - You **could** be placed into MUS 098 Rudiments of Music. If placed into MUS 098,
 - You will not take any theory during this fall semester.
 - Register for MUS 098 for SPRING, SECOND semester of this next year, using a permission code I will send you.
 - You will take MUS 133 Theory I, and MUS 135 Aural Skills I, in the following Fall semester, once you have completed MUS 098 (for example, if you take the test in August 2018 and are placed in MUS 098, you take MUS 098 in Spring 2019, then MUS 133 Theory I/MUS 135 Aural Skills I in Fall 2019).

- You **could** be placed into MUS 133 Theory I & MUS 135 Aural Skills I. This is the traditional first semester theory to take. You will take these during THIS Fall semester.
 - You will be able to choose your section of MUS 133 and MUS 135 IF YOU RESPOND QUICKLY TO MY EMAIL and will register using a permission code I will send you. If you do not respond quickly you will be assigned to a section.
- You **could** be placed into MUS 134 Theory II & MUS 136 Aural Skills II
 - You will not take theory or aural skills during Fall semester, but register for these classes for Spring, your second semester, using a code I will send you.

****Note that Theory level and Aural Skills level do not have to match. For example, a student could be placed into Theory II and Aural Skills I.**

About the Theory Placement Exam

The Theory Placement Exam is administered during Orientation Week to determine which Theory and Aural Skills courses are the correct ones for a student to begin with at Chapman.

The test presents questions that progress through the music major sequence of five semesters of Music Theory and Aural Skills. Students take as much of the test as they can, stopping when they no longer know the material. If a student progresses beyond the Theory I level on the test, the student will also take an Aural Skills test after completing the written theory test.

A student will be placed into Theory I if able to identify note names in Treble Clef and Bass Clef, build major scales and minor scales (natural, harmonic, melodic - both ascending and descending), identify intervals, create intervals, identify chords (major, minor, augmented, diminished, major 7, minor 7, dominant 7, half and fully diminished 7), create chords, and be familiar with time signatures and basic rhythms.

You may use the following links to try online exercises similar to the questions that will place you into Theory I level:

- Notes = <https://www.musictheory.net/exercises/note/ooyayrybynyyyyy>
- Key Signatures = <https://www.musictheory.net/exercises/keysig/b999yydyyyyy>
- Scales = <https://www.musictheory.net/exercises/scale-construction/oyrwxxyya9dynyyy>
- Intervals = <https://www.musictheory.net/exercises/interval/oyrwy9y99999bnnyyy>
- Chords = <https://www.musictheory.net/exercises/chord/drwa9d9xyynnyyy>

If placed into Theory I (MUS 133), your theory sequence will proceed as normal and will not be delayed a year. If you are placed into Rudiments of Music (MUS 098) you will be delayed by one year in your theory sequence. This is

normal. Many students are placed in Rudiments each Fall and still graduate on time. However, make sure you have time to complete Theory I and II before graduation if you are placed in Rudiments of Music. If you cannot, you should not pursue the music minor.

To be placed into Theory II (MUS 134), a student must demonstrate understanding of diatonic tonality and 4-part voice leading up through augmented sixth chords, the Neapolitan chord, secondary functions and diatonic modulation.

Declare your Music Minor:

- Once you take the Theory Placement Exam, you will be able to declare your music minor, whether or not you pass the exam.
- I will bring forms to the Diagnostic Exam for you to fill out. You can give them to me and I will get them to the registrar's office that day.
- If the form is submitted before the start of classes on August 28, then you will be processed as a music minor for the Fall semester. You will be able to take lessons at the lower music minor/major lesson fee.
- If you do not submit the form by the start of classes in Fall, your form will not be processed in time for Fall semester and you will not be an official music major until the following Spring semester. You can only be charged the lower lesson fee if you are declared a music minor.
- If you wish to print the form yourself and take to Registrar's office after Fall semester has started or during Spring semester, go here:

<https://www.chapman.edu/students/academic-resources/registrar/student-services/forms.aspx>

... and go to "Undergrad Forms" and print the "Change of Major" form

Make sure to choose the one for YOUR CATALOG YEAR, the year you started at Chapman (or, if you are a transfer student, the year you would have been a first-year at Chapman if you'd started then). The catalog year is in the upper RIGHT corner of the form.

The Minor is at the bottom of form, you use the pull-down menu to select the minor in General Music.

Take the form to me to sign, then take it to registrar's office.

Sight-Singing Placement Exam

New Music Minors with VOICE as primary instrument (no matter what your minor):

- Take the Sight-Singing Placement Exam during Orientation Week.
- Day/time/place for exam will be sent over summer in Orientation Week Information for MUSIC. You will sign up on the Orientation Week Scheduler for a time slot to take the Sight-Singing Placement Exam.
- The Placement Exam will ask you to:
 - Sight read a 6-8 measure melody in a major or minor key with some leaps
 - Identify the key of the excerpt
 - Students will be given the starting pitch and have one minute to

study prior to singing

- The excerpt may be sung in any method: solfeggio, numbers, a single vowel etc.
- Rhythms and pitches need to be correct
- You will be informed of test results the day after the exam.
- If you pass, no action necessary.
- If you do not pass the placement exam, you must register for MUS 097 Rudiments of Sight Singing (2 credits) during your first FALL semester.
- I will send you a permission code to register for MUS 097.

Placement Auditions for Ensembles

- During Orientation Week, you will do an ENSEMBLE PLACEMENT AUDITION for large and small ensembles.
- Date/time/place for Ensemble Placement Auditions will be sent over summer in the ***Orientation Week Information for MUSIC.***
- Once you have the ***Orientation Week Information for MUSIC,*** sent out in late July, you will sign up for an audition using the audition scheduler link.
- General Music Minors are required to take 2 credits of ensemble. This can be any combination of large and small ensembles.
 - Large ensembles are 1 credit each
 - Small ensembles are .5 credit each

Large Ensembles—Instrumental

- You can take any of the large instrumental ensembles, The Chapman Orchestra, The Chapman Wind Symphony, The Big Band. You need to do a placement audition to be placed into these ensembles.
- To audition for The Chapman Orchestra or The Chapman Wind Symphony, use the link from the ***Orientation Week Information for MUSIC*** to sign up for an audition for your instrument. The auditions are organized by instrument.
- To audition for the Big Band, sign up for an audition spot specifically for the Big Band, using the link to the scheduler in the ***Orientation Week Information for MUSIC.***

Large Ensembles—Vocal

- If Voice is your instrument:
 - Sign up for an audition time for the choirs to be placed in one of the three choirs, using the link to the scheduler in the ***Orientation Week Information for MUSIC.***
- If you are interested in Opera Chapman, sign up for an audition spot specifically for Opera Chapman, using the link to the scheduler in the ***Orientation Week Information for MUSIC.*** Any singer can audition for Opera Chapman.

Small Ensembles—Instrumental

General Music minors may take small ensembles instead of large ensembles or in addition to large ensembles. As long as you have 2 credits of ensembles. If you sign up for an audition on a string, woodwind, brass, or percussion instrument, you will also be auditioning for placement into a small ensemble.

instrument, you will also be auditioning for placement into a small ensemble.

If you are accepted into one of the small ensembles, you may register for:

Strings:

- MUS 322B Small Ensemble Strings.
- You will be assigned to a small group—trio, quartet, quintet, etc.—and play with that group for the semester.

Woodwinds:

- MUS 322E Small Ensemble Woodwinds.
- You will be assigned to a small group—trio, quartet, quintet, etc.—and play with that group for the semester.

Brass:

- MUS 322F Small Ensemble Brass.
- You will be assigned to a small group—trio, quartet, quintet, etc.—and play with that group for the semester.

Percussion:

- MUS 322C Chapman Percussion Ensemble.

For Guitar, see Prof. Cogan to find out if you can be accepted into MUS 322A Small Ensemble Guitar. There are no formal guitar auditions held during Orientation Week.

For Piano, see Prof. Park to find out if you can be accepted into MUS 322D Small Ensemble Piano.

Registering for Ensembles:

- Once you are placed in a large and/or small ensemble, you will receive a code to use to register for the ensemble(s).
- The code will be given to you directly (by Dr. Graziano or by the area director) OR will be posted on the board outside Dr. Graziano’s office.
- Small Ensemble course numbers listed above. The following chart lists course numbers to register for Large Ensembles:

<i>Large Ensemble</i>	<i>Course Number</i>	<i>Director of Ensemble</i>
University Choir	MUS 207/307	Professor Coker
University Singers	MUS 209/309	Professor Coker
Opera Chapman Scenes (Fall)	MUS 219/319	Professor Atherton
Chapman Women’s Choir	MUS 214/314	See Professor Coker
The Chapman Wind Symphony	MUS 215/315	Professor Hall
The Chapman Orchestra	MUS 221/321	Professor Wachs
Big Band Jazz Ensemble	MUS 218/319	Professor Alva

IMPORTANT: General Music Minors must take 1 credit of ensemble at the upper-division number (the 300-level). So, make sure to take one credit of your ensembles at the 200-level and 1 credit at the 300-level. You may take 300-level ensembles once you are a sophomore.

Applied Lessons—Individual Instruction in YOUR INSTRUMENT (including VOICE)

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.

During Orientation Week:

- Students with Voice as Primary Instrument:
 - Will do a Placement Audition for Voice Lessons. You will sign up using the link from the ***Orientation Week Information for MUSIC.***
 - If you have sent in a teacher preference to Dr. Sherburn and she has already placed you with a teacher, you DO NOT need to do the Placement Audition for Voice Lessons.
 - If you are not sure whether or not you’ve been assigned to a teacher, ask Dr. Sherburn (sherburn@chapman.edu)
- Students with Piano as Primary Instrument:
 - Will sign up for a piano placement audition with DR. JANICE PARK. You will follow the link sent in the ***Orientation Week Information for MUSIC,*** and sign up for an audition spot. Dr. Park will 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.
- For Instruments Other Than Voice and Piano: see Area Director for placement with a teacher for lessons.
- You register for lessons at the end of Orientation week, after being placed with a teacher. You will be given a code to use to register.
- 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.

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:**

<i>Instrument</i>	<i>Course #</i>	<i>Who to see for teacher placement</i>
Voice	MUS 106/306	Professor Sherburn
Strings	MUS 123/323	Professor Becker
Winds & Brass	MUS 123/323	Professor Hall
Percussion	MUS 123/323	Professor Terry
Guitar	MUS 103/305	Professor Cogan
Piano	MUS 104/404	Professor Park

General Music Minors are required to take 4 credits of lessons for the minor.

- Lessons work in the following way:
 - 1 credit of lessons is half an hour per week lesson.
 - 2 credits of lessons is an hour per week lesson.
 - You set the number of credits when you register—lesson credits are not automatically set.
 - Once you take 2 credits of lessons at the lower division number (100-level), make sure you follow that with 2 credits of lessons at the upper division number (300-level).
 - As a music minor, you are allowed to take the upper division number for lessons to complete your minor, without having to take the upper division proficiency that majors take for upper division lessons.

First Courses to take as a music minor:

Fall	Spring
MUS 133 Theory I	MUS 134 Theory II
MUS 135 Aural Skills	MUS 136 Aural Skills II
	MUS 102 Compendium of Western Music History

MUS 102 is taken after MUS 133, at the same time as MUS 134. If you are placed in MUS 098 Rudiments of Music and take MUS 133 a year after you become a music minor, you will take MUS 102 after you finish MUS 133.

Studio Class:

- 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 each semester you take lessons. Studio Class is .5 credits.

- **VOICE:**
Register for MUS 116 Studio Class-VO, with the section number for your teacher. Each teacher has his/her own section # for studio class. EX: Prof. Sherburn is MUS 116 VO1.
- **PIANO:**
Register for MUS 116 KB1 Studio Class-Piano, with Dr. Matthews.
- **GUITAR:**
Register for MUS 116 GU, Studio Class-Guitar, with Prof. Cogan.
- **STRINGS:**
 - Violin: register for MUS 116 OR6 with Prof. Fitzpatrick
 - Viola: register for MUS 116 OR7 with Prof. Becker
 - Cello: register for MUS 116 OR8 with Prof. Mezo
 - String Bass: register for MUS 116 OR09 with Prof. Black
- **WOODWINDS:**
Register for MUS 116 OR2
- **BRASS:**
Register for MUS 116 OR4
- **PERCUSSION:**
Register for MUS 116 OR5 with Prof. Terry

General Policies for Music Minors:

- **Minimum Grade Requirement**
A minimum grade of "C" must be achieved in all required courses in music theory, music history, music cultures, and music technology for all minor programs in music. All courses in the minor must be taken for a letter grade.
- **Course Re-Take Policy**
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.

REGISTRATION GUIDE FOR NEW MINORS IN FILM MUSIC

Registration Starting points:

1. If you are a new music minor, you do **NOT** pre-register for music classes.
2. Registration for music classes takes place during Orientation Week in August, the week before classes start.
3. Register for music courses using permission codes that I will give you, a separate code for each class that only works for that class and only for you at your my.chapman registration shopping cart.

Orientation Week is August 20 through August 26, 2018, before classes begin on Monday August 27.

During Orientation Week, you do the following:

1. Theory Placement Exam
2. Declare your minor, if you have not already done so

For questions about your music minor and music courses, please contact:

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

Theory Placement Exam

All new music minors will:

- Take the THEORY PLACEMENT EXAM during Orientation Week.
- Day, Time, and Place for Theory Placement Exam will be sent over the summer in the ***Orientation Week Information for MUSIC*** (will be sent end July). You will sign up using the link on the Orientation Week Scheduler to take the Theory exam.
- Results for the theory exam will be emailed to you the day after the exam.
- You will be placed in one of three (3) semesters of music theory and aural skills:
 - You **could** be placed into MUS 098 Rudiments of Music. If placed into MUS 098,
 - You will not take any theory during this fall semester.
 - Register for MUS 098 for SPRING semester, using a permission code I will send you.
 - You will take MUS 133 Theory I in the *following Fall semester*, once you have completed MUS 098 (for example, if you take the test in August 2018 and are placed in MUS 098, you take MUS 098 in Spring 2019, then MUS 133 Theory I in Fall 2019).
 - You **could** be placed into MUS 133 Theory I. This is the traditional first semester theory to take. You will take these during THIS Fall semester.
 - You will be able to choose your section of MUS 133 IF YOU RESPOND QUICKLY TO MY EMAIL and will register using a permission code I will send you. If you do not respond quickly you will be assigned to a section.
 - You **could** be placed into MUS 134 Theory II.
 - You will not take theory or aural skills during Fall semester, but register for Theory II for Spring semester, using a code I will send you.

****Note that Theory level and Aural Skills level do not have to match. For example, a student could be placed into Theory II and Aural Skills I.**

About the Theory Placement Exam

The Theory Placement Exam is administered during Orientation Week to determine which Theory and Aural Skills courses are the correct ones for a student to begin with at Chapman.

The test presents questions that progress through the music major sequence of five semesters of Music Theory and Aural Skills. Students take as much of the test as they can, stopping when they no longer know the material. If a student progresses beyond the Theory I level on the test, the student will also take an Aural Skills test after completing the written theory test.

A student will be placed into Theory I if able to identify note names in Treble Clef and Bass Clef, build major scales and minor scales (natural, harmonic, melodic - both ascending and descending), identify intervals, create intervals, identify chords (major, minor, augmented, diminished, major 7, minor 7, dominant 7, half and fully diminished 7), create chords, and be familiar with time signatures and basic rhythms.

You may use the following links to try online exercises similar to the questions that will place you into Theory I level:

- Notes = <https://www.musictheory.net/exercises/note/oxyayrybynyyyyy>
- Key Signatures = <https://www.musictheory.net/exercises/keysig/b999yydyyyyy>
- Scales = <https://www.musictheory.net/exercises/scale-construction/oyrwxyyya9dynyyy>
- Intervals = <https://www.musictheory.net/exercises/interval/oyrwy9y99999bnnyyy>
- Chords = <https://www.musictheory.net/exercises/chord/drwa9d9xyynnyyy>

If placed into Theory I (MUS 133), your theory sequence will proceed as normal and will not be delayed a year. If you are placed into Rudiments of Music (MUS 098) you will be delayed by one year in your theory sequence. This is normal. Many students are placed in Rudiments each Fall and still graduate on time. However, make sure you have time to complete Theory I and II before graduation if you are placed in Rudiments of Music. If you cannot, you should not pursue the music minor.

To be placed into Theory II (MUS 134), a student must demonstrate understanding of diatonic tonality and 4-part voice leading up through augmented sixth chords, the Neapolitan chord, secondary functions and diatonic modulation.

Declaring your Music Minor:

- Once you take the Theory Placement Exam, you will be able to declare your music minor, whether or not you pass the exam.
- I will bring forms to the Diagnostic Exam for you to fill out. You can give them to me and I will get them to the registrar's office that day.
- If the form is submitted before the start of classes on August 28, then you will be processed as a music minor for the Fall semester. You will be able to take lessons at the lower music minor/major lesson fee.

- If you do not submit the form by the start of classes in Fall, your form will not be processed in time for Fall semester and you will not be an official music major until the following Spring semester. You can only be charged the lower lesson fee if you are declared a music minor.
- If you wish to print the form yourself and take to Registrar's office after Fall semester has started or during Spring semester, go here:

<https://www.chapman.edu/students/academic-resources/registrar/student-services/forms.aspx>

... and go to "Undergrad Forms" and print the "Change of Major" form

Make sure to choose the one for YOUR CATALOG YEAR, the year you started at Chapman (or, if you are a transfer student, the year you would have been a first-year at Chapman if you'd started then). The catalog year is in the upper RIGHT corner of the form.

The Minor is at the bottom of form, you use the pull-down menu to select the minor in Film Music.

Take the form to me to sign, then take it to registrar's office.

First Courses to take as a Film Music Minor:

- Theory I and II must be Fall-Spring in sequence.
- MUS 244 Principles of Music Technology can be taken any semester, but only after the theory test is passed.
- MUS 239 Film Music is offered only in Spring and is the prerequisite for all the upper-division Film Music classes.

Fall	Spring
MUS 133 Theory I	MUS 134 Theory II
MUS 244 Principles of Music Technology	MUS 239 Film Music

General Policies for Music Minors:

- Minimum Grade Requirement
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
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.

REGISTRATION GUIDE FOR NEW MINORS IN MUSIC TECHNOLOGY

Declaring your Music Minor:

To be accepted into the Music Technology Minor, you must:

- Have an interview with the Chair of the Conservatory.
- Be able to complete the minor in time to graduate on time.

Once accepted into the minor:

- To declare the minor in time to be a Music Technology Minor in the FALL, submit the form to me during Orientation Week in August, BEFORE the first day of class, Fall semester.
 - I will take all the forms to the registrar and they will process them so you will be declared for the Fall semester.
- To declare the minor AFTER Fall semester starts or during Spring semester, you can submit the form to me anytime. I will sign it, give back to you, and you will take it to the registrar's office.
- To get the form go here:

<https://www.chapman.edu/students/academic-resources/registrar/student-services/forms.aspx>

... and go to "Undergrad Forms" and print the "Change of Major" form

Make sure to choose the one for YOUR CATALOG YEAR, the year you started at Chapman (or, if you are a transfer student, the year you would have been a first-year at Chapman if you'd started then). The catalog year is in the upper RIGHT corner of the form.

The Minor is at the bottom of form, you use the pull-down menu to select the minor in Music Technology.

For questions about your music minor and music courses, please contact:

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

First Courses to take as a Music Technology Minor:

Introductory courses for the minor: MUS 128, MUS 230, MUS 244

**All students declaring the Music Technology Minor from Spring 2018 on will be able to take MUS 128 and MUS 230 as the Theory Requirement, even if their catalog says they must take MUS 133, 134, 135, and 136. MUS 128 and 230 will automatically be substituted for the theory courses previously required for the minor.

- MUS 128 Fundamentals of Music Theory
- MUS 230 Composition and Song Writing
- These do NOT require you to take the Music Theory Placement Exam.

- You simply register for the courses.
- MUS 128 and MUS 230 must be taken in sequence, 128 first, 230 second.
- Both classes are offered both semesters, Fall and Spring, and sometimes MUS 128 is offered during Interterm.
- You can start with MUS 128 either Fall or Spring semester and continue the next semester with 230.
- MUS 244 Principles of Music Technology can be taken any semester, but can be taken the first semester if you have enough music background.
 - There is a music theory test given the first day of class for MUS 244.
 - If you take MUS 128 you should be able to pass the test.
 - If you pass the test, you can enroll in MUS 244
 - Registration for MUS 244 is by code, using a code we will give you.

Lower-Division and Upper-Division Elective Courses in the Minor

Once you finish MUS 128 and MUS 244 you are ready to take the other courses for the minor. Choose the lower and upper-division courses you want from the list. Contact me (Graziano) if you have questions.

General Policies for Music Minors:

- **Minimum Grade Requirement**
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**
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.

Recommended Four-Year Plans

Based on the 2017-2018 undergraduate Catalog.

Here are suggested plans for each music degree. Music theory and aural skills, and some others, should be taken in the semester indicated but others can be shifted around. Use this plan together with your plan for GE classes and your minor/cluster/other major plans.

Dr. Sternfeld will help you individualize this plan to your needs.

Important points:

1. If you take MUS 098 Rudiments of Music during Spring of First Year, this will shift your music theory and music history courses to start in your Second year like this:
 - 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
2. All students with Voice as primary instrument, regardless of major, will take Sight Singing Placement Exam during orientation week. If not passed, students will take MUS 097 Rudiments of Sight Singing during Fall of First Year.
3. 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.
4. During junior and senior year, for classes with generally low enrollment, the four-year plan will indicate the required course and "(or MUS 493)". MUS 493 is private instruction that substitutes for the course if enrollment is low, such that you take the class as private lessons.

MAJORS in Hall-Musco Conservatory of Music

Bachelor of Arts in Music	Pg. 48
Bachelor of Music in Composition	
Concert Music Emphasis	Pg. 52
Electroacoustic Music Emphasis	Pg. 56
Bachelor of Music in Performance	
Conducting Emphasis—Instrumental	Pg. 60
Instrumental Emphasis—strings, winds, brass, percussion	Pg. 64
Instrumental Emphasis—Guitar	Pg. 68
Instrumental Emphasis—Piano	Pg. 71
Keyboard Collaborative Arts Emphasis	Pg. 75
Vocal Emphasis	Pg. 79
Bachelor of Music (precertification, music education)	
Instrumental Emphasis	Pg. 83
Vocal Emphasis	Pg. 87

MINORS in Hall-Musco Conservatory of Music

Minor in General Music	Pg. 91
Minor in Film Music	Pg. 92
Minor in Music Technology	Pg. 94

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
Individual instruction in primary instrument	1	Individual instruction in primary instrument	1
Studio Class in primary instrument (<i>recommended</i>)	(.5)	Studio Class in primary instrument (<i>recommended</i>)	(.5)
Large ensemble—one of the choirs, chamber orchestra, wind symphony, big band	1	Large ensemble—one of the choirs, chamber orchestra, wind symphony, big band	1
Total Credits	6.0 (6.5)	Total Credits	6.0 (6.5)

SOPHOMORE YEAR

Fall Semester	CR	Spring Semester	CR
MUS 102 Compendium	3	MUS 104 Piano (<i>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 <i>or</i> MUS 303 Music History III	3
MUS 280 Music Information Literacy	0	Individual instruction in primary instrument	1
Individual instruction in primary instrument	1	Studio Class in primary instrument (<i>recommended</i>)	(.5)
Studio Class in primary instrument (<i>recommended</i>)	(.5)	Large ensemble—one of the choirs, chamber orchestra, wind symphony, big band	1
Large ensemble—one of the choirs, chamber orchestra, wind symphony, big band	1	Take the Piano Proficiency Exam	
Total Credits	9.0 (9.5)	Total Credits	9.0 (9.5)

JUNIOR YEAR

Fall Semester	CR	Spring Semester	CR
MUS 301 Music History I <i>or</i> MUS 302 Music History II <i>or</i> MUS 303 Music History III	3	MUS 302 Music History II <i>or</i> MUS 303 Music History III <i>or</i> 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
Individual instruction in primary instrument (<i>can ask for 300 level or above from here onward</i>)	1	MUS 493A Directed Research in Musicology	2
Studio Class in primary instrument (<i>recommended</i>)	(.5)	Individual instruction in primary instrument	1
Large ensemble—one of the choirs, chamber orchestra,	1	Studio Class in primary instrument (<i>recommended</i>)	(.5)
Take the Piano Proficiency Exam (<i>if not completed</i>)		Large ensemble—one of the choirs, chamber orchestra, wind symphony, big band	1
Total Credits	8.0 (8.5)	Total Credits	10.0 (10.5)

SENIOR YEAR

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

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 277 Composition Seminar	2	MUS 136 Aural Skills II	1
MUS 322G Small Ensemble – New Music (<i>8 semesters of chamber music required total – 4 must be in New Music</i>)	.5	MUS 277 Composition Seminar	2
MUS --- Applied Instrument or Voice (<i>ONLY if piano is NOT your instrument</i>)	1	MUS 322G Small Ensemble – New Music	.5
MUS --- Large Ensemble (<i>4 semesters required total</i>)	1	MUS --- Applied Instrument or Voice (<i>ONLY if piano is NOT your instrument</i>)	1
		MUS --- Large Ensemble	1
Total Credits	8.5	Total Credits	11.5

SOPHOMORE YEAR

Fall Semester	CR	Spring Semester	CR
MUS 104/404 Piano	1	MUS 104/404 Piano	1
MUS 233 Theory III	2	MUS 234 Theory IV	2
MUS 235 Aural Skills III	1	MUS 236 Aural Skills IV	1
MUS 244 Principles of Music Technology	2	MUS 277 Composition Seminar	2
MUS 277 Composition Seminar	2	MUS 302 Music History II <i>or</i> MUS 303 Music History III	3
MUS 280 Music Information Literacy	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		
Total Credits	13.5	Total Credits	14.5

JUNIOR YEAR

Fall Semester	CR	Spring Semester	CR
MUS 302 Music History II, or MUS 303 Music History III	3	MUS 304 Music History IV	3
MUS 322G Small Ensemble - New Music, or other	.5	MUS 322G Small Ensemble - New Music, or other	.5
MUS 330 Form and Harmonic Analysis	2	MUS 404 Piano	1
MUS 340 Instrumentation/ Beg. Orchestration	2	MUS 440 (or MUS 493E) Advanced Orchestration (*)	2
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)		
Total Credits	10.5 (11.5)	Total Credits	8.5 (9.5)

(*) Offered every other year. May take in senior year.

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 <i>or</i> MUS 344 Advanced Principles of Music Technology (*)	2 3 3	MUS 344 Advanced Principles of Music Technology (*) if offered in Spring and you have not taken MUS 260 or 324	(3)
MUS 404 Piano (recommended)	(1)	MUS 404 Piano (recommended)	(1)
MUS 450 Choral Conducting I <i>or</i> MUS 452 Instrumental Conducting I	2	MUS 427 (or MUS 493D) Advanced Counterpoint (*)	2
MUS 480 Music Information Literacy IV	0	MUS 497 Private Instruction Comp	1
MUS 497 Private Instruction Comp	1	MUS 498A Senior Recital—Composition	0
MUS --- Large Ensemble (recommended)	(1)	MUS --- Large Ensemble (recommended)	(1)
Total Credits	5.5 (8.5)	Total Credits	3.5 (6.5)

(*) MUS 260 is offered every other Fall, MUS 324 is offered every Fall, MUS 324 is offered every 3rd semester, MUS 427 is offered every other Spring.

BM Composition—Electroacoustic 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 277 Composition Seminar	2	MUS 136 Aural Skills II	1
MUS 322G Small Ensemble – New Music (6 semesters of chamber music required total – 4 must be in New Music)	.5	MUS 244 Principles of Music Technology (*)	2
MUS --- Applied Instrument or Voice (ONLY if piano is NOT your instrument)	1	MUS 277 Composition Seminar	2
MUS --- Large Ensemble (4 semesters required total)	1	MUS 322G Small Ensemble – New Music	.5
		MUS --- Applied Instrument or Voice (ONLY if piano is NOT your instrument)	1
		MUS --- Large Ensemble	1
Total Credits	8.5	Total Credits	13.5

* May be taken 2nd year but must be before MUS 260.

SOPHOMORE YEAR

Fall Semester	CR	Spring Semester	CR
MUS 104/404 Piano	1	MUS 104/404 Piano	1
MUS 233 Theory III	2	MUS 234 Theory IV	2
MUS 235 Aural Skills III	1	MUS 236 Aural Skills IV	1
MUS 260 (or MUS 493F) Electroacoustic Composition I	2	MUS 277 Composition Seminar	2
MUS 277 Composition Seminar	2	MUS 302 Music History II <i>or</i> MUS 303 Music History III	3
MUS 280 Music Information Literacy	0	MUS 322G Small Ensemble - New Music	(.5)
MUS 301 Music History I <i>or</i> MUS 302 Music History II	3	MUS 360 (or MUS 493G) Electroacoustic Composition II	2
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		
Total Credits	13.0 (13.5)	Total Credits	13.0 (13.5)

JUNIOR YEAR

Fall Semester	CR	Spring Semester	CR
MUS 302 Music History II, or MUS 303 Music History III (<i>recommended</i>)	(3)	MUS 304 Music History IV	3
MUS 322G Small Ensemble - New Music	.5	MUS 322G Small Ensemble - New Music	.5
MUS 330 Form and Harmonic Analysis	2	MUS 332A/B/C Musical Cultures	3
MUS 340 Instrumentation/ Beg. Orchestration	2	MUS 348 Introduction to Music Synthesis <i>or</i> MUS 440 (or MUS 493) Advanced Orchestration (*)	3 <i>or</i> 2
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)
Total Credits	7.5 (11.5)	Total Credits	11.5 (13.5)

(*) MUS 348 is offered every 3rd semester, MUS 440 (or MUS 493) is offered every other year.

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 (or MUS 493D) Advanced Counterpoint (*)	2
MUS 452 Instrumental Conducting I	2	MUS 497 Private Instruction Comp	1
MUS 497 Private Instruction Comp	1	MUS 498A Senior Recital— Composition	0
MUS --- Large Ensemble (recommended)	(1)	MUS --- Large Ensemble (recommended)	(1)
Total Credits	6.5 (7.5)	Total Credits	3.5 (4.5)

(*) Offered every other year. May be taken junior or senior year.

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 (recommended)	(1)
MUS 135 Aural Skills I	1	MUS 125 Woodwind Methods Class (<i>or one of</i>	1
MUS 215/218/221 Large Ensemble	1	MUS 134 Theory II	2
MUS --- Applied Instrument	1	MUS 136 Aural Skills II	1
		MUS 215/218/221 Large Ensemble	1
		MUS --- Applied Instrument	1
Total Credits	6.0	Total Credits	7.0 (8.0)

SOPHOMORE YEAR

Fall Semester	CR	Spring Semester	CR
MUS 102 Compendium	3	MUS 104 Piano (<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 <i>or</i> MUS 303 Music History III	3
MUS 280 Music Information Literacy	0	MUS --- Applied Instrument	1
MUS --- Applied Instrument	1		
Total Credits	10.0	Total Credits	10.0

JUNIOR YEAR

Fall Semester	CR	Spring Semester	CR
MUS 127 Percussion Methods Class (<i>or one of the others</i>)	1	MUS 302 Music History II, <i>or</i> MUS 303 History III, <i>or</i> MUS 304 Music History IV (<i>any time in the last two years</i>)	3
MUS 301 Music History I, <i>or</i> MUS 302 Music History II, <i>or</i> 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 404 Piano (<i>include score reading</i>)	2	MUS 451 Choral Conducting II <i>or</i> *453 Instrumental Conducting II	2
MUS 450 Choral Conducting I <i>or</i> 452 Instrumental Conducting I	2	MUS 497 Private Instruction in Conducting	1
MUS 497 Private Instruction in Conducting	1	MUS --- Applied Instrument (<i>upper div.</i>)	1
MUS --- Applied Instrument (<i>upper div.</i>)	1		
Total Credits	13.0	Total Credits	12.0

*MUS 493P can be used for MUS 453

SENIOR YEAR

Fall Semester	CR	Spring Semester	CR
MUS 244 Principles of Music Technology	2	MUS 238 Improvisation	1
MUS 301 Music History I, <i>or</i> MUS 302 Music History II, <i>or</i> MUS 303 Music History III (any time in the last two years)	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 <i>or</i> 452 Instrumental Conducting I (if not completed)	2	MUS 451 Choral Conducting II <i>or</i> *453 Instrumental Conducting II (if not completed)	2
MUS 497 Private Instruction in Conducting	1	MUS 497 Private Instruction in Conducting	1
MUS --- Advanced Applied Instrument (upper div.)	1	MUS 498B Senior Recital—Conducting	0
		MUS --- Advanced Applied Instrument (upper div.)	1
Total Credits	10.0	Total Credits	9.0

*MUS 493P can be used for MUS 453

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 (recommended)	(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 215/218/221 Large Ensemble		MUS 136 Aural Skills II	1
MUS 322 Small Ensemble (as assigned)	.5	MUS 215/218/221 Large Ensemble	1
		MUS 322 Small Ensemble (as assigned)	.5
Total Credits	8.0	Total Credits	8.0 (9.0)

SOPHOMORE YEAR

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

JUNIOR YEAR

Fall Semester	CR	Spring Semester	CR
MUS 301 Music History I, <i>or</i> MUS 302 Music History II, <i>or</i> MUS 303 Music History III	3	MUS 302 Music History II, <i>or</i> MUS 303 Music History III, <i>or</i> 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 <i>(as assigned)</i>	.5	MUS 322 Small Ensemble <i>(as assigned)</i>	.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 452 Instrumental Conducting, <i>or</i> MUS 454 Principles of Conducting	2	MUS 332A/B/C Musical Cultures	3
MUS 460 Orchestral Literature, if offered (*)	(2)	MUS 479/471/472 <i>or</i> 493 Pedagogy, if offered (<i>String, Percussion, Brass, or Woodwind</i>) (*)	(2)
Total Credits	11.0 (13.0)	Total Credits	12.0 (14.0)

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

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 470/471/472/493 Pedagogy, if offered (<i>String or Percussion depending on student's instrument</i>) (*)	(2)
		MUS 498C <i>or</i> 498H Senior Recital—Orch. Instrument	0
Total Credits	5.5 (7.5)	Total Credits	4.5 (6.5)

(*) These courses are offered every other year, 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 215/218/221 (<i>or chorus</i>) Large Ensemble	1	MUS 136 Aural Skills II	1
MUS 322A Small Ensemble—Guitar	.5	MUS 215/218/221 Large Ensemble	1
		MUS 322A Small Ensemble—Guitar	.5
Total Credits	8.0	Total Credits	8.0 (9.0)

SOPHOMORE YEAR

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

JUNIOR YEAR

Fall Semester	CR	Spring Semester	CR
MUS 301 Music History I, <i>or</i> MUS 302 Music History II, <i>or</i> MUS 303 Music History III	3	MUS 302 Music History II, <i>or</i> MUS 303 Music History III, <i>or</i> 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 452 Instrumental Conducting I	2	MUS 468 (or MUS 493) Guitar Literature (*)	(2)
MUS 474 (or MUS 493) Guitar Pedagogy, if offered (*)	(2)		
Total Credits	10.5 (12.5)	Total Credits	11.0 (13.0)

(*) These courses are offered every other year, and may be taken Junior or Senior year.

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 (or MUS 493H) Guitar Literature (*)	(2)
MUS 474 (or MUS 493I) Guitar Pedagogy, if offered (*)	(2)	MUS 498D (or MUS 493) Senior Recital—Guitar (*)	0
Total Credits	5.5 (7.5)	Total Credits	4.0 (6.0)

(*) These courses are offered every other year, and may be taken during either semester of the Junior or Senior year if all prerequisites have been

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 322D Small Ensemble—Piano	.5	MUS 136 Aural Skills II	1
Large ensemble—one of the choirs, orchestra, chamber orchestra, wind symphony	1	MUS 322D Small Ensemble—Piano	.5
		Large ensemble—one of the choirs, orchestra, chamber orchestra, wind symphony	1
Total Credits	7.5	Total Credits	7.5 (8.5)

SOPHOMORE YEAR

Fall Semester	CR	Spring Semester	CR
MUS 102 Compendium	3	MUS 104 Piano	2
MUS 104 Piano	2	MUS 116 Studio Class in primary instrument	.5
MUS 116 Studio Class in primary instrument	.5	MUS 234 Theory IV	2
MUS 233 Theory III	2	MUS 236 Aural Skills IV	1
MUS 235 Aural Skills III	1	MUS 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	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		
Total Credits	11.0	Total Credits	12.0

JUNIOR YEAR

Fall Semester	CR	Spring Semester	CR
MUS 404 Piano	2	MUS 404 Piano	2
MUS 116/316 Studio Class in primary instrument	.5	MUS 116/316 Studio Class in primary instrument	.5
MUS 301 Music History I, or MUS 302 Music History II, or MUS 303 Music History III (only need 3 of 4 histories)	3	MUS 302 Music History II, or 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 452 Instrumental Conducting I (recommended)	2		
MUS 475 (or MUS 493N) Piano Pedagogy or MUS 494 (or MUS 493O) Piano Literature (*)	2		
Total Credits	15.0	Total Credits	8.0

(*) These courses are offered every other year.

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 (if not done yet)	(2)	MUS 498E Senior Recital—Piano	0
MUS 475 (or MUS 493N) Piano Pedagogy or MUS 494 (or MUS 493O) Piano Literature (*)	2		
Total Credits	4.5 (6.5)	Total Credits	2.5

(*) These courses are offered every other year, and may be taken during the Fall semester of the Junior or Senior year if all prerequisites have been

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 322A-M Small Ensemble, Student's choice	.5	MUS 136 Aural Skills II	1
Large ensemble—one of the choirs, orchestra, chamber orchestra, wind symphony	1	MUS 322A-M Small Ensemble, Student's choice	.5
		Large ensemble—one of the choirs, orchestra, chamber orchestra, wind symphony	1
Total Credits	7.5	Total Credits	7.5 (8.5)

SOPHOMORE YEAR

Fall Semester	CR	Spring Semester	CR
MUS 102 Compendium	3	MUS 107 Collaborative Piano	2
MUS 107 Collaborative Piano	2	MUS 116 Studio Class in primary instrument	.5
MUS 116 Studio Class in primary instrument	.5	MUS 225 Diction for Singers II	1
MUS 223 Diction for Singers I	1	MUS 234 Theory IV	2
MUS 233 Theory III	2	MUS 236 Aural Skills IV	1
MUS 235 Aural Skills III	1	MUS 238 Improvisation	1
MUS 244 Principles of Music Technology	2	MUS 302 Music History II <i>or</i> MUS 303 Music History III (<i>only need 3 of 4 histories</i>)	3
MUS 280 Music Information Literacy	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		
Total Credits	13.0	Total Credits	12.0

JUNIOR YEAR

Fall Semester	CR	Spring Semester	CR
MUS 316 Studio Class in primary instrument	.5	MUS 316 Studio Class in primary instrument	.5
MUS 227 Diction for Singers III	1	MUS 302 Music History II, <i>or</i> MUS 303 Music History III, <i>or</i> MUS 304 Music History IV	3
MUS 301 Music History I, <i>or</i> MUS 302 Music History II, <i>or</i> 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 407 Collaborative Piano	2	MUS 456 Song Literature	2
MUS 452 Instrumental Conducting I (<i>recommended</i>)	(2)	MUS 411 (or MUS 493) Collaborative Piano	.5
MUS 475 (or MUS 493) Piano Pedagogy (*)	2		
Total Credits	13.0	Total Credits	10.5

(*) These courses are offered every other year.

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 (or MUS 493) Collaborative Piano Class	.5
MUS 407 Collaborative Piano	2	MUS 498F Senior Recital—KCA (Full Solo)	0
MUS 452 Instrumental Conducting I (<i>if not done yet</i>)	(2)	Additional Foreign Language Requirement (<i>if not done yet</i>)	(3)
MUS 475 (or MUS 493N) Piano Pedagogy (*)	2		
Total Credits	7.5 (9.5)	Total Credits	3.0 (6.0)

(*) These courses are offered every other year, 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 207/209/214 Large Ensemble	1	MUS 136 Aural Skills II	1
		MUS 207/209/214 Large Ensemble	1
Total Credits	7.5	Total Credits	7.5 (8.5)

SOPHOMORE YEAR

Fall Semester	CR	Spring Semester	CR
MUS 102 Compendium	3	MUS 104 Piano	1
MUS 104 Piano	1	MUS 106 Private Instr. - Voice	2
MUS 106 Private Instr. - Voice	2	MUS 116 Studio Class	.5
MUS 116 Studio Class	.5	MUS 207/209/214 Large Ensemble	1
MUS 207/209/214 Large Ensemble	1	MUS 210/310 Opera Chapman (<i>recommended</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 (3 of 4 histories required)	3
MUS 251 Sophomore Vocal Coaching (<i>recommended</i>)	(1)		
MUS 280 Music Information Literacy	0		
TH 217 Intro to Acting & Movement for Singers	2		
Total Credits	13.5 (15.0)	Total Credits	11.5 (12.5)

JUNIOR YEAR

Fall Semester	CR	Spring Semester	CR
MUS 219/319 Opera Scenes <i>(recommended)</i>	(.5)	MUS 210/310 Opera Chapman <i>(recommended)</i>	(1)
MUS 227 Diction for Singers III	1	MUS 302 Music History II, or 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, or 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 406 Private Instr. - Advanced Voice	2	MUS 406 Private Instr. - Advanced Voice	2
MUS 450 Choral Conducting I	2	MUS 456 Song Literature	2
Total Credits	11.5 (12.0)	Total Credits	13.5 (14.5)

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 <i>(if needed)</i>	(3)	MUS 238 Improvisation	1
MUS 307/309/314 Large Ensemble	1	MUS 302 Music History II, or 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
Additional Foreign Language Requirement	3	MUS 406 Private Instr. - Advanced Voice	2
		MUS 476 Vocal Pedagogy	2
		MUS 498G Senior Recital—Voice	0
		Additional Foreign Language Requirement <i>(if not done yet)</i>	(3)
Total Credits	6.5 (10.0)	Total Credits	6.5 (13.5)

BM (precertification, music education)—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 215/218/221 Large Ensemble	1	MUS 136 Aural Skills II	1
		MUS 215/218/221 Large Ensemble	1
		MUS 231 Introduction to Music Education w/ Lab	3
		MUS 244 Principles of Music Technology	2
Total Credits	6.0	Total Credits	12.0

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 or MUS 155 Voice Class	1	MUS 123 Private Instr. - Orchestral Instruments (<i>not required if Piano is instrument</i>)	2
MUS 123 Private Instr. - Orchestral Instruments (<i>not required if Piano is instrument</i>)	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	0	MUS 332A/B/C Musical Cultures	3
MUS 322 Small Ensemble (<i>one semester must be jazz</i>)	.5		
Total Credits	12.5	Total Credits	14.5

JUNIOR YEAR

Fall Semester	CR	Spring Semester	CR
MUS 127 Percussion Methods Class <i>(or other)</i>	1	MUS 302 Music History II, or MUS 303 Music History III, or MUS 304 Music History IV	3
MUS 301 Music History I, or 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, or MUS 451 Choral Conducting II <i>(if piano is inst.)</i>	2
MUS 452 Instrumental Conducting I	2	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		
Total Credits	11.5	Total Credits	10.5

*493P can be used for MUS 453

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)
Total Credits	8.0 (9.0)	Total Credits	3.0 (7.0)

BM (precertification, music education)—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 207/209/214 Large Ensemble	1	MUS 136 Aural Skills II	1
		MUS 207/209/214 Large Ensemble	1
		MUS 231 Introduction to Music Education w/ Lab	3
		MUS 244 Principles of Music Technology	2
Total Credits	6.5	Total Credits	12.5

SOPHOMORE YEAR

Fall Semester	CR	Spring Semester	CR
MUS 102 Compendium	3	MUS 103/113/211/305 Private or Class Guitar	1
MUS 104 Piano	1	MUS 104 Piano	1
MUS 106 Private Instr. - Voice	1	MUS 106 Private Instr. - Voice	1
MUS 116 Studio Class	.5	MUS 116 Studio Class	.5
MUS 124 String Methods Class <i>(or other)</i>	1	MUS 126 Brass Methods Class <i>(or other)</i>	1
MUS 207/209/214 Large Ensemble	1	MUS 207/209/214 Large Ensemble	1
MUS 233 Theory III	2	MUS 234 Theory IV	2
MUS 235 Aural Skills III	1	MUS 236 Aural Skills IV	1
MUS 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	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
Total Credits	12.0	Total Credits	15.0

JUNIOR YEAR

Fall Semester	CR	Spring Semester	CR
MUS 127 Percussion Methods Class <i>(or other)</i>	1	MUS 302 Music History II, <i>or</i> MUS 303 Music History III, <i>or</i> MUS 304 Music History IV	3
MUS 301 Music History I, <i>or</i> MUS 302 Music History II, <i>or</i> 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 450 Choral Conducting I	2	MUS 457/458/459 Practicum <i>(offered Fall-</i>	3
MUS 457/458/459 Practicum <i>(offered Fall- Spring-Fall sequence with one Spring 'off')</i>	3		
Total Credits	11.5	Total Credits	10.5

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)
Total Credits	8.5 (9.5)	Total Credits	3.5 (7.5)

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 in Composition (either concert music or electroacoustic music emphasis) or a BM in Performance with conducting emphasis are not eligible for this minor.

Admissions process: Contact conservatory chair to determine if it is possible to complete the minor in time to graduate. If it is, you will be placed on the pre-minor list. After being placed on this list, you will be eligible to:

- Take the Music Theory Diagnostic Exam during Orientation week in August.
- Submit the form declaring your music minor.

For the Film Music minor, a minimum of 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 and MUS 136, Aural Skills I and Aural Skills II, for 1 credit each, at the same time as MUS 133 and MUS 134.

Requirements (24 credits)

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

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

12 credits from the following (12 credits)

Course	CR
MUS 324 Audio Recording Techniques	3

(continued on next page)

Course	CR
MUS 344 Advanced Principles of Music Technology	3
MUS 346 Introduction to Max MSP	3
MUS 347 Post-production Editing and Processing	3
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
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 in Composition are not eligible for this minor. Students earning a BA in Music, a BM in Performance (all emphases), and a BM (pre-certification, Music Education) both emphases, are eligible for this minor but must substitute for MUS 128 and 230 with 6 credits of music technology courses that are not part of the major degree program.

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.

Requirements (22-23 credits)

Course	CR
MUS 128 Fundamentals of Music Theory	3
MUS 230 Music Composition and Songwriting	3
MUS 244 Principles of Music Technology	2

One of the following courses (2-3 credits)

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

12 credits from the following (12 credits)

Course	CR
MUS 324 Audio Recording Techniques	3
MUS 344 Advanced Principles of Music Technology	3
MUS 346 Introduction to MAX MSP	3
MUS 347 Post-production Editing and Processing	3
MUS 348 Introduction to Music Synthesis	3
FP 359 Pro Tools Certification	3
MUS 493C Directed Research in Music Technology	1-3

TOTAL Credits
22.0-23.0

MUSIC MAJOR/MUSIC MINOR COMBINATIONS

Music Major and Music Minor Combinations

Some music majors may be combined with some music minors and will count as the minor/interdisciplinary cluster requirement for the GE.

- Minor in General Music: may not be combined with any music major.
- Minor in Film Music: may not be combined with a BM Composition degree, and may not be combined with a BM Performance, Conducting Emphasis degree. A Film Music Minor may be combined with all other music degrees and emphases.
- Minor in Music Technology: may not be combined with a BM Composition degree; all other music degrees may be combined with a Music Technology Minor, but students must substitute for MUS 128 and 230 with 6 credits of music technology courses that are not part of the major degree program.

DOUBLE MAJORS IN MUSIC

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 BM Performance (Conducting, Instrumental, KCA, and Vocal emphases) and BM Music Education (both emphases).
- BM Music Education both Instrumental and Vocal Emphases, with BM Performance (Instrumental, KCA, and Vocal emphases).

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 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.

Before you consider a double, remember these important points:

1. You need a compelling reason to pursue two paths at once. To pursue two

paths means you need to have a career or graduate school plan that makes both paths equally valuable. A double is very challenging and you need to be ready for the work and to be able to use it in your future.

2. There is a process for being accepted into each program. You will need to audition or interview for the second path, just like you did for the first music major. You may or may not be accepted.

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

Required Recitals for Music Majors

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

- ⇒ BM CompositionBM 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 once a month on Thursdays from 11:30-12:30 in SRH. MAN recitals are open to any student of any level, including solo performers and chamber ensembles, in all areas of the Conservatory. Performance in MAN must be approved by the applied teacher.

Your teacher or area director can sign you up for a MAN 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 2nd rehearsal and is welcome at 1st rehearsal if the teacher wishes to be present

Subsidy Policies:

- Required Senior Recitals that utilize a pianist accompanist will be subsidized by the Conservatory:
- \$100 subsidy for Full Solo Recitals
- \$50 subsidy for Half Solo Recitals
- Recitals that do not use a pianist will not have an associated fee.

Class Fee for each type of SENIOR RECITAL:

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

Class Fee for each type of SENIOR RECITAL:

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

- Non-required recitals that utilize a pianist accompanist will have a fee, how-

Class Fee for each type of NON-REQUIRED RECITAL:

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

ever, the Hall-Musco Conservatory of Music is not able to subsidize non-required, non-degree recitals.

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 your notes at least 6 weeks before your recital. Dr. Sternfeld can check your draft for you, and Taylor Greene (the Performing Arts Librarian) can help with finding sources and make sure you are

Prepared Piano Use

~~Properly researched and cited written notes/lecture is a degree requirement – If you are planning on using extended techniques and preparing a piano for you won't pass your recital without following these guidelines.~~
 Applications: See Dr. Sternfeld or email sternfel@chapman.edu

Recital Check Policies

MUS 398A

Senior Recital in Keyboard Collaborative Arts—Half Solo program

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

MUS 398B 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 tempo 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:

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

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 tempo 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 recital dates will be posted during the first week of the semester. Review these dates with your applied teacher and choose at least 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 a permission code to register—contact Dr. Graziano
 - Students must have Applied Instructor and Area Director approval to perform recital.
 - Deadline to register for a Fall recital is the Friday of the 2nd week of the Fall semester.
- **Junior Recital Date Lottery (fall & spring dates)—2nd Thursday of semester, 11:30am-12:20pm**
 - 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 recital dates will be posted by Tuesday of the second week of the semester. Review these dates with your applied teacher and choose at least 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 a permission code to register—contact Dr. Graziano
- Students must have Applied Instructor and Area Director approval to perform recital.
- Deadline to register for a Fall recital is the Friday of the 2nd week of the Fall semester.
- 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, go to <https://www.chapman.edu/copa/music/current-students/recital-recording-request-form.aspx> and complete the online Recital Recording Request. Provide payment as instructed. Students may opt for “audio only” or “visual & audio” recording services, as well as a digital recording or a hard copy CD/ DVD. Please contact the Conservatory Operations Coordinator for more information.
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, **Appendix C, Additional Recital Information.**

Health and Safety Standards

Last revised July 2017

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, as well as listening to music. This includes, but is not limited to, information regarding hearing, vocal and musculoskeletal health, injury prevention, and the proper use and operation of potentially hazardous materials, equipment, and technology.

The Health and Safety of music students, faculty and staff rests largely on personal decisions made by informed individuals. The outlined policies, protocols and healthcare support system provided by Chapman University do not override the personal responsibility of each informed student, faculty, or staff member.

Chapman University has in place an Injury and Illness Prevention Program designed to help manage risk to our students, at the following link:

https://www.chapman.edu/faculty-staff/risk-management/_files/resources/iipp-chapman-university.pdf

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) 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 lifestyle, mental and spiritual well-being, and the environment.
- **Wellness is** positive and affirming.

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

- **Physical Wellness** (including hearing, vocal, and musculoskeletal health) encourages regular physical activity, good nutrition, sleep and occasional connections with healthcare providers to prevent illness and disease. It discourages harmful behaviors that include tobacco, excessive alcohol, non-prescription medications and other drugs.

- **Emotional Wellness** is having the ability to understand, acknowledge and accept a wide range of feelings in oneself and in others. It includes the ability to balance reason and emotion and it leads to improved self-esteem and confidence.
- **Occupational Wellness** includes making positive career-life choices that lead to personal fulfillment and satisfaction in life.
- **Intellectual Wellness** includes being open to new ideas and the desire to learn from challenges and experiences. It encourages ongoing intellectual growth, curiosity and creativity.
- **Social Wellness** involves developing friendships, healthy sexual behaviors and meaningful social networks.
- **Spiritual Wellness** is the willingness to seek meaning and purpose in human existence; being open and respectful of the diverse multi-cultural beliefs and backgrounds of others and building a set of guiding values and principles. (See www.nationalwellness.org)

Programs and Resources

Health and Safety at Chapman University (general)

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

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

Health Program Details

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

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

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

Disability Services

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

Student Psychological Counseling Services

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

Student Concern Intervention Team

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

Drug and Alcohol Awareness

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

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

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

Alexander Technique Classes

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

Gym and Fitness Center Hours

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

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

Yoga Classes

The Student Union provides yoga classes several times a week.

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

Dr. David M. Alessi

310-657-2253

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

Dr. Robert Andrews

310-829-7792
Voice Center in Santa Monica
1301 20th Street, Suite 3000

Dr. Roger Crumley

101 City Drive, Orange, CA
714-456-7017

Dr. Steven Feinberg

180 Newport Center Drive, Suite 158
Newport Beach, CA 92660 (near Hoag Hospital)
949-266-1630, also
NewportVoiceandSwallow.com

Dr. Reena Gupta

Osborne Head and Neck Institute (in Cedars Sinai Towers)
8631 W. 3rd, Suite 945E. Los Angeles
310-657-0123

Dr. Laird

San Diego
619-298-7109

Dr. Marc Kerner

818 349-0600
Works at UCLA and also private practice in the Valley
18350 Roscoe Blvd. #318, Northridge

Dr. Charles Schneider

310-201-0717
2080 Century Park East
Los Angeles 90067

Dr. Sunil Verma

714-456-5753
UC Irvine Healthcare
101 The City Drive South, Bldg. 56, Rm. 500

*This is only a list of local doctors who have been recommended by singers as being "singer friendly".

It is not an endorsement for any of them. 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 continue 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.

Instrument/Equipment Checkout Room (Berteia Hall 129)

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

Students must complete an instrument/equipment request form; forms can be

found in the Instrument Checkout Room (plans are in progress to put them online during 2017-2018). The form **MUST** include the signature of the applied instructor for lessons, or of the ensemble director, for which the instrument is being requested. Forms must be returned to the Instrument Checkout Room during hours of operation (listed on door of room).

Orchestra & Wind Symphony Libraries (Berteia 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 Berteia Hall 127 while the Wind Symphony Library is located in Oliphant Hall 102.

Choral Library (Berteia Hall 120)

The Choral Library is located on the 1st floor of Berteia Hall, BH 120.

Green Room

The Green Room (BH 118) is reserved for use by performers immediately prior to and following an officially-scheduled performance in Salmon Recital Hall or Shanley Choral Room. The Green Room may not be used for rehearsals or storage of any kind, and the contents of the room are not to be altered. The Conservatory Operations Coordinator should be consulted for any request beyond these limitations.

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 oboe or bassoon 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, and all classrooms**. The same scheduling and usage procedures and policies apply.

Musco Center for the Arts

Musco Center for the Arts is our new, 1,044-seat proscenium theatre/concert hall that hosts events presented by the College of Performing Arts (CoPA). It is a state-of-the-art facility that includes a rigging system, the latest lighting, sound, and projection equipment, and internet connectivity available for performance. The larger music ensemble performances will now be held in the Musco Center, such as the opera, orchestral, wind symphony and large-scale choral/orchestral performances, as well as Department of Theatre and Department of Dance performances. This facility is administered separately from CoPA and the Conservatory. All CoPA scheduling of the Musco Center is coordinated by the Artistic Operations Manager in the College of Performing Arts, in consultation with the Musco Center staff and the Institutional Events Management Office. For questions regarding use of the facility, please contact the Peter Westenhofer, CoPA Artistic Operations Manager at pwestenh@chapman.edu.

Practice Facilities

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

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

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

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

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

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

Student Resources

Lockers

The Conservatory Locker Room is located in the basement of Oliphant Hall (OH B04). Locker policies are as follows:

1. Lockers are free of charge and pre-assigned to music majors before the start of each year (music minors are also accommodated based on availability).
2. Combination locks with a pre-determined combination are provided by the Conservatory and pre-assigned to each student.
3. Students are required to use assigned combination lock with pre-determined combination for the assigned locker. Any unauthorized locks may be removed without notice and destroyed. The Conservatory will keep

a master list of assignments and combinations.

4. Lost or damaged locks will incur a \$10 replacement fee.
5. The Conservatory reserves the right to open any locker without consent of the student in instances where locker procedures are being abused or in the case of an emergency.
6. Flammable materials, dangerous chemicals, explosives, weapons of any kind, perishable items, and illegal or controlled substances such as drugs or alcohol, are strictly prohibited inside the lockers.
7. The Conservatory is not responsible for lost, stolen, or damaged items left in lockers.
8. Lockers must be cleaned out, all contents removed, and instruments returned to the instrument check out room by the **3rd Friday in May**.

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 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.

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

Telephones

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

Useful Telephone Numbers:

- Hall-Musco Conservatory of Music Office (714) 997-6871
- Conservatory Operations 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 for music testing, music make-up exams and tests for students with accommodations are 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 a variety of student employment options including office assistants, assistants to specific program directors, proctors for music make-up exams, recital managers, sound recording engineers, post-production engineers, ensemble librarians, stage managers, and ensemble managers. Positions are normally filled in August at the beginning of the fall semester. Positions are for the full academic year, with a few positions available during interterm and summer breaks. To apply for student job, 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

Harpichords

The following apply to the use of COM harpichords:

- Students may utilize the harpichord in either their Junior or Senior recitals.
- Intent to use harpichord 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 harpichord 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.
- Harpichords must be handled with care to preserve tuning and durability.
- Touch-up tuning is scheduled prior to each recital (weekdays only) in which a harpichord 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 and some early music instruments that are available for student loan. The Instrument/Equipment Checkout Room is located on the first floor of Berteau Hall (room 129) and contains all instruments, mutes, microphones, gig bags, and/or equipment that can be checked out by students during the academic year.

Students must complete an instrument/equipment request form; forms can be found in the Instrument Checkout Room (plans are in progress to put them online during 2017-2018). The form **MUST** include the signature of the applied instructor for lessons, or of the ensemble director, for which the instrument is being requested. Forms must be returned to the Instrument Checkout Room during hours of operation (listed on door of room).

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

Email and Online Functions

Always use your Chapman email address ("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 chapman.edu mail forwarded to personal accounts however it is only with your chapman.edu accounts that students access *Blackboard*, an online program utilized to register for classes, access grades, etc. Students will also utilize their 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.

Conservatory Chair's Bulletin Board

The conservatory Chair's bulletin board (outside OH 302) has important registration information, including permission code assignments, tuition waiver forms, conflict of classes forms, and overload of credit forms. If you need a signature, leave a form in the "Put forms to be signed in here" envelope, then pick up later from the "Pick up signed forms here" envelope.

Other Bulletin Boards

The Conservatory has dedicated bulletin boards for the following:

- Instrumental (1st floor Berteau)
- Vocal (2nd floor Berteau)
- Music History/BA Music (2nd floor Berteau)
- Composition (3rd floor Oliphant)
- Music Education (1st floor Oliphant)

These boards display important information about ensemble rehearsals, recital scheduling, chamber music assignments, competition and festival notices, and other information.

Guidelines for student use of bulletin boards:

- Students may post flyers on the program area boards in Berteau and Oliphant and on the small bulletin boards outside of classrooms.
- Students may NOT post flyers on boards outside faculty offices/studios unless you have permission of the faculty member.
- Students may NOT post flyers on the Chair's board outside Oliphant 302.
- Students may not remove other students' flyers from bulletin boards. Flyers are expensive to make and students may want to collect and keep their flyers.
- Students must remove all flyers after their recitals are over.

APPENDIX A Staff and Faculty Directory

COLLEGE OF PERFORMING ARTS ADMINISTRATION & STAFF

Giulio Ongaro	Dean, College of Performing Arts	ongaro@chapman.edu
Louise Thomas	Associate Dean for Academic Affairs	thomas@chapman.edu
Amy DeMartino	Operations Administrator	demartino@chapman.edu
Joann King	Assistant to the Dean in Operations	jking@chapman.edu
Bobby Reade	Development Coordinator	reade@chapman.edu
Jean Taber	Assistant to the Dean	taber@chapman.edu
Tanya Thompson	Box Office and Event Communications Coordinator	tathomps@chapman.edu
Peter Westenhofer	Artistic Operations Manager	pwestenh@chapman.edu

HALL-MUSCO CONSERVATORY OF MUSIC ADMINISTRATION & STAFF

Amy Graziano	Conservatory Chair	graziano@chapman.edu
Katie Silberman	Conservatory Assistant	silberma@chapman.edu
Rob Octavio	Conservatory Operations Coordinator	octavio@chapman.edu

HALL-MUSCO CONSERVATORY OF MUSIC FULL-TIME FACULTY

Peter Atherton	Director of Operatic Studies	atherton@chapman.edu
Robert Becker	Director of String Studies	becker@chapman.edu
Adam Borecki	Music Technology	borecki@chapman.edu
Jeffrey Cogan	Director of Guitar Studies & Music Technology	cogan@chapman.edu
Stephen Coker	Director of Choral Activities	coker@chapman.edu
Grace Fong	Director of Keyboard Studies	fong@chapman.edu
Robert Frelly	Director of Music Education, Instrumental Emphasis	frelly@chapman.edu
Amy Graziano	Chair, Conservatory Director of Historical Studies	graziano@chapman.edu
Timothy Hall	Interim Director of Woodwind & Brass	tihall@chapman.edu
Sean Heim	Director of Music Composition and Music Theory	heim@chapman.edu
Jeffrey Holmes	Theory/Composition	jholmes@chapman.edu
Vera Ivanova	Assistant Director of Music Composition and Music Theory	ivanova@chapman.edu
Yumiko Morita	Music Theory (Fall 2018)	ymorita@chapman.edu

Christopher Nicholas	Woodwinds and Brass	nicholas@chapman.edu
Janice Park	Coordinator of Secondary Piano	jpark@chapman.edu
Dominique Schafer	Director of Electroacoustic Music	dschafer@chapman.edu
Rebecca Sherburn	Director of Vocal Studies	sherburn@chapman.edu
Jessica Sternfeld	Director of BA Music Director of Student Affairs	sternfel@chapman.edu
Nicholas Terry	Director of Percussion Studies	terry@chapman.edu
Louise Thomas	Associate Dean for Academic Affairs / Director of Keyboard Collaborative Arts	thomas@chapman.edu
Daniel Alfred Wachs	Director of Orchestral Activities	wachs@chapman.edu

HALL-MUSCO CONSERVATORY OF MUSIC ARTISTS-IN-RESIDENCE

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

HALL-MUSCO CONSERVATORY OF MUSIC PART-TIME FACULTY

Albert Alva	Instructor, University Jazz Ensembles	alva@chapman.edu
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Bruce Bales	Director, Early Music Ensemble	bbales@chapman.edu
Mindy Ball	Instructor, Harp	mball@chapman.edu
David Black	Instructor, String Bass	dblack@chapman.edu
Connor Bogenreif	Instructor, Pep Band	bogenreif@chapman.edu
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Stephen Cabell	Lecturer, Music Theory	cabell@chapman.edu
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Jenny Kim	Instructor, Horn	kim@chapman.edu
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Mikhail Korzhev	Collaborative Pianist	korzhev@chapman.edu
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Joseph Matthews	Professor Emeritus, Piano	matthews@chapman.edu
Gary Matsuura	Lecturer, Woodwind Pedagogy/ Instructor, Saxophone & University Jazz Ensembles	matsuura@chapman.edu

Kyla McCarrel	University Women's Choir, Lecturer, Rudiments of Sight Singing	kmccarrel@chapman.edu
Bruce McClurg	Instructor, Voice	mcclurg@chapman.edu
Laszlo Mezo	Instructor, Cello	mezo@chapman.edu
Alexander Miller	Lecturer, Music Theory	amiller@chapman.edu
Susan Montgomery Kinsey	Instructor, Voice	smontgom@chapman.edu
Vicki Muto	Instructor, Voice	muto@chapman.edu
Hunter Ochs	Lecturer, Music Technology	hochs@chapman.edu
Mary Palchak	Instructor, Flute	palchak@chapman.edu
Lelie Resnick	Instructor, Oboe	resnick@chapman.edu
Rebecca Rivera	Instructor, Bassoon	rrivera@chapman.edu
Michael Rushman	Instructor, Pep Band	rushman@chapman.edu
Justin Scheid	Lecturer, Music Technology	scheid@chapman.edu
Thomas Sharp	Lecturer, Film Music Composition	tsharp@chapman.edu
Craig Shields	Instructor, Percussion	cshields@chapman.edu
Ryan Shiotsuki	Lecturer, Music History	shiotsuki@chapman.edu
Sarah Silva	Instructor, Alexander Technique	ssilva@chapman.edu
Lea Steffens	Instructor, Clarinet	steffens@chapman.edu
David Stetson	Instructor, Trombone	stetson@chapman.edu

Ted Sugata	Instructor, Oboe	sugata@chapman.edu
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David Volpe	Lecturer, Film Music	dvolpe@chapman.edu
Kevin Zhang	Lecturer, Psychology of Music	kezhang@chapman.edu

APPENDIX B

University Policies

Academic Integrity Policy

Chapman University is a community of scholars that emphasizes the mutual responsibility of all members to seek knowledge honestly and in good faith. Students are responsible for doing their own work, and academic dishonesty of any kind will be subject to sanction by the instructor and referral to the university's Academic Integrity Committee, which may impose additional sanctions up to and including expulsion. This document represents the Academic Integrity Policy of Chapman University as it pertains to students and to the responsibility of faculty in handling cases of alleged academic dishonesty.

Students with Disabilities Policy

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

Equality and Diversity Policy

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

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

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

APPENDIX C

Music Scholarships – A Talent Based Award Terms And Conditions

This applies to both the Chapman Celebrates Scholarship and the Temianka Scholarship. Please read these terms thoroughly to make sure you are familiar with them. Aware recipients' progress is reviewed at the end of each semester to evaluate compliance with the terms.

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.

Terms & Conditions

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

By accepting the Chapman Celebrates 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. Chapman Celebrates Music Scholarships are available for up to eight semesters for those who enter as first-year students. Transfer students can receive this award for up to eight semesters less the number of semesters they have attended at their previous school(s).

To continue as a recipient of a **CHAPMAN CELEBRATES MUSIC SCHOLARSHIP**, you are required to:

1. Pursue a bachelor's degree in a timely manner.
2. Participate and perform in at least one large ensemble or small ensemble, 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.

See Music Student Handbook for Director listings. Music divisions offering scholarships are as follows:

Vocal	Keyboard Collaborative Arts
Strings	Music Composition
Woodwinds & Brass	Music Education
Percussion	
Guitar	
Piano	

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.
4. 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.
5. 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.
6. Maintain the expected level of preparation for rehearsals and performances.
 7. Maintain full time enrollment (12 credits or more per semester).
 8. Maintain a Chapman University cumulative grade point average (GPA) of at least 3.0.
 9. 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.

10. 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.
11. 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):
 - Your award will be renewed.
 - You award will be renewed on probation and you will receive a letter explaining the probation period for the following academic year.
 - Your award will not be renewed for the following academic year.
12. If student decides to leave the program that awarded the scholarship (switching to a different music major, or to a non-music major and/or to a music minor), renewal, reduction, or non-renewal of award is at the discretion of the Director of relevant area and the Music Scholarship Renewal Committee.

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

APPENDIX D

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

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 re-

quired 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

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

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

The policies regarding the University's formula for calculating time and credit are located in the Chapman Curriculum Handbook, on the following pages:

28: Contact hours and credit hours for normal classes
 42-44: Policy on Credit Hours

A direct link to the "credit hour policy" is also located on the "Learning at Chapman" web page and can be found at:

https://www.chapman.edu/academics/learning-at-chapman/files/assessment/credit_hour_policy.pdf

For music private instruction courses: the policy regarding time and credit is listed for each private instruction course number in the Chapman University Undergraduate Catalog under the College of Performing Arts, Hall-Musco Conservatory of Music, Course Descriptions, found at:

<https://www.chapman.edu/catalog/oc/current/ug/>

Practice time required outside of lessons is noted in specific syllabi for specific instrumental lessons and is included in the Music Student Handbook (print and online version).

For studio classes: the credit and time requirements for studio classes are included in the Music Student Handbook (print and online version).

For ensemble classes: the credit and time requirements for ensemble classes are included in the Music Student Handbook (print and online version).

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 2017-18 Chapman University Undergraduate Catalog, 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 2017-18 Chapman University Undergraduate Catalog, 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 2017-18 Chapman University Undergraduate Catalog at: <https://www.chapman.edu/catalog/oc/current/ug/>

The following statement is found in the 2017-2018 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.

Ensuring accurate and reliable application of credit hour policies and procedures

All new courses and revised courses are reviewed by the Music Curriculum Committee, the Conservatory Chair, the Dean, and the Assistant Chancellor through an online course proposal system for adherence to curriculum policies and procedures per the Chapman Curriculum Handbook. The University's Credit Hour Policy is clearly stated in the Curriculum Handbook.

As per the Chapman University Curriculum Handbook, it is the responsibility of the Conservatory Chair to ensure the accurate and reliable application of the University Credit Hour Policy. In addition, there are two audits of course syllabi, one by external reviewers during the program review process (every five years) and another audit conducted periodically by the Vice Provost for Academic Administration, to determine that contact hours are met for each course offered.

It is the responsibility of the Music Curriculum Committee and the Conservatory Chair to ensure the accurate and reliable application of the University credit hour policy to any specific music courses, including the credit hour policy for lessons, studio classes and ensembles.

See the Chapman University Curriculum Handbook, published by the Undergraduate Academic Council and the Graduate Academic Council:

For credit hour policy:

https://www.chapman.edu/academics/learning-at-chapman/files/assessment/credit_hour_policy.pdf

The entire Curriculum Handbook is found at this link, which requires Chapman password login:

<https://mywindow.chapman.edu/depts/chancellor/facultyaffairs/Shared%20Documents/Curriculum%20Handbook.pdf>

Pages 20-24: Course approval process

Pages 44-46: Policy on Credit Hours

APPENDIX E

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 144 and review “Program Notes for Recitals” on page 100 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

- Post-recital receptions must be outside the music building, on the patio outside the lobby entrance of Berte Hall. There is an awning above the patio.
- Due to numerous same-day recitals, please ensure that your reception lasts no longer than 30 minutes.
- If tables are required, please ask your Recital Manager to assist with set up.
- You must ensure that tables are taken down and returned to table storage room. Please ask your Recital Manager to assist.
- Please clean up all trash and extra food after your reception and dispose of it outside 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, go to <https://www.chapman.edu/copa/music/current-students/recital-recording-request-form.aspx> and complete the online **Recital Recording Request**. Provide payment as instructed. Students may opt for “audio only” or “visual & audio” recording services, as well as a digital recording or a hard copy CD/DVD. Please contact the Conservatory Operations Coordinator for more information.

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

You are required to perform a part of your recital repertoire on the jury prior to the recital. See Recital Check Policies for how much of your recital repertoire must be prepared for the jury, or ask your Area Director. Designate on the jury form that you plan to give a recital and note if it is a Junior or Senior recital.

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)

Program Template Instructions

Please review the following instructions when preparing a program:

PROGRAM COVER Information

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

PROGRAM BODY

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

REMINDER:

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

Program Template

PROGRAM COVER Information

Your Name _____

Recital Type _____

Degree Program (SENIOR only) _____

Pianist Name (if applicable) _____

Date/Time of Recital _____

Venue _____

PROGRAM BODY

	I.	
Song/Composition		Composer
Song/Composition		(Dates)
Song/Composition		
	II.	
Song/Composition		Composer
Song/Composition		(Dates)
Song/Composition		
	III.	
Song/Composition		Composer
Song/Composition		(Dates)
Song/Composition		

Add additional rows/intermission as needed

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

APPENDIX F Upper Division Proficiency Requirements

BM in Composition, both Emphases

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

Objective

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

Scheduling the Upper Division Proficiency

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

Requirements for passing the Upper Division Proficiency

Students should be able to demonstrate the following criteria:

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

BM in Performance—Conducting, Instrumental Area

To be approved as a performance major at the upper division (300) level, a

student must pass the Upper Division Proficiency.

Objective

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

Scheduling the Upper Division Proficiency

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

Requirements for passing the Upper Division Proficiency

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

Additional Requirements for Instrumental Conducting Majors

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

BM in Performance—Instrumental—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.
- 1st or 3rd 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.

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> , mvts 3 & 4	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 <i>Porgy & Bess</i> , Gershwin	All major and minor scales & arpeggios, two octaves ascending/descending
Four-Mallet Keyboard	Two contrasting works from either Zivkovic's <i>Funny Marimba Book 1</i> , or Quartier's <i>Image: 20 Children's Songs</i>		Diatonic Triads and 7 th Chords in all keys
Timpani	<i>Chaconne</i> by Raynor Carroll		Interval Tuning (using only "A" tuning-fork)
Orchestral Accessories - Tambourine		Dvorak, <i>Carnival Overture</i> , Op. 92	
Orchestral Accessories: Triangle		Berlioz, <i>Roman Carnival Overture</i> , Op. 9	
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.
- Demonstrate satisfactory academic progress towards completion of your degree.

Additional Requirements for Guitar Performance Majors

- MUSIC/RHYTHM READING – Students must demonstrate the ability to play exercises 1-70 in Rhythmical Articulation, by Pasquale Bona and published by Shimmers.

- SIGHT READING – Students will be given a short, unfamiliar excerpt to read at sight.
- ETUDES – Students must be able to play any six pieces from 12 Essential Studies for guitar, edited by Jeff Cogan. These works show proficiency in several necessary techniques. Students that have completed similar studies may substitute as many as three pieces for the ones featured in this edition.
- REPERTOIRE – Students must have learned no fewer than 8 pieces at Chapman including one sonata, dance suite, or other major work with instructor approval. These pieces should represent three different style periods.
- TECHNIQUE EXERCISES – Students must demonstrate the ability to play all diatonic major and minor scales in the Andres Segovia fingering, competence in the 120 Right Hand Studies by Mauro Giuliani, Chromatic Octaves by Andres Segovia, Slurs by Andres Segovia, Rhythm Pattern Exercises and Chromatic Studies by Jeff Cogan.
- SPEED REQUIREMENT – Students must demonstrate mastery of scales played with sixteenth notes at a metronome marking of 104. Any two or three octave scale may be used.

BM in Performance—Instrumental—Piano

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

Objective

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

Scheduling the Upper Division Proficiency

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

Requirements for passing the Upper Division Proficiency

- Completion of MUS 134 Theory II
- Minimum grade of C in theory and music history classes.

- Demonstrate acceptable musicianship and performance techniques in prepared repertoire, and sight-reading.
- Demonstrate satisfactory academic progress towards completion of your degree.

Additional Requirements for Piano Performance Majors

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

BM in Performance—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, music education majors must pass an Upper Division Proficiency (UDP). Other majors are not required to do the 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 (pre-certification, music education), both Emphases

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.)

APPENDIX G

Prepared Piano (Extended Techniques) Performance Policies

Extended techniques piano use requires the performer to produce sound from means other than, or in addition to, playing the keys. Techniques employed are strumming and/or striking the strings and also the case. This can be done with either hands or hand held objects. Prepared piano use generally requires adding objects to the string system and other parts of the piano. Extended techniques and prepared use often requires marking parts and strings.

We always strive to provide a composer and/or pianist with a piano of high quality. It is no less important that a composer and pianist have a suitable instrument to make music using extended techniques. It is not in the best interest of the art to provide inferior pianos. When possible, we must provide a piano in very good working order for extended techniques use.

At the same time, we all need to bear in mind that a concert piano is a shared resource. It represents an expensive investment of both money and continual maintenance on the part of the piano technician, and both its appearance and high-level function have considerable importance to the institution and to all who use it. Even a very minor mechanical defect, such as a slightly displaced damper, can make the piano unusable for performance until the defect has been remedied. Methods of marking that seem innocuous, such as the use of pencil, blackboard chalk, or masking tape, can leave permanent damage to the finish, or can be difficult to impossible to remove completely. There are also risks of considerably more serious damage associated with carelessly executed extended techniques. With these things in mind, the following procedures and limitations are suggested to help guide extended uses of pianos.

Extended techniques may only be performed on a designated piano and must follow these guidelines:

- **Touching the strings**
If you are going to be touching the strings with your hands (harmonics, plucking, rubbing) you must wash your hands first. Copper wound bass strings should never be touched directly with the hands.
- **Marking**
Sticky notepaper, Post-It strips/flags or small dot labels are preferred material to use for marking dampers, agraffes or strings. To mark a string node, a thin (1/8") strip of the adhesive part of a sticky note can be worked around the string and stuck to itself. A short piece of yarn tied around the string is another option. Chalk may be used on the plain wire but never on the wound bass strings. Dry erase markers are also acceptable for plain wire strings but not bass strings. Never use masking tape or any other adhesive that may leave a residue. Other than small stickies, yarn, chalk, and Blu-Tack (or like products) there should be nothing applied directly to the strings. This includes whiteout, tape, crayon, stickers, nail polish, etc. A piano technician must approve all other substances. The performer is responsible for removing all materials immediately after any performance.

- **Dampers**
Care must always be used when touching dampers as they are easily damaged or displaced. Sticky notepaper, Post-It strips/flags or small dot labels are preferred material to use for marking dampers. Never use chalk or pencil. The performer is responsible for removing all materials immediately after any performance.
- **Screws and bolts**
Only use new screws and bolts, or those in like-new condition, in the piano. Screws and bolts showing any sign of rust or corrosion should never be inserted between the strings. Depress the damper pedal when inserting anything between the strings. Go slowly, taking great care not to let the screw come in contact with the soundboard. For plain wire (steel) strings, a material softer than the string must be used, such as brass or aluminum. Only plastic screws/bolts or similar materials softer than metal may be used when inserting between wound strings.
- **Striking and plucking strings**
Plain wire (steel) strings may be struck or plucked with fingers or a guitar pick. Other devices must always be a material that will not mar or scratch strings. On steel strings, only materials that are softer than the steel string may be used, such as brass or aluminum. Copper wound bass strings (copper is much softer than steel) must also be struck or plucked with a material softer than the copper. Acceptable materials might include wood, plastic, rubber and felt mallets. The general rule is that the material should not be harder than the strings. Never use a steel chisel or screwdriver on piano strings. Instead, use a piece of sharpened brass stock. In some cases, literature calls for the insertion of screws or mutes between piano strings. Proper protocol must be followed when inserting screws. Metal screws must never be placed between the wound bass strings. Never strike the gold cast iron plate. Although it is massive, it is actually quite brittle and unbending. If it cracks, the piano is ruined.
- **Clean up**
You are expected to clean up after yourself, and leave the piano in the same condition you found it. Do not leave anything in the piano. Do not, however, risk damaging the piano for the sake of clean up. If you need assistance removing something please contact a piano technician.
- **Damage avoidance using sound and prudent judgment**
Most damage to pianos can easily be avoided by using good judgment and knowledge of the piano. Please consult with a piano technician or piano faculty before using unconventional techniques. Usually, alternatives to potentially destructive methods can be found to satisfy both the performer and this policy. Performers are not allowed to stand, sit, lie, dance, or jump on the pianos in any way.
- **Which piano to use**
The 9-foot concert grand piano in Salmon Recital Hall is not to be used for any prepared piece. The Steinway in Salmon Recital Hall is the designated piano for preparation when extended techniques are part of the performance.

