

# **1. General Information**

## **1.1 Welcome from the Director**

On behalf of the faculty and staff of the School of Music & Dance, I would like to welcome you to our musical family. We are pleased that you have selected San Jose State to develop your skills and musicianship.

Founded in 1857, San Jose State is the longest standing public university in the West. We have been preparing professional performers, composers and music educators longer than any other school in California. We have one of the most comprehensive programs in the state, taught by the most talented and dedicated faculty that you will find anywhere. Our innovative curriculum truly prepares students for success in the twenty-first century.

San Jose State's applied studio faculty include some of this nation's most gifted artists, ranging from Metropolitan Opera stars to leading musicians in Bay Area symphonies. Our Jazz Studies program hosts many of Northern California's leading jazz musicians. Award winning SJSU performing ensembles are directed by some of California's preeminent conductors. Our ensembles regularly perform at conferences and tour throughout the West.

Whatever your career goals may be, San Jose State has a program for you. Please take a few moments and review the policies and procedures for the School of Music & Dance. Should you need assistance or have any questions, do not hesitate to come to the School of Music & Dance office in Music 179.

## **1.2 Music Office**

Located in Room 179 at the front of the Music Building. Open Monday through Friday, 8:00 a.m. to 12:00 and 1:00 to 5:00 p.m. Phone 924-4673. If you need to speak to the Director of the School of Music & Dance, talk to his assistant in Room 180 or call (408) 924-4676 for an appointment.

## **1.3 Undergraduate Degrees**

Bachelor of Arts in Music (with Emphasis in General Studies or Emphasis in Music Technology)  
Bachelor of Music in Composition  
Bachelor of Music in Jazz Studies  
Bachelor of Music in Performance  
Bachelor of Music in Music Education

## **1.4 Music Use Fee**

Music majors and minors must pay a music use fee of \$30 each semester they are enrolled at San Jose State University. Other students enrolled in performing ensembles or any electro-acoustic music course must pay a fee of \$22. The receipt must be brought to the Music Office before completing our music registration card. Applied music instruction will not be authorized until this fee is paid. Music 10B students or students enrolled in any sound recording course must pay \$22 each semester they are enrolled in one or more of these classes. These fees are included in the student's bill with other registration fees.

## **1.5 General Information for Music Students**

### **A. Music Use Fee Card and Applied Music Fee and Registration.**

All music students must pay a \$30 music use fee and an applied lesson fee of \$125 in order to complete registration in the School of Music & Dance. Pick up a copy of the applied music registration form, which enables you to get the permission code to sign up for applied lessons. You must pay the music use fee and obtain your instructor's signature BEFORE the office will release the code. Bring the Music Use Fee card with signatures and the completed, signed Applied Music Registration form to the School office and you will be given the appropriate permission code for your applied lessons. Applied lessons must be added no later than the end of the

second week of instruction. After you add your lessons and complete registration, your account will be billed \$125 along with your other university fees.

#### **B. Drop/Add Courses.**

You may drop and add courses through [MySJSU](#) during the period of time indicated in the on-line Schedule of Classes. To add, get a permission number from the instructor when you attend the class, and enter it along with the class number. To drop, follow directions for dropping during the first week. If you do not attend the first class meeting the instructor also has the option to drop you. Dropping or adding after the given period will require paperwork, signatures and possible fees. Get paperwork from Admissions and Records in the Student Services Center.

#### **C. Scholarship Recipients.**

See the School Accounting Technician in room 165 for information concerning scholarships. You must adhere to the requirements of your scholarship in order to continue to receive it. All students receiving a named endowed scholarship MUST write a thank you letter to the donor.

#### **D. Placement Auditions.**

1. All new students must complete a placement audition in the respective applied areas during the examination days before classes start.
2. All transfer students must complete a Systems/Theory placement exam also offered ONLY during this time. If you do not attend you will automatically be placed in MuSys 1AB since the exam will not be offered again until the next semester.
3. All freshmen students must complete a Systems/Theory placement exam during the first class meeting of Music 1A or Music 9.
4. For ensemble auditions, consult appropriate directors. Exact dates and times are listed in the Schedule of Classes.

#### **E. Voice majors**

Voice majors can change teachers only once. Consult the area coordinator and your current applied instructor for procedures.

#### **F. Contract Design for B.A. Students.**

The Bachelor of Arts in Music Degree is a liberal arts degree allowing maximum flexibility for the student to shape their specific course of study. All B.A. students must design a contract no later than the end of the first year at SJSU. Get all the information from the music advisor. Follow the specific policies and requirements on the contract design form.

#### **G. Bachelor of Music Degree in Performance, Composition, Jazz Studies and Music Education.**

The Bachelor of Music is a professional degree that is screened by audition only. Students should express interest at the first placement audition and follow instructions given by the respective applied faculty. If approved, students may switch to the B.M. degree at any time but must note that ALL requirements must be completed for the B.M. degree. See catalog or advisement sheets for concentration requirements in Performance, Jazz Studies Composition, and Music Education.

#### **H. Advising Procedure.**

Attend the advising orientation. All new students must be advised during the first semester either at the orientation meeting or individually. Make an appointment with your major advisor by signing the sheet on his/her door or call for an

appointment by phone. Check with the main Music Office for name of your current advisor. Bring advisement sheets and transcripts from other schools if you are a transfer student. If you are not advised, a hold flag will be placed on your record which can only be lifted by the department office AFTER you have been advised. All new students should be advised as soon as possible. For transfer students, GE assessments will be sent during the first semester of enrollment. If you are especially uncertain about GE requirements, make an appointment with the GE assessment center. Make sure you take the WST (Writing Skills Test) before your junior year or as soon as possible upon transfer. Details are available in the Schedule of Classes or the Testing Evaluation Center. Continuing students should be advised at least once a year and must certify graduation requirements three semesters before graduation.

### **I. Academic Standards.**

Music students are encouraged to maintain high academic standards and level of applied performance. While an average of “C” in all major course work is required, students are encouraged to maintain a minimum of 3.0 GPA in order to meet minimum standards for many graduate schools. (*Note that a minimum grade of “C- must be met in all music courses.*) All students will be required to pass jury examinations in respective applied areas at the end of each semester. Failure to pass these examinations will result in probation or possible dismissal from the program. Students are encouraged to attend the many live faculty and student performances available on campus and in the greater Bay area.

### **1.6 How To Get Through the First Two Weeks at the School of Music & Dance**

- A.** The Schedule of Classes is online at [www.sjsu.edu](http://www.sjsu.edu). MEMORIZE all the information in the front of the schedule of classes. Know the courses required for your specific degree, emphasis and concentration. Make sure you understand all the requirements thoroughly since the ultimate responsibility for graduating is YOURS.
- B.** Obtain advising sheets for your degree and emphasis or concentration from the Music Office.
- C.** Pick up the requirements for piano proficiency from the Coordinator of Piano Studies or see Section 2.8 in this Handbook.
- D.** Pay your Music Use Fee (\$30) in the Cashier’s Office in the Student Services Center. Bring the receipt to the music office to obtain the music fee card that officially enrolls you in the department. Be aware that the card must have the signatures of your adviser, applied lesson instructor, and ensemble director.

### **1.7 Curriculum Advisories**

- A.** Take Music 1AB, 2AB, 3AB, 4AB in sequence. Take the A and B courses together.
- B.** Take Music 12, 110 and 111 (music history) preferably in sequence, and preferably AFTER Music 1- 4. Music 12 should be taken in the Spring semester after the sophomore year.
- C.** Take Advanced Music Systems/Theory courses (electives) after Music 1AB- 4AB. Transfer students should see the Undergraduate Advisor regarding this process.
- D.** Those interested in seeking the teaching credential should make an appointment with the Music Education Coordinator. Note that the waiver courses you must

take prior to applying for the fifth-year credential program are listed on the emphasis advisement sheets.

### **1.8 Applied Lesson Codes**

All Music Majors must complete the following steps before obtaining their lesson and special study registration codes:

- A. Pick up the Music Use Fee Registration Card from the School office.
- B. Pick up the Applied Music Registration sheet from the School office.
- C. Pay your Music Use Fee at the cashier's office (\$30). Keep the receipt.
- D. Obtain ALL required signatures from the faculty. Applied faculty must sign the Music Use Fee card and Applied Music Registration sheet.
- E. Go to the Music Office with all the above materials, plus the Music Use Fee receipt.
- F. The Music Office will then assign an add code for your applied lessons.
- G. After you have added your class, check your account on-line, then pay for your applied lessons.

### **1.9 Departmental Attendance and Grading Policies**

- A. A grade below "C-" in any course in the major will not be considered a passing grade, and the course must be repeated. At the end of the semester juries must be passed with a grade of C or better.
- B. Class attendance is a vital component in a complete musical education; students are expected to attend all meetings of their classes in the music major.
- C. Attendance at all rehearsals and performances of primary and secondary ensembles is absolutely mandatory. While each conductor institutes different policies, unexcused absences from rehearsals are totally unacceptable and carry grave consequences for the student's grade.

### **1.10 School Writing Style**

The School of Music & Dance requires students to follow the writing style as outlined in *The Chicago Manual of Style*.

### **1.11 Scholarships**

The School of Music & Dance offers Music Scholarships ranging in length from two semesters to eight semesters. Music Scholarships are awarded on the basis of performance skill. Scholarship auditions for new students are scheduled three times during the academic year (call the School office for specific dates).

#### **A. Preparing for the Scholarship Audition**

Live Auditions: Prepare approximately five minutes of music of varying styles demonstrating your present level of achievement on your instrument or voice. Upon request, a professional accompanist will be available to assist you during your program.

Taped Auditions: If you are unable to audition in person, please prepare an audio or video recording of a solo performance following the guidelines listed for live auditions. Mark your tape with your name and the title(s) of the music you are performing. *Taped auditions must be received by March 15<sup>th</sup>*. Mail all materials to the School of Music & Dance.

#### **B. Letters of Recommendation for Scholarships**

Request letters of recommendation from two people who know your musical, leadership, and/or personal skills. On the application form, provide the names, addresses and phone number of the individuals should the committee wish to contact your references. It is your responsibility to ensure that reference letters are sent.

**C. All Scholarship Students must meet the following criteria:**

1. Must maintain a “B,” (3.0) or higher, grade point average in music and a “C+” (2.5) overall grade point average.
2. Must enroll as a full-time student with a minimum of 12 units.
3. Must declare a major in music with an appropriate course of study as approved by the Music Faculty.
4. Must receive instruction in a major applied area with a member of the SJSU Music Faculty each semester that the scholarship is awarded.
5. Must participate in assigned performance ensembles.
6. Must maintain satisfactory performance in studio lessons and the required ensemble(s).
7. Any change in applied study must meet with the approval of the School of Music & Dance Scholarship Committee.

**D. Marching Band Stipends**

Perform with the Spartan Marching Band. Band stipends are \$350 for musicians and \$650 for the Drum Major. All members of the Spartan Marching Band receive priority registration at SJSU. See the director of the Spartan Marching Band for more information (Music 108).

**1.12 Employment Opportunities**

**A. Work Study**

Depending upon availability of legislative funding, and where there is appropriately demonstrated student need, Work Study Grants are made available for up to twenty hours per week. The hourly wage scale currently is \$8.00 per hour for first-year appointment. Please check with the Financial Aid Office for further details.

**B. Student Assistantships**

Depending upon availability of legislative funding, Student Assistantships are available for up to twenty hours per week. The hourly wage scale currently begins at \$8.00 per hour for first year appointments. Check with the school office for further information.

**C. Current Student Assistant Positions**

1. Recruitment Coordinator (instrumental) (1)
2. Recruitment Coordinator (vocal/choral) (1)
3. Concert Manager (10)
4. Office Assistants (2)
5. Music Library Assistant (2)
6. Readers for GE classes (2-3)
7. Tutors for Systems/Theory and Music History (2-4)

**D. Music Education Assistantships**

There are several assistantships available to music education majors. Ten upper-division, graduate, and credential students receive \$5000 each year to work 8-10

hours (\$15+ per hour) each week in low socio-economic public schools surrounding the university. Another assistantship exists for a graduate student to help administer the program. All recipients must be members of the SJSU MENC Collegiate Chapter (see Student Organizations, 9.2) Students interested in these assistantships should contact the Music Education Coordinator.

### 1.13 Student Leaves of Absence

If a music major is absent from San Jose State for two consecutive semesters, they must re-audition for admission into the music program.

## 2. Applied Music Placement Auditions

### 2.1 Principal Area of Study

Each music major must declare, with approval of the appropriate applied committee, a principal performance medium and carry on continuous study in one of the following areas:

Bass (acoustic/electric)  
Bassoon  
Cello  
Clarinet  
Composition/ E/A  
Euphonium  
Flute  
French Horn  
Guitar (acoustic/electric)  
Harp  
Harpsichord  
Oboe  
Organ  
Percussion  
Piano  
Saxophone  
Trombone  
Trumpet  
Tuba  
Viola  
Violin  
Voice

### 2.2 Auditions

All new and transfer music majors must complete a major ensemble audition in their principal area of study before finalizing registration. Without a placement audition, students cannot be officially accepted as Music Majors. Auditions in the following areas are held during registration week:

<b>Performance Area</b>	<b>Location</b>
Brass	Music 270
Composition/EA/Mus Tech	Music 226
Jazz Studies	Music 186

Keyboard	Music 112
Percussion	Music 189
Strings	Music 163
Voice	Music 176
Woodwinds	Music 253

### 2.3 Performance Level Placement

For transfer students, these auditions will place each student at one of the following levels consistent with School of Music & Dance performance standards:

Level	Placement
1.	Freshman Semester 1
2.	Freshman Semester 2
3.	Sophomore Semester 1
4.	Sophomore Semester 2
5.	Junior Semester 1*
6.	Junior Semester 2
7.	Senior Semester 1
8.	Senior Semester 2
9.	Graduate Unclassified
10.	Graduate Classified

\*All students must pass a SJSU Junior Qualifying Jury prior to placement in level 5 or above.

Students may be placed at an applied level below their university standing. Once any remediation has been completed, a student may request to be placed at a higher performance level at their regular semester-end applied jury.

### 2.4 Suggestions for Audition Literature (See Appendix A)

#### A. Bachelor of Arts

Applicants who wish to pursue the Bachelor of Arts degree will prepare at least one selection selected from standard repertoire for that medium. For Music Technology emphasis see the Composition/EA/Music Technology coordinator.

#### B. Bachelor of Music

Requirements for applicants in the following concentrations:

##### 1. Instrumental:

The instrumentalist (any standard band or orchestral instrument or piano) will select and perform an etude, sonata, concerto and/or orchestral excerpt for that instrument. Pianists will play two prepared piano selections. One of the piano selections should be memorized. Students may audition on a secondary instrument as well.

## **2. Voice:**

The singer will perform two prepared art songs or arias.

## **3. Jazz Studies:**

For a list of suggested audition material see Appendix A (also see Section 2.5).

### **2.5 Jazz Studies Auditions**

Applicants are expected to exhibit a high degree of proficiency on the major instrument as well as a practical understanding of jazz improvisation concepts.

- A.** Demonstrate ability to improvise and play with a rhythm section.
- B.** Three different selections (one must be a ballad) in different jazz styles, moods and tempos.
- C.** Sight-reading.
- D.** Scales and/or broken chords (arpeggios).
  - 1.** Diatonic major scales
  - 2.** Harmonic minor scales staccato and slurred; basic chords (major, minor, augmented, and diminished). Scales may be sung/played in any key, and must be at least one octave (range of the instrument/voice if possible) ascending and descending, and sung (vocalists only) with letters, syllables, or on “la.”

Students are expected to be familiar with jazz style and repertory. During the audition students should play and improvise on a twelve-bar blues, a ballad, and a jazz standard, accompanied by a small rhythm section (bring Aebersold play-along tape or CD or a “live” rhythm section).

Sight-Reading: The faculty will provide lead sheets.

### **2.6 Music Technology Auditions**

A Music Technology contract may be declared in the freshman year. However, students must meet the following requirements without exception.

- A.** Acceptance into the B.A. in Music with an emphasis in Music Technology must be approved, in writing, by the Composition and Music Technology faculty (This is done when you audition).
- B.** Students must audition and be accepted into a performing ensemble as a pre-condition for enrollment in the program. If you cannot play an instrument or sing in choir you will not be accepted. This is part of the larger music program and all students must be enrolled in a performing ensemble (See 2.7).
- C.** Music Technology students must be concurrently enrolled in the Music 1-3 series.
- D.** Individual applied lessons will be given only after students have completed Music 170A, 167, 170B, and 168 with a grade of B or better. Usually, these courses can be taken in two semesters.

### **2.7 Major Ensembles**

All undergraduate majors must enroll in a major ensemble each semester they are enrolled in the School of Music and Dance. All students taking applied lessons must be enrolled in a major ensemble. Graduate students may apply three units of ensemble credit to the graduate requirement of 30 units.

#### **A. Woodwinds, Brass, Percussion**

Wind Ensemble/Symphonic Band is the appropriate major performing ensemble. Sign-up for an audition time outside the School of Music & Dance Office (Music179). Placement into the Wind Ensemble or Symphonic Band is determined by the faculty at placement auditions. The Orchestra conductor and the Wind Ensemble director will make Orchestra wind and percussion assignments in consultation with the applied instructors. Students must play a prepared piece and sight read.

### **B. Strings**

Orchestra is the appropriate performing ensemble. Sign-up sheets for an audition time will be posted outside the Orchestra Director's office. Students must play a prepared piece and sight read.

### **C. Vocal Majors**

Concert Choir is the appropriate major performing ensemble. Sign-up for auditions at the Choral Office (Music 262).

### **D. Jazz Studies**

Music 157, Jazz Orchestra and Music 159, Afro-Latin Jazz Ensemble are approved major performing ensembles.

### **E. Piano Students**

Consult with the Director of Keyboard studies for an appropriate major ensemble assignment.

### **F. Major Ensemble**

<b>Audition</b>	<b>Location</b>
Band	MUS180
Jazz	MUS186
Orchestra	MUS253
Choir	MUS262

## **2.8 Music Systems Placement Examination**

All new and transfer music majors are required to take the Music Systems Placement Examination. This Placement Examination determines the appropriate Music Systems course for each student. Students who miss this scheduled examination will have to wait until the following semester. The Systems Placement Exam will be given prior to the first week of classes. Check the Class Schedule or contact the School of Music & Dance for times and dates.

### **A. Freshmen**

School policy requires that incoming freshmen take a general music fundamentals test for placement purposes during the first week of the fall term. Based on results of the test, freshman students will be advised to enroll in the appropriate courses. It is the responsibility of the systems area coordinator to administer the test and to determine which courses the student should take. In preparation for this exam, students should consult the study material in the most current edition of Harder & Steinke. *Basic Materials in Music Theory*, 9<sup>th</sup> ed., 2000; or Steinke. *Harmonic Materials in Tonal Music*, Part 1, 9<sup>th</sup> ed., 2002.

### **B. Transfers**

School policy requires that all transfer students take a written and aural examination during the first week of the term. Those who do not pass will be advised to enroll in the appropriate theory class as determined by the Systems area coordinator until such time as they are ready to proceed to the next level. It is the responsibility of the

area coordinator to administer the test and to determine which theory courses the student should take or audit. Transfer students should consult the materials outlined in the most current edition of Steinke. *Harmonic Materials in Tonal Music*, Parts 1 & 2, 9<sup>th</sup> ed., 2002; and/or any standard college theory text such as: Turek. *Theory for Today's Musician*, 2007.

## 2.9 Piano Proficiency Exams

For those students with a piano background who feel they are capable of passing the piano proficiency exam prior to enrolling in the class, the exam will be administered once each semester on audition day. If you have passed the piano proficiency exam, you do not need to enroll in 25A or 25B.

**All music majors must be enrolled in Music 25A or 25B until they have passed their piano proficiency exam.** Instructors will determine student placement in 25A or 25B. To advance from 25A to 25B, a student must receive a grade of **B or better**.

All lower division majors are encouraged to pass the piano requirement before reaching upper division status. Freshmen, in particular, should inquire immediately about 25A as the skills acquired will help in Music Systems.

Upper division transfer music majors **must** enroll in class piano each semester until their proficiency requirement has been passed.

It is possible to receive a passing grade in 25A or B and still not pass the proficiency exam. Often a student will make enormous progress during a given term but still not pass each area of the exam. Even if both 25A/B appear on your transcript, all portions of the exam must be passed for the proficiency to be complete. The completed piano proficiency exam sheet will be placed in your student file at that time.

All students must be enrolled in 25A or 25B in order to take the proficiency exam. No proficiency exam will be heard outside of scheduled 25A/B class time.

Piano Proficiency Requirements:

### A. Repertoire

1. Play one composition of intermediate difficulty approved by the instructor. Suggestions include literature comparable to *Easier Piano Classics* (Hal Leonard Publishing), a Sonatina of Clementi or Kuhlau, a Bach Two Part Invention, or other repertoire approved by the instructor or area coordinator. Passing will consist of careful execution of the notation (dynamics, articulation, tempo, continuity, etc.), stylistic character and musicianship. Correct use of the pedal must be demonstrated if appropriate.
2. Play a choral-style or four-part hymn, a twentieth century composition, or an accompaniment to a piece in your area approved by the instructor. Your choice should be appropriate with your degree objectives.

### B. Technical Skills

#### 1. Scales:

Play major and minor (natural and harmonic forms), all keys, two octaves, hands together, with correct fingering. Speed is not as critical as consistency and continuity. The instructor will choose which scales are executed.

#### 2. Chord progressions:

Play major and minor, all keys, as follows:

I-IV6/4-I-V6/5-I (two handed harmony). Handouts will be provided. The instructor will choose which keys are executed.

### **C. Sight Reading and Harmonization**

1. Sight read an elementary level piece and transpose to a closely related key.
2. Harmonize a simple melody at sight using I, IV, V chords (melody in the right hand/chords in the left hand).

### **2.10 Make-up Audition**

Students who miss their performance audition should contact their area coordinator for information on make-up auditions. Make-up auditions might not be scheduled in all areas, in which case the student's audition would be postponed until the following semester. Therefore, students should make every effort to audition during orientation.

## **3. Advising**

### **3.1 Music Advisors**

All undergraduate students will be advised or assigned an advisor by the School of Music & Dance Undergraduate Advisor. All new undergraduate students must attend the music advisement meeting held during orientation week, usually on the same day as music placement auditions. All music education majors will be advised by the Music Education Coordinator. Note that all students must be advised in order to continue registration in subsequent semesters, as well as to secure guidance regarding programs of study.

For current Music Undergraduate, Music Graduate, Music Minor, and Music Education Advisors, check in the Music Office (Room 179) or call (408) 924-4673.

### **3.2 Area Coordinators**

All music majors fall within one of the following areas of study. For the name and office number of the faculty member currently coordinating each area please contact the Music Office (M179) at (408) 924-4673.

Composition/Electro-Acoustic/Music Technology  
Choirs  
Brass  
Jazz Studies  
Percussion  
Strings  
Woodwinds  
Piano  
Voice/Opera  
History  
Music Systems  
Music Education  
Studio Arts

### **3.3 Music Minors**

All Music Minors should:

- A. Pick up the minor advisement form in the Music Office.
- B. Make your selections within each required category by consulting the course descriptions in the official SJSU Catalog.

C. Students with questions should consult with the School of Music & Dance Minor Advisor.

D. Each Music Minor must have the Minor Form signed in triplicate at least one semester before graduation.

## 4. Applied Study

All students with a major in music are required to declare a major performing medium (voice, keyboard, orchestral instrument, guitar, composition) upon entering their program of study, and they will receive studio instruction in their major performing medium in accordance with the degree major (usually eight semesters).

It is School Policy that music majors are required to study their major performance medium (piano, voice, instrumental) with a SJSU faculty member. All undergraduate and graduate students shall receive a minimum of 30 minutes per week per unit of applied study. Bachelor of Music in Performance and Master of Arts in Performance shall receive 60 minutes per week and will receive two units of credit for applied studies. The area coordinator shall be responsible for assignment of students to instructors.

### 4.1 Applied Lessons

These are arranged with individual instructors who are assigned after placement auditions. All music majors must complete their applied music lessons with SJSU faculty. No student may register for applied lessons only. All applied students are required to be concurrently enrolled in a major performing ensemble and must enroll in at least 6 units each semester.

### 4.2 Lessons Attendance

Students taking applied music lessons are expected to attend each scheduled lesson. If it is necessary to miss a lesson because of illness or other valid reason, the instructor should be notified in advance personally or by a call to the School Office. The teacher may make up lessons if the student gives **24 hour notice** with good reason, such as illness or a death in the family. Instructors are not obliged to make up lessons that fall on school holidays.

Lessons missed for any reason other than the above **may** be made up only if the teacher decides that the reason has validity. The teacher is not obliged to make up lessons because of late registration or because the student is attending a meeting. Missing lessons affects one's progress and performance; therefore, a student's grade may be lowered at the discretion of the teacher when absences are excessive.

## 5. Juries

### 5.1 Jury Examinations

At the end of each semester of applied study, all music majors will be evaluated by a faculty committee to determine whether each student has met the requirements for the registered level. All students enrolled in applied study must take a jury as their final exam for that course. If, in the opinion of the faculty committee, the student has not met these requirements, the student will be placed on probation (see Probation below **5.3**). After probation has been removed, the student will be required to register for the same level of study the following semester. If a student fails two juries at the same level, the student will be dropped from the music major. The student may reapply for admission to the program at a later time. Generally, a student must receive an overall grade of C to advance to the next level of applied study.

Jury exams normally are held during the final exam week. Each student should sign up for a jury time during the last week of classes and allow time prior to the beginning of the jury to fill out the jury form when he/she arrives. All solos with an accompaniment must be performed with an accompanist.

It is the student's responsibility to consult with the applied instructor no later than one month in advance of juries to review and prepare all required materials for each level of jury.

## **5.2 Junior Qualifying Jury**

Normally, at the end of the fourth semester of applied study, students are evaluated during the jury exam for placement in Upper Division study (majors). This jury exam is more extensive; therefore, students should consult with their applied instructor for specific requirements. At the junior qualifying jury, the student should present a typed repertoire sheet which includes all methods/techniques books, all studied solo repertoire and a list of all repertoire performed publicly. If a student selects a composition with piano accompaniment for his jury, he is required to perform with accompaniment. Students taking a junior qualifying jury must sign up for two consecutive jury time slots. Students should consult with their area coordinator for specific repertoire requirements. General requirements include the following:

### **A. Instrumental**

1. Three stylistically contrasting compositions (etudes, solos), one of which must have keyboard accompaniment.
2. All major scales, minor scales in natural, melodic and harmonic forms, major and minor arpeggios, performed from memory at appropriate speeds.
3. Demonstration of proficiency in various articulations at various speeds.
4. Sight reading

### **B. Keyboard**

1. Three stylistically contrasting compositions, including a Bach 3-voice fugue and a sonata movement.
2. Four octaves of all major scales, harmonic minor scales, major arpeggios, and minor arpeggios performed from memory at the appropriate speed.

### **C. Vocal**

1. BM Students
  - a. Seven songs in four different languages and contrasting styles, including the IPA symbols for one song in each foreign language.
  - b. Students must submit a repertoire list of at least sixteen songs in a minimum of four languages including translations of all foreign language texts.
2. BM Music Education Students
  - a. Five songs in four different languages and contrasting styles, including the IPA symbols for one song in each foreign language.
  - b. Students must submit a repertoire list of at least twelve songs in a minimum of four languages including translations of all foreign language texts.

### **D. Composition and Electro-Acoustic Music**

1. Minimum of four works, two of which must be from the last year (Sophomore) reflecting a solid grasp of technical issues (linear constructs, harmony, structure, instrumentation).

2. The pieces must have been developed under the guidance of the student's applied instructor and have been approved by the instructor for this examination.
3. Works must be accompanied by corresponding printed score of professional quality and CD recordings. In case of purely electronic works, a CD recording or multi-channel playback will be satisfactory. All materials must be properly labeled.
4. Successful completion of all lower division core courses including Music 1-4 series, piano proficiency, and at least 170A and 167 (music technology).

#### **E. Music Technology**

Each jury examination shall include evidence of progress in the following areas:

1. Ensemble recordings of both large and small ensembles in various genres (classical, jazz, world music). Fully edited. Include audio CD.
2. Project demonstrating competency in advanced techniques, audio/sound for digital media, sound design, synthesis techniques, live interactive projects, installations, programming, etc. and others, as the jury requests approves.
3. Projects in audio technology as they apply to directed studies.

#### **F. Jazz Studies**

##### **1. Instrumental and Vocal**

The student is to prepare two short contrasting pieces (no more than 3-4 minutes each).

- a. The performance should demonstrate the technical skills using an etude, or a transcribed jazz solo.
- b. The performance also should demonstrate the player's improvisational skills on a jazz standard or assigned piece by the applied instructor.
- c. All major scales, dorian, and mixolydian scales, and major 7<sup>th</sup> and minor 7<sup>th</sup> chord arpeggios.
- d. All students must demonstrate sight reading skills. Lead sheets will be provided by the faculty.

Note: Particular emphasis and attention should be given to jazz stylization, swing feel, jazz phrasing, and jazz improvisation.

##### **2. Rhythm Section Players**

Attention will be paid to "time feel," stylistic authenticity, technical proficiency, tone/touch and overall musicianship skills.

##### **3. Guitar/Pianists**

- a. Must be able to play the melody and then improvise on both a ballad and a medium or up-tempo jazz standard. Comping (chord accompaniment) will be included as part of the jury using the chord changes from one of the jazz standards. This is to be played first in a jazz swing feel and then in a bossa-nova feel.
- b. All students must demonstrate sight reading skills. Lead sheets will be provided by the faculty.
- c. All major scales, dorian, and mixolydian scales, and major 7<sup>th</sup> and minor 7<sup>th</sup> chord arpeggios.

##### **4. Drummers**

- a. Are expected to play appropriately in the following rhythmic feels: Swing, Bop, Latin (mambo, samba, bossa-nova, and Afro-Cuban 6/8) and a ballad using brushes.
- b. All drummers must prepare a transcribed drum solo. Recommended drum soloists are: Max Roach, Art Blakey, and Philly Joe Jones.
- c. Drummers also will be required to sight read and interpret/realize a jazz lead sheet.

## 5. Bassists

- a. Are expected to improvise bass lines for:
  - i. A rhythm changes tune AABA 32 bar (“I Got Rhythm,” “Oleo,” etc.) using a “two feel” on the A sections and walking on the B section
  - ii. A jazz ballad (“Tenderly,” “Body and Soul,” etc.)
  - iii. The following Latin styles: mambo, samba, bossa-nova, and 6/9 Afro-Cuban.
- b. All students must demonstrate sight reading skills. Lead sheets will be provided by the faculty.
- c. All major scales, dorian, and mixolydian scales, and major 7<sup>th</sup> and minor 7<sup>th</sup> chord arpeggios.

## 5.3 Probation

Students receiving a semester jury grade below “C” will be placed on probation standing. While on probation, a student will not be permitted to enroll in applied music lessons and must privately remediate deficiencies at their own expense. At the end of the probation semester, the student must sign up for a jury and successfully pass all deficient material. If two consecutive juries are not passed, the student will be removed as a music major. Students on probation are encouraged to register for other music major courses while remediating required deficiencies.

## 6. Concerts and Recitals

### 6.1 Concert Attendance Requirements

Listening to a wide variety of live performances is essential in the development a complete musician. All music majors are required to sign into Music 81 “Concert Listening 1” for lower division students, and Music 181 “Concert Listening 2” for upper division students, each semester. To receive credit for the course, SJSU students must attend 12 performances. These concerts may include Tuesday-Thursday Recitals Hour, faculty recitals, senior/graduate recitals or SJSU ensemble concerts. Concert credit is not given to students performing on a recital.

A recital attendance punch card will be distributed at the first Thursday Recital Hour (12:30 p.m.- 1:20 Concert Hall) of each semester. The student must submit the Recital Attendance Card at his/her end of semester jury. This card will be turned in with the semester jury form for placement in the student’s permanent file. THIS REQUIREMENT MUST BE MET EACH SEMESTER. Satisfactory concert attendance will be verified before the School Director signs your graduation forms.

### 6.2 Recital Performance Requirement

Solo performance experience is essential to the development of the music major. Every music major is required to perform a work from the standard repertory in the following venues:

#### A. Studio Recital

A recital of students from an applied instructor's studio for the purpose of performing for one another. Not open to the public.

### **B. Public Recital**

Appearance on the Tuesday-Thursday Recital Hours, or other recitals open to the public.

### **C. Minimum Performance Requirements**

The following represents the minimum requirement:

1. Freshmen: BM Mus Ed and Jazz Studies – one studio recital required
2. Freshmen: BM Performance – one studio and one public performance required
3. Sophomore: BM Mus Ed and Jazz Studies – two studio recitals required
4. Sophomore: BM Performance – two public performances required
5. Junior: BM Mus Ed and Jazz Studies – one studio and one public performance required
6. Junior: BM Performance – one public recital and one full Junior Recital required
7. Senior: BM Mus Ed and Jazz studies – one public performance and one-half Senior Recital
8. Senior: BM Performance – one public performance and one full Senior Recital

No major may graduate without meeting these requirements. Performance dates and types must be verified on each semester's jury form. Documentation (e.g., the program) must be provided at each jury.

### **6.3 Requirements for Student Recitals**

- A. Make sure you have paid your Music Use Fee.
- B. Fill out the Recital Form completely (make sure you have obtained all signatures) and pay the \$30 Reservation fee.
- C. Attach a typed copy of your recital program approximately as it will be printed. Indicate in pencil the length of each piece.
- D. All arrangements must be approved by the Director of the School.
- E. You may reserve a tentative date in the Concert Hall for your recital. When the Recital Request form has been signed by the Director, you may confirm your reserved date. Recitals may not normally be scheduled during holidays or the summer months. Pick up a *Recital Concert Hall Reservation Form* from the School Office.
- F. The recital form must be completed and turned in one month prior to your recital date. If it is not, your recital could be cancelled. The recital form will be signed by the Director and confirmed by the office, then put in the Student Pick-Up box for you to retrieve before your recital so that you can get the second set of signatures following your recital (your applied instructor and one other faculty member). Then return the form with fifteen copies of your program to the Music Office.
- G. It is your responsibility to notify the office immediately if you decide to cancel your recital. Failure to do so is a breach of courtesy to your fellow students and may affect your grade.

- H.** Rooms that you use for receptions must be cleaned up, tables and chairs returned and in place, and trash removed. No reception may be held in the Concert Hall. No alcoholic beverages are permitted.
- I.** You are responsible for your recital posters. NASM requires that fifteen copies of your program be kept on file in the Music Office.
- J.** You are responsible for making all your own arrangements for staging and ushering. If you need equipment moved or other special arrangements, discuss them with the instrument technician. Arrange with your applied teacher for access to the building during hours not normally open.
- K.** Sound equipment and cameras are not allowed in the aisles of the Concert Hall because they are a fire hazard.
- L.** It is your responsibility to restore all areas you have used to a normal level of cleanliness and order. The Concert Hall must have all pianos replaced in their storage areas and the instruments and equipment that belong on stage must also be replaced. After you have done this your \$100 cleaning deposit will be returned. See Music office.

#### **6.4 Junior Recitals**

During the Junior year of study, all Bachelor of Music students with an emphasis in piano performance, instrumental performance, composition, or vocal performance, must perform a public solo recital presenting at least thirty to forty-five minutes of music literature. No hearing is required, but the approval of your applied instructor and major advisor is required. Recitals may be shared.

#### **6.5 Senior/Graduate Recitals**

Performance in a senior recital is the culmination of four years of applied music study. Bachelor of Arts in Music students are encouraged to present their half recital with another senior. Bachelor of Music and Master of Arts students with a performance emphasis shall perform a full solo recital.

##### **A. Procedures**

- 1.** No later than the beginning of the fall semester of the senior/graduate year, the student, in consultation with the coordinator and the applied instructor, should decide on a recital date.
- 2.** Submit a Recital Concert Hall Reservation Form to the School of Music & Dance. A \$30 program fee (non-refundable) and \$100 cleaning/security deposit (refundable) must be submitted at the time of reserving your recital dates.
- 3.** As early as possible, the student should secure an accompanist with the aid of the individual teacher and the Coordinator of Keyboard studies.
- 4.** At least two months before the recital date the student should pick up a Senior Recital Comprehensive Schedule from the school office and begin to make final preparations for the recital.
- 5.** The selection of the recital date constitutes a contract for that date with the School. Due to scheduling and publicity complexities, the School discourages any changes. If the School approves of any date change, there will be a \$30 fee levied. Consult the School office for the current recital fee schedule.
- 6.** School policy that all senior recitals or projects be presented on the SJSU campus. Any exceptions must be presented to the School faculty for approval.

7. A student is permitted to sign into Music 182 – Senior Recital only during the semester the recital will be completed.
8. The School will assign a two-member faculty committee which will include the appropriate applied faculty to evaluate and grade the senior recital.
9. If a student enrolls in Senior Recital and does not complete the recital, a “no credit” will be assigned. No incompletes are granted for Senior Recitals. The student must re-enroll in Music 182 during the next semester that the recital is attempted.

### **6.6 Senior Recital Hearings**

All BM Music Education, BM Jazz Studies, and BM Performance students performing a senior recital must complete the following:

- A. Arrange for a faculty recital hearing no later than one month prior to the recital date.
- B. Contact each faculty member on your committee to confirm their attendance at the hearing.
- C. Reserve a room for the hearing with the School office no later than one month prior to the hearing.
- D. Please clear any assisting musicians with your applied studio instructor. Any students performing on a senior recital must play at a senior level or higher.
- E. All musicians who will be performing on the recital must play the recital hearing.
- F. If any special instruments are needed, including harpsichord or organ, make arrangements to have these instruments available at your hearing.
- G. Please provide at least one copy of the solo part for all literature to be performed for the committee members.
- H. A typed copy of the exact program should be submitted to the committee at the time of your hearing. This should include the exact order of the program, titles of movements, all assisting musicians, and birth and death dates of the composers. This should be exactly as it will appear on your concert program. For Music Education students sharing a recital, your program order should be coordinated prior to the hearing, with one form submitted with both programs.
- I. Translations for voice and program notes must be prepared, duplicated, and inserted by the student.
- J. Senior recital fees must be paid prior to the performance. If fees are not paid, programs will not be made available during the evening of the performance.

### **6.7 Jazz Studies Recital Requirements**

#### **A. Repertoire Approval**

In the case of the junior and senior recitals, the recitalist’s program will be reviewed by the applied studio instructor, and the coordinator of the Jazz Studies program for approval before the student presents their recital. Any changes in programming will require additional review and approval by the above mentioned individuals.

#### **B. Attire Requirements**

The recitalist’s attire consists of coat and tie for men, and dresses, skirts and blouses, or dressy pant suits for women. The recitalist’s accompanists are required to wear the same attire. Sloppy or poor attire is unprofessional. Any student not meeting these requirements risks failing their recital.

### **C. Specific Requirements for Junior and Senior Recitals**

See your applied studio instructor or the coordinator of Jazz Studies for specific requirements for recitals.

#### **6.8 Music Technology Junior Project/Senior Project**

Junior or Senior projects can be a live performance project, or lecture/presentation with accompanying written document. It will be accepted through the following process:

- A.** A written proposal approved by the jury members and applied instructor.
- B.** Submission and approval of project at the jury or through presentation.

#### **6.9 Booking the Concert Hall for Recitals**

Music majors may use the Concert Hall for recitals. Students wishing to book the Concert Hall should complete a Request for Student Recital form (available at the Music Office), have their instructor sign it, and then check with the Music Office for available dates.

Students can book in the Hall up to a semester in advance. Dates late in the semester tend to be more popular and are booked the fastest. Be aware that school ensembles have priority and their dates are booked before the schedule is opened to students. Students must submit a Recital Concert Hall Reservation Form to the School at the time of booking a recital date. A \$30 program fee (non-refundable) and \$100 security and cleaning deposit (refundable) is required at the time of registration. Arrangements for opening the Concert Hall on the day of the recital must be made by the student with their instructor.

#### **6.10 Programs**

All programs will be printed by the School of Music & Dance. They will be one-sided 8 1/2 x 5 1/2. All degree recitals must have the following statement. *In partial fulfillment of the* (insert degree level at end of statement) along with the name of the applied instructor.

Ten original programs will be withheld by the Music Office. Recital programs are bound and archived each academic year. They must present a unified, standardized, professional look. If student wish to include program notes, translations, and acknowledgements, they may provide a secondary program for this purpose at their own expense.

#### **6.11 Recital Recording**

The School of Music & Dance is not responsible for the recording of any recital. Students wishing to have their recital recorded may make arrangements with professional recording technicians, who can be recommended by the School of Music & Dance, or they may make arrangements with SJSU students enrolled in the Studio Arts program. In either case, students will be personally responsible for all costs.

## **7. Accompanists**

### **7.1 Staff Accompanist**

The duties of the staff accompanist include:

- A.** Studio classes—vocal and instrumental (and concomitant performances)
- B.** Graduate and undergraduate lessons—vocal and instrumental, as needed
- C.** Listening Hours—as needed
- D.** Juries—vocal and instrumental (wind/brass/string/percussion)

- E. Entrance/scholarship auditions—vocal and instrumental
- F. Ensembles—rehearsals and performances, as needed
- G. Opera Workshop—coaching, rehearsals and performances
- H. Faculty Recitals
- I. Guest artists’ performances
- J. New faculty auditions

Students must independently contract for all recitals either with a staff accompanist, a student accompanist, or with an outside accompanist.

A request for the services of the staff accompanist must be initiated by the appropriate studio instructor. The staff accompanist will either take on the assignment or will recommend a suitable student accompanist, based upon the technical requirements of the music. After an accompanist has been assigned, the student must arrange for appropriate rehearsal time. The length and frequency of each rehearsal will be at the discretion of the staff accompanist. A jury rehearsal sign-up schedule will be posted during the week prior to juries.

Students must provide a legible copy (in notebook form) of their music to their accompanist at least two weeks prior to the first rehearsal. Difficult accompaniments must be provided at least four weeks prior to the first rehearsal. Students must come to rehearsals with their music prepared. No student will be allowed to perform without at least one rehearsal prior to the day of the performance.

## **7.2 Student Accompanist**

Students taking the Accompanying course (Music 143) for one unit will provide each student musician assigned to them one half hour of rehearsal per week. Any additional rehearsal time may be provided at the discretion of the accompanist.

Students must come well prepared to the first rehearsal with their accompanist. Accompanists reserve the right to cancel a rehearsal if the student is inadequately prepared for a productive rehearsal. Likewise, the accompanist must be adequately prepared for a productive rehearsal.

Accompanists will attend weekly lessons with the appropriate studio instructor. If an absence is anticipated, the instructor must be notified in advance. Student accompanists will perform with their assigned students in master classes, listening hours, studio and individual recitals, and juries. Accompanists will not attend off-campus performances except at their discretion or for a fee.

Students must notify accompanists and provide music for any performance (including master class) at least two weeks in advance. Failure to do so will release the accompanist from his/her obligation to perform.

## **8. Facilities/Equipment**

### **8.1 Building Use**

The building is officially open Monday through Friday, 7:00 a.m. to 11:00 p.m. and on weekends, Saturday 10:00 a.m. to 6:00 p.m. and Sunday 12:00 p.m. to 4:00 p.m. Each semester after a student has paid his \$30 Music Use Fee, a “Music Use Fee Authorization” card will be issued. This card will be honored during regular operating hours.

Use of School of Music & Dance facilities is normally restricted to current SJSU music students. If a group includes both SJSU students and others, an SJSU student in the group must have written permission from the Director before they can use the facility. Any time a group is using a room in the Music building, at least one current music student with a Music Use Fee Card must be present.

When using the facility be respectful to others. The decibel level must be kept within bounds in order not to interfere with those using nearby rooms. If your practicing is too loud you may be asked to leave the building. Repeated problems will result in loss of practice privileges by the individual or group concerned.

Under no circumstances should outside doors or windows be propped open after the building is locked. This is a serious safety risk and will result in the loss of after-hours privileges for all students.

## **8.2 Practice and Practice Rooms**

Regular daily practice is essential for success in applied music. A minimum of ninety minutes per day of practice is required for adequate progress.

- A.** Practice rooms are available to students on a daily basis between the hours of 7:00 a.m. and 11:00 p.m., Monday through Friday.
- B.** Practice rooms are available on a “first come, first serve” basis. Music majors have priority.
- C.** Do not put food or drink on the pianos.
- D.** Do not put paper over the windows of the practice room doors. This creates a safety hazard.
- E.** Students are not allowed to practice in the classrooms or in the hallways.
- F.** A \$30 per semester use fee is required of all students using a practice room (the Music Use Fee meets this requirement).
- G.** Practice rooms 215, 216, 217, 241, and 242 are set aside for the use of piano majors between the hours of 8:00 a.m. and 5:00 p.m. during weekdays. Piano majors will be assigned keys to unlock these instruments by their instructor. Students pay a \$25 per year fee to be issued these keys. The U-locks securing these instruments are to be replaced after each practice session.

## **8.3 Access to the Percussion Studio**

Students registered for Studio percussion lessons (private instruction), or who have permission from the percussion instructor may use this room and its equipment. Payment of the Music Use Fee is required to use this facility.

Once you have qualified to use the Studio, a key will be checked out to you for the semester. Refer to the section on Key Policy for a detailed description of the process for checking out a key.

## **8.4 After Hours Passes**

After Hours passes may be issued only to students who have paid their Music Use Fee for the semester. After Hours passes may be issued only to students who are enrolled in a music course that may require access to the building after regular hours of operation (applied music, recording studio, electronic lab, ensemble rehearsals). After Hours passes are issued for specific rooms only. It is the policy of the piano faculty not to permit piano practicing in classrooms.

After Hours passes are valid only for one semester, from the first day of classes to the last day of final exams. Students must demonstrate a familiarity with Music Building emergency procedures, including use and location of emergency telephones, before passes will be issued. After Hours passes may be revoked for any reason deemed valid by a faculty member.

## **8.5 Keys**

Music students frequently need keys to specific rooms such as the piano studios, percussion studios, and sometimes, with the faculty member’s approval, even faculty offices. Students will not be issued keys to classrooms. Students authorized to be in these rooms sign out keys for the academic year.

- A. Go to the Music Office and pick up a Departmental Key Check Out card. You will need to show your Music Use Fee Card.
- B. Fill out the card and get the appropriate faculty member's signature authorizing the key check out.
- C. Bring the signed card to the School office. You will be given a University Key Request card. Fill out that card, have the director sign it, and take it to the lock shop.
- D. Within two weeks your key will be ready. Please check with the Lockshop as they will not notify you. If the key goes unclaimed for two weeks after it is made, the Lockshop will cancel the order and you will have to initiate the entire process again.
- E. At the end of the Spring semester, keys must be turned in to the School office. If you leave school earlier, your key(s) must be surrendered. A hold will be put on all grades and records of students failing to turn in their keys.

**Room Key Liability:** The student is responsible for the room key(s) issued. If a key is lost or stolen, the student must notify both the School and the University Lock Shop as soon as possible. The student must pay for the lost or stolen key(s) and interview with the Director before the reissue of key(s).

### **8.6 Staff Technician and Use of Lab Facilities**

Lab facilities are controlled by the faculty member in charge of each lab. Check in the School of Music & Dance Office (Mus 179) for the name of current faculty member in charge, or with the Staff Technician in room 268.

Labs are all limited access rooms and lab cards are required to enable student access. Faculty members with lab facilities have lab cards for each semester. The student fills out the card, secures the proper faculty signature, then brings the lab card and the Music Use Fee card to the Music Office (Mus 179) to obtain entrance codes for the restricted rooms. Students must have paid their Music Use Fee and have the Use Fee Card in their possession BEFORE a faculty member will give them a lab card.

Use of labs after hours (i.e., after 11:00 p.m. on weekdays or on weekends) requires instructor permission by the instructor writing "OK for after hours" on the back of the lab card. It also requires a signature from the Director of the School.

Do not take food or drink into any of the lab facilities.

### **8.7 Lab Key Code Access/Studio Rules**

- A. The individually issued School of Music & Dance access key code for the studio entry locks are not to be shared with others. Also, the key code bearer is not allowed to let those without key codes into the studio. Failure to comply will result in loss of key code. Individuals found in these studios without an officially issued key code will be asked to leave immediately and will be reported to security.
- B. No food or beverages will be allowed in the studios at any time. Closed containers, such as water bottles, should be stowed in backpacks.
- C. No writing upon or posting of notes on the workstations, hardware, furniture or walls is allowed.
- D. Users may not connect peripheral devices to studio hardware without permission. The re-patching of cables and equipment other than the user accessible patch bays or the moving of cables, equipment, tables, or tampering with security devices

within the studio is not allowed. The School of Music and Dance is not responsible for any personal equipment lost or damaged in its studios.

- E.** No installation or removal of application and system software, or the changing of default video, printer, desktop, etc. parameters on studio workstations is allowed.
- F.** File storage on workstation is limited to classroom defined folders. All other material will be erased periodically.
- G.** Lab use is an extension of instruction of the School of Music and Dance, therefore, all work performed in the lab should support class assignments. Printing papers for other classes, personal e-mail, live-chat messaging, surfing the web, etc. in a manner that is not part of School of Music and Dance assignments is not allowed.
- H.** Problems with any hardware or software should be written in the studio sign-in log in those studios where one is provided, or reported to the instructor or his assistant.
- I.** Students using the printer in M124 must supply their own paper. Use paper designated for laser printers (not 3-ring binder paper, tractor-feed printer paper, etc.).

### **8.8 Resource Center Check out Policy**

The Resource Center for the School of Music & Dance is located in room 114. The Resource Center houses the performance sets for the Band, Choir and Orchestra. It also has a collection of chamber music, solo instrument music, reference books and recordings.

Music Majors may check out music for use in a performance ensemble, a music department class or applied lessons. Students must have a Music Use Fee card before checking out music.

Check Out period:

- A.** Recordings (LP's only) – 2 weeks.
- B.** Study scores – 2 weeks.
- C.** Music for classroom use only – All semester.

Students will be required to pay for replacement of Resource Center materials that are lost or stolen while in the students possession (on or off campus). Materials not returned may result in a hold on students records.

### **8.9 Lockers**

- A.** Qualified Music Students who have paid their Music Use Fee can have a Music building locker assigned to them for their use during the academic year. The particular locker assigned is dependent upon the student's area of emphasis and availability rather than individual preferences for location or type. Students must clear out their lockers by the end of the Spring Semester (notices will be posted). Failure to do so can result in the discard of the locker's contents as well as a **\$25 Cleaning Fee** which has to be cleared before grades and other academic materials are released by the School of Music and Dance.
- B.** The lockers are for the storage of academic material and music equipment only. Such items as rotting food, combustible materials, and illegal contraband, are not allowed.
- C.** No taped items, stickers, decals, writing, thumbtacks, painting, cutting, carving, marking, or similar forms of defacements of the lockers including swinging from or standing on the locker doors will be tolerated. Any individual found to have

performed such vandalism will be reported to campus security, fined **\$500**, and will not be allowed to check out a locker in the Music Building again.

- D.** Only School of Music and Dance locks assigned to the locker can be used. Any other lock found on a locker will be cut off, and the contents will be removed. No swapping of locks between lockers is allowed. Failure to comply will result in the loss of locker privileges. A fee of **\$25** will be charged for the loss of a School of Music and Dance lock.
- E.** The School of Music and Dance is not responsible for the loss or damage of equipment stored in the Music Building Lockers. Use at your own risk.

### **8.10 Pianos, Harpsichords and Organs**

- A.** Pianos, harpsichords and organs are maintained on a periodic basis. Students noting any problems with keyboard instruments should let the department technician know immediately. A piano repair/tuning sheet is posted outside the technician's office.
- B.** Grand pianos are available only for student practice with consent of the coordinator of keyboard studies.
- C.** No student may use a university organ without the permission of the applied organ instructor.

### **8.11 Instrument Check Out Policy**

The School of Music & Dance has a limited number of instruments available on a per semester basis for regularly enrolled students:

- A.** Music Majors who need an instrument for use in a performance ensemble, a music department class, or applied lessons.
- B.** Non-music majors who are participating in a music department performance ensemble.
- C.** Music Majors and non-music majors who need the instrument for Fundamental classes

### **8.12 Instrument Check Out Procedures**

- A.** Obtain an instrument check out card from the Resource Center (room 114).
- B.** Have the card filled out and signed by the appropriate instructor and returned to the Resource Center.
- C.** Show your Music Use Fee Card.
- D.** Upon receiving the instrument and signing the instrument check out card you will accept full responsibility for the instrument on loan. If it is lost or stolen while in your possession (on or off campus), you will be required to pay for its replacement. You also are required to pay for damage resulting from negligence or improper use.
- E.** The student must not have state equipment repaired or adjusted by any off-campus repair shop without the prior approval of the Resource Center technician.
- F.** All university instruments and equipment must be checked in with the School technician no later than 3:30 p.m. on the day of commencement. Any instrument not returned or renewed on time can be result in holds on a student's record.
- G.** Summer use of instruments requires the written approval of the School Director. A \$30 Use Fee must be paid before the instrument is issued.

H. Woodwind performers must purchase their own reeds.

## **9. Special Programs/Student Organizations**

### **9.1 Honors Program**

The Music Honors program is designed for the superior student who has outstanding talent and scholastic ability. It is open to Senior music majors with a 3.5 average in the major and an overall GPA of 3.0. Approval by the student's major advisor and the Director is required prior to registering for honors courses. For further information, please contact the School of Music & Dance office.

### **9.2 Student Organizations**

#### **A. Mu Phi Epsilon**

Mu Phi Epsilon is one of several professional music fraternities. SJSU's student chapter, Phi Mu, celebrated its 50<sup>th</sup> anniversary in April 1988, and has approximately 30 members in its active forces at SJSU. Direct questions regarding this organization to the School Office, or check the Mu Phi Epsilon board near Room 157 for further information.

#### **B. MENC Student Chapter**

SJSU has an active MENC (the National Association for Music Education) Collegiate Chapter. All music education majors are **REQUIRED** to join yearly, including undergraduate, graduate, and credential students. Other music majors who plan to teach in private studios or universities are encouraged to join. MENC membership also gives you membership in CMEA (The California Music Educators Association) and the Bay Section CMEA. The SJSU MENC helps run the CMEA Bay Section Conference each January, brings speakers of interest each semester to address music education students, supports projects related to music education, and has an active board of student directors. Elections for these offices are held at the beginning of each school year. Students interested in Music Education Assistantships must be members

#### **C. ACDA Student Chapter**

The student chapter of the American Choral Directors Association is an active student organization in the School. Activities include conventions, workshops, reading sessions, student conducting clinics, festivals, guest speakers/performance groups, as well as monthly meetings. Questions should be directed to the Choral Office (924-4332).

#### **D. Kappa Kappa Psi**

Kappa Kappa Psi is a fraternal organization that promotes the advancement of college and university bands through dedicated service and support to bands. It operates primarily as a student service and leadership recognition society whose chief aim is to assist the Director of Bands in developing the leadership and enthusiasm that is required of his/her band. The goals are to provide the band not only with organized and concentrated service activities, but to give the membership valid and wholesome experiences in organization, leadership and social contacts. The honorary nature of membership is based on the premise that "it is an honor to be selected to serve" this band, its school of music, its sponsoring institution, and the cause of band music in the nation's colleges and universities. The Fraternity is presently located in over 150 colleges and universities. Since 1919, more than

50,000 interested band members have devoted their efforts to strengthening their bands through group and individual service projects.

### **9.3 Special Collections**

#### **A. Beethoven Center**

The Ira. F. Brilliant Center for Beethoven Studies, opened in 1985, is the only center of its kind in the United States. It contains many valuable resources by Beethoven, including several original manuscripts. Further information can be obtained by calling (408) 808-2058 or by checking the website: [www.sjsu.edu/depts/beethoven](http://www.sjsu.edu/depts/beethoven). The Center is open forty hours a week from Monday through Saturday.

#### **B. Resource Center**

The Music Resource Center is located in M114. Students may check out scores and records from the Resource Center, and also may consult the various reference books available there. Hours vary from semester to semester and are posted outside M114. Call (408) 924-4639 for further information. Other scores and recordings are located in the main library.

#### **C. Music Education Center**

The Music Education Center is located in M248 and is open to all music education classes and students. General music instruments and printed resources for all levels and genres are available for perusal and research. Hours vary each semester and will be posted outside M248.

## **10. Music Education**

### **10.1 General Description of Program**

The San Jose State University School of Music & Dance offers a program for the preparation of K-12 music teachers that has been approved by the California Commission on Teacher Credentialing and the National Association of Schools of Music. Graduates of this program are in demand throughout the state in public and private education, and job placement is currently at 100 percent. Although the music credential is under the “secondary” credential area in the College of Education, it is the credential program that certifies music specialists at all levels, K-12. All public school music teachers must hold the K-12 California music credential. While SJSU provides two areas of emphasis, the California K-12 credential allows individuals to teach any public school music courses, and SJSU students are prepared accordingly.

### **10.2 Academic Preparation**

Students who elect to prepare for the K-12 single subject secondary credential in music must complete a five-year program at the university. The first four years are in the School of Music & Dance (BM in Music Education). During the fifth year of study the student completes professional courses and student teaching through the College of Education.

Students in music education must complete the core and support music courses required of all School of Music & Dance music majors. Additionally, they must complete courses to pass subject matter competency required for admission to the College of Education. Starting in the fall of 2005, the following courses are required for preparation and admittance into the Single Subject Credential

#### **Program:**

Musc 1AB, 2AB, 3AB, and 4AB (Music Music Systems I, II, III, and IV) 12 units

Musc 30-37 and 130-137 (Lessons) 8 units

Musc 150A, 152, 153, or 154 (Major Ensemble) 8 units

Musc 13 (Music Technology) 1 unit  
Musc 40A, 140B-C, or 148A-C (Improvisation) 2 units  
Musc 12, 110, and 111 (Music History) 9 units  
Musc 25AB (Music in World Cultures) 3 units  
Musc 120 (Worlds of Jazz) 3 units  
Musc 102 (Orchestration) 3 units  
Musc 103 (Form and Analysis) 3 units  
Musc 147AB (Beginning/Advanced Conducting) 4 units  
MuEd 140 (Foundations of Music Education) 3 units  
MuEd 142 (Introduction to Music Education) 1 unit  
Musc 150-161 (Ensemble outside major area) 2 units

AND

**Instrumental Emphasis:**

Musc 26A (Voice Fundamentals) 1 unit  
Musc 28 (Guitar Fundamentals) 1 unit  
Musc 125A (String Fundamentals) 2 units  
Musc 125B (Woodwind Fundamentals) 2 units  
Musc 125C (Brass Fundamentals) 2 units  
Musc 125D (Percussion Fundamentals) 1 unit  
Musc 126 (Marching Band Techniques) 1 unit  
MuEd 170A (Teaching Instrumental Music) 2 units  
MuEd 175 (Practicum in Music Education) 3 units

OR

**Choral/General Emphasis:**

Musc 28 (Guitar Fundamentals) 1 unit  
Musc 125A (String Fundamentals) 1 unit  
Musc 125B (String Fundamentals) 1 unit  
Musc 125C (Brass Fundamentals) 1 unit  
Musc 125D (Percussion Fundamentals) 1 unit  
Musc 141AB (Applied Lyric Diction) 2 units  
Musc 185A (Music for Children) 3 units  
MuEd 170B (Teaching Choral Music) 2 units  
MuEd 175 (Practicum in Music Education) 3 units

Credential candidates must pass all proficiencies (piano, ear training, sight singing, conducting, and fundamentals courses). Progress will be monitored through an advisement sheet held by the Coordinator of Music Education, and updated during your advisement meetings.

**10.3 Advising of Music Education Major and Credential Students**

All students who plan to work toward the K-12 California music credential must attend music education meetings each semester and meet with the Music Education Coordinator for advisement periodically. These essential meetings inform the student of any changes in departmental or state requirements that affect the credential candidates, and will allow you to stay on track in the scheduling of your classes. Additionally, all music education majors must belong to the SJSU MENC Collegiate Chapter (see Student Organizations, 9.2).

**10.4 Music Education Assessment Portfolio and Exit/Entrance Interview**

The Music Education Portfolio is meant to be a collection of resources that will serve you as you begin your career, and a way to collect materials to apply for the fifth year of study (below). It should demonstrate your knowledge as a musician and teacher. It will be your portfolio, so be

creative in developing this document. The following must be included, but you may also decide to include other items:

- A. Introduction/Cover Letter stating who you are and the nature of your professional goals.
- B. Resume.
- C. CBEST Scores
- D. Letters of recommendation (at least three) reflecting different areas of expertise (i.e., from a professor, classroom teacher, principal, employer, or superintendent).
- E. Statement of Music Education Philosophy.
- F. Section with notes and materials from fundamental courses, music education courses, and other courses that may serve you as a teacher.
- G. 2-3 sample lesson plans, projects, tests, or student assessments developed by you.

At the completion of your program, you will present your portfolio at an exit/entrance interview with the Coordinator of Music Education. During this interview you may also complete application materials for the fifth year of study credential program (below).

### **10.5 The Fifth Year Credential Program**

Admission to the fifth year of study for the credential includes the following requirements:

- A. Subject matter competency, achieved through:
  - 1. Completion of a state-approved music education bachelor's degree from an accredited institution (such as SJSU).
  - OR
  - 2. Completion of a bachelor's degree from an accredited institution (such as SJSU) and passing scores on the CSET exams in music. This option may ONLY be exercised with the permission of the music education advisor, and you may be advised to take courses to better prepare you to teach.
- AND
- B. A passing score on the California Basic Education Skills Test (CBEST).
- C. Achievement of the current state-mandated GPA in all undergraduate work (2.94).
- D. Writing exam, administered during the music education subject matter competency review and interview.
- E. Portfolio and Interview (see below 10.4 above).
- F. Other requirements as outlined in the secondary education program within the College of Education.

The first semester of the fifth year is devoted to coursework and student teaching supervised by the College of Education faculty. The School of Music and Dance faculty supervise the second semester of student teaching, and students are placed within their area of specialty at a location approved by the Coordinator of Music Education. Finally, there is a two semester professional methods sequence; Methodology for Music Educators, MuEd 370A (Elementary, K-8), and MuEd 370B (Secondary, 9-12). This sequence may be completed during the fifth year, or may be taken before graduation during the senior year.

## 11. Graduation Procedures

- A. A prospective candidate for a baccalaureate degree should submit an application for graduation to the Admissions and Records office when two semesters remain to complete requirements for the degree. In any case, a student should not apply later than the date indicated in the Academic Calendar. Consult the current class schedule for the current academic calendar.
- B. In addition to fulfilling all course work within the department, all students must pass a basic voice and piano proficiency exam. All students continuing on the credential program also must pass a guitar proficiency exam.
- C. Before final approval for graduation, the student must complete and successfully pass a senior recital or project.
- D. Students must make an appointment with their major advisor to review the graduation approval and to verify classes that have been successfully completed.

## Appendix A

### List of Suggested Audition Material

#### Voice

All voice applicants for the B.A. degree program are required to sing one song/aria in Italian or English from the anthologies listed below *or the equivalent*.

All voice applicants for the B.M. degree program are required to sing two songs/arias from the anthologies listed below *or the equivalent*.

*Twenty-four Italian Songs and Arias* (Shirmer or Paton) (High or Low)

*Italian Arias of the Baroque and Classical Periods*, Paton (High or Low)

*English Songs of the Renaissance to Baroque*, Stollen (High or Low)

Audition selections should be memorized.

If the student has any questions regarding repertoire, please contact the Area Coordinator for the Voice Area.

#### Piano

All piano applicants should play pieces chosen from these examples or comparable pieces:

Any of the J. S. Bach WTC, book I or II, except Nos. 1 and 8

Any of the Six French Suites or English Partitas, Toccatas by  
J. S. Bach

Any first movement of a sonata by Haydn, Mozart or Beethoven

Any piece from Books 5 or 6 of Bartok's *Mikrokosmos*

Any of the Brahms Intermezzi

*Fantasiestücke*, Opus 12, Robert Schumann

Chopin's Nocturnes, Mazurkas, Polonaises, Ballads

Any Romantic work, e.g., Brahms, Schumann, Chopin

B.M. applicants must prepare three different works by different composers or from three different style periods for a total of approximately 20 minutes of *memorized* music.

#### Organ

It is not necessary for the applicant to have studied organ prior to college entrance. It is, however, required that he/she have a minimum of five years of piano study. Therefore, the applicant should be prepared to audition on both piano and organ, if he/she has studied both.

A chorale-prelude or prelude/fugue of Bach or Mendelssohn  
Pieces from Gleason's Method of Organ Playing.  
A hymn to be played and sung

### **Violin**

One etude selected from Dont, Fiorillo or Kreutzer; and the first two movements of any Handel sonata, or the first and last movements of a concerto by Seitz, Vivaldi, or a comparable composer.

### **Viola**

A fast and a slow movement from the Telemann *Concerto in G Major*, Marcello *Sonata in E Minor*, or a comparable selection. One etude from Blumenstengel, Kruetzer or Campagnoli.

### **Cello**

A fast and a slow movement selected from sonatas by Marcello or Handel, or comparable material. Common scales in two or three octaves. An etude from Dotzauer *Etudes Book I*, or similar studies.

### **Double Bass**

A fast and a slow movement from Marcello's *Sonata in E Minor*, or a comparable selection. Common scales in two or three octaves. An etude from Simandl *Thirty Etudes*.

### **Guitar**

Applicants should be prepared with major and minor scales through the 5<sup>th</sup> position, two pieces for solo guitar, and an etude of moderate difficulty by Sor, Carulli or Carcassi.

### **Flute**

*Concerto in G Major*, *Concerto in D Major*, Mozart  
*Sonatas*, J. S. Bach (any one)  
*Fantasie*, Fauré  
*Concertino*, Chaminade  
*Sonata*, Hindemith  
*Syrinx*, Debussy (flute alone)  
*Selected Studies*, Anderson, Opus 18 (easier), opus 15, (harder) International Edition.

Chromatic scale low C to high C to low C.

### **Oboe**

*Concerto in F Minor*, Corelli-Barbirolli  
*Concerto in G Minor*, Handel  
*Piece in G Minor*, Pierne  
*Oboe Concerto*, Haydn (second movement)  
*Selected Studies* (Voxman) Rubank (prepare one fast and one slow piece)

### **Clarinet**

Any piece from Stubbin's *Recital Literature For Clarinet*, vol. I or II (published by Wahr, Ann Arbor, Michigan); or any of the following:

*Concert and Contest Collection*, Rubank  
*Rhapsody*, Osborne  
*Sonata*, Hindemith  
*Concertino*, Weber  
*Concertos 1 or 2*, Weber  
*Grand Duo Concertante*, Weber  
*Fantasia and Rondo*, Weber  
*32 Etudes*, C. Rose

*Sonatas 1, 2, Brahms*  
*Sonata, Poulenc*  
*Three Pieces, Stavinsky*  
*Concerto, Mozart*

All major scales in two or three octaves. Chromatic scales

### **Bassoon**

*Concerto, Opus 75, Weber, C. M.*  
*Six Sonatas, Galliard*  
*Sonata, Hindemith*  
*Concerti, Vivaldi*  
*Sonata, Etlar*  
*Sonata in Bb (duo), Mozart*  
*Twenty-six Melodic Studies, Opus 15, Jaucourt*  
*Studies, Opus 8, Weisenborn*  
*Aerobic Bassooning, Read*

### **Saxophone**

Two movements of contrasting nature from below:

*Sonata, Eccles, pub. Southern*  
*Sonata, Jacobi, pub. Southern*  
*Two Bourees, Purcell, pub. Bourne*  
*Rossari Etudes, Vol. I - II, pub. Southern*  
*Hite Melodic Progressive Studies, Southern*  
*Concerto, Glazounow, pub. Leduc*

All major scales, two octaves. chromatic scale, low B<sup>b1</sup> – F<sup>3</sup>

### **Trumpet or Cornet**

Minimum of two movements from one of the following works:

*Concerto, Haydn*  
*Concerto, Hummel*

or any of the following from:

Solos for the Trumpet Player, Beller  
#1 *Theme and Variations*, Yurai  
#2 *Sonata Movements*, de Fesch  
#4 *Sonata Movements*, Handel  
#5 *Le Tambourin*, Rameau  
#6 *Allegro Spiritoso*, Senaille  
#8 *Concerto Rondo*, Mozart  
#14 *Andante and Allegro*, Ropartz  
#15 *Petite Piece Concertante*, Balay

### **French Horn**

*Four Concertos for Horn, Mozart*  
*Sonata in F Major, Sonata in G Minor, Corelli*  
*Reverie, Opus 29, Glazounow*  
*Nocturne, Opus 35, No. 10, Gliere*

### **Trombone and Euphonium**

Any etude from *Melodious Etudes For Trombone*, Joannes Rochut, and one of the following: (a slow and a fast movement):

*Six Sonatas for Trombone and Piano*, Galliard  
*Morceau Symphonique*, Guilmant  
*Sonata in Bb Major*, Vivaldi-Ostrander  
*Clef Studies*, Blazhevich (any etude)

## **Tuba**

*Air and Bouree*, Bach-Bell  
*Variations on Theme* by Handel, Beethoven-Bell  
*Sonatine For Tuba and Piano*; Walter Hartley  
Any solo from *Solos for the Tuba Player*, Wechselblatt

## **Percussion**

### **Snare Drum**

One or two solos/etudes selected from the following:  
*Portraits in Rhythm*, Cirone  
*Twelve Etudes for Snare Drum*, Delecluse

### **Keyboard Instruments Marimba, Xylophone or Vibraphone, (any solo.)**

movement of a sonata or concerto  
four-mallet solo

### **Timpani (any solo)**

\*NOTE: B.A. students are required to perform Category B. Categories A and C may be omitted if time does not permit. (Categories A, B and C are required for B.M. applicants.)

## **Composition & Electro-Acoustic Music**

Present two original compositions for any instrumental combination (score and recordings, if possible).

Chose two works from the modern and contemporary art music repertory (not pop music), listen to the music, and briefly discuss during auditions. What we are looking for is a general knowledge of the pieces, not an in-depth theoretical analysis. Some examples of composers are Bartòk, Ives, Berg, Copland, Hindemith, Ligeti, Stravinsky, Varèse, Crumb, Lansky, Ginastera, Davidovsky, Cage, and any contemporary art music composer.