

UNDERGRADUATE
MUSIC
STUDENT HANDBOOK
2016 – 2017

COLLEGE OF PROFESSIONAL STUDIES AND FINE ARTS
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SAN DIEGO STATE
UNIVERSITY

THE SCHOOL OF MUSIC AND DANCE AT SAN DIEGO STATE UNIVERSITY

Director's Greeting

Dear Students,

Welcome to the academic year in the School of Music and Dance! You are embarking on another year toward meeting your career and artistic goals and I encourage you to take advantage of the wealth of opportunities, personal contacts, and diverse artistic visions that we are so fortunate to have within our school.

As an individual following an artistic path, whether as a performer, a creator of new work, or as a scholar, you face many challenges and opportunities for self-reflection and self-examination. Sometimes you may doubt your abilities or perhaps you will find that your artistic interests are better suited as a lifetime vocational interest, rather than as a professional career. These are important opportunities for personal growth and I encourage you to speak with faculty members and professionals already in the field to learn how they faced such challenges. We are ready to provide you with the insights, experiences, and mentorship that you need to determine your own path to a rewarding and fulfilling life in the arts.



The coursework, performance experience, and exposure to high-level artists available in the School will help direct and inspire your development and investment in your artistic and academic skills. The arts are changing the face of our society and I believe that it is important for each and every student pursuing a degree in the creative fields to have excellent skills, be passionate about their art form, and have the willingness and ability to effectively communicate the importance of the arts to others. The importance of the arts has always been well known to those whose passions are in the creative fields.

There is a resurging understanding by educators, politicians, and community leaders that the arts have profound influence on communities and the health of our society. What is needed now more than ever are individuals trained in the arts to become leaders in their communities. We provide direct connection to community engagement through partnerships with area schools, social agencies, and arts organizations, and by making available specialized coursework within the School of Music and Dance. I encourage every student to take advantage of these opportunities to support your future career and enable a stronger professional background.

Your work as an individual and as a member of the greater culture is vitally important. Invest in yourself, dig deeply to fully develop your abilities, and know that there is always room at the top.

Have a wonderful academic year!

Dr. Charles Friedrichs, Director

The *General Catalog* and *Undergraduate Bulletin* are the official and legal guidelines for all students at San Diego State University. This Handbook is a supplement to and interpretation of the General Catalog. It is not an official university document.

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SCHOLARSHIPS AND FINANCIAL AID

Music scholarships are recommended by the Music Division on the basis of excellence in performance or by evaluation of material in a non-performance area, and are available to music majors only. The entrance audition also serves as the scholarship audition.

Scholarships are renewable for a maximum of 8 semesters for undergraduates.

To be eligible for continuation of a music scholarship, music students must be in the Bachelor of Music program, complete a minimum of 12 units each semester, and maintain a minimum overall GPA of 3.0. The student must earn a minimum grade of “B” in private lessons and performance ensembles. No music scholarships will be continued for students receiving an “F” in a music course. Students must participate in a major ensemble each semester of residence on their major instrument/voice and may be assigned to perform in more than one ensemble. If a student’s award is rescinded for two consecutive semesters due to qualifying requirements, no future scholarship awards will be made.

In addition to scholarships, the Music Division has a limited number of Student Assistantships. For information consult the Student Services Coordinator in the School of Music and Dance.

Students are also encouraged to apply to the University Scholarship Committee for scholarships listed on the SDSU Scholarship webpage. Other financial aid is available from the University in the form of loans, grants, and part-time employment for eligible students. Information about all state, federal, and institutional aid programs is available from the Office of Financial Aid and Scholarship, (619) 594-6323. For general information about financial aid and scholarships please visit this link: www.sdsu.edu/scholarship.

Students enrolled in the Open University (Extension) program are not eligible for scholarships.

Bachelor of Arts students are not eligible for scholarships.

PSFA offers scholarship awards ranging from \$300 to \$8,600. Information can be found at: Student Affairs’ Office of Financial Aid and Scholarships website: [https://studentaffairs.sdsu.edu/faodad/webss\\$scholarshipSearch](https://studentaffairs.sdsu.edu/faodad/webss$scholarshipSearch)

DEGREES OFFERED

THE BACHELOR OF MUSIC

The Bachelor of Music Program is for those students who have professional ambitions in music performance, public school teaching, composition, jazz studies, as a music generalist, or seek a foundation for graduate study leading to college or university teaching or research positions. This program strongly emphasizes the professional aspects of music. The Bachelor of Music degree, with a specialization in Music Education, leads to the California Single Subject Teaching Credential.

For those students in **Performance**, the private instruction totals 13 hours per semester with the teacher. A thirty-minute Junior Recital and a sixty-minute Senior Recital are required in the B.M. Performance degree.

A student is admitted to **Global Composition** on the basis of a portfolio of creative work, demonstrated via recordings and scores where relevant. The major is open to those with creative background in classical, jazz, world, rock, DJ, etc. It integrates substantial elements of jazz and classical theory, music scoring, and electronic sound manipulation. Please see website for audition instructions.

Jazz Studies is similar to Performance in that private instruction totals 13 hours per semester. A thirty-minute Junior Recital and a sixty-minute Senior Recital is required. Private instruction is flexible based on the specific student's needs.

Music Education is an approved undergraduate waiver program for students seeking to go into a California Single Subject Teaching Credential program for a career in teaching, particularly in a public or private school system. The program includes training in all aspects of music. Elementary instruction on a wide assortment of instruments and the organization and presentation of music to various grade levels, as well as private instruction and public performance experience are provided in this degree.

Professional Studies General Degree is for the student who seeks broad preparation as a professional musician with an emphasis in theory and history. This degree is set up for those who intend to pursue post-baccalaureate degrees.

Professional Studies in Music Entrepreneurship and Business is the first of its kind in the U.S. and is designed to develop musical talents while also developing practical skills. Whether a student's background and interests are in classical music, jazz studies, or composition, this degree provides coursework and experiential learning in techniques used for translating one's artistic talents into the confident pursuit of meaningful and life-long opportunities using music as the basis.

Professional Studies in Music Recording Technology and Audio Design explores and develops modern recording and sound reinforcement technologies.

THE BACHELOR OF ARTS IN MUSIC

The **Bachelor of Arts** degree in music is designed for students who seek a broader degree program than is typically possible within the intensive professional BM degree. It allows the opportunity to study in a second area of interest and prepares talented students for a wide variety of career options available to graduates completing a liberal arts course of study. A minor in another department is required with this degree.

THE PERFORMER'S CERTIFICATE

The **Performer's Certificate** is a non-degree program open to highly skilled pre-professional performers who have not earned a university degree. It provides focused instruction in all areas of performance including technique, interpretation, repertoire, performing experience, and knowledge of the business of professional performance.

THE MUSIC MINOR

The **Classical Minor** allows students with other majors to continue their previous training in music by completing 24 units. An audition is necessary to enter the Music Minor.

The **Jazz Minor** (Instrumental) allows students with other majors to continue their previous experience/training in jazz by completing 24 credits. An audition is necessary to enter the Jazz Minor.

The **Elementary Music Minor** is designed for students wishing more subject matter in music education at the elementary level. A performance audition is required for this minor.

The **Electronic Music Minor** is designed for students approaching **music composition** from non-traditional backgrounds, who have interest in adding musical depth and technical sophistication to their creative endeavors. Audition is by portfolio submission.

INTERNATIONAL STUDY COMPONENT

All students enrolled in the BM in Performance are strongly urged to complete an International Study Component before beginning their senior year.

The purpose of an international study component in a foreign country is to:

- Enhance students' international and cross-cultural educational experience in relation to their professional careers.
- Develop young artists (composers, performers, teachers, and other professionals) who integrate themselves into the larger world.
- Create informed, engaged, and global musicians.
- Recognize and present music as an expression of an international, multi-cultural community, which fosters a mutual respect for diversity.
- Increase the appreciation of, support for and participation in music everywhere.

International study can last from a week to several months and should only be scheduled during summer, winter, and spring breaks. If a student decides to participate in a project during school time, it is the student's responsibility to ensure that any absence does not interfere with their regular classes. The student is also expected to submit a two-page written report to the International Study Panel about their international activity no later than four weeks following their return to SDSU campus.

A proposal could involve a period of study, teaching or concert series abroad, a workshop, festival or competition abroad in music or music-related fields.

It is expected that a student will be creative in their pursuit of a stimulating proposal. The proposal should also state a sense of reflection and self-awareness as a musician and a purpose for the experience beyond meeting a requirement. The student shall clearly identify how their proposed experience abroad meets the described purpose (see bulleted list above).

PROPOSAL PROCEDURE:

Students must submit their proposal for the International Study Component to the International Study Panel before the end of their junior year and no less than three months prior to the proposed start date of the international study. It is the student's responsibility to find appropriate funding. Some scholarships for travel expenses are available from Associated Students (see link below) and the School of Music and Dance.

[https://studentaffairs.sdsu.edu/faodad/webss\\$getScholarshipDetail?p_account_no=A21597&p_ss_year=2010](https://studentaffairs.sdsu.edu/faodad/webss$getScholarshipDetail?p_account_no=A21597&p_ss_year=2010)

COURSE REQUIREMENTS & CHECKLISTS FOR BACHELOR OF MUSIC DEGREES

Performance Specialization

(SIMS CODE: 665381)

CHECKLIST

Comp. Musicianship

#M105 (3) _____
 M205A (3) _____
 M205B (3) _____
 M305A (3) _____
 M305B (3) _____

Music History

*M151 (3) _____ (GE)
 M308A (3) _____
 M308B (3) _____
 M408A (3) _____

Aural Skills

M106A (1) _____
 M106B (1) _____
 M206A (1) _____
 M206B (1) _____

Conducting

M347 (1) _____

Piano

M110A (1) _____
 M110B (1) _____
 M210A (1) _____
 M210B (1) _____
 (Piano majors take M211A &
 211B)

Private Studio

M250 (3) _____
 M250 (3) _____
 M250 (3) _____
 M250 (3) _____
 Junior Level _____
 M450 (3) _____
 M450 (3) _____
 M450 (3) _____
 M450 (3) _____

Prof. Orientation

M515 (2) _____

Ensembles

8 units in a major ensemble
 & 4 units in an elective
 ensemble.
 M170-189 6 units
 M370-389 6 units
 (Voice performance takes 4 units
 of opera)

School Requirements

Ushering (4 times/first 2 semesters)

Divisionals (4)

Recital Attendance

Attend 12 concerts per
 semester for 6 semesters

Jr. Recital _____

Sr. Recital _____

Additional Information

Course Requirements Within Specific Performance Tracks				
Vocals	Strings	Keyboards	Woodwinds	Others
M243 (1) _____	M516 (1) _____	M516 (1) _____	M516 (1) _____	9 units of upper division electives. Recommended: M405A (3), M516 (1), M514 (3), M518 (2), M530 (1-3), M541 (3), M554 (2)
M516 (1) _____	M516 (1) _____	M516 (1) _____	M541 (3) _____	
M516 (1) _____	M516 (1) _____	M541 (3) _____	M554 (2) _____	
M541 (3) _____	M541 (3) _____	M554 (2) _____		
M543 (1) _____	M554 (2) _____			
M554 (2) _____				

Recitals: Students must perform a 30 minute Junior Recital in public during the second semester of the junior year and a 60 minute Senior Recital in public during the second semester of the senior year. Please refer to the details outlined in this handbook. A recital information packet is available in the Music office.

* These are GE courses. Music majors must register for the approved section reserved only for music majors.

#M105 may be waived by passing the theory placement examination.

- Students enrolled in this degree must participate in an approved major ensemble each semester at SDSU. Please refer to the Performance Groups and Ensemble Policy in this handbook for details.
- Student must attend **12 approved recitals** for each semester of enrollment up to a maximum of 6 semesters or until all music coursework is completed.
- Student must **usher** at four approved recitals during the first and second semester and perform for a maximum of eight minutes on **four divisional recitals** during each of the subsequent semesters of lessons. Sign-ups for ushering and divisionals are available in the Music office at the beginning of each semester.
- LANGUAGE REQUIREMENT:
 - Vocalists Only – competency (equivalent to that which is normally attained in two years of high school, or one semester of college study) in each of French, German, and Italian as evaluated in a language competency examination administered by the head of the vocal area.
 - Instrumental Performance Majors – no language equivalency required.
- Students are expected to provide an accompanist for lessons, performances, and juries.

Jazz Specialization

(SIMS CODE: 665378)

CHECKLIST

Comp. Musicianship

#M105 (3) _____
M205A (3) _____
M205B (3) _____
M305A (3) _____
M305B (3) _____

Jazz Elements

M166 (2) _____
M266 (2) _____
M366 (2) _____
M466 (2) _____
M566A (2) _____
M566B (2) _____

Music History

*M151 (3) _____ (GE)
M308A (3) _____
M308B (3) _____
M408A (3) _____

Jazz History

M364A (2) _____
M364B (2) _____

Aural Skills

M106A (1) _____
M106B (1) _____
M206A (1) _____
M206B (1) _____

Conducting

M347 (1) _____

Piano

M110A (1) _____
M110B (1) _____

Private Studio

M250 (2) _____
M250 (2) _____
M250 (2) _____
M250 (2) _____
Junior Level _____
M450 (2) _____
M450 (2) _____
M450 (2) _____
M450 (2) _____

Prof. Orientation

M515 (2) _____

Ensembles

8 units in a major ensemble
& 4 units in an elective
ensemble.

M170-189 6 units
M370-389 6 units

Additional

M204 (1) _____
M515 (2) _____

School Requirements

Ushering (4 times/first 2 semesters)

Divisionals (4)

Recital Attendance

Attend 12 concerts per
semester for 6 semesters.

Jr. Recital _____

Sr. Recital _____

Additional Information

Recitals: Students must perform a 30 minute Junior Recital in public during the second semester of the junior year and a 60 minute Senior Recital in public during the second semester of the senior year. Please refer to the details outlined in this handbook. A recital information packet is available in the Music office.

* These are GE courses. Music majors must register for the approved section reserved only for music majors.

#M105 may be waived by passing the theory placement examination.

- Students enrolled in this degree must participate in an approved major ensemble each semester at SDSU. Please refer to the Performance Groups and Ensemble Policy in this handbook for details.
- Student must attend **12 approved recitals** for each semester of enrollment up to a maximum of 6 semesters or until all music coursework is completed.
- Student must **usher** at four approved recitals during the first and second semester and perform for a maximum of eight minutes on **four divisional recitals** during each of the subsequent semesters of lessons. Sign-ups for ushering and divisionals are available in the Music office at the beginning of each semester.

Music Education Specialization

(SIMS CODE: 665306)

CHECKLIST

Comp. Musicianship

#M105 (3) _____
M205A (3) _____
M205B (3) _____
M305A (3) _____
M305B (3) _____
M405A (3) _____
M405B (3) _____

Methods**

M212 (1) _____
M214 (1) _____
M215 (1) _____
M216 (1) _____
M217 (1) _____
M218 (1) _____

Music History

*M151 (3) _____ (GE)
M308A (3) _____
M308B (3) _____
M408A (3) _____
M408B (2) _____

Aural Skills

M106A (1) _____
M106B (1) _____
M206A (1) _____
M206B (1) _____

Conducting

M347 (1) _____
M349 (1) _____

Piano

M110A (1) _____
M110B (1) _____
M210A (1) _____
M210B (1) _____
(Piano Majors take Music 211A & 211B)

Private Studio

M250 (1) _____
M250 (1) _____
M250 (1) _____
M250 (1) _____
Junior Level _____
M450 (1) _____
M450 (1) _____
M450 (1) _____

Ensembles⁺

8 units in a major ensemble.
M170-189 4 units
M370-389 4 units

Practicum

M246A (2) _____
M246B (2) _____

Practicum (cont'd)

M346 (2) _____
M446 (2) _____

Literature

Elementary Focus

M343 (3) _____
Upper Division
Music Elective (3) _____

Secondary Focus

M554 (2) _____ (band)
M554 (2) _____ (choral)
M554 (2) _____ (orch)

Additional

M204 (1) _____
Choose Between:
M345 (3) _____ OR
M561 (3) _____

School Requirements

Ushering (4 times/first 2 semesters)

Divisionals (5)

Recital Attendance

Attend 12 concerts per semester for 6 semesters.

Additional Information

* These are GE courses. Music majors must register for the approved section reserved only for music majors.

** Can be taken in any order. Not offered every semester.

M105 may be waived by passing the theory placement examination.

+ **Voice majors** must enroll in at least one semester of band or orchestra, **Instrumental majors** must enroll in at least one semester of choir along with your primary ensemble responsibility. Marching Band will count for one unit only if Symphonic or Concert Band cannot accommodate your instrument. Please see advisor if any questions.

- Students enrolled in this degree must participate in an approved major ensemble each semester at SDSU. Please refer to the Performance Groups and Ensemble Policy in this handbook for details.
- Student must attend **12 approved recitals** for each semester of enrollment up to a maximum of 6 semesters or until all music coursework is completed.
- Student must **usher** at four approved recitals during the first and second semester and perform for a maximum of eight minutes on **five divisional recitals** during each of the subsequent semesters of lessons. Sign-ups for ushering and divisionals are available in the Music office at the beginning of each semester.
- Students must demonstrate a **foreign language equivalency of one** college semesters of **Spanish**. (2 years H.S. foreign language = 1 semester college. 3 years H.S. = 2 semesters college. 4 years H.S. = 3 semesters college.)
- Candidates for a teaching credential must complete all requirements as outlined in the SDSU General Catalog under Dual Language and English Learner Education or Teacher Education as an undergraduate major for the Bachelor of Music degree.
- Students are expected to provide an accompanist for lessons, performances, and juries.

Global Composition Specialization

(SIMS CODE: 665362)

CHECKLIST

Comp. Musicianship

#M105 (3) _____
M205A (3) _____
M205B (3) _____
M305A (3) _____
M305B (3) _____
M405A (3) _____
M405B (3) _____

Electro-Acoustic

M160 (2) _____
M260 (2) _____
M360 (2) _____
M360 (2) _____
M460 (3) _____
M507 (1) _____
M507 (1) _____
M560 (3) _____

Music History

*M151 (3) _____ (GE)
M308A (3) _____
M308B (3) _____
M408A (3) _____

Conducting

M347 (1) _____

Aural Skills

M106A (1) _____
M106B (1) _____
M206A (1) _____
M206B (1) _____

Piano

M110A (1) _____
M110B (1) _____
M210A (1) _____
M210B (1) _____

Private Studio

M207 (1) _____
M207 (1) _____
M251 (1) _____
M251 (1) _____
Junior Level _____
M451 (1) _____
M451 (1) _____
M451 (1) _____
M451 (1) _____

Ensembles⁺

8 units in a major ensemble.
M170-189 4 units
M370-389 4 units

Jazz Elements

M166 (2) _____
M266 (2) _____

Additional

M345 (3) _____
M561 (3) _____

School Requirements

Ushering (4 times/first 2 semesters)

Divisionals **see the bullet point below for details on this requirement*

Recital Attendance

Attend 12 concerts per semester for 6 semesters.

Sr. Recital _____

Additional Information

* These are GE courses. Music majors must register for the approved section reserved only for music majors.

#M105 may be waived by passing the theory placement examination.

- **DIVISIONALS:** Each semester Global Composition students are required to complete and produce original compositions for presentation during the Electronic Music Marathon concert. Depending upon the individual student's course of study during each semester, their compositions may or may not involve electronics. Global Composition students are also expected to contribute to any and all production aspects involving the concert.
- Students enrolled in this degree must participate in an approved major ensemble each semester at SDSU. Please refer to the Performance Groups and Ensemble Policy in this handbook for details.
- Student must attend **12 approved recitals** for each semester of enrollment up to a maximum of 6 semesters or until all music coursework is completed.
- Student must **usher** at four approved recitals during the first and second semester and fulfill the DIVISIONAL requirements described in the first bullet point during each of the subsequent semesters. Sign-ups for ushering are available in the Music Office at the beginning of each semester.
- Students must demonstrate a **foreign language equivalency of one** college semesters of French, German, Italian or Spanish. (2 years H.S. foreign language = 1 semester college. 3 years H.S. = 2 semesters college. 4 years H.S. = 3 semesters college.)
- Students are expected to provide an accompanist for lessons, performances, and juries.

Prof. Studies: Music Entrepreneurship and Business

TRACK 1 (SIMS CODE: 665324)

CHECKLIST

Comp. Musicianship

#M105 (3) _____
M205A (3) _____
M205B (3) _____
M305A (3) _____
M305B (3) _____

Music History

*M151 (3) _____ (GE)
M308A (3) _____
M308B (3) _____
M408A (3) _____

Aural Skills

M106A (1) _____
M106B (1) _____

Piano

M110A (1) _____
M110B (1) _____
(Piano majors take M211A & 211B)

Private Studio

M251 (1) _____
M251 (1) _____
M251 (1) _____
M251 (1) _____
Junior Level _____

Ensembles

6 units in a major ensemble.
M170-189 4 units
M370-389 2 units

Electives

Lower Division (6)

Suggested:
170-189(4 max), M206A(1),
M206B(1), M160(2), M166(2),
M243(1), M260(2), M266(2),
M290(2), Dance 290(2)

Upper Division (12)

Suggested: M347(1), M349(1),
M405A(3), M405B(3), M512(3),
M514(3), M530(1-6), M343(3),
M554(2), M370-389(4 max),
M561(3), THEA 345(3), THEA
596(1-3), M541

Lower Division Business

ECON 101* or
ECON 102* (3) _____
ACCTG 201 (3) _____
COMM 103* (3) _____
JMS 210* (3) _____
ECON 201 or
STAT 119 or
STAT 250* (3) _____

Upper Division Candidacy

Student must complete the advancement requirements listed below in order to take the following business courses.

M515 (2) _____

M518 (2) _____

M530 (Internship)(6) _____

Suggested Sequence = (1+2+3 units)

See Dr. Eric Starr for details on internships

BA 350 (3) _____

MGT 358 (3) _____

MGT 460 (3) _____

BA 370 or

MGT 353 or

MGT 455 (3) _____

HTM 330 or

THEA 470 or

THEA 476 (3) _____

AFRAS 385 or

THEA 465* (3) _____

School Requirements

Ushering (4 times/first 2 semesters)

Divisionals (2)

Recital Attendance

Attend 12 concerts per semester for 6 semesters

Additional Information

Upper Division Candidacy: Prior to enrolling in upper division College of Business Administration courses, students must attain a minimum of 2.9 GPA, earn a grade of C (2.0) or better in Accountancy 201, have earned a minimum of 60 units and must participate in the entrepreneurship minor workshop. Students must also earn a grade of C (2.0) or better in Music 205B prior to enrolling in upper division music course. School of Music and Dance, in consultation with the College of Business Administration, will monitor completion of experiential component required in the entrepreneurship coursework.

* These are GE courses.

* For Music 151, Music majors must register for the approved section reserved only for music majors.

#M105 may be waived by passing the theory placement examination.

- Students enrolled in this degree must participate in an approved major ensemble each semester at SDSU. Please refer to the Performance Groups and Ensemble Policy in this handbook for details.
- Student must attend **12 approved recitals** for each semester of enrollment up to a maximum of 6 semesters or until all music coursework is completed.
- Student must **usher** at four approved recitals during the first and second semester and perform for a maximum of eight minutes on **two divisional recitals** during each of the subsequent semesters of lessons. Sign-ups for ushering and divisionals are available in the Music office at the beginning of each semester.
- Language Requirement – no language equivalency required.
- Students are expected to provide an accompanist for lessons, performances, and juries.

Professional Studies: General

TRACK 2 (SIMS CODE: 665325)

CHECKLIST

Comp. Musicianship

#M105 (3) _____
M205A (3) _____
M205B (3) _____
M305A (3) _____
M305B (3) _____
M405A (3) _____
M405B (3) _____

Music History

*M151 (3) _____ (GE)
M308A (3) _____
M308B (3) _____
M408A (3) _____
M408B (2) _____

Aural Skills

M106A (1) _____
M106B (1) _____
M206A (1) _____
M206B (1) _____

Piano

M110A (1) _____
M110B (1) _____
M210A (1) _____
M210B (1) _____
(Piano majors take M211A &
211B)

Private Studio

M251 (1) _____
M251 (1) _____
M251 (1) _____
M251 (1) _____
Junior Level Exam _____
M451 (1) _____
M451 (1) _____

Ensembles

8 units in a major ensemble.
M170-189 4 units
M370-389 4 units

Electives

Lower Division (6)

Selected from:
170-189 (4 max), 160, 166, 212,
214, 215, 216, 217, 218, 243, 260,
266, 290, Dance 290

Upper Division (13)

Suggested: M515 (2), M530 (1-
6), M343 (3), M514 (3), M554 (2),
M561 (3)

Miscellaneous

M204 (1) _____
M345 (3) _____
M347 (1) _____
M349 (1) _____
M554 (2) _____

School Requirements

Ushering (4 times/first 2 semesters)

Divisionals (4)

Recital Attendance

Attend 12 concerts per
semester for 6 semesters.

Additional Information

* These are GE courses. Music majors must register for the approved section reserved only for music majors.

#M105 may be waived by passing the theory placement examination.

- Students enrolled in this degree must participate in an approved major ensemble each semester at SDSU. Please refer to the Performance Groups and Ensemble Policy in this handbook for details.
- Student must attend **12 approved recitals** for each semester of enrollment up to a maximum of 6 semesters or until all music coursework is completed.
- Student must **usher** at four approved recitals during the first and second semester and perform for a maximum of eight minutes on **four divisional recitals** during each of the subsequent semesters of lessons. Sign-ups for ushering and divisionals are available in the Music office at the beginning of each semester.
- Language Requirement – competency (equivalent to that which is normally attained in one semester of college study) in French, German, Italian, or Spanish.
- Students are expected to provide an accompanist for lessons, performances, and juries.

Professional Studies: Music Recording Technology and Audio Design

TRACK 3 (SIMS CODE: 665326)

CHECKLIST

Comp. Musicianship

#M105 (3) _____
M205A (3) _____
M205B (3) _____
M305A (3) _____
M305B (3) _____

Music History

*M151 (3) _____
M308A (3) _____
M308B (3) _____

Aural Skills

M106A (1) _____
M106B (1) _____

Piano

M110A (1) _____
M110B (1) _____

LD Audio Core

M160 (2) _____
M207 (1) _____
M207 (1) _____
M260 (2) _____
M290 or
DANCE 290 (2) _____
ART 101 (3) _____
ART 103 or
ART 240 (3) _____
PSY 101* (3) _____
CS 100* or
CS 107 (3) _____

Ensembles

6 units in a major ensemble.
M170-189 4 units
M370-389 2 units

Electives

Upper Division (9)

Suggested: M405A (3),
M405B (3), M515 (2),
M545 (3), M554 (2), M561
(3)

UD Music/Audio Core

M360 (2) _____
M360 (2) _____
M408A (3) _____
M460 (3) _____
M530 (6) _____
M560 (3) _____
THEA 548 (3) _____
ART 344 (3) or
DANCE 371 (2) or
DANCE471 (2) _____

School Requirements

Ushering (4 times/first 2 semesters)

Recital Attendance

Attend 12 concerts per
semester for 6 semesters.

Additional Information

* These are GE courses. Music majors must register for the approved section reserved only for music majors.

#M105 may be waived by passing the theory placement examination.

- Students enrolled in this degree must participate in an approved major ensemble each semester at SDSU. Please refer to the Performance Groups and Ensemble Policy in this handbook for details.
- Student must attend **12 approved recitals** for each semester of enrollment up to a maximum of 6 semesters or until all music coursework is completed.
- Student must **usher** at four approved recitals during the first and second semester.
- Language Requirement – competency (equivalent to that which is normally attained in two semesters of college study) in French, German, Italian, or Spanish.

Bachelor of Arts in Music

(SIMS CODE: 665304)

CHECK LIST

Comp. Musicianship

#M105 (3) _____
M205A (3) _____
M205B (3) _____
M305A (3) _____
M305B (3) _____

Music History

*M151 (3) _____ (GE)
M308A (3) _____
M308B (3) _____
M408A (3) _____

Private Studio

M251 (1) _____
M251 (1) _____
M251 (1) _____
M251 (1) _____

Junior Level _____

Conducting

M347 (1) _____

Aural Skills

M106A (1) _____
M106B (1) _____

Piano

M110A (1) _____
M110B (1) _____

Ensembles⁺

8 units in a major ensemble.
M170-189 4 units
M370-389 4 units

Electives

4 units of upper division music electives.

School Requirements

Ushering (4 times/first 2 semesters)

Divisionals (2)

Recital Attendance

Attend 12 concerts per semester for 6 semesters.

A minor in another department is required with this degree. Please provide the School of Music and Dance with the name of your minor program of study:
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Additional Information

* These are GE courses. Music majors must register for the approved section reserved only for music majors.

#M105 may be waived by passing the theory placement examination.

- Students enrolled in this degree must participate in an approved major ensemble each semester of study.
- Student must attend **12 approved recitals** for each semester of enrollment up to a maximum of 6 semesters or until all music coursework is completed.
- Student must **usher** at four approved recitals during the first and second semester and perform for a maximum of eight minutes on **one divisional recital** during the third and fourth semesters of lessons. Sign-ups for ushering and divisionals are available in the Music office at the beginning of each semester.
- Language Requirement – competency (successfully completing the third college semester or fifth college quarter) is required in one foreign language to fulfill the graduation requirement. Refer to section of the SDSU GENERAL CATALOG on “Graduation Requirements” for further information.
- Students are expected to provide an accompanist for lessons, performances, and juries.

Performer's Certificate

(CERTIFICATE CODE: 90052)

Admission Criteria

This program is a San Diego State University Basic Certificate open to both matriculated and non-matriculated students who do **not** possess a university degree.

Students must have a high school diploma and have TOEFL and academic scores that make them CSU eligible.

Students must pass an audition and take placement tests in Music Theory/Aural Skills and Music History and submit a one-page "Statement of Purpose." Voice students must be at least 21 years of age.

CHECKLIST

Comp. Musicianship

Select 6 units from:

M205A (3) _____

M205B (3) _____

M305A (3) _____

M305B (3) _____

M405A (3) _____

M405B (3) _____

Music History

Select 2-3 units from:

*M151 (3) _____ (GE)

M308A (3) _____

M308B (3) _____

M408A (3) _____

M408B (2) _____

Private Studio

M250 (3) _____

M250 (3) _____

Recital #1 _____

M450 (3) _____

M450 (3) _____

Recital #2 _____

Ensembles⁺

6 units in a major ensemble.

M170-189 3 units

M370-389 3 units

Additional Classes

M515 (2) _____

M516 (1) _____

M516 (1) _____

M554 (2) _____

Electives

3-4 units of upper division music electives.

School Requirements

Ushering (4 times/first 2 semesters)

Divisionals (2)

Recital Attendance

Attend 12 concerts per semester for 4 semesters.

Additional Information

* These are GE courses. Music majors must register for the approved section reserved only for music majors.

- Students enrolled in this degree must participate in an approved major ensemble each semester at SDSU. Please refer to the Performance Groups and Ensemble Policy in this handbook for details.
- Student must attend **12 approved recitals** for each semester of enrollment up to a maximum of 6 semesters or until all music coursework is completed.
- Language Requirement: Vocalists Only – competency (equivalent to that which is normally attained in two years high school, or one semester of college study) in each of French, German, and Italian as evaluated in a language competency examination administered by the head of the vocal area. Instrumentalists– no language equivalency required.
- Students must maintain a minimum 3.0 GPA in all advanced certificate coursework, with no less than a grade of "C" in any course.
- Only three units of coursework with a grade of "C" can count toward the performance certificate.
- All units in this certificate program are applicable to the various specializations in the Bachelor of Music degree program. However, not all courses are required in each specialization.
- Student must **usher** at four approved recitals during the first and second semester and perform for a maximum of eight minutes on **two divisional recitals** during each of the subsequent semesters of lessons. Sign-ups for ushering and divisionals are available in the Music office at the beginning of each semester.
- Students are expected to provide an accompanist for lessons, performances, and juries.
- Please contact Dr. Todd Rewoldt, certificate advisor, with any questions regarding the Performer's Certificate Program. (trewoldt@mail.sdsu.edu)

COURSE REQUIREMENTS FOR MUSIC MINORS

CLASSICAL MUSIC MINOR

<i>A performance audition is required for admittance to the classical music minor</i>	
<i>A placement exam is required for admittance to the classical music minor</i>	
Course number	Units
M110A & 110B	2
M105 (may be waived by passing a placement exam)	3
M151 (GE credit) (Register for SECTION 2)	3
M205A	3
M205B	3
M170-M189	2
M370-M389	2
Upper division music courses. Recommended courses are M308A, 308B, 345, 361, 408A, 408B, 461, 554.	8
TOTAL UNITS REQUIRED	23-26
Any required courses that are waived must be replaced with other music courses having an equal number of units.	

ELECTRO-ACOUSTIC MUSIC MINOR

<i>Submission of a portfolio is required for admittance to the electro-acoustic music minor</i>	
<i>A placement exam is required for admittance to the Electro-Acoustic minor</i>	
Course number	Units
M105 (may be waived by passing the placement exam given in August)	3
M110A & M110B	2
M160	2
M207	1
M260	2
M360 (take 2 times)	4
M460	3
M507 (2 semesters)	2
M560	3
TOTAL UNITS REQUIRED	22
<i>Submission of a final composition portfolio is required to complete the minor.</i>	
Any required courses that are waived must be replaced with other music courses having an equal number of units.	

ELEMENTARY EDUCATION MUSIC MINOR

The Elementary Education Music Minor is designed for students wishing more subject matter in music education at the elementary level.

<i>A performance audition is required for admittance to the elementary education music minor</i>	
<i>A placement exam is required for admittance to the classical music minor. See music office for details.</i>	
Course number	Units
M102	3
M110A & 110B	2
M170-M189	2
M205A	3
M205B	3
Five from the following: M212, 214, 215, 216, 217, 218	5
M246A (prerequisite will be waived for this minor)	2
M343	3
M345	3
M370-M389	2
Upper division music electives	2
TOTAL UNITS REQUIRED	30
Any required courses that are waived must be replaced with other music courses having an equal number of units.	

JAZZ MUSIC MINOR (INSTRUMENTAL)

<i>A performance audition is required for admittance to the jazz music minor</i>	
Course number	Units
M105 (may be waived by passing the entrance exam offered in August)	3
M170/370 (jazz combo)	4
M189/389 (big band)	4
*M166	2
M205A and M205B	6
M266 and M366	4
M305A and M305B	6
M364A	2
M364 B	2
M466	2
M566A and M566B	4
TOTAL UNITS REQUIRED	39
*See Professor Bill Yeager for placement in M166. Basic theory knowledge is required. M105 is required or passing the placement exam.	
Any required courses that are waived must be replaced with other music courses having an equal number of units.	

PERFORMANCE STUDIES JUNIOR LEVEL EXAMINATION FOR UPPER DIVISION STANDING

All Bachelor of Music students must successfully pass the Junior Level Performance Examination before entering upper division applied study.

This examination may be attempted at the end of the first, second or third semester of applied study but must be successfully completed by the end of the fourth semester in order to progress to Junior-Level status. Transfer students may wish to attempt the Junior Level Performance Examination at the beginning of their first semester in residence. If successful they will be immediately advanced to the 5th semester of lessons (Junior Level).

There will be no penalty for attempting but not passing the Junior Level Examination in semesters 1, 2 and 3. Should a student not pass the Junior Level Examination at the end of their fourth semester of instruction they must retake the examination in order to be advanced to the Junior Year of applied lessons (5th semester). It will be given four times annually, at the beginning and conclusion of each semester.

Students who are performing the Junior Level Examination must present the pink jury form (obtained by the student from the main office) to the jury panel.

Once the Junior Level Examination has been successfully completed, no additional lower division studio lessons will be permitted.

Upon successful completion of the examination, the student will be advised that:

- Admission to upper division standing in Performance Studies has been recorded in the School of Music and Dance office.
- He/she must subsequently enroll in M450 or M451 for upper division lessons as required for the degree program.
- He/she should consult with the undergraduate Music advisor to plan the remainder of his/her undergraduate program.

Should the student receive a “Fail” on the examination he/she will be notified in writing that admission to upper division standing has been denied. The student must retake the exam at the next scheduled opportunity.

The following pages contain the Junior Level Examination Performance requirements for each area.

KEYBOARD AREA:

PIANO

Technique

All major and minor scales in parallel motion in octaves for four octaves, four notes per beat at 112; in thirds, tenths, and sixths at 100 bpm.

All major and minor arpeggios, in root position and inversions, for four octaves, four notes per beat at 80

All V7 arpeggios, in root position and inversions, for four octaves, four notes per beat at 72

All diminished seventh arpeggios, in root position, for four octaves, four notes per beat at 72

Performance

The student must select music from each of the following, at least three selections to be performed from memory:

- A prelude and fugue by Bach or equivalent
- A movement of a Classical sonata (the well-known “easy” sonatas of Haydn, Mozart, and Beethoven are not to be included)
- A work from the Romantic era, a 20th-Century composition, to be at least of the level of difficulty of Bartok’s Mikrokosmos, Book IV

VOCAL AREA:

VOICE

Performance Majors

1. Performance majors must represent 5 selections; 1 from each of the following time periods: Baroque, Classical, Romantic, 20th/21st Century, and include a fifth (5th) selection of the student’s choice. (These choices could include an art song, aria, musical theatre, or American Standard selection.)
2. Performance majors must represent Italian, German, and French. After those requirements are met, students are free to present other languages (e.g. English, Spanish, Slavic languages) per approval of the studio teacher.
3. All voice majors should demonstrate correct pronunciation and diction.
4. All voice majors should demonstrate an understanding of vocal production, including such basic skills as correct breathing (support and breath control), good posture, ease of production, legato, and intonation.
5. All voice majors should demonstrate a mastery of musicianship skills including correct rhythm and pitches.
6. All voice majors should demonstrate an ability to perform with expression, mood, and with an informed interpretation of the text, style, and performance practice.
7. Professional attire is expected and defined in the area handbook and/or by the studio instructor.

Non-Performance Majors

1. Non-Performance majors must represent 4 selections; 1 from each of the following time periods: Baroque, Classical, Romantic, 20th/21st Century. (These choices could include an art song, aria, musical theatre, or American Standard selection.)
2. Non-Performance majors must demonstrate correct pronunciation and diction in at least three of the following languages: Italian, German, French, Spanish, and English.
3. All voice majors should demonstrate an understanding of vocal production, including such basic skills as correct breathing (support and breath control), good posture, ease of production, legato, and intonation.
4. All voice majors should demonstrate a mastery of musicianship skills including correct rhythm and pitches.
5. All voice majors should demonstrate an ability to perform with expression, mood, and with an informed interpretation of the text, style, and performance practice.
6. Professional attire is expected and defined in the area handbook and/or by the studio instructor.

WOODWIND AREA:

All performances must be with accompaniment.

Technique

Scales: All major and minor scales (natural, harmonic, melodic), whole-tone, and octatonic (whole/half step) in full range, memorized. Articulations to be determined by teacher.

Arpeggios: major, minor, diminished and augmented triads and Dominant Seventh chords in all major and minor keys. Articulations and range to be determined by teacher.

Etude Requirements (for all woodwinds). Each upper-division candidate will prepare contrasting etudes. Suggested etudes include those chosen from:

- **Flute:** Karg-Elert; Altes; Cavally; Anderson
- **Clarinet:** Rose; Polatschek; Jettel; Jeanjean
- **Oboe:** Ferling; Barret; Sellner; Gillet, Gates or similar
- **Bassoon:** Milde; Gambaro; Orefici; Jancart, Weissenborn
- **Saxophone:** Ferling; Mule; Bozza; Londeix

Performance

Orchestral Excerpts (*Performance majors only*). Each upper-division candidate must prepare at least three orchestral excerpts.

Each upper division candidate will prepare one complete, single-movement work OR two contrasting movements from a larger work such as a sonata or concerto. If a single work is chosen, the duration should last approximately 8-10 minutes. Suggested compositions include (but not limited to):

- **Flute:** J.S. Bach, *Partita* in A minor (BWV 1013); C.P.E Bach, *Concerto* in G major; Mozart, *Concerti* in G or D; Schubert, *Introduction & Variations*; Dutilleux, *Sonatine*; Hüe, *Fantasie*; Fauré, *Morceau de Concours*
- **Oboe:** Mozart, *Concerto in C*; Schumann, *Three Romances*; Poulenc; *Sonata*; Saint-Saëns, *Sonate*; Hindemith, *Sonate*; Cimarosa, *Concerto*; Marcello, *Concerto in cm or dm*; Bitsch, *Suite Francaise*
- **Clarinet:** Hindemith, *Sonata*; Saint-Saëns, *Sonate*; Weber, *Concerto* No. 1; Stravinsky, *Three Pieces*; Poulenc, *Sonata*; Brahms, *Sonata* No. 1, No. 2
- **Saxophone:** Creston, *Sonata*; Glazunov, *Concerto*; Heiden, *Sonata*; Maurice, *Tableaux de Provence*; Debussy, *Rhapsodie*; Milhaud, *Scaramouche*
- **Bassoon:** Marcello, *Sonata*; Vivaldi, *Concerto* in A minor; Pierne, *Solo de Concert*; Hindemith, *Sonate*; Milde, *Tarantelle* Op. 20

BRASS AREA:

HORN

Technique

Major and minor scales in the range of the horn

Etudes: Two contrasting etudes

Performance

Two contrasting movements from the standard horn literature

Bachelor of Music in Performance candidates: Five orchestral excerpts from the standard horn literature

TRUMPET

Technique

All major scales, at least two octaves; all minor scales (all types); slurs on the harmonic series, trills, double-tongue, and triple-tongue

Demonstrated facility on B-flat, C, and D/D-flat trumpets

Performance (no transcriptions accepted)

Performance of one solo composition from any two of the following stylistic periods: Baroque, Classical, Romantic, Contemporary

Performance of three complete orchestral excerpts for Trumpet I from different musical periods

TROMBONE

Technique

Long tones, lip slurs, major and minor scales (legato and staccato), major and minor arpeggios

Perform rhythmic etudes such as Arban (pages 35-47) and a contrasting etude

Performance

Perform a solo of at least grade three levels (grade four for Bachelor of Music in Performance candidates)

EUPHONIUM

Technique

Long tones, lip slurs, held pitch crescendi and diminuendi

All major and minor scales with arpeggios, demonstrating agility, tone, and articulations

Perform representative melodic etude (Rochut's *Book II* level) and representative articulatory etude (Kopprasch's *Book II* level)

Performance

Perform a solo of the technical level of the Blazevitch *Concerto II*

TUBA

Technique

Long tones, lip slurs, held pitch crescendi and diminuendi

All major and minor scales with arpeggios, demonstrating agility, tone, and articulations

Perform representative melodic etude (Rochut's *Book II* level) and representative articulatory etude (Kopprasch's *Book II* or *Vlasiliev's Etudes No. 6, 7, 13, 19, 24* level)

Performance

Perform a solo of the technical level of the Hindemith *Sonata* or the Persichetti *Serenade* No. 12

STRING AREA:

SPECIAL NOTE REGARDING STRING AREA:

Some practices of string pedagogy approach the acquisition of technical skills without the use of scales and etudes. If a student has such a background, he/she may substitute a demonstration of techniques used to solve technical problems in lieu of scales and etudes. The literature suggested for each instrument serves only as a guide. Works of comparable difficulty may be substituted with approval of the string faculty.

VIOLIN

Technique

All major and minor scales and arpeggios, three octaves (Flesch arpeggio system)

Etudes: Two to be selected from Kreutzer #8, #12, #23, #33

Performance

Select one work from each category: Bach *Violin Sonata in G Minor*, *Violin Sonata in C Minor* or *Partita in E Major*, Mendelssohn *Violin Concerto in E Minor*, Mozart *Violin Concerto 3, 4, or 5*, Bach *A Minor Concerto*

VIOLA

Technique

All major and minor scales and arpeggios, three octaves (Flesch arpeggio system)

Performance

Bach suites (transcribed for viola)

Stamitz *Concerto in D* or Hoffmeister *Concerto* or similar material

CELLO

Technique

All major and melodic minor scales, three octaves

Major and minor arpeggios, three octaves

An etude to be selected from Duport's *21 Studies* or similar material

Performance

Select one work from each category:

Bach unaccompanied suite or gamba sonata Romantic or 20th-Century sonata: Beethoven's *Op. v5, #1 or #2*; Brahms' *E minor*

Schumann's *Five Pieces in Folk Style*

Barber's *Sonata* Classic or Romantic concerto: Boccherini's *B-flat*

Haydn's *C Major*; Saint-Saëns' *A Minor*

DOUBLE BASS

Technique

Major and minor scales, two octaves

Etudes selected from Simandl's *New Method for Double Bass*, Vol's I and II' Bille's *18 Etudes*; Kreutzer's *18 Studies* (Simandl/Zimmerman, ed.)

Performance

Select one from each category: Sonatas: Balliard, Marcello Concerto: Capuzzi Orchestral excerpts: International Music Series - Beethoven, Mozart

HARP

Technique

All major, natural and harmonic minor scales, four notes per beat, parallel motion

Arpeggios, four octaves: Major, minor, dominant seventh, diminished seventh, in root position and inversions

Tempo and form of above as learned in the studio or suitable substitute technical routines or studies

practice

One of two studies of a suitable level of difficulty, to be selected by the teacher to demonstrate the above and/or double notes (2/4 - 1/3), chords, multiple rhythms or combined rhythms, by such composers as Salzedo, Bochsa, Renie, Naderman, Hasselmans, etc.

Performance

The student should perform two solos for harp, one from memory, chosen from Classic, Romantic, modern or contemporary literature, such as:

Sonata in C Minor by Pescetti-Salzedo

Fantastic pour Harp sur un Theme de J. Haydn by Grandjany

Prelude in C by Prokofiev

Claire de lune by Debussy

Sonatina by Natr

Desirade by Salzedo

Compositions by Naderman, Salzedo, Tournier

CLASSICAL GUITAR

Technique

Demonstrate knowledge of all major and minor scales, two to three octaves

Demonstrate a working knowledge in the following: Giuliani 120 studies for the right hand, slur studies, free and rest strokes for fingers and thumb

Performance

Four pieces to be played from memory, chosen from five different periods: Renaissance, Baroque, Classical, Romantic, and Modern.

PERCUSSION AREA:

Special note regarding the percussion area: Students studying percussion are required to be proficient in mallet percussion, timpani, and snare.

MALLET PERCUSSION

Technique

Scales: Students will be asked to play at random any of the major, harmonic minor, or melodic minor (jazz form) over two octaves on marimba or vibraphone.

Chords: Student will be asked to perform, at random, diatonic seventh chords from major, harmonic minor or melodic minor (jazz form) over two octaves on marimba or vibraphone.

Performance

Perform a solo for four mallets on marimba or vibraphone from the sophomore repertoire list or equivalent.

Green, *Xylophone Studies*

Neuhaus, *Reading Exercises for Four Mallets* Ervin, *Contemporary Etudes* Freidman, *Mirror from Another Glassock*, *Reflections* Peters, *Yellow After the Rain* Gomez, *Raindance* Peters, *Waves for Marimba* Musser, *Etudes* Bach, *A Minor Violin Sonata* Stout, *Etudes*, *Astral Dance* Tanaka, *Two Movements for Marimba* Abe, *Michi*, *Memories of the Sea*, *Samuels*, *Footpath*

Acceptable sight-reading of a two-mallet passage or orchestral excerpt

TIMPANI

Technique

Ability to tune any note or interval from a given A

Demonstrate rolls, tuning, sightreading of orchestral excerpt

Performance

Perform a solo from the sophomore repertoire list or equivalent.

Whaley, *Musical Studies for Intermediate Timpani*
Firth, *Solo Impression for Three Timpani*
Ramey, *Timpani Sonata*
Beck, *Sonata for Timpani*
Cahn, *Eight pieces for Timpani*
Iglesrud, *Soundings*
Hochrainer, *Etuden fur Timpani*

SNARE DRUM

Technique

Snare drum rudiments from the PAS 40

Etudes reflecting a concert and rudimental approach; i.e. Peters, Delecluse, Cirone – concert, Wilcoxon, Pratt – rudimental or equivalent.

Performance

Perform a solo from the sophomore repertoire list or equivalent.

Stone, *Accents and Rebounds*

Wilcoxon, *Modern rudimental Swing Solos*

Peters, *Advanced Snare Drum Studies*

Pratt, *14 Snare Solos*

Benson, *Three Dances for Solo Snare Drum*

MULTIPLE PERCUSSION/DRUM SET

Students must demonstrate ability in either of these categories:

Multiple Percussion:

Craft, *Morris Dance*

Craft, *French Suite*

Craft, *English Suite*

O'Reilly, *Solos for Percussion and Piano*

Drum Set

Demonstration of basic Swing, Rock, and Latin Styles as listed below and trade fours in each style:

Rock, Funk, Medium Swing, Swing in 3/4, Up tempo Swing, Bossa Nova, Afro Cuban 6/8, Mambo, Samba

Houllif, *Today's Sound for Drum Set*

Chapin, *Advanced Techniques*

Molinari, *Drum Set Charts*

JAZZ PERFORMANCE:

BRASS, WOODWINDS, GUITAR, BASS, AND VIBRAPHONE

Perform two pieces in contrasting tempos, keys and styles from the Upper Division Undergraduate Repertoire List, which is located on the [Jazz Studies webpage](#). Jazz faculty will provide piano accompaniment. Please have copies of your music (in lead sheet form) available for them in concert key.

Accurately perform the themes of the chosen pieces and improvise on those pieces.

Sight-read various excerpts from jazz band repertoire.

Play the Melodic Minor (Jazz Form), the Harmonic Minor scales, and the Lydian and Lydian Dominant modes in all keys, one and a half or two octaves, in eighth notes (q= 100-120) as determined by individual instrument ranges.

PIANO

Perform two pieces in contrasting tempos, keys and styles from the Upper Division Undergraduate Repertoire List, which is included along with these policies. Jazz faculty will provide bass line accompaniment in the bass register of the piano in the manner of a jazz bassist.

- Accurately perform the themes of the chosen pieces and improvise on those pieces.
- Sight-read various excerpts from jazz band repertoire.
- Play the Melodic Minor (Jazz Form) and the Harmonic Minor scales in all keys, two octaves in eighth notes, (q= 100-120) hands together in parallel motion.

DRUM KIT

Play a number of different rhythmic styles accompanied by jazz faculty. Sight-read various excerpts from jazz band repertoire accompanied by jazz faculty. Drum kit players who are accepted as jazz studies performance majors will take private lessons on drum kit and jazz vibraphone.

GLOBAL COMPOSITION:

The student will submit a portfolio of original compositions composed while studying in the Global Composition degree program. This portfolio must be submitted and approved before 300-level composition classes may be taken. Therefore, it will be submitted at the start of the last week of the semester prior to registering for 300-level composition classes. The portfolio will be made of original compositions with a total duration of at least 20 minutes. The compositions should be for diverse cultural and sonic resources (vocal, instrumental, acoustic, electronic, etc.) and be submitted in their final format (bound printed scores for acoustic compositions, mastered recordings for electronic composition along with printed scores if appropriate, etc.). The portfolio should reflect the compositional growth and technical attainment necessary to enter into upper division composition studies.

WORLD MUSIC:

Technique

Rhythm and Tone: The student will be expected to demonstrate rhythmic and tonal control of both.

Improvisation: The student will be expected to demonstrate appropriate improvisation and/or variation techniques in the performance of both solo and ensemble pieces.

Ornamentation: The student will be expected to demonstrate appropriate rhythmic and/or tonal, ornamentation techniques in the performance of both solo and ensemble pieces.

Performance

Solo performance of one short traditional piece, demonstrating rhythmic and tonal control as well as improvisation/variation and ornamentation where appropriate.

Ensemble performance of two traditional pieces in contrasting styles, demonstrating rhythmic and tonal control as well as improvisation/variation and ornamentation where appropriate.

PERFORMANCE STUDY LESSONS AND JURIES

PERFORMANCE STUDIES FOR CREDIT

ALL undergraduate music majors must be enrolled in a major ensemble that is directly related to the area in which they are receiving lessons in order to receive private instruction. Students must take an audition for approved ensembles at the start of each semester. Private lesson cards (orange cards) will not be distributed to students until they have performed their required ensemble audition.

- Wind and Percussion majors must be enrolled in one of the bands, orchestras, or Jazz Ensemble.
- String majors must be enrolled in an Orchestra.
- Vocal majors must be enrolled in one of the choirs. Vocal performance majors must enroll in four units of Opera in addition to eight units of choral ensembles.
- Keyboard majors must be enrolled in Piano Ensemble or as accompanists in a private studio. Enrollment in other major ensembles is possible with permission from the ensemble director and Area Coordinator of Keyboard.
- Guitar majors must be enrolled in Guitar Ensemble. Enrollment in other major ensembles is possible with permission from the ensemble director and Area Coordinator of Strings/Guitar. (Guitar Music Education majors must enroll in a band, orchestra, or choir each semester of enrollment at SDSU.)
- Music Education voice majors must enroll in one semester of a band or orchestra.
- Music Education instrumental majors must enroll in one semester of a choir.

Credit may be allowed for Performance Studies under the following conditions:

- Prior to the start of Performance Studies at SDSU, students are required to take a preliminary audition conducted by Music faculty to indicate their status at the beginning of their studies.
- Properly enrolled Bachelor of Music majors (12 or more units) may enroll for Performance Studies with resident faculty.
- Under no circumstances may students change teachers in the middle of a semester without consulting and obtaining the authorization from the School Director.
- Students who have dropped out of school or have stopped taking Performance Studies for credit for one semester or more will be required to pass another preliminary audition to resume instruction.
- Students enrolling in Performance Studies must be concurrently enrolled in both the Comprehensive Musicianship program and class piano until such time as the CM/class piano requirements are fulfilled.

MAKE-UP LESSONS

Instructors will endeavor to make up lessons when the instructor necessitated the absence. When a student does not attend a scheduled lesson, the “make-up” lesson will be at the discretion of the instructor.

ABSENCES FROM PRIVATE LESSONS

If a student misses three or more scheduled lessons in a semester without a valid reason, he/she may be required to re-audition for continuation in private lessons in subsequent semesters.

PRIVATE LESSON GRADES

A student receiving a grade of “C-” or lower in his or her lesson semester grade can repeat the course via course forgiveness. This option is available for only one semester. If, in the course forgiveness semester, the student again receives a “C-” or lower, the student will not be allowed to continue as a music major. Students receiving a grade of “F” in applied lessons will not be allowed to continue as a music major.

Performance Study Juries

REGULAR JURY EXAMINATIONS

Each semester of private instruction concludes with a solo performance before a faculty jury. The jury panel will include instructors of the performance area or a similar area.

The averaged numerical grade of the jury faculty accounts for one-third of the final semester grade; the instructor's numerical grade accounts for two-thirds of the final grade. The averaged jury grade is combined with the private instructor's grade to calculate the student's semester grade.

The music to be used on the jury examination should be decided early during each semester and in consultation with the instructor. In the woodwind and brass areas, a student may play on a recital a piece played on a previous jury but may NOT play on a jury a piece played on a previous recital. A jury is not required if a student is performing a junior or senior recital in that semester.

MISSED JURY EXAMINATIONS

All students enrolled in Performance Studies must sign up and appear for a jury examination on the day scheduled. To be excused from a jury for verifiable urgent situations such as medical and family emergencies, the student must submit an incomplete form with documentation to be approved by the area coordinator prior to the jury. Lack of adequate preparation is not a valid excuse to miss a jury examination.

Students with a grade of "Incomplete" are responsible to contact the area coordinator to facilitate a make-up jury.

The student will not be allowed to continue in lessons until they have successfully completed and passed the semester jury with a grade of "C" or better.

A student failing to appear for a jury without proper notification and documentation will receive a grade of "F" for the jury examination and will not be allowed to continue as a music major.

BACHELOR OF MUSIC IN PERFORMANCE "QUALIFYING/CONTINUANCE" JURIES

Jury grades for Performance Majors will be evaluated on a numerical grade basis. In addition, the jury and the teacher will vote on a yes/no basis whether the student shall continue in the B.M. Performance degree program. Should the majority vote "no," the student will be sent a letter placing him/her on probation as a Performance Major for the following semester.

All woodwind juries must include at least one work with piano accompaniment.

For vocal juries the following number of songs/arias must be prepared:

Semesters 1-3

- Performance majors (1 hour lessons) 4 songs
- All others (1/2 hour lessons) 3 songs

Semester 4

- Junior Level Exam (check requirements in handbook)

Semesters 5-8

- Performance majors (1 hour lessons) 6 songs
- All others (1/2 hour lessons) 3 songs

ADDITIONAL REQUIREMENTS FOR THE MUSIC MAJOR

Performance Groups and Ensembles

Undergraduate music majors are required to participate in a major performance ensemble (MUSIC 170-189, MUSIC 370-389) and complete it with a “C” (2.0) or better each semester of residence at SDSU as follows:

WIND INSTRUMENTS / STRINGS / PERCUSSION / VOICE

Students accepted into all B.M., B.A., or Performer’s Certificate programs and who declare the following principal performance areas must register for the appropriate ensembles:

- Students who declare a **WIND INSTRUMENT** or **PERCUSSION** as the principal performance area must audition and register for band and/or orchestra as assigned by the wind and percussion area audition panels at the beginning of each semester in residence.
- Students who declare a **STRING INSTRUMENT** as the principal performance area must audition and register for orchestra as assigned by the string area audition panel at the beginning of each semester of residence.
- Students who declare **VOICE** as the principal performance area must audition and register each semester of residence for choir as assigned by audition at the start of each semester.

JAZZ STUDIES

Students accepted into the B.M. program in Jazz Studies must audition and register for an approved major ensemble in the jazz area: one of the Jazz Ensembles or Jazz Combo Music, as assigned by the jazz area audition panel at the beginning of each semester in residence.

CLASSICAL GUITAR

A student whose principal performance area is classical guitar must register for one of the above major performance ensembles, according to the student’s qualifications and subject to audition.

- Guitar Music Education majors must enroll in a band, orchestra, or choir each semester of enrollment at SDSU.

KEYBOARD

Students accepted into all B.M., B.A., or Performer’s Certificate programs and who declare keyboard as their principal performance area must register for piano ensemble or as accompanists in a private studio.

Performance Groups and Ensembles Philosophy

The educational purpose of the requirement that all music majors participate in an appropriate major performance ensemble during each semester of residence is to permit each student to experience the highest level of ensemble music making commensurate with the student's skill. Music majors will be assigned to the ensemble for which they are best qualified.

A student who has completed School of Music funded lessons, who is not taking lessons at all, or who is taking fewer than six units of music must still be in an appropriate major performance ensemble as outlined above.

Part-time enrolled students at SDSU will handle their ensemble requirement on an individual basis in agreement with the School of Music and Dance.

Concert Attendance Requirements and Policies

Attending concerts and recitals as a music major is an important part of developing critical listening skills and the ability to discern quality and differences in artistic interpretation. These insights are developed over time by consistently attending performances.

Students are encouraged to attend performances that provide exposure to a wide variety of musical and dance styles and genres.

1. Bachelor of Music Student Concert Attendance Requirements

- a) All Bachelor of Music students are required to attend a minimum of 12 concerts or recitals per semester for six semesters.
- b) Bachelor of Music students may not register for upper division applied study, nor will they be eligible for junior level status in the major until a minimum of 32 concert credits is attained.
- c) Transfer students who majored in music and have matriculated from a community college, junior college or other university program beyond SDSU will be credited with two semesters of concert attendance. If a student provides proof of credit for a concert attendance course at another institution, the School of Music and Dance will credit up to four semesters of concert attendance.

2. Bachelor of Arts (Music) Concert Attendance Requirements

- a) All Bachelor of Arts students (music) are required to attend 12 concerts or recitals per semester for six semesters, or until all music major coursework is completed.
- b) Transfer students who majored in music and have matriculated from a community college, junior college or other university program will be credited with two semesters of concert attendance. If a student provides proof of credit for a concert attendance course at another institution, the School of Music and Dance will credit up to four semesters of concert attendance.

3. How to meet the requirement

- a) Concerts may be identified online at www.musicdance.sdsu.edu or by checking with the events coordinator in the main office. School of Music and Dance presentations such as dance performances, ensemble concerts, student/faculty or visiting artist recitals and other performances may be used to meet the requirement.
- b) To be credited for a recital/concert attendance, a student must complete an attendance card (available from an usher upon entering the recital) and hand it back to the usher upon leaving the recital. Attendance cards will not be issued after the recital begins and will not be accepted at any time other than the conclusion of the recital.
- c) Students may earn academic credit in meeting the concert attendance requirement by enrolling at the beginning of the semester for Music 101 or Music 301. A grade of “CR” will be assigned to those fulfilling the requirement.
- d) Students who enroll in more than one School of Music and Dance ensemble in a semester will be credited with a maximum of two concert attendance credits during that semester. Students enrolled in more than one performing ensemble must submit a list of the ensembles in which they are enrolled to the office before the end of each semester. The office will verify enrollment based upon this information and credit the student's attendance record as appropriate. A student will receive attendance credit when performing in a composition major's divisional, junior, senior, or graduate recital.
- e) A student will receive attendance credit when performing on another student's junior, senior, or graduate degree recital.

4. What doesn't count?

- a) Students who are working at a concert or recital as an usher, stage manager, house manager, audio engineer, or similar employment will not receive attendance credits for those concerts at which they are working.
- b) Students do not receive attendance credit for their solo performance on any divisional.
- c) Students do not receive attendance credit for their own degree recital.
- d) Students do not receive attendance credit for off-campus performances not sponsored by the School of Music and Dance. Exceptions to this policy are offered with the cooperation of the sponsoring professional organization if proper monitoring and validation is available. Permission must be provided in advance by the student's performance area coordinator and by the undergraduate advisor.

5. Music 345 Concerts

If you are enrolled in Music 345 you must attend **both** concerts (if two offered) to earn **one** concert credit.

Deficiencies in recital attendance will prevent approval for graduation!

Students meeting the above requirement may also earn academic credit by enrolling at the beginning of the semester for M101 (1 lower division unit) or M301 (1 upper division unit). A grade of “CR” will be assigned to those fulfilling the requirement.

A student will receive attendance credit for a recital or concert in which he/she is a performer OR any concerts presented by a performing group in which he/she is enrolled for credit. A student will receive attendance credit when performing in a composition student's divisional, junior, senior, or graduate recital or in the final spring Comprehensive Musicianship concert.

Undergraduate Academic Advising

Students are highly encouraged to check with their music adviser at least once per semester. You can contact Dr. Shannon Kitelinger at skitelinger@mail.sdsu.edu. Undergraduate music advising takes place in Room 224 of the Music Building (2nd floor of the building, on the outside facing the grass field). Advising hours are posted on the door of Room 224. An advising calendar during the semester is available online. Below is a link to the undergraduate advising appointment calendar. Please follow the link and:

1. **Choose one of the available time slots.**
2. **Type your name into the available time slot.** There is no need to confirm the time.
3. **Advising will be Room 224** of the music building, 2nd floor, outside facing the grass field).

**If you have technical difficulties opening the calendar, email me again and we will schedule an appointment via email.*

<https://www.google.com/calendar/selfsched?sstoken=UUhWRjdubUJtRDU5fGRlZmF1bHR8ZVVjOTk4ODJhOTUxZDJjNTZkMTc5OTVINWRkZjg4N2U>

*If none of the times work with your schedule contact Dr. Kitelinger set up a separate advising time to accommodate your schedule.

*Please note that there are NO ADVISING TIMES IN THE EVENING! If you see that there are available time slots on the calendar in the evening then there is a mistake. Please email Dr. Kitelinger to work out an advising time.

All academic advising OUTSIDE of music coursework can be done at Student Services West with a GE Music Advisor. It is highly advised that you meet with the music advisor and a GE advisor every semester of enrollment at SDSU.

Class Scheduling Note

DO NOT SCHEDULE CLASSES DURING THE FOLLOWING TIMES...

12:00-12:50 p.m. Monday, Wednesday, and Friday

These times are set aside for:

- Noon Concert Series (Typically Wednesday performances)
- Music Major Meetings (Typically the first Wednesday of every semester)
- Divisionals (See the music office schedule for specific divisional dates/times)
- Recitals

Divisional Performances and Ushering

*Ushering and Divisional Sign-ups are available in the School of Music and Dance main office
Recital information packets are available in the School of Music and Dance main office*

Students in the freshman year of Performance Studies are required to usher for a minimum of two recitals for each semester of that year. Students who sign up to usher a recital and do not meet their responsibilities will be required to usher for two additional performances.

Beginning in the sophomore year of Performance Studies, students will be required to perform on a divisional recital once for each semester in which the student is studying the major instrument/voice for credit.

Students in the B.M. degree in Performance program will not perform on a divisional recital in the semesters in which the Junior and Senior Recitals are to be presented. Students will be graded on a pass/fail basis in the Divisional Recital.

Individual performances on divisional recitals will not exceed eight minutes in length. A student who performs for a composition student's recital may, upon approval of his/her studio teacher, receive divisional performance credit.

It is the prerogative of the Performance Studies teacher to request that a student be withdrawn from a recital because of insufficient preparation. In this event, the student must reschedule the performance for the following semester.

It is the responsibility of students to sign up for their required recital performances in the Music office by the end of the third week of each semester.

DIVISIONAL INFORMATION CARDS

Student must submit the Divisional Information Card to the Music and Dance office before the posted deadline (at least ten days prior to the scheduled performance). These cards may be obtained in the Music and Dance office. The cards must be filled out completely and signed by the Performance Studies instructor to indicate that he/she has helped to prepare the student for the recital and has, indeed, worked with both the student and the accompanist. The performance will not be allowed unless these requirements are met.

Students changing instruments or degree programs within the school will transfer the required ushering and accumulated recital attendances to their new programs.

PIANO ACCOMPANISTS

Accompanists are provided free of charge for Divisional Recitals. Contact Dr. Karen Follingstad at the beginning of the semester to have a student from the Piano Ensemble assigned to accompany you. (kfolling@mail.sdsu.edu)

Junior and Senior Recitals

(Applicable only to candidates for the Bachelor of Music Performance, Composition, and Jazz degrees)

SCHEDULING THE RECITAL

During the semester prior to the Junior or Senior Recital, the student must obtain an information packet from the Music and Dance Office. It contains a Recital Checklist, which details the steps in, and contains the necessary forms for scheduling the recital and audition, reserving Smith Recital Hall or Rhapsody Hall, preparing program information, and arranging for publicity and recording. All recital dates will be listed at the start of each semester. Committees for the recitals will be formed as early as possible using the Performance Committees Make-up selection and grading procedures currently in place.

RECITAL AUDITIONS

Junior and Senior Recitals must be auditioned before a jury of the music faculty two weeks to one month prior to the recital date. The audition should be close to performance level and all performers scheduled to appear on the recital must pass the audition. A legible copy of the recital program must be presented to the jury at the time of audition. An unsuccessful recital audition may be retaken in a later semester (or at the committee's discretion in the same semester if it is deemed by the committee to be an appropriate decision). If the second audition is unsuccessful, the student will be removed from the performance degree program.

JUNIOR RECITAL

The Junior Recital is usually presented in the junior year of Performance Studies. Junior Recitals may be shared with another Junior Recital. No more than 30 minutes of music is to be performed. Timing for individual pieces must be included on the recital audition program. Chamber music may be included for a small portion of the recital upon approval of the area head. The student is not required to perform in a divisional recital or jury during the semester in which he/she performs a Junior Recital. If for some reason the recital must be postponed to the following semester the student will be required to perform a jury at the scheduled jury time at the end of the semester. Normally the last two semesters of lessons will not be permitted until the completion of the Junior Recital.

SENIOR RECITAL

The Senior Recital is presented during the senior year of Performance Studies. No more than 60 minutes of music is to be prepared. Timing for individual pieces must be included on the recital audition program. Chamber music may be included for a small portion of the recital upon approval of the area head. A maximum of eight minutes of work previously performed may be repeated on the Senior Recital, EXCEPT that no part of the Junior Recital may be repeated. The student is not required to perform in a divisional recital or jury during the semester in which he/she performs a Senior Recital. If for some reason the recital must be postponed to the following semester the student will be required to perform a jury at the scheduled jury time at the end of the semester.

GLOBAL COMPOSITION SPECIALIZATION

No Junior Recital is required. The student will present a recital of his/her compositions in the senior year only. The recital will be auditioned before the composition faculty one month in advance of the performance.

GRADING OF JUNIOR AND SENIOR RECITAL

The Junior and Senior Recitals are required performances for the BM Performance Degrees. (No course or unit credit is given) The student's private teacher for performance study lessons prepares the student for the performance and faculty in the area of study are assigned the responsibility of passing the student on the audition and final performance. Records of the completed performance are logged in the student's file for clearance to graduate. A copy of the program will be on file in Love Library archives.

COMPREHENSIVE MUSICIANSHIP

The courses at San Diego State University called "Comprehensive Musicianship" (CM) include music theory, harmony, counterpoint, form and analysis, arranging and orchestration, composition, improvisation, opportunities for rehearsing and conducting small and large ensembles, music history, and performance. These courses deal with musical styles of all periods as well as jazz. The primary objective of Comprehensive Musicianship is to teach students to deal intelligently with all kinds of music, and to be able to function variously as performers, composers, conductors, arrangers, analysts, and sensitive listeners.

GENERAL COURSE POLICIES *Note that no student may register for any CM course without attaining a grade of "C" (2.0) or better in the previous course. If, at the end of any CM course, a grade of "Incomplete" is awarded (subject to University regulations), the following conditions apply:

1. You may continue with the next CM course in sequence with permission of the instructor before the "Incomplete" is removed.
2. You may not continue in CM after this one semester's grace period until the "Incomplete" is made up.

Placement exams are for the benefit of entering students and transfers; they may not be used to circumvent an "Incomplete" grade or to continue in CM after a grade of "C-" or lower has been received; nor may they be used to skip a class after initial placement.

EXTERNAL ENGAGEMENTS

The faculty of the School of Music and Dance expects each student to develop professionalism and aspire to outstanding accomplishment in one's endeavors. The faculty also encourages the pursuit of artistic and scholarly opportunities beyond the SDSU campus.

Professionalism is an important trait for all music and dance students and it includes meeting the requirements of each class in which they are enrolled. Maintaining one's professionalism is especially important in collaborative art forms such as Dance and Music, where the contributions of each student are integral to the educational experience of every other student.

To that end the following expectations will be followed whenever a student chooses to perform in an event that conflicts with a course in which they are enrolled.

EXPECTATIONS

- Students will not accept or pursue external performances or engagements that conflict with posted exams, class meetings, rehearsals, lessons, dress rehearsals, or concerts unless they have obtained advance approval from the instructor(s) of each course where a conflict exists.
- It will be the student's responsibility to communicate with their studio teacher if they will be missing any lessons due to off-campus events.
- If no approval is granted, the curricular requirements and expectations of the course take precedence in all situations.
- Faculty will include in all course syllabi an outline of the schedule, learning outcomes, and grading criteria for students.
- Faculty must exercise caution when adding additional class meetings, rehearsals, performances, or other expectation once the course syllabus has been distribute on the first day of each semester.
- Faculty involved in promoting student professional activities such as conference presentations, performances, tours, or any off-campus appearances must notify and consult with their faculty colleagues and studio faculty whose courses or lessons may be impacted before engaging students in such activities at the earliest possible time.
- Faculty members are encouraged to provide reasonable accommodations for significant professional activities that will benefit the student and the School of Music and Dance.

FACILITIES AND GENERAL INFORMATION

J. DAYTON SMITH RECITAL HALL

This 291-seat hall is the main performing space for the School of Music and Dance. It has a 40-foot stage with theatrical drapery, cyclorama, front drape, computerized theatrical lighting system, sound shell, platform and choral risers, stage manager's station, and a recording/PA/projection booth. The stage houses a 9-foot Steinway, a 9-foot Baldwin grand piano, a two-manual harpsichord, and a 6-foot piano designated for prepared piano works. A fully equipped green room is adjacent to the backstage entrance.

RHAPSODY HALL

This 200-seat facility functions as a choral rehearsal hall, a large smart classroom, and as a performance space. It has recording/projection capabilities, performance drapes, and a 9-foot Steinway piano.

THE MALCOLM A. LOVE LIBRARY

The Malcolm A. Love Library (main library) contains an extensive collection of music books, periodicals, and scores. The bulk of the music collection is housed in the stacks on the fourth level. The normal-sized books and scores are found on the west side, and the large volumes (folios) are located on the south side. A selection of reference books (*New Grove Dictionary*, various encyclopedias, catalogs) is located on the second level (main floor). Unbound periodicals, newspapers, microfilms, and Limited Loan are located on the first level. The Media and Curriculum Center on the fourth level has a record and tape collection for general listening and facilities for viewing videocassettes. The library also offers Inter-Library Loan Service for research and graduate projects.

CPSFA MULTIMEDIA LAB

The College of Professional Studies and Fine Arts Multimedia Lab is a joint facility of the School of Music and Dance, School of Art + Design, School of Communication, and School of Theatre, Television, and Film. The Multimedia Lab, located in M227 has 26 workstations, two printers plus a teaching station. The Multimedia Lab was established and is maintained by the SDSU College of Professional Studies and Fine Arts for students, faculty and staff. A student must present his/her permanent Red ID card before using any equipment in the lab. The open lab hours may vary weekly. For further information contact the music office.

ELECTRONIC MUSIC STUDIO AND ELECTRONIC MUSIC CURRICULUM

The recently upgraded SDSU Electronic Music Studio is a full featured, state-of-the-art facility for the recording and exploration of sound in the digital realm. The studio features two 27-processor Pro Tools TDM-HD Accel workstations, two MOTU Digital Performer workstations, a wide variety of Digital Signal Processing plug-ins, and stand-alone software, plus a selection of condenser microphones and 2600-series Kurzweil synthesizers. The three-room facility includes control room, isolation booth, and studio. Music composition degrees are offered in Global Composition at the undergraduate and the graduate levels. This includes a featured curriculum in electro-acoustic music, comprised of a core sequence of six semesters plus several ancillary courses. These courses provide a thorough introduction to the principles of digital audio, as well as the hardware and software needed for professional level work in electro-acoustic composition. The range of styles and aesthetics is broad, embracing hip-hop, drum & bass, electronica, sampling, multi-media & film scoring to esoteric experiments at the fringes of the avant-garde. A \$20 equipment use and maintenance fee is required to enroll in these classes. The climax of each semester is the Electronic Music Marathon, a series of concerts featuring the music of all students and open to the public. For further information, email Dr. Joseph Waters: jwaters@mail.sdsu.edu.

USE AND CHECKOUT OF SCHOOL INSTRUMENTS

The School of Music and Dance maintains a large variety of instruments for use by students in various classes. They are available to anyone enrolled in a music performance course with the recommendation of the instructor. Music majors are expected to own their own instruments within a reasonable time after admission to the program. An exception is made for those majoring on the larger and more-rare instruments, i.e., tuba, string bass, percussion, harp, piano, and harpsichord. A \$20 equipment use fee is assessed for each instrument every semester.

INSTRUMENT AND EQUIPMENT USE FEE

(All fees subject to change)

A \$20 use fee is assessed each semester and paid together with registration/tuition fees for the following classes: M214, M215, M216, M217, M218, M160, M260, M360, M460.

For students requesting a musical instrument for lessons/ensembles, a practice room key, or a key/swipe card to the Electronic Music Studio, a \$20 use fee is payable to the University cashier's office. Bring the receipt back to the Technical Shop window (M118), to receive a key issue slip. Take this key issue slip to the University Key Issuing office to receive your key. Under state statute, it is illegal for an individual to have possession of state equipment, such as keys and instruments, without authorization.

INSTRUMENT/EQUIPMENT POLICY

ISSUE/RENEWAL POLICY: All steps below must be taken before issue/renewal is valid.

1. A School of Music and Dance equipment schedule request must be filled out and signed by the appropriate faculty member.
2. The School of Music and Dance use fee must be paid to the University cashier.
3. The student must bring the completed equipment schedule request, a current Red ID, and the cashier's receipt to the Music and Dance Technical Shop (M118) during the posted hours.
4. The student must sign all appropriate forms.

INSTRUMENT/EQUIPMENT DUE DATE

All School of Music and Dance equipment must be returned or renewed at the Music and Dance Technical Shop before the end of the semester. Failure to comply will result in a \$20 late fee and a use fee charged for the next semester. Late fees and next semester use fees will continue to be assessed until the equipment is returned to the Music and Dance Technical Shop. Unpaid fees will freeze the student's records and will place a hold on the student's registration until they are paid.

DAMAGED INSTRUMENTS/EQUIPMENT

The student must return equipment in the same condition it was issued. If the equipment is damaged, the student agrees to pay for the repairs as deemed appropriate by the School of Music and Dance repair technicians. All instruments will be assessed for damage upon cleaning and billed to student upon completion of repairs.

STUDENT LIABILITY

Students who check out School of Music and Dance equipment are financially responsible for that equipment and must check the insurance information box on the sign-out form. Students must pay for the replacement of equipment that is lost or stolen. Unpaid fees for lost and stolen equipment will freeze student records and put a hold on registration until all fees are paid.

PIANO AND PERCUSSION PRACTICE ROOM KEY LIABILITY

The student is responsible for practice room key(s) issued. If a key is lost or stolen, the student must notify both the School and the University key issue offices as soon as possible. The student must pay for the lost or stolen key(s) and meet with the Director of the School of Music and Dance before any key(s) is reissued for practice rooms. Students found possessing an unauthorized key will be reported to the Office of Judicial Procedures.

PRACTICE ROOMS

The basement area of the music building houses practice rooms, which are available to any student enrolled in a music course. There are 40 rooms in the practice area with 32 having an electronic piano and being locked. Qualified students are issued a key for admittance to the area. See the technicians in the Music and Dance Technical Shop (Music 118) to initiate the procedure for obtaining a key. Piano majors are provided special practice rooms with grand pianos on the second floor of the building. M254 is designated as a small ensemble rehearsal room, which remains unlocked. The use of all other space can be viewed on-line in the Music and Dance Office. A \$20 equipment use fee is assessed for piano practice rooms. Piano major practice rooms may be reserved for the semester during the first two weeks of each semester. Dr. Karen Follingstad manages the second floor piano practice room reservations (kfolling@mail.sdsu.edu).

LOCKER USE

1. The purpose of the lockers is to reduce damage to and loss of state-owned instruments as a result of their being left unsecured and unattended.
2. SDSU assumes NO responsibility nor liability for instruments stored in music building lockers.
3. Students provide their own padlocks. This allows for the security of combinations and a choice in the type of lock. It also relieves the burdens of additional lines at the beginning and the end of each semester.
4. Lockers are assigned by staff in the Music Technical Shop (Music 118). Questions should be referred to staff at the issuing window, M118.
5. Assignments are terminated at the end of each semester. All lockers must be vacated each semester by 2 p.m. on the last day of final examination week. Any locker not vacated by that time will be opened and the contents discarded.
6. Lockers not needed for state owned instruments may be assigned for storage of private instruments. A School of Music & Dance Locker Use Fee of \$1 is required. All other conditions apply.
7. Users of unassigned lockers are subject to having their locks and materials removed without notice. When the user can be identified, the locker use fee and a late penalty of \$20 will be assessed.

MUSIC STANDS

Students are asked to provide their own wire music stands and use them when School of Music and Dance stands are unavailable.

STUDENT ORGANIZATIONS

PI KAPPA LAMBDA

Pi Kappa Lambda National Honorary Music Society has more than 170 college chapters and in its 70-year history has initiated 46,000 musicians into membership. The society is dedicated to the fostering of scholarly interest in the theoretical and historical aspects of music and to the stimulation of eminent achievement in performance, composition, music education and research. Membership is awarded to outstanding bachelor's and master's degree candidates.

PHI MU ALPHA

Phi Mu Alpha is a national fraternity with chapters on over 300 campuses. Selection is by invitation based on scholarship and interest in American music. The chapter has a long record of successful activities, including a national annual Composition Award supported by a fund created by the chapter members. Recently the chapter donated \$1,000 earned through its coffee and donut booth to the School of Music and Dance. Membership is open to all male University students in good standing. The current officers of the chapter may be contacted through the Music and Dance office.

SIGMA ALPHA IOTA

Sigma Alpha Iota, founded in 1903, is an international music fraternity for women music majors and minors. It provides many types of scholarships, Braille transcription, bold note music for the partially sighted, instrumental and music gifts to foreign countries, and opportunities for gifted artists to work productively at cottages in natural settings. The goals of the college chapter include academic merit, community musical involvement, and a true and lasting friendship among the sisterhood. Chapter members present a recital each semester, provide services to the School of Music and Dance, and perform for convalescent homes and disabled children. After graduating, a member may affiliate with the alumnae chapter in her local community and continue her high ideals of musicianship.

TAU BETA SIGMA

Tau Beta Sigma is an honorary service organization. One purpose of Tau Beta Sigma is to promote the existence and welfare of collegiate bands. Membership is granted in recognition of musical achievement, demonstrated leadership, and an enthusiastic approach to band activities. Members develop leadership through active participation in the band and in the organization. Tau Beta Sigma provides meaningful and worthwhile social experiences for all engaged in collegiate band work. Service is the top priority of this organization.

MUSIC EDUCATORS NATIONAL CONFERENCE

The student chapter of NAFME (National Association for Music Education) at San Diego State University provides students who plan to become teachers of music with an opportunity to become familiar with the field. MENC activities provide initial experiences with the type of activities that will be part of his/her future role as a teacher.

STUDENT NATIONAL ASSOCIATION OF TEACHERS OF SINGING

SNATS is a student organization devoted to being a support group for existing and incoming voice students, promoting unity within the voice department, creating performance opportunities, providing useful and creative masterclasses to help bridge the gap from student life to professional career.

AMERICAN CHORAL DIRECTOR'S ASSOCIATION

Founded in 1959, the American Choral Directors Association (ACDA) is a nonprofit music-education organization whose expressed purposes outline the association's dedication to the advancement of choral music. ACDA membership consists of choral directors who represent more than one million singers across the United States. ACDA members teach choral music in public and private schools - kindergarten through senior high school - and at the college and university levels. They conduct a variety of choral groups, including boy choirs, children's choirs, men's and women's choruses, junior and senior high school choirs, college and university choruses, ethnic choirs, vocal-jazz ensembles, and symphony choruses. They also conduct choirs in their communities and in their places of worship. Membership is established by submitting a membership application and annual dues.