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# UNDERGRADUATE MUSIC STUDENT HANDBOOK 2021-22

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COLLEGE OF HUMANITIES AND THE ARTS  
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### *Director's Greeting*

Dear Students,

On behalf of the faculty and staff of the School of Music and Dance, I am pleased to welcome you to our musical family for the 2021-22 academic year! You are embarking on a new 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 we are fortunate to offer within our School.



There's no question that 2021-22 will be a transitional year. While the specter of the COVID19 virus continues to disrupt experiential learning—the heart of our practice as we make music together—please know that your faculty and staff will do whatever we can to provide a safe and healthy place that upholds the values, standards, and aesthetics that are the core of our practice. We are here for you!

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

We strive to foster transcendent experiences. We believe that if a student spends time in regular and concentrated contact with beauty—in music, in dance—something transcendent and imagination-altering will happen.

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

Students and faculty members in the School of Music and Dance work together to create experiences that demonstrate how creative expression in all its forms helps people connect with their friends and families, their communities, and themselves. Each of our performances strives to be an authentic engagement for performers and audience, with the ultimate goal of making our home a more vibrant place to live. We recognize and celebrate the central role played by the arts in developing meaningful connections between our university and our community.

Our School's mission is to prepare, inspire, and motivate students for excellence in professional careers in teaching, performance, choreography, composition, research, and related fields—to become leaders in the arts! We have many opportunities for student outreach into the community, from our String Project to participating in CMEA Bay Section to performing at the Hammer Theatre, and much more. I encourage every student to take advantage of these opportunities to support your future career and to make a difference today!

Let's make 2021-22 a wonderful academic year!

*Fred Cohen*

Dr. Fred Cohen, Director, SJSU School of Music & Dance  
Music Director and Conductor, SJSU Symphony Orchestra

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## DEGREES OFFERED

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### UNDERGRADUATE DEGREES

#### Bachelor of Music Degrees

The **Bachelor of Music** degree is designed 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. The Bachelor of Music degree with a specialization in Music Education leads to the California Single Subject Teaching Credential.

The **Bachelor of Music Performance** curriculum is a professional baccalaureate degree designed to enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in instrumental and/or vocal performance. Competencies include comprehensive capabilities in a major performing medium, including the ability to work independently to prepare performances at the highest possible level; knowledge of applicable solo and ensemble literature; and orientation to and experience with the fundamentals of pedagogy.

The **Bachelor of Music Composition** curriculum is a professional baccalaureate degree designed to provide students with the highest possible level of skills in the use of concepts, tools, techniques, and procedures to develop a music composition from concept to finished product, including fluency in the use of tools used by composers.

The **Bachelor of Music in Jazz Studies** curriculum is a professional baccalaureate degree designed to produce a comprehensive professional competence in jazz. This includes comprehensive capabilities in various jazz idioms, and the ability to work as a performer and composer/arranger with a variety of jazz and studio music idioms in various settings.

The **Bachelor of Music in Music Education** curriculum is a professional baccalaureate degree designed to provide competencies in pedagogy and in specific areas of musicianship. The curriculum provides breadth in general studies, attitudes relating to human, personal considerations, and social, economic, and cultural components that give individual communities their identity. Musical competencies include conducting and musical leadership, arranging, functional performance, and analysis/history/literature, in addition to specialization competencies in general music, vocal/choral music, and instrumental music.

#### Bachelor of Arts in Music

The **Bachelor of Arts in Music** degree is a broad based liberal arts curriculum that allows students to combine music with areas of interest outside of music. BA music graduates pursue careers in music technology, arts management, music business, performance, teaching, or fields outside of music.

#### Music Minor

The **Music Minor** allows students with other majors to continue their previous training in music by completing 18 units of musical study.

#### DOUBLE MAJOR

If a student has completed the requirements for two or more concentrations within the same baccalaureate degree (e.g., two concentrations for the same BA degree) for the same graduation application period, those concentrations shall be acknowledged on a single diploma and on the student's transcripts.

For BA degrees students need 24 units of separation and distinction.

For BM degrees, students need 36 units of separation and distinction.

BACHELOR OF ARTS IN MUSIC DEGREE 2021-22 ROADMAP			
<i>YEAR ONE— FALL</i>		<i>YEAR ONE—SPRING</i>	
GE Area A1	3	GE Area A3	3
GE Area A2	3	GE Area B4	3
MUSC 8 (GE Area E)	3	MUSC 2A - Music Systems IIA	2
MUSC 1A - Music Systems IA	2	MUSC 2B - Music Systems IIB	1
MUSC 1B - Music Systems IB	1	MUSC 19 - Music in World Cultures (GE Area C1)	3
MUSC 25A - Piano Proficiency	1	MUSC 25B - Piano Proficiency	1
Applied Lesson (MUSC 30AX-37AX)	1	Applied Lesson (MUSC 30BX-37BX)	1
Ensemble (MUSC 50A, 52, 53, 54, 55)	1	Ensemble (MUSC 50A, 52, 53, 54, 55)	1
<i>Semester Units</i>	15	<i>Semester Units</i>	15
<i>YEAR TWO—FALL</i>		<i>YEAR TWO—SPRING</i>	
GE Area D	3	GE Area B1+B3	3
GE Area B2+B3	3	GE Area D2 or D3/US12	3
GE Area F	3	MUSC 4A - Music Systems IVA (C1)	2
MUSC 3A - Music Systems IIIA	2	MUSC 4B - Music Systems IVB	1
MUSC 3B - Music Systems IIIB	1	MUSC 12 - Medieval and Renaissance Music (C2)	3
MUSC 40A - Jazz Improvisation	2		
Applied Lesson (MUSC 30CX-37CX)	1	Applied Lesson (MUSC 30DX-37DX)	1
Ensemble (MUSC 50A, 52, 53, 54, 55)	1	Ensemble (MUSC 50A, 52, 53, 54, 55)	1
<i>Writing Skills Test (WST) - Taken and Passed</i>			
<i>Semester Units</i>	16	<i>Semester Units</i>	14
<i>YEAR THREE—FALL</i>		<i>YEAR THREE —SPRING</i>	
MUSC 100W - Written Communication II (Z)	3	MUSC 111 - Romantic and Modern Music History	3
MUSC 110 - Baroque and Classical Music History	3	MUSC 117 - Music and Culture in Latin America (V)	3
Music Elective (by Advisement)	2	Music Elective (by Advisement)	1
Music Elective (by Advisement)	2	Music Elective (by Advisement)	2
Music Elective (by Advisement)	1	University Elective - Lower or Upper Division	3
Physical Education	1	University Elective - Lower or Upper Division	3
University Elective - Lower or Upper Division	3	<i>Apply to Graduate</i>	
<i>Semester Units</i>	15	<i>Semester Units</i>	15
<i>YEAR FOUR—FALL</i>		<i>YEAR FOUR— SPRING</i>	
MUSC 120 - Worlds of Jazz 3 (S)	3	SJSU Studies Area R	3
Music Elective (by Advisement)	3	MUSC 182 - Senior Project (See note)	1
University Elective - Lower or Upper Division	3	Music Elective (by Advisement)	1
University Elective - Lower or Upper Division	3	Music Elective (by Advisement)	3
University Elective - Lower or Upper Division	3	University Elective - Lower or Upper Division	3
Physical Education	1	University Elective - Lower or Upper Division	3
<i>Semester Units</i>	16	<i>Semester Units</i>	14
		<b>TOTAL UNITS:</b>	<b>120</b>
<b><i>Music Elective courses (15 units) must be selected from categories listed in catalog. See the BA_Music Advisor for more information.</i></b>			
<b><i>Senior Project: Designed according to catalog requirements and approval of BA_Music Advisor. Music elective courses should lead towards this capstone project.</i></b>			

BACHELOR OF MUSIC, COMPOSITION DEGREE 2021-22 ROADMAP			
<i>YEAR ONE— FALL</i>	<i>units</i>	<i>YEAR ONE—SPRING</i>	<i>units</i>
GE Area A1	3	GE Area A3	3
GE Area A2	3	GE Area B1+B3	3
MUSC 8 (GE Area E)	3	GE Area B4	3
MUSC 1A - Music Systems IA	2	MUSC 2A - Music Systems IIA	2
MUSC 1B - Music Systems IB	1	MUSC 2B - Music Systems IIB	1
MUSC 25A - Piano Proficiency	1	MUSC 25B - Piano Proficiency	1
Applied Lesson, Primary Instrument/Voice	1	Applied Lesson, Primary Instrument/Voice	1
MUSC 38BX (Applied Composition Lesson)	1	MUSC 38CX (Applied Composition Lesson)	1
Ensemble (MUSC 50A, 52, 53, 54, 55)	1	Ensemble (MUSC 50A, 52, 53, 54, 55)	1
<i>Semester Units</i>	16	<i>Semester Units</i>	16
<i>YEAR TWO—FALL</i>		<i>YEAR TWO—SPRING</i>	
GE Area D	3	MUSC 19 - Music in World Cultures (GE C1)	3
GE Area B2+B3	3	GE Area D/US123	3
MUSC 25C - Piano Proficiency	1	MUSC 4A - Music Systems IVA (C1)	2
MUSC 3A - Music Systems IIIA	2	MUSC 4B - Music Systems IVB	1
MUSC 3B - Music Systems IIIB	1	MUSC 12 - Medieval and Renaissance Music (C2)	3
MUSC 40A - Jazz Improvisation	2	Applied Lesson, Primary Instrument/Voice	1
Applied Lesson, Primary Instrument/Voice	1	MUSC 38EX (Applied Composition Lesson)	1
MUSC 38DX (Applied Composition Lesson)	1	Ensemble (MUSC 50A, 52, 53, 54, 55)	1
Ensemble (MUSC 50A, 52, 53, 54, 55)	1		
<i>Writing Skills Test (WST) - Taken and Passed</i>		<i>Junior Qualifying Exam (Take and Pass)</i>	
<i>Semester Units</i>	15	<i>Semester Units</i>	15
<i>YEAR THREE—FALL</i>		<i>YEAR THREE—SPRING</i>	
MUSC 100W - Written Communication II (Z)	3	GE Area F	3
MUSC 103 - Form and Analysis OR MUSC 104 - Counterpoint	3	MUSC 111 - Romantic and Modern Music History	3
MUSC 110 - Baroque and Classical Music History	3	MUSC 102 - Orchestration	3
MUSC 138B - Composition 5	2	MUSC 138C - Composition 6	2
MUSC 147A - Beginning Conducting	2	Composition Elective (by Advisement)	2
Ensemble (MUSC 150A, 152, 153, 154, 155)	1	Ensemble (MUSC 150A, 152, 153, 154, 155)	1
		<i>Junior Recital; Apply to Graduate</i>	
<i>Semester Units</i>	14	<i>Semester Units</i>	14
<i>YEAR FOUR—FALL</i>		<i>YEAR FOUR—SPRING</i>	
MUSC 120 - Worlds of Jazz (S)	3	SJSU Studies Area R	3
MUSC 103 - Form and Analysis OR MUSC 104 - Counterpoint	3	MUSC 117 - Music and Culture in Latin America (V)	3
MUSC 138D - Composition 7	2	MUSC 138E - Composition 8	2
MUSC 167 - Electro-Acoustic Music I	3	MUSC 168 - Electro-Acoustic Music II	3
MUSC 170A - Fundamentals of Sound Recording	3	MUSC 182 - Senior Project	1
Ensemble (MUSC 150A, 152, 153, 154, 155)	1	Composition Elective (by Advisement)	2
		Ensemble (MUSC 150A, 152, 153, 154, 155)	1
<i>Semester Units</i>	15	<i>Semester Units</i>	15
		TOTAL UNITS	120

BACHELOR OF MUSIC, JAZZ DEGREE 2021-22 ROADMAP			
<i>YEAR ONE— FALL</i>	<i>units</i>	<i>YEAR ONE—SPRING</i>	<i>units</i>
GE Area A1	3	GE Area A3	3
GE Area A2	3	GE Area B4	3
MUSC 8 (GE Area E)	3	MUSC 2A - Music Systems IIA	2
MUSC 1A - Music Systems IA	2	MUSC 2B - Music Systems IIB	1
MUSC 1B - Music Systems IB	1	MUSC 25B - Piano Proficiency	1
MUSC 25A - Piano Proficiency	1	MUSC 19 - Music in World Cultures (C1)	3
MUSC 39AX (Applied Lesson)	1	MUSC 39BX (Applied Lesson)	1
Jazz Ensemble (by audition)	1	Jazz Ensemble (by audition)	1
<i>Semester Units</i>	15	<i>Semester Units</i>	15
<i>YEAR TWO—FALL</i>		<i>YEAR TWO—SPRING</i>	
GE Area D	3	GE Area B1+B3	3
GE Area B2+B3	3	GE Area D/US123	3
MUSC 25C - Piano Proficiency	1	GE Area F	3
MUSC 3A - Music Systems IIIA	2	MUSC 4A - Music Systems IVA (C1)	2
MUSC 3B - Music Systems IIIB	1	MUSC 4B - Music Systems IVB	1
MUSC 40A - Jazz Improvisation	2	MUSC 6 — Jazz Theory	2
MUSC 39CX (Applied Lesson)	1	MUSC 39DX (Applied Lesson)	1
Jazz Ensemble (by audition)	1	Jazz Ensemble (by audition)	1
<i>Writing Skills Test (WST) - Take and Pass</i>		<i>Junior Qualifying Exam (Take and Pass)</i>	
<i>Semester Units</i>	14	<i>Semester Units</i>	16
<i>YEAR THREE—FALL</i>		<i>YEAR THREE —SPRING</i>	
MUSC 100W - Written Communication II (Z)	3	MUSC 12 - Medieval and Renaissance Music (C2)	3
MUSC 27A— Jazz Keyboard I	1	MUSC 27B— Jazz Keyboard II	1
MUSC 106A —Jazz Arranging I	2	MUSC 106B —Jazz Arranging II	2
MUSC 110 - Baroque and Classical Music History	3	MUSC 111 - Romantic and Modern Music History	3
MUSC 139A - Jazz Studies 5	2	MUSC 139B - Jazz Studies 6	2
MUSC 170A - Fundamentals of Sound Recording	3	MUSC 140B - Jazz Improv II	2
MUSC 160F or 160I - Small Jazz Ensemble	1	MUSC 148A - Improv Traditions	2
Jazz Ensemble (by audition)	1	Jazz Ensemble (by audition)	1
		<i>Junior Recital; Apply to Graduate</i>	
<i>Semester Units</i>	16	<i>Semester Units</i>	16
<i>YEAR FOUR—FALL</i>		<i>YEAR FOUR— SPRING</i>	
SJSU Studies Area R	3	MUSC 117 - Music and Culture in Latin America (V)	3
MUSC 120 - Worlds of Jazz 3 (S)	3	MUSC 102 - Orchestration <i>OR</i> MUSC 105 Form and Analysis	3
MUSC 104 - Counterpoint	3	MUSC 139D- Jazz Studies 8	2
MUSC 139C - Jazz Studies 7	2	MUSC 140C — Jazz Improv III	2
MUSC 167 - Electro-Acoustic Music I	3	MUSC 182 - Senior Project	1
Jazz Ensemble (by audition)	1	Jazz Ensemble (by audition)	1
		MUSC 160F or 160I - Small Jazz Ensemble	1
<i>Semester Units</i>	15	<i>Semester Units</i>	13
		<b>TOTAL UNITS</b>	<b>120</b>

BACHELOR OF MUSIC, MUSIC EDUCATION/CHORAL 2021-22 ROADMAP			
<i>YEAR ONE— FALL</i>	<i>units</i>	<i>YEAR ONE—SPRING</i>	<i>units</i>
GE Area A1	3	GE Area A3	3
GE Area A2	3	GE Area B4	3
MUSC 8 (GE Area E)	3	MUSC 2A - Music Systems IIA	2
MUSC 1A - Music Systems IA	2	MUSC 2B - Music Systems IIB	1
MUSC 1B - Music Systems IB	1	MUSC 25B - Piano Proficiency	1
MUSC 25A - Piano Proficiency	1	MUSC 19 - Music in World Cultures (C1)	3
MUSC 33A (Applied Lesson)	2	MUSC 33B (Applied Lesson)	2
MUSC 41A - Applied Lyric Diction	1	MUSC 41B - Applied Lyric Diction	1
MUSC 50A (Concert Choir)	1	MUSC 50A (Concert Choir)	1
<i>Semester Units</i>	17	<i>Semester Units</i>	17
<i>YEAR TWO—FALL</i>		<i>YEAR TWO—SPRING</i>	
GE Area B1+B3	3	GE Area B2+B3	3
GE Area D	3	GE Area D/US123	3
GE Area F	3	MUSC 4A - Music Systems IVA (C1)	2
MUSC 3A - Music Systems IIIA	1	MUSC 4B - Music Systems IVB	1
MUSC 3B - Music Systems IIIB	2	MUSC 12 — Medieval/Renn Music	3
MUSC 25C - Piano Proficiency	1	MUSC 28 — Guitar Fundamentals	1
MUSC 33C (Applied Lesson)	2	MUSC 33D (Applied Lesson)	2
MUSC 50A (Concert Choir)	1	MUSC 50A (Concert Choir)	1
<i>Writing Skills Test (WST) - Take and Pass</i>		<i>Junior Qualifying Exam (Take and Pass)</i>	
<i>Semester Units</i>	16	<i>Semester Units</i>	16
<i>YEAR THREE—FALL</i>		<i>YEAR THREE —SPRING</i>	
MUSC 100W - Written Communication II (Z)	3	SJSU Studies Area R	3
MUSC 110 - Baroque and Classical Music History	3	MUSC 111 - Romantic and Modern Music History	3
MUSC 122A — Fundamentals, WW	1	MUSC 40A —Jazz Improv	2
MUSC 127A — Fundamentals, Strings	1	MUSC 146—Applied Pedagogy	2
MUSC 147A - Beginning Conducting	2	MUSC 147B - Advanced Conducting	2
MUED 140 —Foundations of Music Ed.	3	Chamber Music Elective	1
MUED 142 — Intro to Field Experience	1	Physical Education	1
MUSC 133A (Applied Lesson)	2	MUSC 133B (Applied Lesson)	2
MUSC 150A (Concert Choir)	1	MUSC 150A (Concert Choir)	1
		<i>Apply to Graduate</i>	
<i>Semester Units</i>	17	<i>Semester Units</i>	17
<i>YEAR FOUR—FALL</i>		<i>YEAR FOUR— SPRING</i>	
MUSC 120 - Worlds of Jazz 3 (S)	3	MUSC 125D— Fundamentals, Percussion	1
MUSC 117 - Music and Culture in Latin America (V)	3	MUSC 182 — Senior Project	1
MUSC 102 —Orchestration OR MUSC 106B —Jazz Arranging I*	3	MUSC 103 - Form and Analysis	3
MUED 170B— Teaching Choral Music	2	MUSC 185A - Music for Children	3
MUSC 167 - Electro-Acoustic Music I	3	MUSC 133D(Applied Lesson)	2
MUSC 133C (Applied Lesson)	2	MUSC 150A (Concert Choir)	1
MUSC 150A (Concert Choir)	1	Physical Education	1
Chamber Music Elective	1	University Elective	2
<i>Semester Units</i>	18	<i>Semester Units</i>	14
		TOTAL UNITS	132

\* If taking 106B, then add a 1-unit University elective

BACHELOR OF MUSIC, MUSIC EDUCATION/INSTRUMENTAL 2021-22 ROADMAP			
<i>YEAR ONE— FALL</i>	<i>units</i>	<i>YEAR ONE—SPRING</i>	<i>units</i>
GE Area A1	3	GE Area A3	3
GE Area A2	3	GE Area B4	3
MUSC 8 (GE Area E)	3	MUSC 2A - Music Systems IIA	2
MUSC 1A - Music Systems IA	2	MUSC 2B - Music Systems IIB	1
MUSC 1B - Music Systems IB	1	MUSC 25B - Piano Proficiency	1
MUSC 25A - Piano Proficiency	1	MUSC 19 - Music in World Cultures (C1)	3
MUSC 30-39A (Applied Lesson)	2	MUSC 30-39B (Applied Lesson)	2
Ensemble: MUSC 53, 54, 55 (orch/bands)	1	Ensemble: MUSC 53, 54, 55 (orch/bands)	1
<i>Semester Units</i>	16	<i>Semester Units</i>	16
<i>YEAR TWO—FALL</i>		<i>YEAR TWO—SPRING</i>	
GE Area B1+B3	3	GE Area B2+B3	3
GE Area D	3	GE Area D/US123	3
GE Area F	3	MUSC 4A - Music Systems IVA (C1)	2
MUSC 3A - Music Systems IIIA	1	MUSC 4B - Music Systems IVB	1
MUSC 3B - Music Systems IIIB	2	MUSC 12 — Medieval/Renn Music	3
MUSC 25C - Piano Proficiency	1	MUSC 28 — Guitar Fundamentals	1
MUSC 26A — Voice Fundamentals	1	MUSC 30-39D (Applied Lesson)	2
MUSC 30-39C (Applied Lesson)	2	Ensemble: MUSC 53, 54, 55 (orch/bands)	1
Ensemble: MUSC 53, 54, 55 (orch/bands)	1	MUSC 126— Marching Band Technique	1
<i>Writing Skills Test (WST) - Take and Pass</i>		<i>Junior Qualifying Exam (Take and Pass)</i>	
<i>Semester Units</i>	17	<i>Semester Units</i>	16
<i>YEAR THREE—FALL</i>		<i>YEAR THREE —SPRING</i>	
MUSC 100W - Written Communication II (Z)	3	SJSU Studies Area R	3
MUSC 110 - Baroque and Classical Music History	3	MUSC 111 - Romantic and Modern Music History	3
		MUSC 40A —Jazz Improv	2
MUSC 122A — Fundamentals, WW	1	MUSC 122B— Fundamentals, WW	1
MUSC 127A — Fundamentals, Strings I	1	MUSC 127B — Fundamentals, Strings II	1
MUSC 147A - Beginning Conducting	2	MUSC 147B - Advanced Conducting	2
MUED 140 —Foundations of Music Ed.	3	Chamber Music Elective	1
MUED 142 — Intro to Field Experience	1	Physical Education	1
MUSC 130-139A (Applied Lesson)	2	MUSC 130-139B (Applied Lesson)	2
Ensemble: MUSC 153, 154, 155 (orch/bands)	1	Ensemble: MUSC 153, 154, 155 (orch/bands)	1
		<i>Apply to Graduate</i>	
<i>Semester Units</i>	17	<i>Semester Units</i>	17
<i>YEAR FOUR—FALL</i>		<i>YEAR FOUR— SPRING</i>	
MUSC 120 - Worlds of Jazz 3 (S)	3	MUSC 125D— Fundamentals, Percussion	1
MUSC 117 - Music and Culture in Latin America (V)	3	MUSC 182 — Senior Project	1
MUSC 102 —Orchestration OR MUSC 106B —Jazz Arranging I*	2	MUSC 103 - Form and Analysis	3
MUSC 123A — Fundamentals, Brass I	1	MUSC 123B — Fundamentals, Brass II	1
University Elective	2	MUSC 126 —Marching Band Tech.	1

MUED 170A— Teaching Instrumental Music	2	MUSC 146—Applied Pedagogy	2
		MUED 175 - Practicum In Music Education	3
MUSC 130-139C (Applied Lesson)	2	MUSC 130-139D (Applied Lesson)	2
Ensemble: MUSC 153, 154, 155 (orch/bands)	1	Ensemble: MUSC 153, 154, 155 (orch/bands)	1
Chamber Music Elective	1	Physical Education	1
<i>Semester Units</i>	17	<i>Semester Units</i>	16
		TOTAL UNITS	132
<b>* If taking 102, then add total units = 133</b>			

BACHELOR OF MUSIC, PERFORMANCE/KEYBOARD DEGREE 2021-22 ROADMAP			
<i>YEAR ONE— FALL</i>	<i>units</i>	<i>YEAR ONE—SPRING</i>	<i>units</i>
GE Area A1	3	GE Area A3	3
GE Area A2	3	GE Area B1+B3	3
MUSC 8 (GE Area E)	3	MUSC 19 - Music in World Cultures (GE Area C1)	3
MUSC 1A - Music Systems IA	2	MUSC 2A - Music Systems IIA	2
MUSC 1B - Music Systems IB	1	MUSC 2B - Music Systems IIB	1
MUSC 30A — Applied Lessons	2	MUSC 30B— Applied Lessons	2
MUSC 50A, 52, 53, 54, or 55 —Ensemble	1	MUSC 50A, 52, 53, 54, or 55 —Ensemble	1
MUSC 144 - Repertoire	1	MUSC 144 - Repertoire	1
<i>Semester Units</i>	16	<i>Semester Units</i>	16
<i>YEAR TWO—FALL</i>		<i>YEAR TWO—SPRING</i>	
GE Area F	3	GE Area B4	3
GE Area B2+B3	3	GE Area D/US123	3
MUSC 3A - Music Systems IIIA	2	MUSC 4A - Music Systems IVA (C1)	2
MUSC 3B - Music Systems IIIB	1	MUSC 4B - Music Systems IVB	1
MUSC 40A - Jazz Improvisation	2	MUSC 12 - Medieval and Renaissance Music (C2)	3
MUSC 30C— Applied Lessons	2	MUSC 30D— Applied Lessons	2
MUSC 50A, 52, 53, 54, or 55 —Ensemble	1	MUSC 50A, 52, 53, 54, or 55 —Ensemble	1
MUSC 144 - Repertoire	1	MUSC 144 - Repertoire...	1
<i>Writing Skills Test (WST) - Take and Pass</i>		<i>Junior Qualifying Exam (Take and Pass)</i>	
<i>Semester Units</i>	15	<i>Semester Units</i>	16
<i>YEAR THREE—FALL</i>		<i>YEAR THREE —SPRING</i>	
MUSC 100W - Written Communication II (Z)	3		
MUSC 110 - Baroque and Classical Music History	3	MUSC 111 -Romantic and Modern Music Hist.	3
MUSC 120 - Worlds of Jazz (S)	3	MUSC 102 - Orchestration 3	3
MUSC 130A— Applied Lessons	2	MUSC 130B— Applied Lessons	2
MUSC 144 - Repertoire	1	MUSC 144 - Repertoire...	1
MUSC 147A - Beginning Conducting	2	MUSC 145 - Repertoire: Performance	2
		MUSC 150A, 152, 153, 154, or 155 Ensemble*	1
	1	MUSC 146 — Applied Pedagogy	2
MUSC 150A, 152, 153, 154, or 155 —Ensemble*		<i>Apply to Graduate</i>	
<i>Semester Units</i>	15	<i>Semester Units</i>	14
<i>YEAR FOUR—FALL</i>		<i>YEAR FOUR— SPRING</i>	
MUSC 117 - Music and Culture in Latin America (V)	3	SJSU Studies Area R	3
MUSC 102 - Orchestra, MUSC 103 - Form and Analysis OR MUSC 104 - Counterpoint	3	MUSC 130D— Applied Lessons	2
MUSC 130C— Applied Lessons	2	MUSC 168 - Electro-Acoustic Music II	3
MUSC 144 - Repertoire...	1	MUSC 182 - Senior Project	1
MUSC 146A — Piano Pedagogy	2	MUSC 144 - Repertoire...	1
MUSC 150A, 152, 153, 154, or 155 —Ensemble*	1	MUSC 145 - Repertoire: Performance	2
University or Music Elective	3	MUSC 150A, 152, 153, 154, or 155 Ensemble*	1
<i>Semester Units</i>	15	<i>Semester Units</i>	13
		<b>TOTAL UNITS</b>	<b>120</b>

**\*JR and SR piano majors may use MUSC 160C or MUSC 143 as substitution for major ensemble.**

BACHELOR OF MUSIC, PERFORMANCE/INSTRUMENTAL DEGREE 2021-22 ROADMAP			
<i>YEAR ONE— FALL</i>	<i>units</i>	<i>YEAR ONE—SPRING</i>	<i>units</i>
GE Area A1	3	GE Area A3	3
GE Area A2	3	GE Area B4	3
MUSC 8 (GE Area E)	3	MUSC 19 - Music in World Cultures (GE C1)	3
MUSC 1A - Music Systems IA	2	MUSC 2A - Music Systems IIA	2
MUSC 1B - Music Systems IB	1	MUSC 2B - Music Systems IIB	1
MUSC 25A — Piano proficiency	1	MUSC 25B — Piano proficiency	1
MUSC 31A-39A — Applied Lessons	2	MUSC 31B-39B— Applied Lessons	2
MUSC 53, 54, or 55 —Ensemble	1	MUSC 53, 54, or 55 —Ensemble	1
<i>Semester Units</i>	16	<i>Semester Units</i>	16
<i>YEAR TWO—FALL</i>		<i>YEAR TWO—SPRING</i>	
GE Area F	3	GE Area B2+B3	3
GE Area B1+B3	3	GE Area D/US123	3
MUSC 3A - Music Systems IIIA	2	MUSC 4A - Music Systems IVA (C1)	2
MUSC 3B - Music Systems IIIB	1	MUSC 4B - Music Systems IVB	1
MUSC 25C — Piano proficiency	1	MUSC 12 - Medieval and Renaissance Music (C2)	3
MUSC 40A - Jazz Improvisation	2	MUSC 31D-39D — Applied Lessons	2
MUSC 31C-39C — Applied Lessons	2	MUSC 53, 54, or 55 —Ensemble	1
MUSC 53, 54, or 55 —Ensemble	1	MUSC 60 (by advisement)	1
MUSC 60 (by advisement)	1		
<i>Writing Skills Test (WST) - Take and Pass</i>		<i>Junior Qualifying Exam (Take and Pass)</i>	
<i>Semester Units</i>	16	<i>Semester Units</i>	16
<i>YEAR THREE—FALL</i>		<i>YEAR THREE —SPRING</i>	
MUSC 100W - Written Communication II (Z)	3	GE Area F	3
MUSC 110 - Baroque and Classical Music History	3	MUSC 111 Romantic and Modern Music Hist.	3
MUSC 120 - Worlds of Jazz (S)	3	MUSC 102 - Orchestration 3	3
MUSC 131A-139A — Applied Lessons	2	MUSC 131B-139B— Applied Lessons	2
MUSC 147A - Beginning Conducting	2	MUSC 146 — Applied Pedagogy	2
MUSC 153, 154, or 155 —Ensemble	1	MUSC 153, 154, or 155 —Ensemble	1
MUSC 160 (by advisement)	1	MUSC 160 (by advisement)	1
		<i>Junior Recital; Apply to Graduate</i>	
<i>Semester Units</i>	15	<i>Semester Units</i>	15
<i>YEAR FOUR—FALL</i>		<i>YEAR FOUR— SPRING</i>	
MUSC 117 - Music and Culture in Latin America (V)	3	SJSU Studies Area R	3
MUSC 102 - Orchestra, MUSC 103 - Form and Analysis OR MUSC 104 - Counterpoint	3	MUSC 102 - Orchestra, MUSC 103 - Form and Analysis OR MUSC 104 - Counterpoint	2
MUSC 131C-139C — Applied Lessons	2	MUSC 131D-139D — Applied Lessons	3
MUSC 153, 154, or 155 —Ensemble	1	MUSC 182 - Senior Project	1
Music Elective (by advisement)	2	MUSC 153, 154, or 155 —Ensemble	1
Music Elective (by advisement)	3		
MUSC 160 (by advisement)	1	MUSC 160 (by advisement)	1
<i>Semester Units</i>	15	<i>Semester Units</i>	11
		<b>TOTAL UNITS</b>	<b>120</b>

BACHELOR OF MUSIC, PERFORMANCE/VOCAL DEGREE 2021-22 ROADMAP			
<i>YEAR ONE— FALL</i>	<i>units</i>	<i>YEAR ONE—SPRING</i>	<i>units</i>
GE Area A1	3	GE Area A3	3
GE Area A2	3	GE Area B4	3
MUSC 8 (GE Area E)	3	MUSC 2A - Music Systems IIA	2
MUSC 1A - Music Systems IA	2	MUSC 2B - Music Systems IIB	1
MUSC 1B - Music Systems IB	1	MUSC 25B - Piano Proficiency	1
MUSC 25A - Piano Proficiency	1	MUSC 19 - Music in World Cultures (C1)	3
MUSC 33A (Applied Lesson)	2	MUSC 33B (Applied Lesson)	2
MUSC 41A - Applied Lyric Diction	1	MUSC 33D (Applied Lesson)	2
MUSC 50A (Concert Choir)	1	MUSC 50A (Concert Choir)	1
<i>Semester Units</i>	17	<i>Semester Units</i>	17
<i>YEAR TWO—FALL</i>		<i>YEAR TWO—SPRING</i>	
GE Area B1+B3	3	GE Area B2+B3	3
GE Area D	3	GE Area D/US123	3
GE Area F	3	MUSC 4A - Music Systems IVA (C1)	2
MUSC 3A - Music Systems IIIA	1	MUSC 4B - Music Systems IVB	1
MUSC 3B - Music Systems IIIB	2	MUSC 12 — Medieval/Renn Music	3
MUSC 25C - Piano Proficiency	1	MUSC 41B - Applied Lyric Diction	1
MUSC 33C (Applied Lesson)	2	MUSC 50A (Concert Choir)	1
MUSC 50A (Concert Choir)	1	MUSC 144 - Repertoire...solo lit	1
<i>Writing Skills Test (WST) - Take and Pass</i>		<i>Junior Qualifying Exam (Take and Pass)</i>	
<i>Semester Units</i>	16	<i>Semester Units</i>	16
<i>YEAR THREE—FALL</i>		<i>YEAR THREE —SPRING</i>	
MUSC 100W - Written Communication II (Z)	3	MUSC 111 - Romantic and Modern Music History	3
MUSC 110 - Baroque and Classical Music History	3	MUSC 102 - Orchestra, MUSC 103 - Form and Analysis OR MUSC 104 - Counterpoint	3
MUSC 120 - Worlds of Jazz (S)	3	MUSC 133B— Applied lessons	2
MUSC 133A— Applied lessons	2	MUSC 146 — Applied Pedagogy	2
MUSC 147A - Beginning Conducting	2	MUSC 150A (Concert Choir)	1
MUSC 150A (Concert Choir)	1	Music Elective (by advisement)	3
Music Elective (by advisement)	1	MUSC 144 - Repertoire...solo lit	1
		<i>Junior Recital; Apply to Graduate</i>	
<i>Semester Units</i>	15	<i>Semester Units</i>	15
<i>YEAR FOUR—FALL</i>		<i>YEAR FOUR— SPRING</i>	
MUSC 117 - Music and Culture in Latin America (V)	3	SJSU Studies Area R	3
MUSC 102 - Orchestra, MUSC 103 - Form and Analysis OR MUSC 104 - Counterpoint	3	MUSC 40A — Jazz Improv	2
MUSC 133C— Applied lessons	2	MUSC 133D — Applied Lessons	2
MUSC 150A (Concert Choir)	1	MUSC 182 - Senior Project	1
MUSC 142- Art Song	1	MUSC 150A (Concert Choir)	1
Music Elective (by advisement)	2	Music Elective (by advisement)	3
<i>Semester Units</i>	12	<i>Semester Units</i>	12
		<b>TOTAL UNITS</b>	<b>120</b>

## **DEGREES OFFERED**

### **MAJOR FORM....WEB LINKS:**

- Bachelor Of Arts In Music Degree
- Bachelor Of Music, Choral Music Education
- Bachelor Of Music, Instrumental Music Education
- Bachelor Of Music, Performance, Instrumental
- Bachelor Of Music, Performance, Keyboard
- Bachelor Of Music, Performance, Vocal
- Bachelor Of Music, Jazz Studies
- Bachelor Of Music, Composition

## **MUSIC ENSEMBLES**

### **CHORAL ENSEMBLES**

- Concert Choir
- Choraliers
- Glee Club
- Treble Choir
- Jazz Choir
- Opera Theater
  - Pitch, Please! (student ensemble)
  - Spartones (student ensemble)

### **BANDS**

- Wind Ensemble
- Symphonic Band
- Spartan Marching Band
- Pep Band

### **JAZZ ENSEMBLES**

- Jazz Orchestra
- Jazz Ensembles
- Jazz Combo
- Latin Jazz Ensemble

### **ORCHESTRA**

- Symphony Orchestra

### **OTHER ENSEMBLES**

- Collegium Musicum
- New-Music Ensemble (Disrupt)
- Brass Ensemble
- Saxophone Ensemble
- Clarinet Ensemble
- Horn Ensemble
- Guitar Ensemble
- Percussion Ensemble
- Trombone Ensemble
- Chamber Music
  - Mariachi Band (student ensemble)

## SCHOLARSHIPS AND FINANCIAL AID

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Music scholarships are recommended by School faculty on the basis of excellence in performance or by evaluation of merit in a non-performance area. Students must be music majors to qualify. The School of Music & Dance offers scholarship awards ranging from \$300 to \$15,000 per year. Information can be found at: Student Affairs' Office of Financial Aid and Scholarships website: <http://www.sjsu.edu/faso/Scholarships/>

Your entrance audition also serves as your scholarship audition. Scholarships are renewable for a maximum of eight semesters for frosh, and four semesters for transfer students.

To be eligible for continuation of a music scholarship, music students must complete a minimum of 12 units each semester and maintain a minimum overall GPA of 3.0. Students must earn a minimum grade of "B" in private lessons and performance ensembles. Students enrolled in Open University courses are not eligible for scholarships.

Students must participate in a major ensemble each semester of residence on their primary instrument or 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 may be made.

In addition to scholarships, the School offers a limited number of opportunities for student workers, including Concert Managers, Audio/Visual Technicians, Music Theory Tutors, and Student Office Assistants. For information regarding Concert Managers, consult Easter Ng in the School of Music and Dance; for information regarding Music Theory Tutors, consult Dr. Pablo Furman; for information regarding Student Office Assistants, contact Eliza Rentschler in the School office.

Students are encouraged to apply to the University Scholarship Committee for scholarships listed on the SJSU 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. For general information about financial aid and scholarships please visit this link: <http://www.sjsu.edu/faso/> For specific questions about your financial aid and/or scholarship, please consult Lucy Yamakawa Cox in the School of Music and Dance.

## **STUDENT MUSIC ORGANIZATIONS**

### **MU PHI EPSILON**

Mu Phi Epsilon is one of the nation's several professional music fraternities. SJSU's student chapter, established in 1938, maintains approximately 30-50 active members. Direct questions regarding this organization to the School of Music and Dance Office or check the Mu Phi Epsilon board near Room 157 for further information.

### **NAfME STUDENT CHAPTER**

SJSU has an active NAfME (the National Association for Music Education) Collegiate Chapter. All music education majors are encouraged to join. Other music majors who plan to teach in private studios or universities are also encouraged to join. NAfME membership grants inclusion in CMEA (the California Music Educators Association) and the Bay Section CMEA. The SJSU NAfME helps run the CMEA Bay Section Conference each January, the CASMEC convention each spring, brings speakers of interest each semester to address music education students, supports projects related to music education, and has an active board of student directors. Elections for these offices are held at the beginning of each school year.

### **AMERICAN CHORAL DIRECTORS ASSOCIATION STUDENT CHAPTER**

Founded in 1959, the American Choral Directors Association (ACDA) is a nonprofit music-education organization dedicated to the advancement of choral music. ACDA membership consists of choral leaders who represent more than one million singers across the United States. The SJSU student chapter of the American Choral Directors Association is an active student organization in the School. Activities include conventions, workshops, reading sessions, student conducting clinics, festivals, guest speakers/performance groups, and monthly meetings. Questions should be directed to the Choral Office (Room 262).

### **KAPPA KAPPA PSI**

Kappa Kappa Psi is a fraternal organization that promotes the advancement of college and university bands through dedicated service and support. It operates primarily as a student service and leadership recognition society whose chief aim is to assist the Director of Bands in developing the leadership and enthusiasm that is required of his/her band. The honorary nature of membership is based on the premise that "it is an honor to be selected to serve" this band, its school of music, its sponsoring institution, and the cause of band music in the nation's colleges and universities. The Fraternity is presently located in over 150 colleges and universities..

### **AMERICAN STRING TEACHERS ASSOCIATION**

The student chapter of the American String Teachers Association (ASTA) is the newest student organization in the School. Founded in 1946, the ASTA exists to support string and orchestra teachers and players. Members range from budding student teachers to artist-performers. ASTA provides teaching resources, professional education, local and national events, a career center, insurance programs, and access to a vibrant and collaborative strings community. For more information, see Dr. Catalina Barraza.

### **SCHOOL OF MUSIC AND DANCE STUDENT COUNCIL**

New in 2021-22 is the SMD Student Council, serving as the voice of the student body and liaison to the faculty and the administration. Members are elected on an annual basis and include a mixture of representatives from all areas of the School. The Council meets regularly with the Director of the School of Music & Dance, communicates student concerns to the administration, and responds to issues raised by the administration. For more information, contact Dr. Cohen.

## RESOURCES —Helpful Websites

**SJSU School of Music and Dance:** <https://www.sjsu.edu/musicanddance>

**SJSU Music Program, School of Music and Dance:** <https://www.sjsu.edu/music/>

### Music

School of Music and Dance

- About
- Admissions
- Faculty & Staff
- Calendar
- Departments & Ensembles
- Current Students

**SJSU Dance Program, School of Music and Dance:** <https://www.sjsu.edu/dance>

**SJSU Campus Map(s):** <https://www.sjsu.edu/map/>

**SJSU/SMD 2021-22 Catalog:**

[https://catalog.sjsu.edu/preview\\_entity.php?catoid=12&ent\\_oid=940](https://catalog.sjsu.edu/preview_entity.php?catoid=12&ent_oid=940)

**SJSU/SMD Community College Articulation Page:**

<http://artic.sjsu.edu/web-dbggen/artic/categories/cat39-bycourse.html>

**SJSU Accessible Education Center:** <https://www.sjsu.edu/aec/>

**SJSU Undergraduate Education:** <https://www.sjsu.edu/ue/>

### Undergraduate Education

Academic Affairs

- Student Petitions
- Student Resources
- Dual Enrollment
- Faculty/Staff Resources
- COVID-19 Updates

**SJSU MLK Library Music Page:** <https://libguides.sjsu.edu/music>



SJSU  
Library / SJSU Research Guides / Music

### Music

Guide to music research and study

- Articles and Books
- Scores
- Recordings & Video
- Web resources
- Music Organizations
- Scholarly vs. Popular Articles
- Citation Styles
- Evaluating Information
- Avoiding Plagiarism
- Google Scholar
- Call Numbers Explained

**SJSU Office of Diversity, Equity, and Inclusion:**

<https://www.sjsu.edu/diversity/office/index.php>

## **FREQUENTLY ASKED QUESTIONS**

### **Where is San José State University**

San José State University is a major, comprehensive public university located in the center of San José and in the heart of Silicon Valley. As the oldest state university in California, SJSU blends tradition and innovation, award-winning faculty, cutting-edge programs and visionary teachers. SJSU offers over 130 degree programs for undergraduates and graduates and is well-known for its quality. SJSU ranks #9 among all public universities in the Western US (*US News & World Report*). SJSU is the 10th most diverse campus in the US with high-achieving students from the US and all over the world.

### **What is there to do in San José**

For up-to-date San José activities, see <https://www.sanjose.org/things-to-do>

- Municipal Rose Garden
- Hammer Theatre
- San José Museum of Art
- San Pedro Square Market
- Rosicrucian Egyptian Museum
- Happy Hollow Park and Zoo
- Winchester Mystery House
- San Jose Textile Museum
- ....and much much more!

### **Music Use Fee**

All music majors may pay a \$30 Music Use Fee each semester. This fee is used to pay for the specialized equipment in the building—musical instruments, audio & visual equipment, and so forth. The fund is used to pay for piano tuning for the Practice Room pianos, purchase and rental for ensemble music, and other musical activities.

You may access the Music Use Fee link on the Music Website, dropdown menu, “Current Students”: <https://www.sjsu.edu/music/current-students/music-use-fee.php>

## 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 styles and genres, and to expand their appreciation of other performing arts, including dance and theater.

### **Bachelor of Music Student Concert Attendance Requirements**

*All Bachelor of Music students are required to attend a **minimum of 12 concerts**, recitals, or approved performances per semester for eight semesters.*

#### **How to meet the requirement**

- a) Concerts may be identified online on the sjsu.edu/music website, or by checking with Easter Ng in the main office. School of Music and Dance presentations such as ensemble concerts, student/faculty or visiting artist recitals, dance performances, and other performances may be used to meet the requirement.
- b) To be credited for a recital/concert attendance, a student must complete a Tower Card swipe in and/or out with a Concert Manager at the performance.

#### **What doesn't count?**

- c) 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 where they are working.
- d) Students do not receive attendance credit for their own degree recital.
- e) 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 a Music faculty member, and students must submit **the off-campus attendance form** to the Main Office no later than two weeks after the performance.
- f) Students will receive attendance credit for a recital or concert in which s/he is a performer on one piece, or any concerts presented by a performing group in which s/he is enrolled for credit.
- g) Students will receive attendance credit when performing in a composition student's junior, senior, or graduate recital.

## UNDERGRADUATE ACADEMIC ADVISING

***Freshmen and new transfer students are required to meet with their music adviser at least once per semester.***

All undergraduate students are assigned to a faculty advisor by the School of Music and Dance. The first and second Fridays of each semester are Mandatory Meetings for all Music Majors in the Concert Hall, 12:30-1:20PM. *You must attend these orientations.*

Undergraduate music advisors in 2021-22 are:

- Dr. Craig McKenzie (Bachelor of Art in Music)
- Dr. David Vickerman (Bachelor Music in Composition, Performance, Jazz Studies)
- Prof. Tiffany Barry (Bachelor Music in Music Education)

**All academic advising OUTSIDE of music coursework should be done at the [College of Humanities and the Arts Student Success Center](#). It is highly advised that you meet with the music advisor and a GE advisor every semester of enrollment at SJSU.**

### *Class Scheduling Note*

***DO NOT SCHEDULE CLASSES DURING THE FOLLOWING TIME:  
12:30-1:20PM Fridays***

# **APPLIED LESSONS**

## **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.

- Wind and Percussion majors must be enrolled in one of the concert bands or jazz ensembles.
- String majors must be enrolled in the Orchestra.
- Vocal majors must be enrolled in the Concert Choir.
- Keyboard majors may be enrolled as accompanists in a private studio, or enroll in a major ensemble with permission from the ensemble director. Junior and Senior Keyboard majors may use MUSC160C or MUSC143 as a substitution for the major ensemble. Piano Music Education majors must enroll in a large ensemble (e.g., band, jazz band, orchestra, or choir) each semester of enrollment at SJSU.
- Music Education voice majors should enroll in one semester of a band or orchestra.
- Music Education instrumental majors should enroll in one semester of a choir.

## **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 missed 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, the student may be required to re-audition for continuation in private lessons in subsequent semesters owing to lack of participation.

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# **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 related area.

The music to be performed on the jury examination should be decided early during each semester in consultation with the instructor. In some areas, a jury is not required if a student performed a junior or senior recital in that semester; see your Area Coordinator.

## **MISSED JURY EXAMINATIONS**

All students enrolled in applied lessons must sign up and appear at the 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 their Area Coordinator to facilitate a make-up jury.

## **JUNIOR QUALIFYING EXAMINATION** **—FOR UPPER DIVISION STANDING—**

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

Typically, at the end of the fourth semester of applied study, music majors are evaluated during the jury exam for placement in upper division study. This jury exam, known as the *Junior Qualifying Exam*, is more extensive; students should consult with their applied instructor and Area Coordinator for specific requirements. In most areas, at the Junior Qualifying Exam, each student presents a repertoire sheet that includes all method/technique books, all studied solo repertoire, and a list of all repertoire performed publicly. All compositions with piano accompaniment for the jury must be performed with live accompaniment. Students taking the Junior Qualifying Exam must sign up for two consecutive jury time slots; consult with your Area Coordinator.

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

- Admission to upper division standing has been recorded in the School of Music and Dance office;
- The student may subsequently enroll in upper-division lessons as required for the degree program.

Should the student receive a “Fail” on the examination, the student 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. See “Probation from Applied Music,” (see below).

Appendix Three lists the Junior Qualifying Exam requirements for each area.

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### **AREA COORDINATORS, 2021-22**

Audio Technology.....	Dr. Christopher Luna-Mega
Brass .....	Prof. Tom Hornig
Composition .....	Dr. Pablo Furman
Graduate.....	Dr. Gordon Haramaki
Keyboard.....	Dr. Pablo Furman
Music Education.....	Dr. Corie Brown
Jazz .....	Dr. Aaron Lington
Percussion .....	Prof. Bryce Leafman
Strings .....	Dr. Catalina Barraza-Gerardino
Voice.....	Prof. Sandra Bengochea
Woodwinds .....	Dr. Michael Hernandez

## PROBATION FROM APPLIED MUSIC

For students majoring in a Bachelor of Music degree, a sub-category of Academic Probation is **Probation From Applied Music**. Students enrolled in applied lessons receiving a semester grade below “C” in their applied lesson will be placed on **Probation From Applied Music** and will be notified in writing by their Area Coordinator of their probation status. The notification will specify that in order to regain good standing in the applied area, the student will be required to earn a “C” grade or better in the subsequent applied semester, successfully passing all deficient material. Students will not be disqualified from applied study until they have been on Probation From Applied Music for one academic term.

In the specific instance when the applied semester leads to the *Junior Qualifying Exam* (typically second semester of sophomore year, e.g., MUSC 30D or MUSC 29E), if a student earns a semester grade in the applied lesson below “C,” then and only then the *student is allowed to repeat* the terminal Lower Division applied area course the following semester. During the repeat semester, the student will be placed on **Probation From Applied Music** and will be notified in writing by their Area Coordinator of their probation status, with copies to the Music Office and to the Major Advisor. The notification will specify that in order to regain good standing in the applied area, the student will be required to earn a “C” or better in the subsequent *Junior Qualifying Exam*, successfully passing all deficient material. If the second consecutive *Junior Qualifying Exam* is not passed with a grade of “C” or higher, the student may be removed from the Bachelor of Music degree. Approved course drop or semester withdrawals (W grades) may not be counted as an attempt at a course.

## JUNIOR AND SENIOR RECITALS

**\*\*\*See SMD 2021-22 Music Recital Packet\*\*\***

### *JUNIOR RECITALS*

During the junior year of study, all Bachelor of Music Jazz Studies, Performance, and Composition students must perform a public solo recital presenting at least thirty minutes of music. In all cases, the approval of the applied instructor and Area Coordinator is required. Junior Recitals may be shared with another Junior Recitalist. **The Recital Request DocuSign form is available here.**

*Check with your Area Coordinator regarding Recital Hearings.*

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 Coordinator. Depending on the area, the student may not be required to perform a jury during the semester in which s/he performs a Junior Recital. If for some reason the recital must be postponed to the following semester, the student may 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.

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### *SENIOR RECITALS*

Performance in a Senior Recital is the culmination of four years of applied music study. Bachelor of Music students pursuing the Performance degree, Jazz Studies, or the Composition degree shall perform a full solo recital lasting a minimum of 60 minutes; the course number is MUSC 182 (1-unit; required).

*See the next section regarding Recital Hearings.*

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 Coordinator. Depending on the area, the student may not be required to perform in a recital or jury during the semester in which s/he performs a Senior Recital. If for some reason the recital must be postponed to the following semester the student may be required to perform a jury at the scheduled jury time at the end of the semester.

- Bachelor of Arts in Music (if approved by your faculty mentor) and Bachelor of Music\_Music Education students are encouraged to share their 30-minute recitals with another senior recitalist;
- Students performing senior recitals should begin planning a recital date no later than the beginning of the fall semester of the senior year in consultation with your Area Coordinator, applied instructor, and Easter Ng;
- As early as possible, students should secure an accompanist with the aid of your applied teacher and Dr. Victoria Lington (Collaborative Pianist). Dr. Lington will help evaluate the difficulty of music, and the availability our professional collaborative staff pianists, as well as student and professional, non-SJSU affiliated accompanists;
- All recital programs must be reviewed by the applied studio instructor and the Area Coordinator for approval before the student presents their recital. Any changes in programming will require additional review and approval by the aforementioned individuals.

*School policy requires that all senior recitals or projects be presented on the SJSU campus. Any exceptions must be presented to the Area Coordinator for approval.*

*For BA (Bachelor of Arts) Music students:* Student are permitted to register for MUSC182—Senior Project—only during the semester the recital will be completed. If a student enrolls in Senior Project and does not complete the recital, a “no credit” will be assigned. No incompletes are granted for Senior Projects. The student must re-enroll in MUSC 182 during the semester the recital is attempted.

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### **SENIOR RECITAL HEARINGS**

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

- Arrange for a *faculty recital hearing* no later than one month prior to the recital date;
- Contact each faculty member on your committee to confirm their attendance at the hearing;
- Reserve a room for the hearing with Easter Ng no later than one month prior to the hearing;
- Receive permission from your applied studio instructor for any assisting musicians. All students performing on a senior recital must play at a senior level or higher;
- All musicians who will be performing on the recital must play the recital hearing;
- If any special instruments are needed, including harpsichord or organ, make arrangements to have these instruments available at your hearing;
- Provide at least one copy of the solo part for all literature to be performed for the committee members;
- A legible copy of the exact program should be submitted to the committee at the time of your hearing. This should include the exact order of the program, titles of movements, all assisting musicians, and birth and death dates of the composers, and program notes (as required by your area). The program should be exactly as it will appear on your concert program;
  - For Music Education students sharing a recital, your program order should be coordinated prior to the hearing, with one form submitted with both programs;
- Translations for voice and program notes must be prepared, duplicated, and inserted by the student;
- All recital fees must be paid prior to the performance;
- Generally, attire consists of coat and tie for men, and dresses, skirts and blouses, or dressy pant suits for women. Please confirm with your applied instructor. The recitalist’s accompanists are requested to wear similar attire. Sloppy or poor attire is unprofessional.

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### **MUSIC TECHNOLOGY JUNIOR PROJECT/ SENIOR PROJECT**

Junior or senior projects can be a live performance project or lecture/ presentation with accompanying written document. A written proposal must be submitted and approved by the jury members and applied instructor. See the Area Coordinator for details.

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### **RECITAL PROGRAMS**

- All programs will be printed by the School of Music & Dance on 8.5"x 5.5" paper.
  - All degree recitals must have the following statement: “In partial fulfillment of the [degree]. [Student name] is a student of [applied instructor].”
  - Ten original programs will be kept by the Music Office. Further information about recital programs is available on the [Student Recital Request form](#).
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## **Recording Studio Policies**

### **Official SMD Events**

All on-campus faculty, ensemble, and guest artist performances must be scheduled through the School of Music and Dance's Scheduling Analyst, Easter Ng. You may request scheduling and recording of your performance, or a performance by a visiting artist, by sending an email to Easter.Ng@sjsu.edu.

#### Audio/Video Recording Sessions

- All requests for audio/video recordings must be scheduled through the School of Music and Dance's Scheduling Analyst, Easter Ng.

#### Student Fees for Single Camera Video Recitals Recordings

- \$60 Base Fee (minimum): Includes the first two hours of set up/recording/editing which can be used at the discretion of the client. Any post-production or recording time beyond the first hour will incur a charge of \$25/hr. billed in 15-minute increments.

#### Private Audio Recording Sessions

- Private audio recording sessions with our engineers are available. Our staff is capable of handling a variety of project types, and can record in several locations, including the Concert Hall, rm. 150, and other locations using portable equipment.
- The first step in planning a private recording session is to schedule the space. This is done with Mrs. Ng in the front office. Confirm availability of the desired space with Mrs. Ng, who will then contact the recording studio to schedule an engineer.
- While we make every effort to accommodate scheduling requests, sometimes it is simply not possible to schedule an engineer during your booked time. Please be flexible and work one-on-one with us to ensure things are planned in advance.
- *All recording sessions must be scheduled at least 7 days in advance.* There are NO EXCEPTIONS to this policy.

#### Student Fees for Private Sessions:

- \$60 Base Fee (minimum): Includes the first hour of set up/recording/editing which can be used at the discretion of the client. Any post-production or recording time beyond the first hour will incur a charge of \$25/hr. billed in 15-minute increments.

*Contact Prof. Pablo Furman if your recording project is on a budget and needs additional planning before the sessions begin. This is to ensure efficient production and availability of engineers as well as to prevent "creeping sessionitis".*

#### Video Syncing

- While the studio does not offer video recording services, we will sync audio from a recording we make to video provided by the performer. There is a \$45 fee for each clip syncing. Only certain video formats are supported by our programs, please make sure videos are .dv, .photo-jpeg, .h264, or .mp4 as the studio does not provide conversion of video files.

#### Amplification & Live Sound Reinforcement

- All events requiring amplification or live sound reinforcement will incur an additional \$60 flat rate charge to offset the cost of additional audio engineers. In

addition to this fee, all events requiring amplification MUST have a designated setup time of at least one hour when the venue is empty so we can ensure correct setup. Expecting the technology to work effectively and the engineer to create a quality product when the space is full of people making noise is nearly impossible. Please plan accordingly and provide stage plots and channel lists to the recording studio at least one week in advance of the event.

#### Deadlines and Last-Minute Scheduling

- All recording sessions not on the master recording calendar (i.e., official SMD events) *must be scheduled 7 days in advance, preferably longer.*
- Under no circumstances will recording sessions take place on short notice. Please note this policy: *We will NOT record with you unless it is scheduled within the 7-day advance deadline.*

#### Obtaining Copies of your Recordings

- Standard Production time for standard recording services (recital performances, ensemble concerts, and basic sessions as listed above) is 3-4 weeks. Please do not expect to receive a recording at the end of the concert or recording session.
- Private session recordings, when completed, can only be delivered via the Internet after payment has been made.
- Please note we will not provide next-day service for recordings. If you have a deadline, please plan ahead of time. It is nearly impossible to provide a 24-hour turnaround after a session.

#### Paying Fees

- At the close of a project, an invoice will be generated by the recording engineer, who will review the charges with the client. The invoice will be taken to Mrs. Lucy Yamakawa Cox, who receives payments on behalf of the School. Media delivery will be made up after payment has been received.

## COLLABORATIONS WITH PIANISTS

Contact your friendly collaborative pianists *at least two weeks in advance* for scheduling rehearsals, lessons, and any other performances. Each student's accompanying hours are meant to be spread out evenly during the semester for a gradual learning progress. No make-ups will be given for missed rehearsals unless the pianists receive twenty-four hours notice in advance. Additional costs may occur beyond the assigned accompanying hours.

SMD Collaborative Pianists are

- Victoria Lington
- Simona Snitkovskaya

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## STUDENT PROCEDURE FOR CHANGING INSTRUCTOR ASSIGNMENT IN APPLIED STUDY PLACEMENT

In all applied areas with the exception of Composition, Keyboard, and Voice, a single applied faculty member is responsible the entire area, so students are automatically assigned to that faculty member (for example, all oboists study with Prof. Laura Griffiths).

Since there are multiple faculty members in the Composition, Keyboard, and Vocal areas, the School assigns students to instructors with whom they are most compatible. The policy if/when Composition, Keyboard, or Vocal majors wish to change teachers is:

1. The student must notify their present teacher of their desire to change studios;
  2. The present teacher informs the Area Coordinator, who contacts the requested teacher regarding the new studio assignment request;
  3. After consultation with the requested teacher and the present teacher, and in consultation with the Director of the School of Music & Dance, the Area Coordinator will recommend an appropriate action. The Director will consider all factors, including budget and studio space, in implementing the recommendation.
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## **STUDENT EXTERNAL ENGAGEMENTS**

The faculty of the School of Music and Dance expect 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 SJSU 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 FOR EXTERNAL ENGAGEMENTS**

- 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 is the student's responsibility to communicate with their applied instructor 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 distributed 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.

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## **PEDAGOGICAL TACTILE CUEING PRACTICE**

The School of Music & Dance recognizes longstanding pedagogical practices and courses that include kinesthetic learning, which may necessitate a degree of tactile cueing between teacher and student related to the physical aspects of performing (i.e., posture, stretching exercises, arm, hand, or finger positioning, etc.). Individual professors may ask for permission to touch a student in an appropriate, professional manner in the course of instruction. If tactile cueing ever becomes problematic or causes discomfort for any student, that student should immediately inform his or her teacher, who will respond and adjust appropriately. If the student is not comfortable addressing the topic with the teacher, the student may also report concerns to the School of Music & Dance Director, or to the Title IX Coordinator. If the student experiences any unwanted touching of a sexual nature, he or she is encouraged to immediately report such conduct to the Title IX Coordinator. It is the official position of the University and the School of Music & Dance that all teacher-student relationships reflect the highest standards of personal conduct as described in the SJSU Title IX policy.

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## **BIAS INCIDENT RESOURCE TEAM**

The Bias Incident Resource Team (BIRT) is a non-judicial, non-investigative campus based team of trained professionals who support members of SJSU who bring forward internal allegations of bias. “The purpose of a bias response team is to collect reports of incidents of bias that have impacted the campus community. They reach out to and work to provide support to reporters and impacted parties, as well as work to engage them in voluntary educational activities such as conversations, trainings, and workshops. They keep up with emerging trends that may impact the campus climate. They do not discipline, punish, and/or sanction community members.”

To report an incident, go to: <https://www.sjsu.edu/diversity/bias/team/report-bias.php>

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## STUDENT CONCERTO COMPETITION

The SJSU Student Concerto Competition will be held in the fall semester. All instrumental and vocal students—both undergraduate and graduate—are invited to compete. Repertoire for audition must be excerpted from the concerto the student intends to perform. Audition repertoire should be memorized, and must last no longer than 10 minutes. Students are responsible for arranging for their own collaborative pianists. If desired, preliminary rounds may be scheduled through the applied areas.

The SJSU Student Concerto Competition will be judged by up to three non-University affiliated musicians, chosen by faculty with the consent of the Director.

Winners of the Concerto Competition will perform with the SJSU Symphony Orchestra and/or the Wind Ensemble during the 2021-22 season.

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## GRADUATION PROCEDURES

All prospective candidate for the baccalaureate degree should submit an application for graduation to the Registrar's office when two semesters remain to complete requirements for the degree (consult your degree Roadmap). In any case, a student should not apply later than the date indicated in the Academic Calendar. Consult the current class schedule for the current academic calendar.

***Students must make an appointment with their major advisor to review the graduation approval and to verify classes that have been successfully completed.***

All students continuing on the credential program (single-subject licensure) must also pass a proficiency exam. See Dr. Brown for details.

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# FACILITIES AND EQUIPMENT

Music facilities are to be used only for University-sponsored events or ensembles.

Use of School of Music and Dance facilities is normally restricted to current SJSU music students. If a group includes both SJSU students and others, a SJSU student in the group **must have written permission from the Director** before they can use the facility. Any time a group is using a room in the Music building, all participants should possess a Music Use Fee Card.

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

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

As of this writing (July, 2021), Music building hours have not yet been set for fall '21. It is likely that only students who have paid their Music Use Fee and received external access to the Music Building on their Tower Cards will have access to the building.

The anticipated open hours for the Music building are 7:00AM-11:00PM, Monday-Friday.

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## **PRACTICE ROOMS**

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

- Practice rooms are available to students Monday through Friday from 7:00am-10:00pm.
- Practice rooms must be reserved in advance—walk-ins are not allowed. Contact Mrs. Easter Ng for details.
- NEVER place food or drink on the pianos.
- Do not put paper over the windows of the practice room doors. This creates a safety hazard.
- Students are not allowed to practice in the classrooms without permission; or in the hallways.
- Practice rooms 215, 216, 217, 241, and 242 are set aside for the use of piano majors.

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## **INSTRUMENT/EQUIPMENT POLICY AND CHECKOUT PROCEDURE**

—*The School is implementing a new inventory & checkout system in summer & fall 2021. Stay tuned for further details*—

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## **KEYS AND SWIPE CARDS**

All Music Majors who pay the Music Use Fee and have classes on campus will be issued swipe card access to open the Music Building on your Tower Card. The swipe card is authorized only for the student to whom it has been issued. Propping open a door, or allowing another person to use your swipe card, will result in confiscation of the card.

Students are responsible for any key issued by the School. If a key is lost or stolen, the student must notify both the School as soon as possible. The student must pay for the lost or stolen key(s) and interview with the Director before the reissue of key(s).

Students will not be issued classrooms keys. Students in need of a short term loan of a key should make arrangements in advance with Ms. Easter Ng (rm. 165).

Unless otherwise noted, the end of each semester keys must be turned in to the School office. If a student leaves school earlier, his/her key(s) must be surrendered. A hold will be put on all grades and records of students failing to turn in their keys.

## **MUSIC LABS**

The Music Recording Studio and Labs (rooms 124, 213, 266) are limited access rooms requiring a swipe card for access. Each student enrolled in a course requiring access to one or more of these specialized rooms must pay a \$50 per semester deposit to receive a swipe card. Students must be enrolled in the appropriate class, or have the written consent of an appropriate faculty member. Students must also have paid their Music Use Fee before qualifying for a swipe card. The deposit is returned at the end of the semester when the swipe card is returned, or kept if the swipe card is lost.

Food or drink are not allowed in any of the lab facilities.

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## **RESOURCE CENTER CHECKOUT POLICY**

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

Music majors may check out music for use in a performance ensemble, a music class or applied lessons. Students must have paid their Music Use Fee card before checking out music. Study scores may be checked out for two weeks; music for classroom use and chamber music may be checked out all semester.

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

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## **PIANO AND PERCUSSION PRACTICE ROOM KEY LIABILITY**

Practice rooms 215, 216, 217, 241, and 242 are set aside for the use of piano majors. Piano majors issued keys are responsible for practice room key(s) issued. If a key is lost or stolen, the student must notify the School office as soon as possible. Students found possessing an unauthorized key will be reported to the Office of Judicial Procedures

Students registered for private instruction in percussion, or who have permission from the percussion instructor, may use the percussion rooms and equipment. Each student enrolled in a course requiring access to one or more of these specialized rooms must pay a \$50 per semester deposit to receive a key. Students must also have paid their Music Use Fee. The deposit is returned at the end of the semester when the key is returned, or retained if the key is lost.

See Ms. Ng in the Music Office (rm. 165) for keys.

## LOCKER USE

1. The purpose of the lockers is to reduce damage to and loss of equipment. The lockers are for the storage of academic material and music equipment only. Such items as food storage, combustible materials, and illegal contraband are not allowed.
  2. SJSU assumes no responsibility nor liability for instruments stored in music building lockers.
  3. Only School of Music and Dance locks assigned to the locker can be used. Any other lock found on a locker will be cut off, and the contents will be removed. No swapping of locks between lockers is allowed.
  4. Lockers are assigned by Mr. Paul Olivo. Questions should be referred to Mr. Olivo in M114. Qualified music students who have paid their Music Use Fee may have a music building locker assigned to them for their use during the academic year. The particular locker assigned is dependent upon the student's primary instrument and availability rather than individual preferences for location or type.
  5. No taped items, stickers, decals, writing, thumbtacks, painting, cutting, carving, marking, or similar forms of defacements of the lockers including swinging from or standing on the locker doors will be tolerated. Any individual found to have performed such vandalism will be reported to campus security, fined \$500, and will not be allowed to check out a locker in the music building again.
  6. Assignments are terminated at the end of each semester. All lockers must be vacated each semester by the date announced by the School (typically the last day of final exams). Any locker not vacated by that time will be opened and the contents discarded.
  7. Users of unassigned lockers are subject to having their locks and materials removed without notice.
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## KEYBOARD TUNING

Ernie Martinez, SJSU Piano Technician, must be **notified a minimum of two weeks** before a requested recital or other event by faculty and/or students. Tunings that require more time—such as adjusting the action for a guest concert pianist or a senior keyboard recital—should schedule **one month** in advance.

Tunings for keyboard performances in the Concert Hall must contact the lead Concert Manager to arrange for the required two Concert Managers to move the keyboard(s) to and from the stage at agreed upon times.

Contact Mr. Martinez via his email ([ernie.martinez@sjsu.edu](mailto:ernie.martinez@sjsu.edu)) or using the “Piano Tuning Request” link in the dropdown menu under “Current Students” on the Music homepage.

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## **BOOKING THE CONCERT HALL FOR RECITALS**

Music majors may use the Concert Hall for recitals. Students wishing to book the Concert Hall should complete a [Student Recital Request](#) form (available via DocuSign) obtain the appropriate signatures, and confirm an available date using the online room reservation system.

Students can book the Concert Hall up to a semester in advance. Dates late in the semester tend to be more popular and are booked the fastest. Be aware that school ensembles have priority, followed by students playing recitals required for their degree program.

**NOTE: Weekend recitals may be scheduled to begin at 1:30PM; 4:30PM; or 7:30PM. No other weekend start times are allowed.**

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## **BOOKING ROOM 150 FOR RECITALS**

Music majors may use Room 150 for recitals. Students wishing to book the Concert. Follow the process in “Booking the Concert Hall for Recitals.”

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## **BOOKING THE SPARTAN CHAPEL FOR RECITALS**

Under certain circumstances, students may perform degree-based recitals in the Spartan Chapel. SJSU’s FD&O (facilities) area is responsible for scheduling Chapel use; the School of Music is responsible for maintaining the baby grand piano. Students should consult with their primary applied instructor and Area Coordinator before approaching Easter Ng and/or Ernie Martinez to coordinate use of the space and tuning of the keyboard.

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## **STUDENT LIABILITY**

Students must return equipment in the same condition in which 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. All instruments will be assessed for damage upon cleaning and billed to student upon completion of repairs.

Students who borrow School of Music and Dance equipment are financially responsible for that equipment. Students must pay for the replacement of equipment that is lost or stolen. Unpaid fees for lost and stolen equipment will result in a freeze on student records, and hold on registration, until all fees are paid.

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# FACULTY DIRECTORY

LAST NAME	FIRST NAME	ROLE/RANK	PHONE 408- 924-	EMAIL
Abaya	Aquin	Teaching Assistant		
Ball	Kyle	Teaching Assistant		kyle.alex.ball@gmail.com
Barry	Tiffany	Music Education Advisor		tiffany.barry@sjsu.edu
Behroozi	Dahveed	Jazz Piano	44649	davheedbehroozi@gmail.com
Bengochea	Christopher	Vocal studies		basquetenor@yahoo.com
Bengochea	Sandra	Area Coordinator, Voice, Director, Opera Theater		sandra.bengochea@sjsu.edu
Benson	Jeffrey	Associate Prof, Director of Choral Programs	44645	jeffrey.benson@sjsu.edu
Brown	Corie	Assistant Professor, Choral and Music Education		corie.brown@sjsu.edu
Bush	Dane	Teaching Assistant		dane.bush@sjsu.edu
Buurman	Erica	Assistant Professor, Music History, Director of the Beethoven Center		erica.buurman@sjsu.edu
Byram	Forrest	Tuba, Euphonium		forrestbyram@att.net
Calonico	Robert	Music Education		robert.calonico@sjsu.edu
Chou	Yueh	Bassoon		yueh.chou@sjsu.edu
Ciach	Brian	Music Theory, Composition		brian.ciach@sjsu.edu
Cohen	Fred	Professor, Orchestra Director of the School of Music & Dance	44677	fred.cohen@sjsu.edu
Conway	Gregory	Teaching Assistant		Gregory.conway@sjsu.edu
Dahlberg	Michael	Cello		
Dryden	Jonathan	Jazz Piano, Theory		jonathan.dryden@sjsu.edu
Ellison	Paul	Music History		paul.ellison@sjsu.edu
Freeman	John	Trumpet		john.freeman@sjsu.edu
Furman	Pablo	Professor, Composition, Theory; Associate Director of the School	44646	pablo.furman@sjsu.edu
Geisick	Ren	Jazz voice		katheren.geisick@sjsu.edu
Barraza	Catalina	Assistant Professor, Violin. Area Coordinator, Strings		catalina.barraza@sjsu.edu
Gove	John	Jazz trombone		john.gove@comcast.net

Griffiths	Laura	Oboe		laura.griffiths@sjsu.edu
Haramaki	Gordon	Associate Professor, Music History. Area Coordinator ,Graduate Program	44634	gordon.haramaki@sjsu.edu
Harris	Timothy	Global Music		timothy.harris@sjsu.edu
Hernandez	Michael	Saxophone, Coordinator Woodwinds, Chamber Music	44633	michael.hernandez@sjsu.edu
Hildebrand	Meghan	Teaching Assistant		meghan.hildebrand@sjsu.edu
Hollinger	Diana	Professor, Music Education	44631	Diana.Hollinger@sjsu.edu
Hornig	Thomas	Trombone, Euphonium; Area Coordinator Brass		thtrombone@gmail.com
Ireland D'Ambrosio	Kara	Music Education		Kara.IrelandD'Ambrosio@sjsu.edu
Langan	Thomas	Music Theory, Jazz Studies		tpmlangan@yahoo.com
Leafman	Bryce	Percussion		Bryce.leafman@sjsu.edu
Levine	JB	Teaching Assistant		joshua.levine@sjsu.edu
Levy	Frank	Keyboard		franklevy960@gmail.com
Lewis	Jason	Jazz Drumset, Combos		jason@jsklewis.com
Lewis	Jeffrey	Jazz Trumpet; Director, Latin Jazz Ensemble		Hornforhire@aol.com
Lin	Steven	Guitar, Music Appreciation		steven.lin@sjsu.edu
Lington	Aaron	Professor, Jazz Saxophone, Jazz Orcherstra; Area Coordinator Jazz Studies	44636	aaron.lington@sjsu.edu
Lington	Victoria	Collaborative Piano, Music Theory		aaron.lington@sjsu.edu
Lodge	Brendan	Teaching Assistant		Brendan.lodge@sjsu.edu
Luna-Mega	Christopher	Assistant Professor; Computer Music; Composition		christopher.luna-mega@sjsu.edu
Ma	David	Hip Hop		davidma.davidma@gmail.com
McKenzie	Craig	Assistant Professor, Athletic Bands. Music Education; Director, Symphonic Band,		craig.mckenzie@sjsu.edu
Metcalf	Kate	Music Appreciation		kate.j.metcalf@gmail.com
Mitchell	Jennifer	Vocal studies		jennifer.alexis.mitchell@gmail.com
Mohammed	Michael	Vocal studies		michael.mohammed@sjsu.edu
Mok	Gwendolyn	Professor, Keyboard ( <i>on sabbatical fall '21</i> )	44637	gwendolyn.mok@sjsu.edu
Moyer	Bruce	Bass		bruce.moyer@sjsu.edu
Nash-Coan	Katherine	Teaching Assistant		knashcoan@gmail.com

Payne	Catherine	Flute		paycat@aol.com
Pergamit	Nathaniel	Graduate Assistant		nathaniel.pergamit@sjsu.edu
Robbins	Daniel	Jazz Bass		daniel.robbins@sjsu.edu
Romero Ramirez	Abi	Music in Latin America, Jazz piano		pianochasers@aol.com
Russo	John Vincent	Music Appreciation		john.v.russo@sjsu.edu
Sacolick	Robin	Global Music, Music Appreciation		profsacolick@yahoo.com
Scharlach	Jacque	Vocal studies		jacque.scharlach@sjsu.edu
Schwyster	Lucas	Audio Recording		youngkwang.schwyster@sjsu.edu
Selmer	Jonathan	Teaching Assistant		<a href="mailto:jonathanselmer@gmail.com">jonathanselmer@gmail.com</a>
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Smith Franklin	Caitlyn	French horn		k8tlyns@aol.com
Smucker	Jonathan	Vocal studies		jonathan.smucker@sjsu.edu
Snitkovskaya	Simona	Collaborative Piano, Opera Theater		ssnitkovskaya@yahoo.com
Sultanov	Namiq	Keyboard, Piano proficiency		namiksultan@yahoo.com
Jonathan	Szin	Clarinet		jonathan.szin@sjsu.edu
Trujillo	Ryan	Teaching Assistant		rtrujillo2112@live.com
Vandivier	Rick	Jazz guitar		rickvandivier@mac.com
Vickerman	David	Associate Professor, Director of Bands; Director, Wind Ensemble	46971	david.vickerman@sjsu.edu
Willits	Ashley	Teaching Assistant		ashley.willits@sjsu.edu

## STAFF DIRECTORY

McGovern	Craig	Sound/Lighting Technician	MUS 179	
Martinez	Ernie	Piano Technician	MUS 154	<a href="mailto:ernie.martinez@sjsu.edu">ernie.martinez@sjsu.edu</a>
Ng	Easther	Administrative Analyst, Student and Community Relations	MUS 165	<a href="mailto:easther.ng@sjsu.edu">easther.ng@sjsu.edu</a>
Olivo	Paul	Resource Librarian	MUS 114	<a href="mailto:paul.olivo@sjsu.edu">paul.olivo@sjsu.edu</a>
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Yamakawa Cox	Lucy	Financial Analyst	MUS 165	<a href="mailto:lucy.yamakawacox@sjsu.edu">lucy.yamakawacox@sjsu.edu</a>

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## MUSIC AREA COORDINATORS

### AREA COORDINATORS, 2021-22

Audio Technology.....	Dr. Christopher Luna-Mega
Brass .....	Prof. Tom Hornig
Composition .....	Dr. Pablo Furman
Graduate.....	Dr. Gordon Haramaki
Keyboard.....	Dr. Pablo Furman
Music Education.....	Dr. Corie Brown
Jazz .....	Dr. Aaron Lington
Percussion .....	Prof. Bryce Leafman
Strings.....	Dr. Catalina Barraza-Gerardino
Voice.....	Prof. Sandra Bengochea
Woodwinds .....	Dr. Michael Hernandez

.....

## MUSIC ADVISORS

Music advisors in 2020-21 are:

- Dr. Craig McKenzie: **Music BA**
- Dr. Gordon Haramaki: **Graduate students**
- Prof. Tiffany Barry: **Music Education**
- Dr. David Vickerman: **BM\_Composition, BM\_Jazz Studies, BM\_Performance**
- Dr. Fred Cohen: **Music Minors**

## APPENDIX TWO:

### Junior Qualifying Exam Repertoire Requirements (by area)

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#### KEYBOARD AREA:

- Three stylistically contrasting compositions, including a Bach 3-voice fugue and a sonata movement.
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#### VOCAL AREA:

The student must sing ALL assigned repertoire from their fourth semester of applied study (Sophomore IV), or 12 full minutes of music:

#### BM PERFORMANCE:

- Four pieces in contrasting styles, representing at least three different languages
- At least one selection should be in Italian
- One selection must be in French or German

#### BM MUSIC EDUCATION, BM COMPOSITION AND BA MUSIC:

- Three pieces in contrasting styles, representing at least three different languages
- At least one selection should be in Italian
- One selection must be in French or German

Students are to submit the following to the Voice Area Google Drive at least one day prior to the Junior Qualification Exam

- The completed Jury form
  - Sheet music (PDFs) for all repertoire from the current academic semester
  - IPA and translations for all jury pieces, written into your sheet music AND as a separate document, in the format approved by your instructor
    - A complete, typed repertoire list including all vocal solo repertoire studied during your collegiate vocal career. This list should be organized by language and include song titles and composer names, and give indication of pieces performed.
- 

#### INSTRUMENTAL AREA:

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

#### COMPOSITION AND ELECTRO-ACOUSTIC MUSIC:

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

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

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## **MUSIC TECHNOLOGY**

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

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## **JAZZ STUDIES**

### 1. Instrumental and Vocal

- The student is to prepare two short contrasting pieces (no more than 3-4 minutes each).
- The performance should demonstrate the technical skills using an etude or a transcribed jazz solo.
- The performance also should demonstrate the player's improvisational skills on a jazz standard or assigned piece by the applied instructor.
- All major scales, Dorian, and mixolydian scales, and major 7th and minor 7th chord arpeggios.
- The student must demonstrate sight-reading skills. Lead sheets will be provided by the faculty.
  - Note: Particular emphasis and attention should be given to jazz stylization, swing feel, jazz phrasing, and jazz improvisation.

### 2. Rhythm Section Players

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

### 3. Guitarists/Pianists

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

### 4. Drummers

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

#### 5. Bassists

Are expected to improvise bass lines for:

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

**APPENDIX THREE:**  
**PROBATION, DISQUALIFICATION, AND REINSTATEMENT**  
**POLICY**  
**SCHOOL OF MUSIC & DANCE**

**Academic standing** of students majoring in MUSC, MUED and DANC includes assessment of *quality of performance* and *progress toward the degree*. To remain in Good Academic Standing, students must:

- maintain a minimum overall GPA of 2.0 in major courses (including courses in preparation for the major);
- earn a minimum grade of C in all major courses (including prep courses);
- maintain an overall University GPA of 2.0.

Students who do not meet these standards will be placed on **Academic Probation in the Major** and will be notified in writing by the School of Music and Dance Office of their probation status. The notification will include a description of the curricular pathway the student must follow to regain good standing in the major, as well as the circumstances that would lead to academic disqualification in the major. Students will be required to meet with both their faculty advisor and the assigned advisor in the H&A Student Success Center within *three weeks* of notification to design a study plan that addresses academic deficiencies. Students on **Academic Probation in the Major** will be required to earn a C or better in all major courses taken during the probationary term, and must enroll in at least six credits of such courses. Students will not be academically disqualified from a program until they have been on program probation for one academic term.

**Academic Disqualification in the Major**

If a student on probation in the major does not meet the requirements of the curricular pathway to good standing, s/he may be academically disqualified from the major. Notification of disqualification from the major will be made by the School of Music and Dance Office to the student in writing. The School will also notify the Registrar of a student's disqualification from a major degree or program.

The letter communicating the School's disqualification notice will describe conditions that the student must meet to petition for **Reinstatement to the Major**. If circumstances are such that the School or University will not allow reinstatement after programmatic disqualification, then that will be communicated.

In extenuating circumstances, students who receive notice of disqualification in the major may appeal the action to the School's RASR Committee who will make a recommendation to the Director. If the response is negative, the student may appeal to the ADRRC (Academic Disqualification & Reinstatement Review Committee), which makes a recommendation to the Associate Dean of Undergraduate Studies to confirm or rescind the action.

**Reinstatement to the Major**

Students requesting **Reinstatement to the Major** must complete the following steps:

- Meet with their major Faculty Advisor and assigned advisor in the H&A Student Success Center to design a study plan that addresses student deficiencies and demonstrates that the student is ready to resume rigorous academic work
- Demonstrate an earned GPA higher than 2.0 overall;
- Successfully complete one or more specific program requirements:
  - Any major, prep, or pre-req courses that the student should have completed by the time they were disqualified, as determined by the major Faculty Advisor; and
  - Any non-course program requirement that is normally required for continuation in the major, as determined by the assigned advisor in the H&A Student Success Center;
- Submit a written petition for reinstatement that documents completion of all conditions for reinstatement. The letter should be addressed to the Chair of the RASR committee, which will review reinstatement petitions at quarterly intervals (e.g, early September, mid-November; early February, late May). RASR will make a recommendation to the Director, who will make a recommendation to the Associate Dean of the College, who will make a recommendation to the Associate Dean of Undergraduate Studies.