This document is available on Pepperdine's music department website:
http://seaver.pepperdine.edu/finearts/undergraduate/music/

2026-2027 Academic Year

Table of Contents

1. General Information

Public Safety……..……pg. 4
Music Building……..pg. 4
Fine Arts Division Office……...pg. 4
Program Learning Outcomes for the Music Department……...pg. 4
Music Faculty and Staff Directory……pg. 5
Center for the Arts Box Office…….…pg. 5
Music Website……...pg. 6
Important Dates & Music Performance Calendar……..……pg. 6

2. General Expectations of the Music Major

Personal Growth……...pg. 8
Your Audition Begins Now!.....pg. 8
Time Management……...pg. 8
You are an Ambassador of the Music Department……..…pg. 9
Electronic Devices……...…pg. 9
E-mail Propriety and Protocol……pg. 9
Code of Academic Integrity…….…pg. 10
Curriculum for the Music Major and Minor……pg. 10
Academic Advising and Registration……..…pg. 10
Changing Music Degree Programs……..…pg. 11

3. Student Health & Well-Being

General Health and Well-Being……..pg. 12
Hearing, Vocal, and Neuromusculoskeletal Health ……..…pg. 12
Vocal Fatigue and Illness Communication ……pg 13

4. Important Exams and Barriers

Music Fundamentals and Skills Assessment……..pg. 14
Piano Proficiency Exam……..…pg. 14
Sophomore Degree Progress Assessment ……..pg. 15

5. Concert Attendance & Music @ 3

MUS 220 Syllabus……pg. 16

6. Studio Class – Instrumental & Vocal

Expectations…….pg. 23

7. Ensembles and Stage Productions

Expectations…….pg. 24
The Flora L. Thornton Opera Program……...pg. 24
Thomas Osborn Concerto Competition Information…… ……pg. 25
Pickford Ensemble……...……pg. 25
Pepperdine Chamber Choir……..pg. 25

8. Private Music Lesson Information

Fees……..…pg. 26
Scheduling…….……...…pg. 26
Expectations…….pg. 27

9. Jury Examinations

Expectations and Procedures……...pg. 28
The Jury and Private Lesson Grade…….…pg. 29
Sophomore Degree Progress Assessment …….……..…pg. 29

10. Recital I & II

General Information…….pg. 30
Recital Fee……...pg. 31
Scheduling……pg. 31
Official Recital I Syllabus……..……..…pg. 32
Official Recital II Syllabus ……..pg 40
Accompanist Information……pg. 46
Recordings, live-streaming, and SOUND CLOUD ……pg. 46
Piano Tuning……pg. 46
Receptions……pg. 46
Recital Protocol……pg. 47

11. Heidelberg Summer Music Program

Information……..…pg. 47

12. Library Information for Music Majors

Welcome Letter from the Music Librarian……..…pg. 48
Music Library "Infoguide" ……..……...pg. 48

13. Instrumental Loan Policy

Policy……...…pg. 49

14. Practice Rooms & Music Tech. Lab

Practice Rooms……pg. 50
Key Swipe Access…....……...…pg. 50
Music Technology Lab……pg. 51

15. Music Lockers

Policy……...……pg. 51

16. Information for Music Award Students

Scholarship Contract Information……pg. 52

17. Information for MT Students with a Music Award

Scholarship Contract Information …….pg. 55

Appendices

A – Degree Plan "Cheat Sheet" entering after Fall 2024..……...…..pg. 59
B – GE & Music Program Advising Information ……..pg. 61
C – Advising Sheet (Minors)…….pg. 65
D – Advising Sheet (Songwriting Minors)…….…….pg. 66
E – Concerto Competition Entry Form……..pg. 67
F – Applied Lesson Verification Sheet……pg. 68
G – Instrumental Jury Comment Sheet……..pg. 69
H – Vocal Jury Rubric and Comment Sheet……...……pg. 72
I – Jury Repertoire Sheet……..pg. 73
J – Pre-Recital Checklist Form……...pg. 74
K – Instrumental Loan Agreement Form……....…….pg. 75

1. General Information

Public Safety Extensions:

Emergency number and after-hours number – 4441
Non emergencies (8:00 a.m. to 5:00 p.m.) - 4442

Music Building Hours:

24 hours, 7 days a week for music students who are granted key-swipe access and who are added to the Public Safety Access List

Fine Arts Division Office Hours

8:00 a.m. to 5:00 p.m., Monday through Friday

The Goals and Objectives of the Music Program at Pepperdine University

Although the following goals and objectives are specifically for the major in music, they offer insight to the general philosophy of the music program at Pepperdine University. Many of these directives may also be applied to the music minor and to those participating as non music majors in various capacities.

Program Learning Outcomes

A student who completes a major in Music should be able to:

- Demonstrate a comprehension of music through accepted theoretical and formal procedures of analysis and a proficiency of musicianship in aural skills, keyboard skills and sight-reading.
- Narrate the basic history of music beginning with the antiquities and ending with the contemporary period through identifying major period styles and trends, important works of music, effective cultural centers, significant composers and performers, and other persons of influence.
- Demonstrate well-developed techniques and skills specifically related to the individual's emphasis in music.
- Apply lessons of leadership, service, and collaboration within the community of artists and musicians.
- Advocate for the transformative power of music in the lives of others, sharing one's God-given and developed musical gifts with the community at large.

Music Faculty and Staff Directory

Chair of the Fine Arts Division

Dr. Lincoln Hanks
CAC 200; (310) 506-7644
Lincoln.hanks@pepperdine.edu

Music Faculty Contact Information and Biographical Information:

https://seaver.pepperdine.edu/fine-arts/undergraduate/music/faculty/

Center for the Arts: **Box Office Information**

Box Office
310 506-4522
CFA@pepperdine.edu

Box Office Hours:
Monday - Friday, 12 PM to 5 PM
and two hours prior to show time!
Note: Will call tickets are given away
10 minutes prior to show time.

The Music Web Site

http://seaver.pepperdine.edu/finearts/undergraduate/music/

Important Dates for the Academic Year

ACADEMIC CALENDAR: for a list of important Seaver College dates, please go to:

seaver.pepperdine.edu/academics/calendar

FINAL EXAM SCHEDULE: for the most up-to-date final exam schedule, please go to:

seaver.pepperdine.edu/academics/schedule

MUSIC PERFORMANCE CALENDAR: Make sure you put all of the Fine Arts events in your calendar. Not only will you need to make sure you have your events appropriately scheduled, but you will also need and want to support your peers in the wide variety of excellent performances offered throughout the year. Remember, your MUS 220 course requires that you attend a certain number of music events each year.

2. General Expectations of the Music Major

The aim and final reason of all music should be nothing else but the glory of God and the refreshment of the spirit.

- J. S. Bach

The artist is nothing without the gift, but the gift is nothing without the work.

--Émile Zola

Welcome to the Pepperdine music program! With our high-quality students, outstanding faculty and staff, and first-rate lineup of professional-level performing experiences, the Pepperdine music program has a distinguished history of excellence and our graduates hold positions in some of the country's most respected professional music organizations and institutions.

The faculty of the Pepperdine music program are here to guide you in what is one of the most important life-journeys you will ever take. One of our primary goals is to help students prepare for success in the professional music world. Whether our students choose the path of a church music director, public school teacher, college or university professor, or a professional performer or composer, we hope to provide them with significant and meaningful opportunities that will expand their musical horizons, deepen their musical knowledge, and inspire them to more profoundly connect to humanity through music.

Our philosophy is one of opening the door of possibilities. Implicit in this metaphor is the choice a student makes to walk through the door and meet the rigorous challenges head on. The music department offers a rich and diverse curriculum, powerful performance experiences, and provides the opportunity for each of you to participate in all aspects of the professional musical environment. We have arranged this with considerable effort and attention to detail. Our hope is that each of you will invest yourselves completely in the process, for the more one puts into this experience, the more one will receive from it.

Each of you is talented and possesses musical gifts; the challenge is to put time and effort into your craft so that you can maximize your potential, and so that those you meet can be transformed by your musical gifts. Included in the process is the need to continually assess and strengthen your individual abilities while developing excellent interpersonal, organizational, and communication skills. The Music Department Handbook is offered as a tool to bring some insight and clarity to many of the important aspects of your music education here at Pepperdine and to help you along your journey.

Personal Growth

You will experience a tremendous amount of personal growth during your residency as a student at Pepperdine University. You will sense this in a number of areas—physical, cultural, social, spiritual, vocational, and emotional. Indeed, to have a sense of integrity implies that one will experience the wholeness that comes with the positive development of each of the above-mentioned areas.

The music faculty will be assessing your growth as a student and as a musician very closely. Several venues are available for the faculty to observe your progress. One very important means is the weekly Music @ 3 concert series. You will have several opportunities to perform in this series during the year. The faculty will also be able to hear you perform during jury examinations at the end of each semester (fall and spring only). Additionally, the faculty meets regularly to discuss your development and to monitor your progress. As a capstone experience, you will be able to demonstrate growth as a musician with your junior and/or senior recital. These events should reflect a continual pattern of progress over your undergraduate career and should indicate a level of development that prepares you to join the ranks of music professionals or continue your education at another top-tier institution

Your Audition Begins Now!

As you begin your study at Pepperdine, you may notice that there is a long list of items that must be accomplished and a multitude of catalogue requirements that must be met in order to obtain your degree. Beware of the tendency to view the path towards musical growth as a checklist. The curriculum, syllabi, course requirements, and academic catalogue serve as the most basic binding agreements between you, Pepperdine University, and your instructors. Your goal, however, should be to far outpace the expectations set forth in these documents. The discipline and work ethic you show, the camaraderie and relationships you create with your instructors and peers, and the compassion and strength of moral character you display are all part of your audition for a life in music. Put simply, it is these things that will get you hired. Start practicing them today!

Time Management

One of the main challenges that you will face as a music student will be that of time management. There are great demands made on your time with class homework, practice, and rehearsal schedules. It is very important for you to establish your priorities from the very beginning. **It is essential that each student keep an organized calendar.** Look at the syllabus for each class and determine when assignments and term papers will be due. Mark down on a

calendar when exams are scheduled. Talk with your private teacher at the first lesson and determine how much practice time will be required for your applied study. Mark down all rehearsals and performances outside of your regular class meeting times. Develop a weekly schedule. Please remember that your first obligation is to your class work, rehearsals, and private study. If you are a member of a musical ensemble, your first obligation is to be at all rehearsals. It is not tolerated professionally for musicians to skip scheduled rehearsals because they have the opportunity for involvement in something else.

As you engage in applied music study, it is necessary to arrange practice time on a daily basis. Manage your practice time wisely. Avoid distractions and interruptions. Personal rehearsal time is among the most important uses of time for a music major.

****If you have a music award, the reinstatement of your award is dependent on your meeting the expectations and responsibilities stated in your scholarship contract, which includes being on time, and prepared for all commitments and rehearsals.**

You are an Ambassador of the Music Department

We have a proud tradition of recruiting some of the finest young musicians around. We are equally proud that our students are some the most polite and professional students as well. Professors and administrators often comment on the consistent aura of good spirit that surrounds our students and department. Please keep in mind that your actions and behaviors do represent not only Pepperdine, but the music program as well.

Electronic Devices: Turn it off and put it away!

Electronic devices provide us with wonderful ways to access information and communicate. Remember that there are times when it is inappropriate to use such devices. Please turn off and put away your electronic devices during all classes, rehearsals, recitals, Music @ 3, and all performances. Your professors and peers are performing for you regularly whether it is in the context of a lecture, rehearsal, or recital; imagine how you would feel if someone's phone rang, or someone checked their e-mail social media during your performance.

E-mail Propriety and Protocol

It is Pepperdine policy that students, staff, and faculty utilize Pepperdine e-mail addresses for all school related e-mail communication. E-mail is a very convenient way to communicate. E-mail, however, also has the potential to do

tremendous damage to relationships and reputations. The following guidelines should be considered in all e-mail communication.

- Assume that anything and everything that you write might be forwarded to the world (because sometimes it is)
- Be sure to include a meaningful subject line; this help clarify the point of your message and helps a person find it when they need to come back to it
- Always err on the side of being overly professional and polite
- Always address a person formally (Mr./Ms./Dr. etc...)
- Never use ALL CAPS. It implies shouting or finger pointing. No one likes that.
- Always be direct. Never try to be overly funny or subtle. E-mail is not a good way to communicate humor or subtleties. Often times they are misinterpreted and come across as offensive.
- For a very useful list of e-mail considerations, see the following website: https://www.betterup.com/blog/how-to-write-a-professional-email

Code of Academic Integrity

Academic integrity is essential for preserving the quality and integrity of higher education and is necessary for all professional activity. Please make sure to familiarize yourself with Pepperdine's Code of Academic Integrity by going to the following address:

https://seaver.pepperdine.edu/academics/academic-support/integrity/policies/code.htm

The Curriculum for the Music Major and Music Minor

The Seaver College Academic Catalogue is your official contract with the university. Among its many functions, it outlines the specific guidelines, requirements, and curriculum that you must follow in order to complete your degree. It is imperative that the music student completely understands the expectations and requirements of the music major or minor. The Seaver Academic Catalog can be downloaded from this web address:

http://seaver.pepperdine.edu/academics/catalog

Refer to the chapter, *Fine Arts Division*, which details your degree requirements for the music major and the music minor.

Academic Advising and Registration

Your faculty advisor is assigned to help you complete your degree requirements in a timely manner, but it is ultimately your responsibility to make sure you are progressing appropriately

towards the completion of your degree. It is your responsibility to schedule an advising time with your advisor each semester before registration begins and work with your advisor to clear your regisgtration hold. **No course changes can be made after Friday at 5:00 p.m. the first week of classes.**

You should check your degree progress report often. You can view your degree progress on Courses at any time. Mistakes happen, so after you have submitted your registration to Onestop you must double check to make sure you are registered for the appropriate classes. **The FAD office will register you for Private Music Lessons Only—they do not register you for your other classes—you must register for all other classes with OneStop.** A degree plan "cheat sheet" that includes a four-year schedule of music course offerings can be found in Appendix A in order to assist you with mapping out your degree. A sample Advising Record Sheet is available in Appendix B so that you can prepare for advising. Additional helpful curriculum and advising forms are available for minors in Appendix C & D.

Students should be enrolled in all courses that they attend; auditing courses is not allowed.

NOTE: You should not make any changes to your registration without notifying your advisor first. The Fine Arts Division bears no responsibility due to problems or delay in graduation because of registration changes initiated by the student without the advisor's knowledge and/or without updating the green advising sheet.

NOTE: If you need to get into a closed class, the following is the procedure you should follow:

1. After consulting with your advisor, send an e-mail from your Pepperdine e-mail account to the instructor of the course. Please include the following information:
    a. Your full name
    b. Your CWID number
    c. The course number and description with section number
    d. The four-digit registration code
2. Once the instructor has this information, they need to forward all of this to Onestop with his or her permission for you to enroll in the course.

Changing Music Degree Programs

(For example: changing from Music Applied to a Music Major, or from a Music Major to a Music Minor, etc)

- The division chair must approve the change
- Another audition and/or interview may be required.
- The change may affect your music award.

You must initiate an Etrieve form, see the link below.
https://pepperdinecentral.etrieve.cloud/Index#/form/58

3. General Health and Well-Being

General Health

Part of your education is acknowledging your physical, mental, and spiritual capacities and limits. Ultimately, you, and only you, are the best steward of your health. There are a wealth of resources on campus that are designed to help you manage your health including the Student Health Center and the Student Counseling Center.

As musicians, your bodies are part of your instrument (or in the case of vocalists, your body is wholly your instrument). Part of becoming a professional requires that you very quickly learn to manage your health so that you can meet your commitments as a musician. While it is normal to get occasional sickness or to feel anxious and stressed during exams and performances, excessive physical and mental illness can be detrimental to your professional life. Learning to manage your health now is essential. It is important that you maintain effective communication with your studio, ensemble, and classroom teachers if you have any concerns about your health, as participation and attendance often heavily influence your grades. Please see the course syllabi for specific protocol and procedures regarding illness.

Hearing, Vocal, and Neuromusculoskeletal Health

Professional musicians are often involved in activities that, if not avoided or properly managed, can lead to long term pain, disability, or other health problems. Students should be proactive about avoiding activities and situations that could jeopardize their long-term health. The National Association of Schools of Music provides the following helpful information regarding certain activities. We encourage all students to thoroughly read this information. It can be accessed through the following links:

NASM-PAMA Advisories on Hearing Health: https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/3a_NASM_PAMA-Student_Orientation_Script-Standard.pdf

NASM-PAMA Advisories on Neuromusculoskeletal and Vocal Health: https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/5a_NASM_PAMA_NMH-Student_Information_Sheet-Standard-NMH_June-2014.pdf

Vocal Fatigue & Illness Protocols

VOCAL HEALTH AND MEDICAL SCREENING POLICY

The vocal instrument is a complex and delicate system, and its care is central to your success as a singer. In alignment with best practices in professional vocal training and performance, the music department ***strongly recommends*** that all undergraduate voice students obtain a baseline videostroboscopic examination (vocal scope) from a licensed ear, nose, and throat (ENT) physician who specializes in voice—preferably within their first year of applied study.
This baseline examination:

- Provides a clear visual assessment of the vocal folds in their healthy state;
- Assists medical professionals in diagnosing and treating future vocal issues;
- Empowers you as a developing artist to make informed decisions about your voice.

Important Notes:

- Voice faculty are not medical professionals and cannot diagnose or treat medical or vocal health conditions.
- While your teacher may observe signs of vocal strain or fatigue and make pedagogical adjustments accordingly, any concerns regarding pathology must be addressed by a qualified otolaryngologist, laryngologist or speech-language pathologist.
- By choosing not to obtain a baseline scope, you acknowledge that you are assuming personal responsibility for monitoring your vocal health and that the University, Music Department, and voice faculty will not be held liable for undiagnosed or pre-existing vocal conditions or injuries that may impact your progress or performance.
- Students experiencing persistent vocal fatigue, hoarseness, pain, or sudden changes in range or resonance should immediately consult with their PML instructor, communicate such changes to the vocal coordinator, and seek medical evaluation before continuing vocal activities.

Your voice is your instrument and your livelihood. We urge you to treat it with the same level of care, attention, and professionalism that is expected of artists on the national and international stage.

COMMUNICATION PROTOCOLS:

Students should expect to hold to the following protocols when communicating about fatigue or illness related to performance activities: If and when a student is feeling physically or vocally compromised such that they need to mark or rest from a production, performance-based class, ensemble rehearsal or voice lesson, or if a student is ill and needs to miss a rehearsal, class, or voice lesson, the student should communicate this as is appropriate in one single email that includes all directors, instructors, stage managers, and PML instructors with whom they are currently involved.

4. Important Exams and Barriers

Music Fundamentals and Skills Assessment and AP Music Theory

All entering first-years and transfer students who wish to declare music as a major or minor must take the Music Fundamentals and Skills Assessment in order to be placed appropriately in the theory and skills curricula. If you have not yet taken the assessment, please contact Dr. Tan (barry.tan@pepperdine.edu) as soon as possible. Incoming music majors and minors who have taken AP Music Theory in high school may be considered for advanced placement in the written theory and aural skills curricula. The Music Department does not accept an AP Music Theory score lower than 4. Students who have taken AP Music Theory are still required to take the Music Fundamentals & Skills Assessment. For more information about our theory placement policies, please visit https://seaver.pepperdine.edu/finearts/undergraduate/music/mfsa.htm

TRANSFER CREDIT

Once acceptance into the School of Music is attained, a music advisor will evaluate student transcripts to determine the necessary course of study at Pepperdine University. A music advisor will discuss the evaluation with you at an orientation session before your first semester. If there are theory courses transferred from your previous institution, students must still take the Music Fundamentals and Skills Assessment. Preferably, this assessment will be taken at least two months prior to the student's first semester on campus so that the music department can plan for class sizes.

The Piano Proficiency Exam (PPE)

The ability to apply theoretical knowledge of music to the keyboard benefits all musicians regardless of emphasis. To assure that each major who graduates has a certain level of competency at the keyboard, every music major must pass the Piano Proficiency Exam as a requirement for the Bachelor of Arts Degree in Music.

Students are required to attempt all sections of the exam in front of a faculty jury during finals week of the semester they take MUS 215 (Music Theory IV). Transfer students: if you are not required to take MUS 215, you must take the PPE at the end of the spring semester of the **first year** at Pepperdine. If any section of the exam is failed, the student will retake those sections of the exam the following fall semester. If the student does not reattempt the exam or if any part of the Piano Proficiency

Examination is failed during the retake, **the student will be required to retake the entire exam again, and all previous attempts and passes will be expunged from the record**. Subsequent reattempts are governed by the same stipulations as when the student first took the PPE. Your degree will not post until you pass the Piano Proficiency Examination.

To view the test materials please go to the following link:
https://docs.google.com/document/d/1KUzR5UK0pfyl_MLsL4D8WtV_-LJlP8YX7S8TsdwSYeg/edit?usp=sharing

Sophomore Degree Progress Assessment (a.k.a. Sophomore Barrier)

The music faculty will meet with all music majors during their jury typically in the **fall of the sophomore year** to discuss the student's overall degree progress. At that time, the faculty may discuss any concerns and will determine whether or not the student will be allowed to advance in the degree. For more information see **Jury Examinations: Sophomore Degree Progress Assessment** later in this handbook.

5. CONCERT ATTENDANCE

CONCERT ATTENDANCE

Class designation:	MUS 220.01
Classroom:	Raitt Recital Hall
Day and time:	Wednesday 3:00 p.m. – 3:50 p.m.
Professor:	Wesley Park, DMA
Contact information:	Wesley.Park@pepperdine.edu
Office Hours:	Monday 12:00 – 1:00 p.m. Tuesday 10:00 – 12:00 p.m. Wednesday 1:00 – 2:00 p.m. in MB 217A

Music and the Christian Mission of the University

- **University Mission Statement: "**Pepperdine is a Christian university committed to the highest standards of academic excellence and Christian values, where students are strengthened for lives of purpose, service, and leadership."
- **Music Department Mission Statement:** "To develop the God-given talents of our students, preparing them for lives of purpose, service, and leadership, while upholding the highest standards of musical artistry and academic excellence."

Course Description

Required of all music majors each semester of residence. The course provides an opportunity for music students to perform for each other and to increase exposure to varied music literature. This weekly performance and the series of required concerts and recitals are designed to provide this experience. The weekly meeting also affords a platform for the appearance of guest artists and lecturers, and a convenient time for the dissemination of current pertinent information from the music faculty. Attendance at off-campus concerts may be required to make up for missed on-campus events. Cr/NC grading.

Program Learning Outcomes (PLO)

The Music program strives to achieve the following **Program Learning Outcomes:**

1. Demonstrate a comprehension of music through accepted theoretical and formal procedures of analysis and a proficiency of musicianship in aural skills, keyboard skills and sight reading.
2. Demonstrate well-developed techniques and skills specifically related to the individuals emphasis in music.
3. Apply lessons of leadership, service, and collaboration within the community of artists and musicians.
4. Advocate for the transformative power of music in the lives of others, sharing his or her God-given and developed musical gifts with the community at large.

Student Learning Outcomes (SLO)

The student completing this course will...

- gain exposure to the wide body of musical literature that is a vital part of the education of every musician (PLO 1,2).
- learn to improve stage deportment techniques (PLO 2).
- develop appropriate solo repertoire (PLO 2).
- enhance performance technique (PLO 2).
- develop a sense of appropriate performance practice for the various historical musical periods (PLO 2, 3, 4).

- develop a proficiency in musicianship through live performances (PLO 1, 2, 3, 4).
- enhande skills that will enable the performer to serve the community at large (PLO 3, 4).
- gain a deeper understanding of the skills and processes that contribute to the completion of a realized Fine Arts Division performance (PLO 1, 3, 4).
- demonstrate a solid understanding of the demands of the profession by being on time and prepared for rehearsals and performances (PLO 2, 3).
- practice professional backstage etiquette (PLO 3).
- commit fully to the collaborative nature of live music (PLO 3, 4).
- fulfill required production tasks dependably (PLO 3, 4).

Performance Responsibilities

Music majors are required to enroll in Concert Attendance (MUS 220) each semester of residence. Minors and Theatre majors with an emphasis in musical theatre are required to complete four (4) semesters of the course. MUS 220 must be taken in conjunction with your private music lesson (PML) for that semester as the weekly PML will prepare you for your MUS 220 performance. Grading is on a "credit/no credit" basis (CR/NC). Majors, including Theatre majors (music), will perform twice a semester. Majors preparing longer works (6+ minutes) may elect to perform once, in consultation with their private instructor. Minors will perform once a semester. Performance dates for each student will be assigned by the third week of the semester. Pieces performed should reflect works you are currently preparing for the semester and must be approved by your PML instructors.

"Music @ 3" Grading Policy

Grading is on a "credit/no credit" (CR/NC) basis. MUS 220: Concert Attendance is a zero (0) unit course. Receiving credit is based on:

- Performance: Students will receive performance credit based on meeting the following criteria:

- "Music @ 3" program information was turned in on time.
- If the student is performing with a collaborative pianist, that they communicate appropriately and in advance of the performance.
- The student performance met the expectations of their PML instructor.

- Attendance: Students are allowed two (2) absences. Students may have two additional absences, which must be made-up by substituting attendance at approved concerts elsewhere. Make-up concerts are in addition to the 10 required concerts (see below). A fifth absence will result in a grade of "NC" for the course. If an when a student is feeling physically compromised such that they need to mark or rest from a production, performance-based class, ensemble rehearsal, or lesson, the student should communicate this in one email that includes all directors, instructors, stage managers, and PML instructors with whom they are currently involved with.

- Crew Support: Students are required to fulfill **two (2) crew requirements** for various departmental events throughout the semester (Music @ 3 **OR** outside concerts). Crew members will be given credit for attending the concert for which they are serving as a crew member. Crew members must be dependable, responsible, and professional. If two crew assignments are not fulfilled, then credit will not be given for the course.

- Concert Credit: Students are required to attend ten (10) departmental or approved non-departmental concerts each semester.

What happens if you receive "no credit" for one semester?: No concert attendance is carried forward. If you lose your credit, you must attend 17 concerts in order to make up for the semester you lost your credit. This is HARD. You may collect these 17 concerts over any amount of time; however, you will not receive your diploma until you have been cleared for the "no credit" grade in MUS 220.

A student accepting to make up for a semester of "no credit" must first sign in for the 10 concerts needed for any current semester for which he or she is enrolled in MUS 220. Then ticket stubs and programs for the additional 17 concerts attended must be assembled and turned in to Dr. Park. Your semester of "no credit" will then be waived on your DAR.

"Music @ 3" Performance Information

If you are performing at "Music @ 3," you must submit your performance information via the Google Form to Dr. Park by **Friday** at **5:00 p.m.** the week before your performance is scheduled. Your submission must include the name of the piece, what larger work it is from (if applicable), composer and his/her dates, vocal type if you are a vocalist, and pianist if you have piano accompaniment. If your performance information is not received by the deadline, you will not perform and you will not be re-scheduled. Furthermore, in order to satisfy your performance requirement, you must write a **five-page research paper** on any piece in your repertoire.

If you must change performance dates, you must first contact Dr. Park and your PML instructor in order to receive approval for the change. Once it is granted, it is your responsibility to find another performer to exchange dates with you. You will then notify Dr. Park with the name of the performer that you are switching with on the schedule.

All performance submissions must be approved by your private instructor. Performers who are preparing a major work of **six minutes** or more will only perform once during the semester. These major works must be scheduled personally with Dr. Park **by the third week of classes**.

Collaborative Pianist Scheduling Protocols

Faculty pianists for "Music @ 3" are:

Grace Lee (grace.lee6@pepperdine.edu),
Hiroyo Hatsuyama (hiroyo.hatsuyama@pepperdine.edu),
Beverly Min Thiagarajan(beverly.thiagarajan@pepperdine.edu), and David Wilkinson (david.wilkinson@pepperdine.edu).

You must contact your pianist **at least one week before** your scheduled performance (preferably two weeks to arrange a private rehearsal time). **A performer who has not rehearsed with an approved pianist prior to their "Music @ 3" performance will be canceled from the program and assigned a 5-page research paper**. Weekly schedules of available coaching times are posted outside the pianists' offices (MB 212 and MB 127) where you may sign up for a coaching. If you fail to show up for two arranged coachings, it may result negatively on your PML grade and prohibit you from signing up for future coachings. Our pianists are very busy, and it is unacceptable to waste their time. Always place music in a black binder for your pianist or provide them with a clean digital copy via email. Approved student pianists may also perform at "Music @ 3" provided they are enrolled in Piano Accompanying (MUS 144).

Dress Code for Performers

As you develop into a professional musician, it is important that you begin now to develop a wardrobe suitable for performances. These may be items of clothing that you would not wear on a daily basis, but for daytime and evening performances. Your appearance makes a difference in how you are received as a performer, whether performing in a concert or auditioning. Critics are watching as well as listening. Be well-groomed and make your best professional impression.

- **Ladies**
    - Appropriate professional dress is required for daytime singers and instrumentalists: **Dress** (dress pants if appropriate for instrument or role), **hose,** and **shoes** that do not distract on stage (flip-flops are not acceptable). *Dress/skirt length should not be above the knee.* Remember,

revealing or sloppy attire distracts from your performance. Absolutely no facial piercing jewelry. If you have a tattoo that is visible, then it must be covered with make-up. Full formal attire should be reserved for your recitals.

- **Gentlemen:**
  - **Dress pants, dress shirt** (tie is optional), appropriate **dress shoes** (sneakers and flip-flops are not acceptable). You may or may not choose to wear a jacket. Remember, revealing or sloppy attire distracts from your performance. Absolutely no facial piercing jewelry. If you have a tattoo that is visible, then it must be covered with make-up.

Concert Credit

Students are required to attend ten (10) departmental or approved non-departmental concerts each semester. These credits can be obtained through attending departmental concerts as well as off-campus non-departmental concerts. Any concert or production in which a student participates also qualifies as concert credit. If there are multiple performances of the same program, the student will receive one (1) concert credit. If it is a major production (e.g. musical or opera), the student will receive two (2) concert credits.

Non-departmental concerts must be approved by the music faculty prior to attendance. LA Philharmonic, Hollywood Bowl, LA Opera, and performances of other local symphony orchestras are pre-approved. Students must submit a program or a ticket for a pre-approved program. A two-page report or "review" of all concerts that are not approved in advance is required.

The majority of concerts or recitals attended should be departmentally-sponsored. A list of departmentally-sponsored concerts and recitals will be distributed early in the semester. A faculty member or student worker will provide a QR-Code sheet to sign in for attendance. Be sure to sign in or see the person responsible for attendance before the start of the concert. If no QR-Code sheet is present, please save your program. <u>If you sign in for a concert but do not attend the entire concert, you will be reported to the Academic Integrity Committee. You will also be reported if you sign in for someone other than yourself.</u>

All concert credit is due by Monday, December 14 (the first day of Finals Week).

Production Crew

In a spirit of collaboration, there are crew requirements for each student enrolled. The opportunity helps students understand how performers are supported and how to create a professional setting through backstage support, lighting, and front-of-house support. Your respectful participation is crucial to the success and comradery of our music department and will provide you with valuable skill sets.

The Music Production Crew schedule will be kept in a Google Drive folder that may be accessed at all times. Crew leads will be responsible for each team.

You are required to work on the production crew for two (2) events.

A Google sign-up sheet will be provided on Canvas. Students will have the first three weeks of the semester to sign up for their two crew assignments. After the three-week signup deadline, Dr. Park will schedule crew assignments accordingly.

A few reminders about being a member of the Music Production Crew:
You must dress appropriately when you are working an event as a Production Crew member:

- This means you wear all black, no jeans, no sneakers/athletic shoes, and no T-shirts.

- Ushers for Smothers events must wear white shirts, black slacks, and comfortable, non-athletic black shoes.

If any of your co-workers do not fulfill their work responsibilities, please let Dr. Park know.

- For **advanced** cancellations: Find a replacement for your job and inform both your Lead and Dr. Park.
- Leads will make the changes to the production crew master list.
- For **last-minute** cancellations (i.e., less than 24 hours prior to event):
    - Try to find a replacement.
    - Email the Production Crew Lead and Dr. Park explaining your emergency and the name of your replacement. If you are unable to find a replacement, the Crew Lead and Faculty Event Director will try to find a replacement to cover your shift.
    - Last minute non-emergency cancelations and no-shows for crew assignments will not be tolerated resulting in an additional crew assignment. If you have more than two no-shows, you will not receive credit for the course and will have to make up the crew assignments in the following semester in order to receive credit for the missed semester.

Obtaining "Music @ 3" and Concert Recordings

"Music @ 3" and recital performances in Raitt Recital Hall are captured on audio and video. If a student would like an edited excerpt of their "Music @ 3" performance or edited copy of their recital, the student must submit a request on a provided Google From on Canvas. This request goes to the student archivist who will try to accommodate the specified deadline on the form. The archivist can usually provide a copy within two weeks depending on the timing and quantity of requests. Please be proactive with the timing of your deadlines (audition and competition submissions) as last minute turnarounds may not be possible to accommodate.

Requesting Recording Services (Non-Performance)

Students or their PML instructors are responsible for booking spaces in both Raitt Recital Hall and MB 220. To book the space, the student and/or their PML instructor must email the room and recording request **five business days** in advance to the Fine Arts Division office. The staff will then contact Dr. Park and a recording lead to make sure there is someone available to operate the recording equipment for the non-performance event such as professional auditions and/or video submissions for workshops and masterclasses.

For **last minute requests**, if the hall is available, we will do our best to accommodate your request. However, please note that you will be responsible for managing the recording process independently as a recording lead may not be available.

Student Behavior

"Music @ 3" is a safe and welcoming environment that provides encouragement and support for one another allowing the performers to be completely vulnerable in order to tap into their true artistic abilities and potential. As a result, it is expected that all participants and guests behave with the utmost integrity and respect for themselves, their fellow peers, and professors at all times. In the event of disruptive behavior, the student will receive a warning. If there are repeated disruptions or poor behavior, the student will be asked to leave the class and a referral will be given to the Office of Community Standards.

The following behavior is prohibited

- Use of prohibited technology during performances (e.g. laptops, iPads, phones, headphones, smart watches).
- Repeated interruption of the professor or classmates.
- Dominating classroom discussion or derailing the discussion to a subject that is off topic.

- Belittling, demeaning, or aggressive behavior towards the professor or other students.
- Having side conversations or creating disruptive noises during the class.
- Repeatedly arriving late or leaving the class early.
- Sleeping or putting head down during the class.
- Use of intimidation or threat of physical violence.

Calendar

Performances are every Wednesday at 3:00 p.m.

Programs and ticket stubs are due on Monday, December 14 at 5:00 p.m.

Final Exam

There is no final exam for this course.

Online Course Evaluations

Online course evaluations are conducted for all Seaver courses. The course evaluation period opens at 5:00 p.m. on the WP/WF deadline day (Friday preceding the last week of classes) and closes before final exams begin (3:00 a.m. on the Monday of final exam week). Please kindly complete the course evaluation.

General Health

Part of your education is acknowledging your physical, mental, and spiritual capacities and limits. Ultimately, you, and only you, are the best steward of your health. There is a wealth of resources on campus that are designed to help you manage your health including the Student Health Center and the Student Counseling Center.

As musicians, your bodies are part of your instrument (or in the case of vocalists, your body is wholly your instrument). Part of becoming a professional requires that you very quickly learn to manage your health so that you can meet your commitments as a musician. While it is normal to get occasional sickness or to feel anxious and stressed during exams and performances, excessive physical and mental illness can be detrimental to your professional life. Learning to manage your health now is essential. It is important that you maintain effective communication with your studio, ensemble, and classroom teachers if you have any concerns about your health, as participation and attendance often heavily influence your grades. Please see the course syllabi for specific protocol and procedures regarding illness.

Hearing, Vocal, and Neuromusculoskeletal Health

Professional musicians are often involved in activities that, if not avoided or properly managed, can lead to long term pain, disability, or other health problems. Students should be proactive about avoiding activities and situations that could jeopardize their long-term health. The National Association of Schools of Music provides the following helpful information regarding certain activities. We encourage all students to thoroughly read this information. It can be accessed through the following links:

NASM-PAMA Advisories on Hearing Health: https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/3a_NASM_PAMA-Student_Orientation_Script-Standard.pdf

NASM-PAMA Advisories on Neuromusculoskeletal and Vocal Health: https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/5a_NASM_PAMA_NMH-Student_Information_Sheet-Standard-NMH_June-2014.pdf

Academic Integrity

You are accountable for the legitimacy of your music performed at "Music @ 3." If your performance or submitted information in any way compromises the academic integrity code, then you will be reported to the Academic Integrity Committee. You will receive a grade of No Credit for the course. If you sign in for attendance or a concert but **do not** attend the entire class or concert, you will be reported to the Academic Ethics Committee.

- **Honor Code**

  "Academic Integrity is the expression of intellectual virtue in human beings as a result of their creation in God's image. It represents the convergence of the best of the human spirit and God's spirit, which requires personal, private and community virtue. As a Christian institution, Pepperdine University affirms that integrity begins in our very created being and is lived out in our academic work."

  "In order for the code to be effective, the community must maintain its health and vitality. This requires a genuine sense of maturity, responsibility, and sensitivity on the part of every member. In particular, each member of the Seaver College community is expected to pursue his or her academic work with honesty and integrity."

Office of Student Accessibility

Any student with a documented disability (chronic medical, physical, learning, psychological, or temporary) who requires academic accommodations should contact the office of Student Accessibility (Student Assistance Center, SAC – 105, Phone: 310.506.6500) as early in the semester as possible. All discussions will remain confidential.

Please visit https//www.pepperdine.edu/student-accessibility/ for additional information.

Intellectual Property

It is hereby acknowledged and understood that students may not utilize, in any matter, content that is not from their own performances. Students who violate this policy will be reported to the Academic Integrity Committee.

Course materials prepared by the instructor, together with the consent of all lectures and review sessions presented by the instructor, are the property of the instructor. Video and audio recording of recitals, master classes, lectures, or any class content without the written consent of the instructor and all performers is prohibited. Explicit permission must be obtained from the instructor before any of the following materials are transferred or transmitted to any other person or media: recordings of recitals, master classes, lectures, or any class content. Electronic devices (e.g. laptops, cell phones, tablets, recording devices) are not to be used during this recital performance.

6. Studio Class

Expectations

Applied Instrumental and Guitar majors and minors, Voice majors (including contract Majors) and students with an emphasis in pre-teacher certification must enroll in and attend the appropriate weekly Studio Class. Generally, students who are not required to enroll, but who choose to attend Studio Class, should expect not to perform during the class.

Where and When

- Instrumental and Guitar Studio Classes will meet at designated time and locations weekly. Strings studio will meet on Wednesdays from 11:00 – 11:50 a.m. & Wind/Brass Studio will meet on Wednesdays between 1:00 and 1:50 p.m. Composition studio meets Wednesday at 5:00 p.m. **Your studio instrumental instructor will provide specific information about location and other expectations.**

- Voice Studio class will meet in designated locations every Wednesday from 2:00 p.m. to 2:50 p.m. **Your studio voice instructor will provide specific information about location and other expectations.**

Course Description

Studio Class is designed to instill the knowledge and develop the skills necessary to prepare the student to pursue a professional career in music. Studio classes are required labs for the private voice lessons. This class provides you with the opportunity to perform for your peers in a larger setting and helps to train your own ears as you listen and critique others. Attendance is mandatory barring a class conflict. You must perform at least twice during the semester.

The weekly studio class is a series of highly structured master classes covering a wide variety of performance related and pedagogical topics. Emphasis will be placed on instruction and discussion of:

- Solo repertoire
- Instrumental or Vocal pedagogy
- Recording artists
- Musical interpretation
- Historical background & stylistic nuance
- Performance technique

7. Ensembles and Stage Productions

Expectations

Please be aware, the FAD Office is often completing ensemble and PML registration after the ADD/DROP deadline on Friday of the first week of classes. Please be sure you have room in your unit load, or they may not be able to enroll you in ensembles.

The music department's various performance ensembles and music-theater and opera productions are an extremely important part of your development as a professional musician. These specially designed experiences provide the opportunity to synthesize the various components of your music degree. In other words, it's where the rubber meets the road! Your participation in ensembles and productions can and will take on many forms—either as a member of the production crew, a principal soloist, the concerto competition winner, or member of a larger ensemble. You might be participating for zero or one units, or you may be volunteering your time. Regardless, you should expect to be fully committed to the schedule and to your peers. It is never acceptable to miss rehearsals and performances because of work and/or social events. It is your responsibility to carefully schedule your academic work in a way that allows you to meet the obligations of these rehearsal and performance schedules. Ensemble and production schedules are always posted and disseminated in advance. It is the student's responsibility to anticipate conflicts and communicate immediately about any dates of concern.

PLEASE NOTE: 0-unit ensembles have a course fee of $50

In the professional world, reoccurring illness can cause you to not only lose a job, but never get hired again. If you are having trouble with your health, discuss these concerns with your doctor, the Student Health Center, your advisor, and your studio teacher to discuss the appropriate course of action. Read your ensemble syllabi carefully and make sure you understand how illness absences will be handled especially for dress rehearsals and performances.

The Flora L. Thornton Opera Program

THE FLORA L.THORNTON OPERA PROGRAM at Pepperdine offers a many-faceted approach to the development of the young singing actor. It features an annual fully-staged opera, a biennial summer intensive in Heidelberg, Germany, and master classes with top industry professionals. The opera program bears the name of Flora Thornton, one of the country's most beloved arts philanthropists. Recent productions include Puccini's *La bohème*, Mozart's Don Giovanni and The Magic Flute, Mark Adamo's Little Women, and Gilbert and Sullivan's Pirates of Penzance. Auditions for the opera program are held in September and are open to all Pepperdine students. Applied vocal music majors and vocal music award winners are required to audition for the opera. Fall Opera Workshop consists of musical preparation for the annual opera production in February. Spring Opera Workshop consists of staging and production of the annual opera production, followed by workshops and masterclasses on relevant topics. All students cast in the opera must register for fall and spring Opera Workshop (MUS

184/384). Students enrolled for fewer than 18 units will enroll for one unit. Those already registered for 18 units should choose the zero unit section.

Thomas Osborn Concerto Competition

Each academic year during the spring semester the Music Department sponsors an instrumental concerto contest named in honor of Thomas Osborn, *Conductor Emeritu*s of the Pepperdine Orchestra. Any freshman, sophomore, or junior, enrolled at Pepperdine University and studying applied music on the Malibu campus may compete, if approved for the contest by an applied faculty member. Students are required to enroll in PMLs during the primary semester of preparation for their performance The winner will perform with the Pepperdine University Orchestra. One winner will be selected. Should the jury feel that there is no qualified candidate, then no winner will be declared. Former winners may not compete. Teachers may not perform the accompaniments for their own students.

All repertoire must be approved in advance of the competition by the applied professor and the orchestra director. Orchestral material must be available. It is the contestant's responsibility to check its availability and provide all publisher information (publisher name and address, as well as fax and phone numbers). Rental pieces where the orchestral accompaniment has to be rented will not be accepted. Winners must perform the same work from memory at both the competition and the concert. Dates and rules for the competition will be sent to applied faculty and posted on ensemble bulletin boards in the music building. A Concerto Competition Entry Form is available in Appendix K.

The Pickford Ensemble

Created originally as a new music ensemble dedicated to performing cutting edge music for silent film, The Pickford Ensemble represents Pepperdine's finest student musicians and performs repertoire from the last and current centuries as well as promoting new music composed by Pepperdine students. Every even spring semester, *Up Against the Screen: New Music with Film,* showcases The Pickford Ensemble performing music scored by Pepperdine student composers with beautifully restored silent film. These performances and film features take place under the stars at Pepperdine's Amphitheater. The ensemble is open by audition only and participating students receive substantial subsistence allowances for their participation in the project.

Pepperdine Chamber Choir

The Pepperdine Chamber Choir is Pepperdine University's top-tier vocal ensemble. This auditioned group of music and non-music majors performs demanding vocal ensemble repertoire of diverse styles and presents concerts locally, nationally, and internationally. Often featured at important campus events, the Pepperdine Chamber Choir regularly tours in the US and abroad. Recent domestic tours include California, Arkansas, Texas, Kansas, and Missouri. The Chamber Choir has also toured Switzerland, Italy, France and the Czech Republic, and is regularly a featured group at the Prague Choral Festival. During the spring of 2018, the Pepperdine Chamber Choir gave an invitational performance for the Western Division Conference of the American Choral Directors Association in Pasadena, California.

8. Private Music Lesson Information

Private lesson are an integral part of the curriculum requirements for the music major and minors. Additional lessons may be offered to theatre majors and others who have requested lessons, based on availability of teachers. We do have a limited number of slots for private lessons.

Private Music Lesson Fees

All participating students pay a Private Music Lesson fee of $325 per unit. **All PMLs are two units (1 hour)** for a total fee of $650 per semester (13 lessons) except for piano and guitar lessons, which can be taken for one unit, (1/2 hour) for a total fee of $325. The one unit option are for those whose primary instrument is not piano or guitar.

Studio Placement

Whether you seek a top-tier graduate program or wish to begin your professional journey immediately following your undergraduate degree, our highly educated and professionally experienced full-time and part-time private lesson instructors are specially trained to help you achieve the next level of your artistic development. Studio placement is determined by the faculty in communication with area coordinators. While we are sometimes able to place students into the studios of their choice, the faculty make the final decisions based on a number of factors. Students should also note that they may not necessarily remain with the same studio teacher for the duration of their degree program and can be moved in order to best accommodate student progress, faculty loads, scheduling, and other considerations.

Scheduling

- No lessons the first week of classes.
- Your lesson will be scheduled with regard to the teacher's availability and your class schedule. We will NOT work around your work schedule. Please wait until your private lesson is scheduled to set your work schedule.
- Your private lesson schedule will be emailed to you prior to the second week of classes. If there is a problem, you must contact the coordinator immediately.
- Your lessons will begin the second week of classes.
- You will receive 13 lessons per semester.
- If there are any scheduling conflicts, they must be resolved by 5:00 PM on Friday at the end of the second week of classes.
    - All lessons must be taught on-campus.
    -

Make-Up Lessons

- Missing a Lesson: The student must contact the instructor by PHONE/EMAIL at least 24 hours prior to the lesson time. Students who do not follow this protocol are not entitled to a make-up lesson.

- The student and instructor will coordinate a time between them for the make-up lesson. All room reservations MUST be coordinated with the Administrative Assistant at least 48 hours prior to the make-up lesson. If the student misses the make-up lesson, no further effort is made to initiate another make-up lesson.
- If the instructor has to miss a lesson due to illness or a professional job, it is the instructors' responsibility to contact the student as soon as possible to cancel the lesson. The instructor will reschedule the lesson with the Fine Arts Division staff.
- Please communicate closely with your private lesson instructor about any changes in your weekly schedule.

Add/Drop

- Students have until **5:00 PM on Friday the second week of school in both fall and spring terms to drop lessons**. If a student does not drop by the last day of add/drop they will still be charged the full amount of the private music lesson fees.

Expectations

Students in the first four semesters of private study should register at the 100 level. Students in the fifth, sixth, seventh, and eighth semesters of private study should register at the 300 level. Applied music majors in the first two years of study should be focused on the Upper Level Barrier, usually taken at the end of the fall semester of the sophomore year. The Upper Level Barrier is discussed elsewhere in this section of the handbook. Applied majors in the third and fourth years of study will be working toward their junior and senior recitals. Protocol for recitals is discussed elsewhere in the handbook. Performance standards for students completing the applied music major should be consistent with the demands made for entry into the top-tier, graduate programs.
*See ***Jury Examinations-The Jury and Your Private Lesson Grade*** for information on how you will be assessed for your private lesson studies.

Each week the applied lesson teacher and student should fill out the Applied Lesson Verification Form. This form is provided so that the student and instructor can track the number of lessons provided weekly during each semester. **Each student should receive at least 13 lessons per semester.** The student and instructor will both sign the form and the applied teacher will submit the form to the FAD Office or voice aria coordinator. A sample Applied Lesson Verification Form is available in Appendix F.

9. Jury Examinations

Expectations and Procedures

Applied music majors are required to take a jury exam each semester as the culmination of their private music lessons with the exception of semesters in which the successfully complete a recital.

- Minors are not required and will not be allowed to take a jury exam during semesters beyond the required fours semesters of their degree.
- Students with an emphasis in Music Education are not required and will not be allowed to take a jury exam beyond the six required semesters of studio lessons.
- Seniors who are auditioning for graduate performance programs are also not required to take a jury in the fall semester of their senior year. These students must turn in appropriate audition materials and recordings in lieu of the jury on or before finals week of the fall semester senior year.
- Theater/Music majors are not required and will not be allowed to take a jury exam beyond the four required semesters of studio lessons.
- For those students who are double majors in applied voice and MT, the specific requirements of the applied major will be the primary expectation but with input from the instructor. Only six songs are expected for preparation for the jury.

Jury exams, given each semester on the Monday and Tuesday of final examinations, are taken between 9:00 AM and 5:00 PM at ten-minute intervals. The jury sign-up sheet will be posted on the bulletin board beside AMB 217 on Monday two weeks prior to Finals Week.

Majors who are performing a Sophomore Degree Progress Assessment need to sign-up for two consecutive time slots.

*****So that your teacher may have maximum opportunity to hear your jury, you must consult with him or her before selecting a jury time.***

Voice students are to have their music memorized with the exception of selections from oratorio repertoire. Voice students must list all music studied during that semester on the repertoire sheet.

Instrumental and keyboard students are expected to list all pieces, scales and etudes studied with their teachers. For larger works, students need to indicate which movement(s) were studied and which were prepared for the jury. The column labeled "self-studied" should indicate pieces—solo or ensemble —that were studied during the semester without the private instructor's guidance.

Protocol for juries suggests that the student must

1. plan to be ready outside the examination room at least ten (10) minutes before the scheduled time with the semester repertoire sheet fully filled out;
2. verify with the accompanist the pieces that he/she will bring;
3. come dressed appropriately; this is part of your presentation

The Jury and the Private Lesson Grade

The jury functions as a final exam. The student's grade for work during the semester will be given by the private teacher. See ***Private Lesson Information-Expectations*** for more information on private lessons. A jury panel, consisting of the student's private teacher and other faculty in the area of emphasis, will give a separate grade for the performance at juries. Work during the semester with the private teacher will carry more weight than the jury examination.

Sample jury comment sheets are provided in Appendix G and H so that you may better understand how you will be assessed. A jury repertoire form is also provided in Appendix I for your convenience.

The final grade is composed of the teacher's grade (75% of grade) and the jury panel grade (25% of grade). The final semester grade will be noted on the Repertoire Form, which will be deposited in the permanent file for each student in the Fine Arts Division Office along with the comment sheets. The comment sheets will be given to each student by the private music teacher.

Sophomore Degree Progress Assessment (Sophomore Jury)

The jury at the end of the fall semester of the sophomore year, or equivalent, will determine whether the student is allowed to continue as a music major into the upper divisional course work. In the assessment, the faculty will discuss whether or not the student has demonstrated the skills, work ethic, attitude, and talent necessary for further study at the upper-divisional, graduate and professional levels. Students who do not pass the assessment will not be allowed to continue with the music degree. NOTE: Transfer students take their assessment during the spring jury of their first year (assuming they entered in the fall). Occasionally, students will be placed on probation for one semester such that students may attempt to reconcile any issues or deficiencies during the probationary semester.

10. Recitals Recital I & II

General Information

All students graduating as music majors from the Pepperdine University Music Department will perform at least one recital, depending on the emphasis pursued. The recital experience represents the culmination of your applied or composition study in the music program. It should reflect a pattern of continued growth as a musician over your tenure as a student at Pepperdine and indicate your ability to pursue a career beyond your undergraduate experience. The faculty expects a very high level of performance for these events.

The purpose of the recital is to display comprehensive performance skills according to the instrument of concentration. It is required that, collectively, the recitals will cover repertoire from the Baroque Era, Classical Era, Romantic Era, and Twentieth and Twenty-First Centuries. Vocalists must perform music in Italian, German, French, and English. Russian, Spanish, and Latin may be additional possible languages represented. The performer's private teacher will oversee all repertoire selections, research, and program notes. The recital coordinator will oversee all logistical matters with regard to all recitals. This course also serves as a comprehensive research methods project. You will learn how to program a recital, discover and collect information, and communicate research findings through written and oral presentations.

Both instrumental and vocal students should select the literature to be performed with their applied teachers. Literature presented on the recital should be reflective of the work accomplished under the tutelage of an applied teacher at Pepperdine. The Recital I should include a minimum of thirty minutes of music, while Recital II should contain between fifty and sixty minutes of music.

It is expected that Recital I will be given during the fall semester of the junior year. Music Education recitals and Theater/Music recitals are given during the Fall of the senior year, while Recital II for the applied majors are given during the spring semester of the senior year. Juniors whose recitals are delayed to January of the following semester must receive written approval from the area coordinator.

It is recommended that all instrumental recitalists perform at least one piece by memory. While the pieces selected are usually drawn from the solo repertoire (with or without piano accompaniment), it is also possible to program ensembles after consulting with the Director of Instrumental Music. Under no circumstances should such a work be programmed without first obtaining this permission.

Composition Recital

The senior recital for the Composition emphasis shall be about forty-five minutes in length and shall consist of original works created while the student is a member of the composition studio at Pepperdine University. All works on the recital must have had prior approval for programming by the composition faculty, and the composer should conduct or perform on at least one piece on the recital. This diverse concert of original solo, electronic, vocal and instrumental chamber music shall be performed by student performers from the music department. The composition recitalist is expected to coordinate, schedule and direct all rehearsals, treating the performers on the recital professionally and graciously. This means that performance scores are to be neatly and corrected notated by the student composer for the performers and made available to them at least two months in advance of the pre-recital date. Works requiring great technical facility in performance should be given to the performer no less than four months before the pre-recital date. Rehearsals are to be planned well in advance according to the availability of the rehearsal spaces and the schedules of the student performers. All aspects of the recital setup, including the setup and use of technical equipment, stage setup, etc. are to be worked out ahead of time and in great detail.

The Recital Fee

A Recital I (MUS 392) fee of $300 dollars and a $350 fee for the Recital II (MUS 492) will be applied to student financial accounts to cover the cost of recital expenses including piano tunings and accompanist fees. The Composition Recital fee is $125. These fees are assessed through your student account when registering for the recital course.

Scheduling a Recital

Students who are giving either a Recital I or II (392 or 492) or a Composition Recital (493) must enroll in MUS 392, 492, or 493 during the semester that the recital is given. All recitals will be scheduled and coordinated with the recital coordinator at the beginning of the semester of the recital. A student may not reschedule a recital without first consulting the area coordinator. Please keep in mind that your recital involves not only you and your PML teacher, but your recital committee and your accompanist. Please always communicate effectively with regard to all scheduling aspects of your recital.

Official Recital I Syllabus

MUS 392 (0 UNITS)
JUNIOR RECITAL
FALL 2026
SYLLABUS
INSTRUCTOR:

Ida Nicolosi, Recital Coordinator
Phone: 310-506-7360
Email: ida.nicolosi@pepperdine.edu

Office Hours: M-8:30 am, T-1 pm, TH- 1 pm

COURSE DESCRIPTION:

Every junior Music major must present a recital of thirty minutes during the fall semester of their junior years (MUS 392). The Junior Recital and the Senior Recital (MUS 492) are considered the capstone events of Pepperdine Music students' undergraduate careers. All students will research and write accompanying program notes to their recitals. All students must pass a Pre-Recital evaluation by faculty committees including their private instructors. All Pre-Recitals will take place approximately two weeks before the scheduled Recitals. All Recitals will take place in Raitt Recital Hall. Dates currently scheduled for Recitals are **December 11 & 12** For more information and detailed specifics regarding the recital process, grading and procedures, please refer to the Recital Handbook.

RELEVANT DEPARTMENTAL STUDENT LEARNING OUTCOMES:

A student who completes MUS 392 will be able to:

- demonstrate a comprehension of music through accepted theoretical and formal procedures of analysis and a proficiency of musicianship in aural skills, keyboard skills and sight reading.
- narrate the basic history of music beginning with the antiquities and ending with the contemporary period, identifying major period styles and trends, important works of music, effective cultural centers, significant composers and performers, and other persons of influence.
- demonstrate well-developed techniques and skills specifically related to the individual's emphasis in music.
- advocate for the transformative power of music in the lives of others, sharing his or her God-given and developed musical gifts with the community at large.

COURSE LEARNING OUTCOMES:

A student who completes MUS 392 will be able to:

- demonstrate comprehensive knowledge of performance styles and techniques of Baroque, Classical, Romantic, Twentieth and Twenty-First Century music according to the repertoire selected for performance.
- demonstrate proficiency in writing about composers and their oeuvres, compositional styles, and specific works chosen for performances.
- demonstrate discipline-specific presentational skills geared to both academic and non-academic audiences.

PEPPERDINE UNIVERSITY MISSION:

Pepperdine is a Christian university committed to the highest standards of academic excellence and Christian values, where students are strengthened for lives of purpose, service, and leadership.

SEAVER COLLEGE MISSION:

Seaver is a liberal arts college. As such, it nourishes and transmits the noblest ideas of Western culture – the achievements of science and technology as well as the artistic, intellectual, and ethical heritage of the Western world. At the same time, the Seaver curriculum and co-curriculum also reflect a modern, global worldview much broader than that of the West and more

complex and egalitarian than in former times. Nor does it isolate itself from the nature of life and the economic realities of our own age. Therefore, many subjects are studied that are not included in the traditional categories of the liberal arts. Nevertheless, the College is completely committed to the spirit and intent of the traditional baccalaureate: the sharpening of the mind, the ennobling of the heart, the broadening of the vision, and the cultivation of the arts of speaking and writing which result in civilized and fruitful discourse. It is likewise devoted to the relentless search for truth in an atmosphere of freedom of inquiry: to think, to question, to doubt, to believe, and to affirm.

MUSIC AND THE CHRISTIAN MISSION:

There are many ways that God reveals Himself to humankind, and music ranks among the most immediate and powerful of these. As musicians, we have been given through God's grace one of the most wonderful gifts of all — the ability to communicate the Love and Beauty of the Divine through the ineffable language of music. When we realize both the joy and the solemnity of this awesome gift, we are necessarily filled with purpose: the purpose of using music to spread God's Love throughout the World..

THE RECITAL PROCESS:
SUMMARY OF DEADLINES:

- **August/September 2026: Give music to your accompanist; schedule weekly coaching sessions**
- **September 23, 2026: Submit Recital Program Proposal to Recital Coordinator**
- **Early October- Submission 1 — Sources & Bibliography**
- **Mid October- Submission 2 — Research & Program Note Outline**
- **No later than four weeks before pre-recital date: Submission 3 — Complete First Draft**
- **Approximately three weeks before pre-recital date: Submission 4- Turnitin Report with first draft revisions**
- **No later than two weeks before pre-recital date: Submission 5- pre-recital draft**
- **At the pre-recital : Two copies of a printed program using the program template**
- **No later than one week before recital date: Submit rewrites of Program Notes (final draft) to Recital Committee and Recital Coordinator as well as any revisions on your program.**
- **No later than one week before Recital date: Submit any publicity about Recital to Music Department Social Media Leads**
- **December 11 & 12 - Perform Recital.**

STEP 1: SCHEDULE COACHINGS
(Late August/Early September 2026)

I. SCHEDULE A WEEKLY COACHING TIME with your recital pianist **(this is required).** Provide them with copies of all your music in a binder. Begin coaching your Recital repertoire and solidify weekly rehearsal times.

STEP 2: SUBMIT RECITAL PROGRAM PROPOSAL
(Deadline September 23, 2026)

Each student will submit a recital program proposal, in a Google Doc, to the Recital Coordinator for approval. **This program must have prior approval from the private instructor.** In addition to the chosen repertoire, the proposal must include the relevant composers, their dates, the timings of each selection, and the total time for the Recital. Once the program has been approved by the Recital Coordinator, she will schedule a Recital date and a Pre-Recital time with the Recital Committee and the accompanist. Note: The private teacher **must** attend both the Pre-recital and the Recital.

RECITAL COMMITTEE: When the Recital Coordinator assigns your Recital and Pre- Recital times, she will also assign you to a Junior Recital Committee. This Committee will consist of your private teacher and one other Music faculty member.

REPERTOIRE REQUIREMENTS: Over the course of the Junior and Senior Recitals, students must perform music from the Baroque, Classical, Romantic and Contemporary Eras, with exceptions for certain instruments. Junior Recitals (MUS 392) require a minimum of 30 minutes of music.

Additional Requirements for Singers:

- Over the course of the Junior and Senior Recitals, singers must perform music in Italian, German, French, and English.
- No vocal ensembles (including duets) may be included, unless used as encores.

Additional Requirements for Instrumentalists:

- For pianists and string players: Only one movement of a concerto work will be allowed in the recital program, while the rest of the program will consist of solo repertoire (with or without a collaborative pianist).

Additional Information:

- If a student has included as an obbligato instrument to the collaboration, the instrumentalist must be present and ready to perform at the recital hearing.
- Vocal duet is allowed only as an encore selection, but must be approved by the pml instructor and presented at the recital hearing.
- **Encores** are allowed, but the content of the encore music must be pre approved by the private instructor and the full-time music faculty at the pre-recital.

STEP 3*: *RESEARCH AND WRITING PROCESS
(September-October 2025)

I. CONTENT:

- **Program Notes about each selection should answer the following questions:**
  - A. Who is the composer?
  - B. Why are they significant to the history of music?
  - C. Why are they significant to the history of the genre of the piece you are performing (violin music, art song, etc.)?
  - D. What is historically significant or musically interesting about the piece of music you are performing? (Include short musical analysis and/or evaluation of text or poem.)
  - E. If the piece is an art song, who is the poet? Did the composer set the poet's works frequently? Did other composers? How was the poet significant to the history of poetry?
  - F. If the piece is an art song, what is the text about? How does the music express the text?

II. STYLE:

- **Program Notes about each selection should NOT include the following:**
  - A. "Captain Obvious" or "Duh" statements such as "Beethoven was a great composer."
  - B. Irrelevant details, such as "Mozart loved cats." If Mozart wrote music about cats, then that's something else again. Otherwise, LEAVE IT OUT.
  - C. Informal or colloquial statements of your opinion about the piece, such as "I think this song is really cool."

- **Correct spelling and grammar are required.**
- **Use accents and special characters in foreign languages.**
- **All foreign terms should be italicized.**

III. BIBLIOGRAPHY AND FOOTNOTES:

- Program notes presented to the faculty for approval must include footnotes and a bibliography in ***Turabian*** format. https://www.chicagomanualofstyle.org/home.html. For this format, please see the book by Kate Turabian under "Suggested Resources," below. Much of the information in this book is also available online.
- A minimum of **six** peer-reviewed sources are required.
- Three of these must be print sources.
- Once the final version of your Program Notes have been approved, one week before the Recital, you may remove the footnotes and bibliography from the final program.

IV. SUGGESTED RESOURCES:

Print:

Alcazar, Miguel, ed. 1990. *The Segovia-Ponce Letters.* Columbus, OH: Editions Orphee.
Bellman, Jonathan. 2000. *A Short Guide to Writing About Music.* New York: Longman.
Bernac, Pierre. *The Interpretation of French Song.* New York: W.W. Norton and Company.
Bostridge, Ian, and Richard Stokes. 2005. *The Book of Lieder.* London: Faber and Faber.
Gorrell, Lorraine. 1993. *The Nineteenth Century German Lied.* Milwaukee: Amadeus Press.
Johnson, Graham, and Richard Stokes. 2002. Oxford: Oxford University Press.
Kimball, Carol. 2006. *Song: A Guide to Style and Literature. Revised Edition.* Milwaukee: Hal Leonard Corporation.
Sampsel, Laurie J. 2019. *Music Research: A Handbook. Third Edition.* Oxford: Oxford University Press.
Turabian, Kate. 2017. *A Manual for Writers of Research Papers, Theses, and Dissertations: Chicago Style for Students Researchers.* Chicago: The University of Chicago Press.
Wade, Graham. 2008. *The Art of Julian Bream.* Ann Arbor: Ashley Mark.
Wade, Graham. 2001. *A Concise History of the Classical Guitar.* Pacific, MO: Mel Bay.
Wade, Graham. *A New Look at Segovia: His Life and Music.* 2 vols. Pacific, MO: Mel Bay.
Wingell, Richard J. 2009. *Writing About Music: An Introductory Guide.* Upper Saddle River, NJ: Prentice Hall.

Digital:

Examples of Program Notes:
SEE PDF examples posted in CANVAS in the RESOURCES FOLDER
Europeana (Cultural Artifacts from European Museums):
https://www.europeana.eu/en
Grove Music Online (largest musical reference work):
https://www-oxfordmusiconline-com.lib.pepperdine.edu/
Hathi Trust (Digital Library for the Arts):
https://www.hathitrust.org/
ProQuest (Music Periodicals Database):
https://search-proquest-com.lib.pepperdine.edu/iimp/advanced

V. HELPFUL PEOPLE

ELIZABETH PARANG, our Music Librarian, has graciously agreed to help you with your research upon request! You can reach her at: elizabeth.parang@pepperdine.edu.

MARK ROOSA, Dean of Libraries at Pepperdine, is also an accomplished bassoonist and has offered his assistance. mark.roosa@pepperdine.edu.

STEP 4: SUBMISSION OF RESEARCH, WRITING, & PROGRAM NOTE DRAFTS
(deadlines in mid October through November 2026)

I. SUBMIT SOURCES & BIBLIOGRAPHY (TBA): Submit preliminary scholarly sources and a bibliography page in Turabian format. Sources should address composer, poet/librettist, composition, historical context, and musical analysis as appropriate to the repertoire. This will allow the student to establish the scholarly foundation for program note research and before the writing process.

II. SUBMIT RESEARCH AND PROGRAM NOTE OUTLINE (TBA): Submit a structured outline demonstrating organization of the program notes, major topics, historical/contextual information, composer and poet/librettist information, musical analysis, textual/repertoire considerations, and sources connected to appropriate sections.

III. SUBMIT PROGRAM NOTE-FIRST DRAFT (TBA): Submit the complete first draft of the program notes, including program notes, translations where required, citations, bibliography, musical analysis, and required contextual information.

IV. SUBMIT REVISIONS FROM FIRST DRAFT OF PROGRAM NOTES & a *Turnitin* REPORT (three weeks before your pre-recital hearing):
Submit notes to Turnitin within CANVAS; review the originality report; make necessary revisions; correct citations and documentation; revise content, organization, grammar, and clarity; and continue consultation with the recital chairperson. Schedule a meeting with the chairperson to review program notes.

II. SUBMIT PROGRAM NOTES (Pre-Recital Draft) TO THE RECITAL COMMITTEE (two weeks before pre-recital hearing). Recital programs and program notes should be emailed (or shared via Google Docs) to all members of your Recital Committee **two weeks** prior to the Pre-Recital date.

- **The studio teacher is responsible for reviewing written program notes prior to the pre-hearing.**
- Failure to present the program notes prior to the Pre-Recital will result in the cancellation of your Pre-Recital and Recital.
- It will also affect your Private Music Lesson (PML) grade. (See section below on **GRADING**.)
- The faculty members will then review and discuss any changes or re-writes that need to be made. These suggestions will be given to the performer at the pre-recital.

***STEP 5:* PERFORM YOUR PRE-RECITAL**
(approximately two-three weeks prior to Recital date, November 2026)

- At the appointed time for your Pre-Recital, you and your accompanist will perform a run-through of your program for your Recital Committee in Raitt Recital Hall.
- Every effort will be made to have the Pre-Recital during your usual Private Lesson time.
- The Recital Committee will provide you with written and oral feedback, both about the performance and about the previously submitted program notes.
- Any encores must be approved at the pre-recital.
- Please present two sample programs (template included in Courses under Resources). We do not need a copy of your program notes as you have already submitted them to the committee two weeks prior.

***STEP 6*: SUBMIT REWRITES OF PROGRAM NOTES- FINAL DRAFT**
(deadline is no later than one week prior to Recital date)

The **re-written** material needs to be re-submitted to the chairperson of your Committee and the Recital Coordinator **one week prior to the recital** for final approval. This should be presented as a sample program (print-ready). Remember, your program notes should NOT include your footnote citations as they are removed for the actual program. Failure to submit re-writes one week prior to recital will result in cancellation of your recital.

***STEP 7:* SUBMIT PUBLICITY FOR RECITAL TO MUSIC DEPARTMENT SOCIAL MEDIA LEAD**
(deadline is no later than one week prior to Recital date, November /December 2026)

If you would like the Music Department to post publicity for your Recital on Social Media platforms, submit all information to Social Media Lead one week prior to your Recital date. If you submit your materials later than one week prior to your Recital, the Social Media Leads cannot guarantee that your information will be posted in time.

***STEP 8*: PERFORM YOUR RECITAL!**
(December 2026)

All recitals will take place in Raitt Recital Hall. Please show up one hour in advance of your recital for a sound check with your pianist. You and your family may provide food for a reception in the Raitt Atrium, but please realize that your reception must be cleared away before the next event, as we will likely have more than one recital on any given day. You are responsible for completing a production crew sheet that will be sent to you from the recital coordinator so that your needs for the logistics of the recital

are properly met in a timely manner supported by MUS 220 student workers (i.e. recording needs, stage set up, live streaming requests, etc.).

CRITICAL THINKING ASSESSMENT

The Critical Thinking Assessment is a 6-10 page musical analysis of a major work or substantive movement from one of your recitals. It will be assigned and completed in your Analytical Techniques class (MUS 475), whether this occurs in your Junior or Senior year. Please consult with your primary teacher and the instructor of MUS 475, to select an appropriate work from your Recital program. This paper will be turned in via Courses in your Analytical Techniques class.

GRADING:

While this course is a credit/no credit course, it is directly related to private lesson study. Therefore, the program note process will count for 50% of the student's Private Music Lesson (PML) grade. Please consult with your PML instructor for the exact breakdown of your PML grading process.

Overall Assessment-Program Note Writing, Pre Recital Hearing/Recital Rubrics:
The recital grade will reflect a combination of technical skill, musical interpretation, stylistic understanding, and thoroughness of the research component. Constructive feedback will be provided in each category to guide continued artistic growth. Revised Rubrics will be provided by the recital coordinator

GENERAL HEALTH:

Part of your education is acknowledging your physical, mental, and spiritual capacities and limits. Ultimately, you, and only you, are the best steward of your health. There are a wealth of resources on campus that are designed to help you manage your health including the Student Health Center and the Student Counseling Center.

As musicians, your bodies are part of your instrument (or in the case of vocalists, your body is wholly your instrument). Part of becoming a professional requires that you very quickly learn to manage your health so that you can meet your commitments as a musician. While it is normal to get occasional sickness or to feel anxious and stressed during exams and performances, excessive physical and mental illness can be detrimental to your professional life. Learning to manage your health now is essential. It is important that you maintain effective communication with your studio, ensemble, and classroom teachers if you have any concerns about your health, as participation and attendance often heavily influence your grades.

VOCAL HEALTH AND MEDICAL EVALUATION POLICY (AY 25/26):

Students are encouraged to schedule a baseline laryngeal examination with a licensed ENT (preferably a laryngologist) within their first year to support long-term vocal health. Please read the complete policy for details on what a baseline evaluation includes, step-by-step procedures for addressing ongoing vocal health concerns, and how faculty will support you in navigating this process.

An acknowledgement form will be provided to students during the first week of the semester by their PML instructor. While not mandatory, it is highly encouraged—especially for students with a history of vocal health concerns or those experiencing ongoing challenges—so faculty can help create a plan to support optimal vocal progress in PML and meet the rigorous demands of this department.

HEARING, VOCAL, AND NEUROMUSCULOSKELETAL HEALTH:

Professional musicians are often involved in activities that, if not avoided or properly managed, can lead to long term pain, disability, or other health problems. Students should be proactive about avoiding activities and situations that could jeopardize their long-term health. The National Association of Schools of Music provides the following helpful information regarding certain activities. We encourage all students to thoroughly read this information. It can be accessed through the following links:

NASM-PAMA Advisories on Hearing Health: https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/3a_NASM_PAMA-Student_Orientation_Script-Standard.pdf

NASM-PAMA Advisories on Neuromusculoskeletal and Vocal Health: https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/5a_NASM_PAMA_NMH-Student_Information_Sheet-Standard-NMH_June-2014.pdf

COURSE POLICIES:

I. ONLINE EVALUATIONS: At the end of the term, you will receive an email directing you to an online evaluation for this course. Please take advantage of completing this form. I value your responses.

II. ACADEMIC INTEGRITY: Cheating or plagiarism on any part of your Program Notes will result in an automatic "zero" for that assignment. You will also be reported to the Academic Integrity Committee, where you may face additional penalties. Please review the policy carefully by going to www.seaver.pepperdine.edu/academicintegrity.

III. ARTIFICIAL INTELLIGENCE (AI) services and tools. Research, analysis, critical thinking, and writing are essential to the learning outcomes of this class especially as it relates to preparing for recital program notes or for written assignments on the background information of a song, show, musical time period, composer, etc. **Students are expected to complete all work themselves without outside collaboration or assistance from anyone or anything, including artificial intelligence (AI) tools and services.** The use of unauthorized tools, services, and sources will be treated as plagiarism and a violation of academic integrity. See the "Academic Integrity" section of this syllabus to learn more about academic integrity, violations, and procedures.

In certain written assignments, the professor may authorize official permission to use Generative AI as a translation and grammar checking tool, but in general it should be assumed that AI resources and tools are prohibited for this course as you are encouraged to develop your research and language skills, and consult with instructors or language resources for comprehensive feedback and guidance.

III. OFFICE OF STUDENT ACCESSIBILITY: Any student with a documented permanent or temporary disability (medical, physical, learning, psychological) who requires academic accommodations should contact the Office of Student Accessibility at 310.506.6500 as early in the semester as possible. All discussions will remain confidential. Please visit http://www.pepperdine.edu/student-accessibility/ for additional information.

IV. INTELLECTUAL PROPERTY: Course materials prepared by the instructor, together with the content of all lessons presented by the instructor, are the property of the instructor. Publishing or internet circulation of any video or audio recording without the consent of the instructor and other participants is prohibited.

Accompanist Information

If an accompanist is needed, you should contact a staff accompanist. If a Pepperdine staff accompanist is unable to accompany a recital, the substitute accompanist must be approved by the full-time music faculty and the chair. The accompanist should be acknowledged in any printed material such as programs and flyers.

Recordings and Video Capture in Raitt Recital Hall

We are currently updating our recording and video capture protocols, please stay tuned…

Live Streaming

We currently updating our live streaming protocols. Please check with your PML instructor and the Music Program Coordinator for information and permission.

Piano Tuning

The Steinway grand piano in Raitt Recital hall will be tuned as appropriate before all student recitals. Students are **not** allowed to employ outside piano tuning services for Pepperdine's pianos.

Receptions

Receptions are permitted and are the responsibility of the student who must bear the costs. Location for the reception must be granted clearance and scheduled by the FAD through the Center for the Arts **at the time the recital is scheduled**. Tables can be requested through the FAD. Receptions must end promptly by two hours after the start of the recital. It is the student's responsibility to clean up and properly dispose of all trash and food after the reception is over. This ensures that the next recitalist has ample time and space to prepare for his/her recital and reception.

Recital Protocol

The faculty expects the student recitalists to show a great deal of professionalism during the performance of the junior and senior recitals. Dress and behavior is the same as what is expected of performers on Music@3 concerts. Coats and ties, preferably suits are required for the men; women should wear tasteful dresses or dress slacks and blouses that fit the occasion. Consult with your private teacher for more specific suggestions. The student should refer to *Music@3 and Concert Attendance - Protocol for Music@3 Performances* for more information regarding proper concert behavior. **Encores** are allowed, but the content of the encore music must be pre-approved by the private instructor and the full-time music faculty at the pre-recital. Please encourage your family and friends to respect the professional nature of the recital experience. Remind them to come on time, and explain to them the nature of appropriate applause during a recital.

Official Recital II Syllabus

MUS 492 (0 UNITS)
SENIOR RECITAL
SPRING 2027
SYLLABUS

INSTRUCTOR:
Ida Nicolosi, Recital Coordinator
Phone: 310-506-7360
Email: ida.nicolosi@pepperdine.edu
OFFICE HOURS-by appointment

COURSE DESCRIPTION:

Every senior music major must present a recital of approximately sixty minutes during the fall or spring semester of their senior years (MUS 492). The Junior Recital and the Senior Recital (MUS 492) are considered the capstone events of Pepperdine Music students' undergraduate careers. All students will research and write accompanying program notes to their recitals. All students must pass a Pre-Recital evaluation by faculty committees including their private instructors. All Pre-Recitals will take place approximately two weeks before the scheduled Recitals. All recitals will take place in Raitt Recital Hall. Dates currently scheduled for MUS 492 Recitals will be in February for composition majors and April for vocal and instrumental majors. See dates listed at the end of this document.

RELEVANT DEPARTMENTAL STUDENT LEARNING OUTCOMES:

A student who completes MUS 492 will be able to:

- demonstrate a comprehension of music through accepted theoretical and formal procedures of analysis and a proficiency of musicianship in aural skills, keyboard skills and sight reading.
- narrate the basic history of music beginning with the antiquities and ending with the contemporary period, identifying major period styles and trends, important works of music, effective cultural centers, significant composers and performers, and other persons of influence.
- demonstrate well-developed techniques and skills specifically related to the individual's emphasis in music.
- advocate for the transformative power of music in the lives of others, sharing his or her God-given and developed musical gifts with the community at large.

COURSE LEARNING OUTCOMES:

A student who completes MUS 492 will be able to:

- demonstrate comprehensive knowledge of performance styles and techniques of Baroque, Classical, Romantic, Twentieth and Twenty-First Century music according to the repertoire selected for performance.
- demonstrate proficiency in writing about composers and their oeuvres, compositional styles, and specific works chosen for performances.
- demonstrate discipline-specific presentational skills geared to both academic and non-academic audiences.

MUSIC AND THE CHRISTIAN MISSION:

There are many ways that God reveals Himself to humankind, and music ranks among the most immediate and powerful of these. As musicians, we have been given through God's grace one of the most wonderful gifts of all — the ability to communicate the Love and Beauty of the Divine through the ineffable language of music. When we realize both the joy and the solemnity of this awesome gift, we are necessarily filled with purpose: the purpose of using music to spread God's Love throughout the World..

THE RECITAL PROCESS:

SUMMARY OF DEADLINES: Subject to change

- **December 2026/January 2027: Give your music to your accompanist; set up weekly coaching sessions**
- **February 1, 2027: Submit Recital Program Proposal to Recital Coordinator**
- **No later than three week before Pre-Recital: Submit Program Notes to *Turnitin* (in Assignments tab on Courses)**
- **No later than two week before Pre-Recital: Submit Program Notes to Recital Committee**
- **Approximately two weeks before Recital: Perform Pre-Recital**
- **No later than one week before Recital: Submit rewrites of Program Notes to Recital Committee and Recital Coordinator**
- **No later than one week before Recital: Submit any publicity about Recital to Music Department Social Media Lead**
- **Recital Dates-TBD-March and April 2027: Perform Recital**

STEP 1: SCHEDULE COACHINGS -(January 2027)

I. SCHEDULE A WEEKLY COACHING TIME with your recital pianist **(this is required).** Provide them with copies of all your music in a binder. Begin coaching your Recital repertoire.

STEP 2: SUBMIT RECITAL PROGRAM PROPOSAL **(deadline-February 1, 2027)**

Each student will submit a recital program proposal, in a Google Doc, to the Recital Coordinator for approval. **This program must have prior approval from the private instructor.** In addition to the chosen repertoire, the proposal must include the relevant composers, their dates, the timings of each selection, and the total time for the Recital. Once the program has been approved by the Recital Coordinator, she will schedule a Recital date and a Pre-Recital time with the Recital Committee and the accompanist. Note: The private teacher **must** attend both the Pre-recital and the Recital.

RECITAL COMMITTEE: When the Recital Coordinator assigns your Recital and Pre- Recital times, she will also assign you to a Senior Recital Committee. This Committee will consist of your private teacher and two other Music faculty members.

REPERTOIRE REQUIREMENTS: Over the course of the Junior and Senior Recitals, students must perform music from the Baroque, Classical, Romantic and Contemporary Eras, with exceptions for certain instruments. Senior Recitals (MUS 492) require 60 minutes of music.

Additional Requirements for Singers:

- Over the course of the Junior and Senior Recitals, singers must perform music in Italian, German, French, and English.
- No vocal ensembles (including duets) may be included, unless used as encores.

Additional Requirements for Instrumentalists:

- For pianists and string players: Only one movement of a concerto work will be allowed in the recital program, while the rest of the program will consist of solo repertoire (with or without a collaborative pianist.

Additional Information:

- If a student has included as an obbligato instrument to the collaboration, the instrumentalist must be present and ready to perform at the recital hearing.
- Vocal duet is allowed only as an encore selection, but must be approved by the pml instructor and presented at the recital hearing.
- **Encores** are allowed, but the content of the encore music must be pre approved by the private instructor and the full-

time music faculty at the pre-recital.

***STEP 3*: WRITE PROGRAM NOTES**
(February-March 2027)

I. CONTENT:

- **Program Notes about each selection should answer the following questions:**
  A. Who is the composer?
  B. Why are they significant to the history of music?
  C. Why are they significant to the history of the genre of the piece you are performing (violin music, art song, etc.)?
  D. What is historically significant or musically interesting about the piece of music you are performing? (Include short musical analysis and/or evaluation of text or poem.)
  E. If the piece is an art song, who is the poet? Did the composer set the poet's works frequently? Did other composers? How was the poet significant to the history of poetry?
  F. If the piece is an art song, what is the text about? How does the music express the text?

II. STYLE:

- **Program Notes about each selection should NOT include the following:**
  A. "Captain Obvious" or "Duh" statements such as "Beethoven was a great composer."
  B. Irrelevant details, such as "Mozart loved cats." If Mozart wrote music about cats, then that's something else again. Otherwise, LEAVE IT OUT.
  C. Informal or colloquial statements of your opinion about the piece, such as "I think this song is really cool."
- **Correct spelling and grammar are required.**
- **Use accents and special characters in foreign languages.**
- **All foreign terms should be italicized.**

III. BIBLIOGRAPHY AND FOOTNOTES:

- Program notes presented to the faculty for approval must include footnotes and a bibliography in ***Turabian*** format. For this format, please see the book by Kate Turabian under "Suggested Resources," highlighted in blue, below. Much of the information in this book is also available online.
- A minimum of **six** peer-reviewed sources are required.
- **Three of these must be print sources.**
- Once the final version of your Program Notes have been approved, one week before the Recital, **remove the footnotes and bibliography from the final program.**

IV. SUGGESTED RESOURCES:

Print (some of these also available as e-books):

Alcazar, Miguel, ed. 1990. *The Segovia-Ponce Letters.* Columbus, OH: Editions Orphee.
Bellman, Jonathan. 2000. *A Short Guide to Writing About Music.* New York: Longman.
Bernac, Pierre. *The Interpretation of French Song.* New York: W.W. Norton and Company.
Bostridge, Ian, and Richard Stokes. 2005. *The Book of Lieder.* London: Faber and Faber.
Clark, Walton Aaron, and William Craig Krause. 2013. *Federico Moreno Torroba: A Musical Life in Three Acts.* Oxford: Oxford University Press.
Gorrell, Lorraine. 1993. *The Nineteenth Century German Lied.* Milwaukee: Amadeus Press.

Johnson, Graham, and Richard Stokes. 2002. Oxford: Oxford University Press.Kimball, Carol. 2006. *Song: A Guide to Style and Literature. Revised Edition.* Milwaukee: Hal Leonard Corporation.
Sampsel, Laurie J. 2019. *Music Research: A Handbook. Third Edition.* Oxford: Oxford University Press.
Turabian, Kate. 2017. *A Manual for Writers of Research Papers, Theses, and Dissertations: Chicago Style for Students Researchers.* Chicago: The University of Chicago Press.
Wade, Graham. 2008. *The Art of Julian Bream.* Ann Arbor: Ashley Mark.
Wade, Graham. 2001. *A Concise History of the Classical Guitar.* Pacific, MO: Mel Bay.
Wade, Graham. *A New Look at Segovia: His Life and Music.* 2 vols. Pacific, MO: Mel Bay.
Wingell, Richard J. 2009. *Writing About Music: An Introductory Guide.* Upper Saddle River, N.J.: Prentice Hall.

Digital:
Examples of Program Notes:
SEE PDF examples posted in COURSES in the RESOURCES FOLDER

Europeana (Cultural Artifacts from European Museums):
https://www.europeana.eu/en
Grove Music Online (largest musical reference work):
https://www-oxfordmusiconline-com.lib.pepperdine.edu/
Hathi Trust (Digital Library for the Arts):
https://www.hathitrust.org/
ProQuest (Music Periodicals Database):
https://search-proquest-com.lib.pepperdine.edu/iimp/advanced

Examples of Program Notes:
See RESOURCES folder on COURSES page for MUS 392/492. MUS 493 will be directed by Dr. Lincoln Hanks.
https://www.sfsymphony.org/Discover-the-Music/Program-Notes
https://lso.co.uk/your-visit/programme-notes
https://archives.nyphil.org/

V. HELPFUL PEOPLE

ELIZABETH PARANG, our Music Librarian, has graciously agreed to help you with your research upon request! You can reach her at: elizabeth.parang@pepperdine.edu.

MARK ROOSA, Dean of Libraries at Pepperdine, is also an accomplished bassoonist and has offered his assistance. mark.roosa@pepperdine.edu.

STEP 4: SUBMIT PROGRAM NOTES
(March-April 2027)

I. SUBMIT PROGRAM NOTES TO *Turnitin* (deadline is no later than three weeks before Pre-Recital)
Students should submit program notes through the *Turnitin* function in the Assignments Tab on Courses for MUS 492. This will enable the student to view possible plagiarism issues and receive an originality report.

II. SUBMIT PROGRAM NOTES TO THE RECITAL COMMITTEE (deadline is no later than two weeks before Pre-Recital)

- Recital programs and program notes should be emailed (or shared via Google Docs) to all members of your Recital Committee **two weeks** prior to the Pre-Recital date.
- **The studio teacher/recital chair is responsible for reviewing written program notes prior to the pre-hearing.**
- Failure to present the program notes prior to the Pre-Recital will result in the cancellation of your Pre-Recital and Recital.
- It will also affect your Private Music Lesson (PML) grade. (See section below on **GRADING**.)

- The faculty members will then review and discuss any changes or re-writes that need to be made. These suggestions will be given to the performer at the pre-recital.

III. CREATE RECITAL PROGRAM

- Please use the program template provided in the Resources section of Courses. Bring three copies of your program to your pre-recital.

STEP 5: *PERFORM YOUR PRE-RECITAL*
(approximately two weeks prior to Recital date, March-April 2027)

- At the appointed time for your Pre-Recital, using your record accompaniments, you will perform a run-through of your program in Raitt Recital Hall for your Recital Committee.
- Every effort will be made to have the Pre-Recital during your usual Private Lesson time.
- Please bring three sample programs (template included in Courses under Resources).
- Any encores must be approved at the pre-recital.
- The Recital Committee will provide you with written and oral feedback, both about the performance and about the previously submitted program notes.
- Please dress appropriately (in concert attire) for the Pre-Recital. To quote the Music Student Handbook: *"The faculty expects the student recitalists to show a great deal of professionalism during the performance of the Junior and Senior recitals. Dress and behavior is the same as what is expected of performers on Music @ 3 concerts. Coats and ties, preferably suits are required for the men; women should wear tasteful dresses or dress slacks and blouses that fit the occasion. Consult with your private teacher for more specific suggestions."*

STEP 6: *SUBMIT REWRITES OF PROGRAM NOTES*
(deadline is no later than one week before Recital, April 2027)

The **re-written** material needs to be re-submitted to the chairperson of your Committee and the Recital Coordinator **one week prior to the recital** for final approval. This should be presented as a sample program (print-ready). Remember, your program notes should NOT include your footnote citations as they are removed for the actual program. Failure to submit re-writes one week prior to recital will result in cancellation of your recital.

STEP 7: *SUBMIT PUBLICITY FOR RECITAL TO MUSIC DEPARTMENT SOCIAL MEDIA LEAD*
(deadline is no later than one week before Recital, April 2027)

If you would like the Music Department to post publicity for your Recital on Social Media platforms, submit all information to Social Media Lead one week prior to your Recital date. If you submit your materials later than one week prior to your Recital, the Social Media Leads cannot guarantee that your information will be posted in time.

STEP 8: *PERFORM YOUR RECITAL! (March/April 2027-TBD)*

All recitals will take place in Raitt Recital Hall. Please show up one hour in advance of your recital for a sound check with your pianist. Please remember that you are responsible for printing all programs and program notes. You and your family may provide food for a reception in the Raitt Atrium, but please realize that your reception must be cleared away before the next event, usually a 30 minute reception is the typical duration. You are responsible for the clean up of your reception area.
Lastly, a production crew link will be sent to you before your recital so that your needs for the logistics of the recital are properly met in a timely manner, which is supported by MUS 220 student workers (i.e. recording needs, stage set up, live streaming requests, etc.).

CRITICAL THINKING ASSESSMENT

The Critical Thinking Assessment is a 6-10 page musical analysis of a major work or substantive movement from one of your recitals. It will be assigned and completed in your Analytical Techniques class (MUS 475), whether this occurs in your Junior or

Senior year. Please consult with your primary teacher and the instructor of MUS 475, to select an appropriate work from your Recital program. This paper will be turned in via Courses in your Analytical Techniques class.

GRADING:

While this course is a credit/no credit course, it is directly related to private lesson study. The Recital Workshop and program note research and writing process will count for 50% of the student's Private Music Lesson (PML) grade. The other 50% of the PML grade will be made up of the preparation for weekly lessons, the prerecital hearing and the final recital presentation. Please refer to the Recital Rubric provided by the instructor.

GENERAL HEALTH:

Part of your education is acknowledging your physical, mental, and spiritual capacities and limits. Ultimately, you, and only you, are the best steward of your health. There are a wealth of resources on campus that are designed to help you manage your health including the Student Health Center and the Student Counseling Center.

As musicians, your bodies are part of your instrument (or in the case of vocalists, your body is wholly your instrument). Part of becoming a professional requires that you very quickly learn to manage your health so that you can meet your commitments as a musician. While it is normal to get occasional sickness or to feel anxious and stressed during exams and performances, excessive physical and mental illness can be detrimental to your professional life. Learning to manage your health now is essential. It is important that you maintain effective communication with your studio, ensemble, and classroom teachers if you have any concerns about your health, as participation and attendance often heavily influence your grades.

HEARING, VOCAL, AND NEUROMUSCULOSKELETAL HEALTH:

Professional musicians are often involved in activities that, if not avoided or properly managed, can lead to long term pain, disability, or other health problems. Students should be proactive about avoiding activities and situations that could jeopardize their long-term health. The National Association of Schools of Music provides the following helpful information regarding certain activities. We encourage all students to thoroughly read this information. It can be accessed through the following links:

NASM-PAMA Advisories on Hearing Health: https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/3a_NASM_PAMA-Student_Orientation_Script-Standard.pdf

NASM-PAMA Advisories on Neuromusculoskeletal and Vocal Health: https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/5a_NASM_PAMA_NMH-Student_Information_Sheet-Standard-NMH_June-2014.pdf

COURSE POLICIES:

I. ONLINE EVALUATIONS: At the end of the term, you will receive an email directing you to an online evaluation for this course. Please take advantage of completing this form. I value your responses.

II. ACADEMIC INTEGRITY: Cheating or plagiarism on any part of your Program Notes will result in an automatic "zero" for that assignment. You will also be reported to the Academic Integrity Committee, where you may face additional penalties. Please review the policy carefully by going to www.seaver.pepperdine.edu/academicintegrity

III. ARTIFICIAL INTELLIGENCE (AI) services and tools. Research, analysis, critical thinking, and writing are essential to the learning outcomes of this class especially as it relates to preparing for recital program notes or for written assignments on the background information of a song, show, musical time period, composer, etc. **Students are expected to complete all work themselves without outside collaboration or assistance from anyone or anything, including artificial intelligence (AI) tools and services.** The use of unauthorized tools, services, and sources will be treated as plagiarism and a violation of academic integrity. See the "Academic Integrity" section of this syllabus to learn more about academic integrity, violations, and procedures.

In certain written assignments, the professor may authorize official permission to use Generative AI as a translation and grammar checking tool, but in general it should be assumed that AI resources and tools are prohibited for this course as you are encouraged to develop your research and language skills, and consult with instructors or language resources for comprehensive feedback and guidance.

IV. OFFICE OF STUDENT ACCESSIBILITY: Any student with a documented permanent or temporary disability (medical, physical, learning, psychological) who requires academic accommodations should contact the Office of Student Accessibility at 310.506.6500 as early in the semester as possible. All discussions will remain confidential. Please visit http://www.pepperdine.edu/student-accessibility/ for additional information.

V. INTELLECTUAL PROPERTY: Course materials prepared by the instructor, together with the content of all lessons presented by the instructor, are the property of the instructor. Publishing or internet circulation of any video or audio recording without the consent of the instructor and other participants is prohibited.

Accompanist Information

If an accompanist is needed, you should contact a staff accompanist. If a Pepperdine staff accompanist is unable to accompany a recital, the substitute accompanist must be approved by the full-time music faculty and the chair. The accompanist should be acknowledged in any printed material such as programs and flyers.

Recordings and Video Capture in Raitt Recital Hall

We are currently updating our recording and video capture protocols, please stay tuned…

Live Streaming

We currently updating our live streaming protocols. Please check with your PML instructor and the Music Program Coordinator for information and permission.

Piano Tuning

The Steinway grand piano in Raitt Recital hall will be tuned as appropriate before all student recitals. Students are **not** allowed to employ outside piano tuning services for Pepperdine's pianos.

Receptions

Receptions are permitted and are the responsibility of the student who must bear the costs. Location for the reception must be granted clearance and scheduled by the FAD through the Center for the Arts **at the time the recital is scheduled**. Tables can be requested through the FAD. Receptions must end promptly by two hours after the start of the recital. It is the student's responsibility to clean up and properly dispose of all trash and food after the reception is over. This ensures that the next recitalist has ample time and space to prepare for his/her recital and reception.

Recital Protocol

The faculty expects the student recitalists to show a great deal of professionalism during the performance of the junior and senior recitals. Dress and behavior is the same as what is expected of performers on Music@3 concerts. Coats and ties, preferably suits are required for the men; women should wear tasteful dresses or dress slacks and blouses that fit the occasion. Consult with your private teacher for more specific suggestions. The student should refer to *Music@3 and Concert Attendance - Protocol for Music@3 Performances* for more information regarding proper concert behavior. **Encores** are allowed, but the content of the encore music must be pre-approved by the private instructor and the full-time music faculty at the pre-recital. Please encourage your family and friends to respect the professional nature of the recital experience. Remind them to come on time, and explain to them the nature of appropriate applause during a recital.

11. Heidelberg Summer Music Program

Music students have the opportunity to study abroad at the University's campus in Heidelberg, Germany. Instrumentalists and singers join together for intensive studies in their respective disciplines. The program usually runs from early May until early July. Malibu music faculty and distinguished guest faculty from the professional world join the resident Heidelberg faculty to create a once-in-a-lifetime experience. Educational field trips to European cultural centers like Salzburg, Vienna and Prague enrich the experience immeasurably. Activities of the summer culminate in student performances at the beautiful *Prinz Carl Palais* in Heidelberg's Old Town. *Moore Haus,* the students' home during the two-month summer program, is located just a few steps from one of Europe's most popular destinations – the romantic Heidelberg Castle.

Course offerings for the program normally include HUM 212 and 313 and all levels of German. An additional GE course is usually offered as well. Academic classes end by early afternoon, leaving time for afternoon and evening rehearsals and master classes. In addition to the week-long Educational Field Trip (EFT), one weekend is normally reserved for personal travel. It is important to realize that the emphasis of the program lies in intensive musical work in the various disciplines.

Students who receive University non-music **financial aid** will receive the same percentage toward tuition as they do in the fall and spring. Music award funding is also available for summer tuition. Non-tuition costs – flights, accommodations in Heidelberg and on the EFT, meals and some concert tickets – are covered in the **Program Cost.** The amount of Program Cost is determined by the Office of International Programs at the beginning of the fall semester prior to the summer program.

12. Library Information for Music

Welcome to Pepperdine University's Payson Library!

Welcome, music students! My name is Cory Aitchison, and I serve as the music librarian to all music majors. I'm a classically trained pianist and have a background in music theory and performance. I invite you to take full advantage of the resources available to you at Payson Library, as we've designed them with you in mind. The online InfoGuide for music (provided below) includes what you need to know about finding and accessing the library's print and digital resources, including books, reference works, journals, databases, scores, recordings, and primary sources. The library also offers course reserve materials, with a large collection of streaming music and videos, as well as more traditional formats like DVDs, compact discs, and even vinyl records. We also provide access to IPA Source and plenty of other amazing databases that will be useful during your time at Pepperdine. You can access many of these services from the comfort of your home. I encourage all of you to contact me, your library liaison, with any questions you may have, from research help to resources on careers in music and music education. No question is too small!

Thanks and I look forward to meeting you,

Elizabeth Parang
Liaison Librarian for Music
(310) 506-4046
elizabeth.parang@pepperdine.edu

Use the following link to access the Payson Library music resources page:

http://infoguides.pepperdine.edu/music

13. Instrument Loan Policy

Instrument Loan Policy

Pepperdine University Department of Music provides instruments for a variety of student uses, including private study, class lessons, and performance in ensembles. This outlines procedures for student use of Department-owned instruments.

Student Financial Obligation

All instrument loans are made with the understanding that damage to a Department of Music instrument beyond normal wear will result in the University taking action to recover cost associated with restoring that instrument to its previous condition. Students will be charged to replace broken bows, lost mouthpieces, or for any unusual damage. Term bill debits and/or holds on transcripts are possible courses of action when students returning instruments in unsatisfactory condition do not make financial restitution.

Loan

This section applies to instruments loaned to students for secondary study, class or ensemble use.

1. Instruments normally not owned by students, for instance contra-bassoon, will be loaned to Department of Music students for private lessons and in order to meet instrumentation needs in ensembles. This would include ensembles with unique instrument requirements, such as the Collegium Musicum Ensemble, except in cases where the instrument is the principal instrument of the student.

2. Instruments may be loaned or rented to University students enrolled in classes and ensembles that require their use.

Restrictions

The Department of Music cannot loan or rent instruments to University students for activities other than those described above. University students will find instruments available from local music shops at reasonable rates.

Instrument Checkout

Upon securing the permission of the appropriate faculty member, the student must contact Dr. Benson or designated faculty member and fill out an Instrument Loan Agreement form (Appendix K). Make sure you understand your obligation regarding insurance, and care of the instrument.

Storage

Unless other arrangements are made with the faculty member and Dr. Benson, students are expected to store instruments in the room and locker provided for that instrument.

Insurance

Students using instruments loaned or rented by the Department of Music will be held liable in the

event of damage to that instrument beyond what is considered normal wear. Therefore, it is highly recommended that students obtain insurance sufficient to cover the replacement cost of the instrument. Students will be charged to replace broken bows, lost mouthpieces, or for any unusual damage.

Use of Department of Music Instruments/Equipment Off-Campus

Department of Music instruments may be loaned to faculty members and students for events off-campus. Please discuss such loans with Department of Music Coordinator well in advance of the event. Insurance regulations require that the Department of Music know the location of all instruments on loan and the individual responsible for that instrument. Copies of the Instrument Loan Policy are available at the Fine Arts Office, CAC 200. Department of Music instruments and equipment will not be loaned to individuals, not associated with the Department of Music, for on or off campus events.

14. Practice Rooms & Music Tech. Lab

Practice Rooms

Practice rooms are located on the second floor of the Ahmanson Music Building and are on a "first-come-first-serve" basis. Practice rooms are reserved for use by music majors, music minors or students enrolled in a performance based course. You may not attempt to reserve a practice room by leaving personal items in the practice room. Any practice room left unattended is considered available for the next student (even if personal items are left in the room). Practice rooms may not be used between the hours of 2:00 a.m. and 7:00 a.m. ***Food and beverages are strictly prohibited in all practice rooms.*** Check with the School of Music Administrative Office for updates in practice room policies.

Key Swipe Access

- You **must** be **enrolled in Fine Arts Classes (art or music)** or be involved in the **Art or Music Programs.**

- **No personal items may be kept in classrooms, practice rooms, and studios. The fine arts division is not responsible for items that are lost or stolen. Please report all theft to the Pepperdine Department of Public Safety. Items that are left in the room unattended will be take to the Fine Arts Division office.**

Music Technology Lab

The Music Technology Lab (MTL) in AMB 126 is available only to music majors and other music students currently enrolled in music department classes that require access to this room. *The facility is designed only for music-related work, and when open* the room is staffed by a faculty member or by a student worker who will enforce the lab rules and protocols. Please do not enter the lab when a class is being conducted. The lab schedule posted outside the room shows times that the room is available for general use. The lab features the Korg Group Education Controller 3, a digital interface for controlling communication between students and instructor. Each station consists of an Avid or Focusite Midi/Audio interface, an 88-key Yamaha controller keyboard, and an iMac loaded with Finale notation software and ProTools for sequencing and digital editing. Other media software packaged from Apple (e.g. Garage Band, iTunes, iMovie) is also included on each station. Five workstations feature Sibelius notation software, and a laser printer is available in the lab for printing music scores. No food or drink of ANY KIND is allowed in the lab - no exceptions. If you experience any technical problems with the equipment or software, or if you see any suspicious activity, please contact the onsite lab technician or Public Safety at 310-506-4441.

15. Music Lockers

Policy

Music lockers with built-in combination locks are available in the Music Building for all students who are currently taking private music instruction. These lockers are assigned to students by Dr. Benson and the Music Area Coordinator. Students playing large or additional instruments not fitting into the regular music lockers will be provided with instrument storage space in MB 103/105 by the Director of Instrumental Music. Students are expected to keep lockers clean, in good condition, and to report any maintenance issues. Students will clean out their lockers by the Monday after graduation. Any items left in lockers after this date will be discarded. Student lockers are the property of Pepperdine University and may be searched by Public Safety if there is evidence of illegal behavior associated with the use of the lockers.

16. Information for Music Award Students

Procedures and Expectations

Music Awards are given by members of the music faculty based upon performance ability, scholastic achievement, financial need, and involvement in the Seaver College music ensembles. Students granted a Music Award will be emailed a copy of his/her Music Award Contract for the upcoming academic year. The contract needs to be read carefully, and it is recommended that you print a copy for your records. The contract spells the specific expectations and responsibilities in the music program for each student.

SCHOLARSHIP TERMS AND CONDITIONS
(Music Major or Minor at Seaver College)

Pepperdine University offers you,_____, a Music Scholarship in the amount of $[please check the music scholarship amount listed in your financial aid package in Wavenet] for Semesters I and II of the 2026-2027 academic year. The Music Scholarship is renewable each year up to four consecutive years if the recipient meets all of the criteria specified under the "Scholarship Conditions." The Music Scholarship must be coordinated with all other financial aid the student receives, regardless of the funding source. If you are eligible to receive federal and/or state aid, the Music Scholarship and all other aid cannot exceed the student's financial aid need as determined by the Seaver College Office of Financial Assistance.

In addition to the requirements for the music major and minor as outlined in the Seaver Academic Catalog, the following terms and conditions apply for this Music Scholarship:

Eligibility (Music Major)
To be eligible for the Music Scholarship amount specified in the financial aid package, the recipient must declare music (or Theater with the Musical Theater Emphasis) as their major, and be enrolled as a full-time student in good standing at Seaver College. (Students planning to attend part-time will need to inform their faculty advisors in advance. The student may be awarded a prorated amount as determined by the faculty.)

The recipient of the Music Scholarship who drops the music major or theater major will be reevaluated and the scholarship decreased or canceled.

Eligibility (Music Minor)
In order to declare a minor in music and be eligible for a Music Scholarship, the recipient must complete Music Theory II by the end of the second year of matriculation. If Music Theory II is not completed by the end of the second year, the scholarship may be revoked.

International Programs
The student will relinquish the Music Scholarship during any fall or spring term when they are abroad. Upon return to Seaver College, the scholarship may be reinstated by the music department after the student re-auditions for the faculty and if all of the terms and conditions of this scholarship contract are met. Students must notify the area scholarship coordinator as soon as they commit to an international program or their scholarship may not be reinstated upon their return.

GENERAL SCHOLARSHIP CONDITIONS: Your scholarship is renewable each year based on the following areas of evaluation:

1. Academic Success
The recipient of the Music Scholarship must be able to demonstrate satisfactory academic progress at the end of each semester. Satisfactory academic progress is defined as completion of a minimum of at least 12 units per semester. The recipient must maintain a cumulative GPA of 2.5, and a music departmental GPA of 2.5 each semester. There will be a probationary period whereby students falling below the 2.5 point standard will have one semester to bring their GPA up to at least the 2.5 requirement. If the GPA has not been raised to a 2.5 or above at the end of the probationary semester, the scholarship will be immediately revoked. All students placed on probation are informed by an official email from the chairperson or designated faculty member of their probation and the standard of improvement that must be achieved as established in the Music Scholarship contract. All students whose Music Scholarships have been revoked will be informed by email from the chairperson or designated faculty member.

2. Performance Progress
Scholarships are renewable each year. Scholarship recipients not demonstrating sufficient progress in the music major may have their scholarships reduced or canceled as determined by the music faculty.

All scholarship recipients must participate in assigned ensembles appropriate to the student's discipline, regardless of previous semesters of enrollment. The student must accept these assignments as determined by the music faculty.

Scholarship recipients must attend all rehearsals and performances and cannot be involved in conflicting activities during the scheduled rehearsals and performances. The director involved must approve any exceptions to this policy. Failure to comply with this condition of scholarship will result in the cancellation of the scholarship.

Pervasive lack of musical preparation for ensemble rehearsals and/or PMLs will be considered grounds for a reduction or cancellation of the Music Award.

Vocal scholarship recipients must audition for all Pepperdine University Choirs, the Fall Musical, the Flora Thornton Opera Program and accept the assignments given for these ensembles.

Piano scholarship recipients will be required to participate in Collaborative Piano (MUS 144/344) and will be assigned duties in accompanying and/or music ensembles. Participation in MUS 144/344 satisfies the ensemble requirement for piano scholarship recipients.

Instrumental scholarship recipients (other than pianists and guitarists) are required to audition for the Pepperdine University Orchestra, Wind Ensemble, Jazz Ensemble, and other chamber music ensembles. The student must accept the ensemble assignments as determined by the music faculty.

Composition scholarship recipients are required to audition for *The Pickford Ensemble* (MUS 143/343) or may also be designated as an assistant to the director of the ensemble, performing duties as assigned. Composition students may also be assigned duties, including, but not limited to, music theory/skills tutoring, working in the Music Technology Lab, and serving as a member of our Music Department's recording services.

GENERAL

Your advisor must first approve of any performances or composition commissions in off-campus, on-campus, class, club, professional, school-related, or extracurricular pursuits before you will be allowed to participate in these activities.

The recipient of the music scholarship agrees to participate in an evaluation review with a faculty representative at the end of each semester to determine if the recipient continues to be eligible for the music award.

Private Lessons
All scholarship recipients must register for private music lessons (PML) each semester. The $650 PML fee (subject to change in subsequent semesters) will NOT be covered by the scholarship amount. Those who have declared a double emphasis in Composition and Applied (Voice or Instrument) areas must take two (2) units of private instruction in their performance area and two (2) units of private composition instruction each semester of enrollment at Seaver College.

Studio Classes
Scholarship recipients must enroll and participate in studio classes as assigned. (Woodwind, brass, harp, and percussion majors are mandated to take studio as assigned by faculty. Minors will be enrolled unless there is a conflicting class. Any exceptions will be determined on a case by case basis.)

Good Citizenship, Professionalism, and Engagement
The recipient of the Music Scholarship must demonstrate satisfactory citizenship behavior and be supportive of the music program and Pepperdine University as outlined in the Seaver College Code of Ethics.

The recipient is also expected to participate in and engage with departmental events beyond the scope of their own classes and performances such as recitals, faculty recitals, and master classes. Taking an interest in the success of your colleagues helps build relationships and goes a long way toward a successful career in music.

Award Length and Cancellation of Award
The Music Scholarship is renewable each year up to four consecutive years if the recipient meets all of the criteria specified under the "Scholarship Conditions." Music Scholarship recipients not meeting any one of the criteria outlined in this contract may have their awards reduced or canceled as determined by the music faculty. The scholarship may also be removed in the event of academic or disciplinary probation.

Should the Scholarship be removed, the recipient of the Music Scholarship will be notified in writing as soon as possible prior to the beginning of the subsequent semester. The Seaver Academic Catalog, the Financial Aid Handbook, and the accompanying award letter are hereby incorporated as a part of this agreement.

Confidentiality
Please remember that scholarships are based on merit and financial needs; therefore, keep your award amount confidential.

You will receive an e-consent form through which you will agree to the terms and conditions of this award. Your acceptance of the award terms and conditions through the form will constitute your signature.

17. Information for MT students with a Music Award

MUSIC SCHOLARSHIP TERMS AND CONDITIONS
(Bachelor of Arts in Theater: Musical Theater Emphasis)

Pepperdine University offers you,_____, a Music Scholarship in the amount of $[please check the music scholarship amount listed in your financial aid package in Wavenet] for Semesters I and II of the 2026-2027 academic year. The Music Scholarship is renewable each year up to four consecutive years if the recipient meets all of the criteria specified under the "Scholarship Conditions." The Music Scholarship must be coordinated with all other financial aid the student receives, regardless of the funding source. If you are eligible to receive federal and/or state aid, the Music Scholarship and all other aid cannot exceed the student's financial aid need as determined by the Seaver College Office of Financial Assistance.

In addition to the requirements for the Bachelor of Arts in Theater degree as outlined in the Seaver Academic Catalog, the following terms and conditions apply for this Music Scholarship:

Eligibility (Emphasis in Musical Theater)
To be eligible for the Music Scholarship amount specified in the financial aid package, the recipient must declare Theater with the Musical Theater Emphasis as their major, and be enrolled as a full-time student in good standing at Seaver College. (Students planning to attend part-time will need to inform their faculty advisors in advance. The student may be awarded a prorated amount as determined by the faculty.)

The recipient of the Music Scholarship who drops the theater major and or MT emphasis will be reevaluated and the scholarship decreased or canceled.

International Programs
The student will relinquish the Music Scholarship during any fall or spring term when they are abroad. Upon return to Seaver College, the scholarship may be reinstated by the music department after the student re-auditions for the faculty and if all of the terms and conditions of this scholarship contract are met. Students must notify the area scholarship coordinator as soon as they commit to an international program or their scholarship may not be reinstated upon their return.

GENERAL SCHOLARSHIP INFORMATION:

This scholarship is divided into two distinct units:

1. General Music Award: 60% of this award is a general music award related to participation in Private Music Lessons, Voice Studio Classes, and auditioning for and participating in the Flora Thornton Opera Program and related crew assignments.

2. Choral Award: 40% of this award is a choral award related to participation in the choirs as assigned. This part of your award is designated for the four semesters of your curricular participation in choir (the MT curriculum requires four semesters of choir). Once the four curricular semesters of choir are completed, students may choose to continue their participation in the Concert Choir and/or Chamber Choir as assigned thereby continuing their choral award for additional semesters as long as their participation remains satisfactory.

GENERAL SCHOLARSHIP CONDITIONS: Your scholarship is renewable each semester based on the following areas of evaluation:

1. **Academic Success**

The recipient of the Music Scholarship must be able to demonstrate satisfactory academic progress at the end of each semester. Satisfactory academic progress is defined as completion of a minimum of at least 12 units per semester. The recipient must maintain a cumulative GPA of 2.5, and a music departmental GPA of 2.5 each semester. There will be a **probationary period** whereby students falling below the 2.5 point standard will have **one** semester to bring their GPA up to at least the 2.5 requirement. If the GPA has not been raised to a 2.5 or above at the end of the probationary semester, the scholarship will be **immediately revoked**. All students placed on probation are informed by an official email from the chairperson or designated faculty member of their probation and the standard of improvement that must be achieved as established in the Music Scholarship contract. All students whose Music Scholarships have been revoked will be informed by email from the chairperson or designated faculty member.

2. **Performance Progress**

Scholarships are renewable each year. Scholarship recipients not demonstrating sufficient progress in the music major may have their scholarships reduced or canceled as determined by the music faculty.

All scholarship recipients must participate in assigned ensembles appropriate to the student's discipline, regardless of previous semesters of enrollment. The student must accept these assignments as determined by the music faculty.

Scholarship recipients must attend **all** rehearsals and performances and cannot be involved in conflicting activities during the scheduled rehearsals and performances. The director involved must approve any exceptions to this policy. Failure to comply with this condition of scholarship will result in the **cancellation** of the scholarship.

Scholarship recipients must audition for all Pepperdine University Choirs, the Fall Musical, the Flora Thornton Opera Program and accept the assignments given for these ensembles. Exceptions for failure to meet a requirement due to a documented family or medical emergency will be reviewed and adjudicated by the faculty on a case-by-case basis.

GENERAL

Your advisor must approve of any performances in off-campus, on-campus, class, club, professional, school-related, or extracurricular pursuits before you will be allowed to participate in these activities. This is established so that students may be guided toward optimal health and to ensure that a student's commitments to their program and peers come first.

The recipient of the music scholarship agrees to participate in an evaluation review with a faculty representative at the end of each semester to determine if the recipient continues to be eligible for the music award.

Private Lessons
All scholarship recipients must register for private music lessons (PML) each semester. The $650 PML fee (subject to change in subsequent semesters) will NOT be covered by the scholarship amount.

Studio Classes
Scholarship recipients must enroll and participate in voice studio classes as assigned. Any exceptions will be determined on a case by case basis.

Good Citizenship, Professionalism, and Engagement
The recipient of the Music Scholarship must demonstrate satisfactory citizenship behavior and be supportive of the music program and Pepperdine University as outlined in the Seaver College Code of Ethics.

The recipient is also expected to participate in and engage with departmental events beyond the scope of their own classes and performances such as recitals, faculty recitals, and master classes. Taking an interest in the success of your colleagues helps build relationships and goes a long way toward a successful career in music.

Award Length and Cancellation of Award
The Music Scholarship is renewable each year up to four consecutive years if the recipient meets all of the criteria specified under the "General Scholarship Information & Scholarship Conditions." Music Scholarship recipients not meeting any one of the criteria outlined in this contract may have their awards reduced or canceled as determined by the music faculty. The scholarship may also be removed in the event of academic or disciplinary probation. As noted above, 40% of this award is specifically related to the first four semesters of participation in choir and can be extended with continued satisfactory participation in choir and if the student wishes to continue to participate in choir as assigned.

Should the Scholarship be removed, the recipient of the Music Scholarship will be notified in writing as soon as possible prior to the beginning of the subsequent semester. The Seaver Academic Catalog, the Financial Aid Handbook, and the accompanying award letter are hereby incorporated as a part of this agreement.

Confidentiality
Please remember that scholarships amounts are to remain **confidential**. Please do not share your scholarship amount with other students.

You will receive an e-consent form through which you will agree to the terms and conditions of this award. Your acceptance of the award terms and conditions through the form will constitute your signature.

Appendices

A – Degree Plan "Cheat Sheet" for those entering before Fall 2024

B – Degree Plan "Cheat Sheet" for those entering Fall 2024

C – Advising Record Sheet (Minors)

D – Advising Record Sheet (Songwriting Minor)

E – Concerto Competition Entry Form

F – Applied Lesson Verification Sheet

G – Instrumental Jury Comment Sheet

H – Vocal Jury Comment Sheet

I – Jury Repertoire Sheet

J – Pre-Recital Checklist Form

K – Instrumental Loan Agreement Form

Appendix A

Advising Sheet for the Music Major (for those entering after Fall 2024)

CORE REQUIREMENTS:

Class #	Title	Pre-Req.	Units	Notes
MUS 101	Fundamentals of Music	MTPE	2	If Required (MTPE)Fall
MUS 111	Theory I	MTPE or 101	2	Fall only
MUS 113	Aural Skills I	MTPE or 101	2	Fall only
MUS 115	Theory II	MUS 111	2	Spring only
MUS 117	Aural Skills II	MUS 113	2	Spring only
MUS 211	Theory III	MUS 115	2	Fall only
MUS 213	Aural Skills III	MUS 117	2	Fall only
MUS 215	Theory IV	MUS 211	2	Spring only
MUS 217	Aural Skills IV	MUS 213	2	Spring only
MUS 220	Concert Attendance (8 semesters)		0	Fall & Spring
MUS 354	**Music History I (GE)**	MUS 215	4	Fall only
MUS 355	**Music History II (GE)**	MUS 215	4	Spring only
MUS 415	Analytical Techniques	MUS 215	4	Each Fall and occasionally May block
	Ensembles (8 semesters) (GE)		1, 0 (4)	
	Applied Lessons (8 semesters)		2 (16)	

INSTRUMENTAL APPLIED EMPHASIS

MUS 475	Conducting	MUS 415	4	Spring only
	Music Elective		4	
MUS 392	Recital	MUS 303	0	Fall semester
MUS 492	Recital	MUS 392	0	Spring semester

VOCAL APPLIED EMPHASIS

MUS 311	Introduction to IPA and Diction		1	Fall only
MUS 312	Italian Diction	MUS 311	1	Spring only
MUS 313	German Diction	MUS 312	1	Fall only
MUS 314	French Diction	MUS 313	1	Spring only
MUS 475	Conducting	MUS 415	4	Spring only
	Music Elective		4	
MUS 392	Recital		0	Fall semester only
MUS 492	Recital	MUS 392	0	Spring semester

COMPOSITION EMPHASIS

MUS 201	Introduction to Music Technology	MUS 115	2	Each Fall
MUS 232	Instrumentation and Orchestration	MUS 115	3	Even Springs
MUS 230	Counterpoint of the 16th and 18th Centuries	MUS 115	3	Odd Falls
MUS 412	**Music of the 20th and 21st Centuries (GE)**	MUS 215	4	Spring 2027, 2029
	Private Composition Lessons		8	Fall & Spring semesters
	Applied Lessons (6 semesters)		1 (6)	Fall & Spring semesters
MUS 475	Conducting		4	Spring Semesters
MUS 493	Composition Recital		0	Fall & Spring semesters

MUSIC EDUCATION EMPHASIS

MUS 201	Introduction to Music Technology	MUS 115	2	Each Fall
MUS 232	Instrumentation and Orchestration	MUS 115	3	Even Springs
MUS 460	Music In Secondary Schools		4	On Demand
MUS 468	**Multicultural Music in America (GE)**		3	Even Springs
MUS 475	Conducting	MUS 415	4	Spring only
FA 313	Materials, Techniques, Skills		2	Fall 2027, On Demand
MUS 392	Recital I		0	Fall semester
MUS 460	Music In Secondary Schools		4	On Demand

Vocalists:

MUS 311	Intro. to IPA-Latin & Eng. Diction		1	Fall only
MUS 312	Italian Diction	MUS 311	1	Spring only
MUS 313	German Diction	MUS 312	1	Fall only
MUS 314	French Diction	MUS 313	1	Spring only
Voice	Applied Lessons (5 semesters)		1-2	

Instrumentalists:

Instrument	Applied Lessons (5 semesters)		1-2	
Voice	Applied Voice (4 semesters)		1-2	

Guitarists:

Guitar	Applied Lessons (6 semesters)		1-2	
Voice	Applied Voice (4 semesters)		1-2	
MUS 145	Performance Skills for Classical Guitarists (4 semesters; elective requirement)		1 (4)	Fall & Spring
MUS 150, 350	Guitar Ensemble (6 semesters)		1 (6)	Fall & Spring
	Other Ensembles (2 semesters of choir, orchestra, Collegium Musicum, or theatre productions)		1 (2)	

ELECTIVE MUSIC COURSES:

MUS 466	**Vocal Literature (GE)**		4	Even Springs
MUS 467	**History of Sacred Music (GE)**		4	On demand
MUS 465	**Symphonic Literature (GE)**		4	On demand
MUS 464	Piano Literature		4	On demand
MUS 406	Medieval & Renaissance		4	On demand
MUS 410	Music of the Baroque		4	On demand
MUS 409	Music of the Classical Period		4	On demand
MUS 412	Music of the 20th & 21st Century		4	Spring 27, On demand
MUS 413	Romantic Music		4	On demand

GENERAL EDUCATION REQUIREMENTS

FOUNDATIONS:

The following four courses should be taken during the first year:

- FOR 101: Foundations of Reasoning (3)
- COM 180: Speech and Rhetoric (4)
- ENG 101: English Composition (3)
- REL 100: The Way of Jesus (3)

- REL 200: The Story of Christian Scripture (3)
- REL 300: Christianity and Culture (3)

CONNECTIONS: (must take 8 different classes)

Creative Arts (3-4)

ART 101, ART 103, ART 210, ART 230, ART 250, ART 315, ART 368, ART 372, ART 374, ARTH 200, ARTH 251, ARTH 300, ARTH 422, ARTH 424, ARTH 425, ARTH 426, ARTH 428, ARTH 430, ARTH 432, ARTH 434, ARTH 436, ARTH 438, ARTH 434, ARTH 440, ARTH 442, ARTH 446, ARTH 448, CRWR 203, CRWR 210, FA 240, FA 231, **MUS 105/305, MUS 106, MUS 110, MUS 118, MUS 128/328, MUS 135/335, MUS 136/336, MUS 137/337, MUS 138/338, MUS 139/339, MUS 140/340, MUS 141/341, MUS 143/343, MUS 145/345, MUS 150/350, MUS 184/384, MUS 200, MUS 280, MUS 467, MUS 468**, THEA 150/350, THEA 200, THEA 210, THEA 226, THEA 227, THEA 228, THEA 240, THEA 243. Liberal Studies for Education majors may count **FA 313** and FA 314 for this category.

Diverse Perspectives (3-4)

Courses that fulfill the Diverse Perspectives (DV) category include: AAS 200, COM 410, COM 411, COM 412, COM 413, EDUC 462, ENG 440, FILM 431, FILM/WMST 441, HIST 204, HIST 250, HIST 260, HIST 270, HIST 438/ REL 538, **MUS 468**, POSC 409, POSC/SOC 435, POSC/SOC 455, PSYC 334, PSYC 335, REL 544, SOC 200, SOC 431, SOC 450, SOC 452, WMST 300.

Global Perspectives (4)

Courses that fulfill the Global Perspectives (GX) category include ARTH 300, ARTH 442, ARTH 446, ARTH 448, ASIA 301, ASIA 305, ASIA/HIST 310, ASIA 325, ASIA/HIST 330, ASIA/HIST 331, ASIA 340, ASIA 345, ASIA 350, ASIA/FILM 365, ASIA 370, COM 313, FILM 365, FRE 366, GSHU 333, FILM 321, HIST 240, HIST 270, HIST 320, HIST 390, HIST 409, HIST 450, INTS 365, INTS 445, INTS 455, INTS 456, INTS 459, POSC 456, REL 501, and REL 526.

Historical Thinking (4)

Courses that fulfill the Historical Thinking (HT) category include ARTH 424, ARTH 425, ARTH 426, ARTH 428, ARTH 430, ARTH 434, FILM 301, HIST 210, HIST 220, HIST 230, HIST 240, HIST 250, **MUS 354, MUS 355, MUS 467**, THEA 311, THEA 312, HIST 310, HIST 320, HIST 330, HIST 331, HIST 335, HIST 336, HIST 390, HUM 200.

Human Institutions and Behavior (3-4)

Courses that fulfill the Human Institutions and Behavior (HI) category include ECON 200, PSYC 200, and SOC 200. Psychology majors should take PSYC 210 instead of PSYC 200. Students majoring in business, accounting, economics, finance, and international business may take BA/ECON 210 or BA/ECON 211 instead of ECON 200.

Interpretation (4)

The primary course that fulfills the Interpretation (IN) category is ENG 380, which is designed for students from all majors. Other courses that fulfill the Interpretation category include ARTH 436, ARTH 438, ASIA 345, ASIA 370, ENG 330, ENG 335, ENG 350, ENG 380, FRE 356, FRE 440, FRE 450, GER 350, GER 450, ITAL 450, ITAL 451, **MUS 412, MUS 465, MUS 466**, PHIL 420, PHIL 450, SPAN 440, SPAN 450.

Laboratory Science (4)

Courses that fulfill the Laboratory Science (LS) category for the general student include BIOL 105, BIOL 106, BIOL 107, BIOL 108, BIOL 109, NASC 101, NASC 108, NASC 109, NASC 155, NASC 156, NUTR 210, SPME 106. Students who pursue a major in the natural sciences may satisfy this requirement with BIOL 270, CHEM 120, NUTR 212, NUTR 213, PHYS 202 or PHYS 210, which may have prerequisite courses.

Language and Culture (4-12)

Courses that fulfill the Language and Culture (LC) requirement include ARBC 251, CHIN 251, FRE 251, FRE 282, GER 251, GER 282, GRE 351, HEB 351, ITAL 251, JAPN 251, SPAN 251, SPAN 282.

Mathematical Reasoning (3-4)

The primary course that fulfills the Mathematical Reasoning (MR) requirement is MATH 120. Students may also fulfill this requirement with introductory courses for majors in business, communications, natural science and social science. These include MATH 140, MATH 141, MATH 150, MATH 151, MATH 250, MATH 220, or MATH 316, which have prerequisites such as MATH 103 and MATH 104 or an appropriate math placement score. Major-specific courses that fulfill this requirement and do not have prerequisites include COM 240, MATH 270, POSC 250, PSYC 250, and SOC 250.

U.S. Experience (4)

The U.S. Experience (UX) requirement can be fulfilled by HIST 204 and POSC 104, which are designed to be broad introductory courses. Other courses that fulfill this requirement are AAS 200, ARTH 440, HIST 230, HIST 260, ENG 330, HIST 428, HIST 435, HIST 438/REL 538, HIST 530, PHIL 323, SOC 431, SOC 450.

SKILLS

(1 required course, 1 unit)

Courses that fulfill the Skills requirement include: RISE 101: Resilience Research and Real Life, BA 101: Financial Literacy, and GSGS 200: Designing Your Life. Various options for courses in Health and Wellness can also fulfill this requirement. These options vary by semester.

***Cultural Competency Course: Music does not offer a course that meets the cultural competency requirement within the major. Students will need to take one of the following courses. Those highlighted meet the Diverse Perspectives or Global Perspectives Category in the GE:**

Courses fulfilling the cultural competence (CC) engagement requirement include: BA 354, BA 366, BA 498, **COM 313**, COM 410, COM 412, COM 413, COM 485, EDUC 465, ENG 301, ENG 440, ENG 475, FILM 321, FRE 345, FRE 366, FRE 430, FRE 470, GSHU 333, HIST 326, HIST 335, HIST 336, HIST 405, HIST 420, HIST 422, HIST 424, HIST 425, HIST 428, HIST 433, HIST 450, HIST 530, INTS 250, INTS 459, NPM 300, NPM 301, NPM 302, NPM 330, NUTR 210, NUTR 212, NUTR 370, NUTR 440, NUTR 460, POSC 435, POSC/SOC 455, REL 300C, REL 544, SART 202, SAAJ 121, **SOC 200**, SOC 421, SOC 422/POSC 437, SOC 431, SOC 436, SOC 444, SOC 450, SOC 452, SOC 462, SOC/PSYC 458, SOC 497, SPAN 348, SPAN 430, SPAN 461, SPAN 470, THEA 313.

GE Curriculum Worksheet:

GE Categories	Appropriate Courses
FOUNDATIONS (first year)	
	FOR 101: Foundations of Reasoning (3)
	COM 180: Speech and Rhetoric (4)
	ENG 101: English Composition (3)
	REL 100: The Way of Jesus (3)
Foundations Continued...	
	REL 200: The Story of Christian Scripture (3)
	REL 300: Christianity and Culture (3)
CONNECTIONS (Must take 8 different classes)	
CREATIVE ARTS (3-4 units)	Covered by MUS classes
DIVERSE PERSPECTIVES (3-4 units)	Covered by MUS 468 or other GE
GLOBAL PERSPECTIVES (4 units)	Covered by other GE*
HISTORICAL THINKING (4 units)	MUS 345, MUS 355, MUS 467
HUMAN INSTITUTIONS AND BEHAVIOR (3-4 units)	Covered by other GE*
INTERPRETATION (4 units)	MUS 412, 465, 466 or other GE
LAB SCIENCE (4 units)	Covered by other GE
LANGUAGE AND CULTURE (4-12 units)	Covered by other GE
MATHEMATICAL REASONING (3-4 units)	Covered by other GE
US EXPERIENCE (4 units)	Covered by other GE
SKILLS (one course, 1 unit)	Covered by other Skills course
*Cultural Competency Designation Course	Recommended:
	COM 313 - covers Global Perspectives
	SOC 200 - covers Human Institutions and Behavior

Appendix C

Advising Sheet
Music Minor

CORE REQUIREMENTS

Class #	Title	Units	Notes
MUS 101	Fundamentals of Music	2	If required (MFSA)
MUS 111	Theory I	2	Fall only
MUS 113	Aural Skills I	2	Fall only
MUS 115	Theory II	2	Spring only
MUS 117	Aural Skills II	2	Spring only
MUS 280	Introduction to Music	4	On demand
MUS 220	Concert Attendance (4 semesters)	0	Fall & Spring
	Ensembles (4 semesters)	1, 0 (4)	
	Applied Lessons (4 semesters)	2 (8)	(4) lower division (4) upper division

Choose One:

MUS 466	Vocal Literature	4	Even Springs
MUS 467	History of Sacred Music	4	On demand
MUS 465	Symphonic Literature	4	On demand
MUS 464	Piano Literature	4	On demand
MUS 406	Medieval & Renaissance	4	On demand
MUS 410	Music of the Baroque	4	On demand
MUS 409	Music of the Classical Period	4	On demand
MUS 412	Music of the 20th & 21st Century	4	Odd Springs
MUS 413	Romantic Music	4	On demand
MUS 492	Guitar History	4	On demand

TOTAL MUSIC UNITS: 24-30

Appendix D

Advising Sheet
Songwriting Minor

CORE REQUIREMENTS

Class #	Title	Units	Notes
MUS 101	Fundamentals of Music	2	If required (MFSA)
MUS 111	Theory I	2	Fall only
MUS 113	Aural Skills I	2	Fall only
MUS 115	Theory II	2	Spring Only
MUS 117	Aural Skills II	2	Spring Only
MUS 103/103L	Song Writing Private Instruction (2 semesters)	4	In tandem with MUS 360 & 361
MUS 106 or 110	Performance Study - Guitar or Class/Piano Class	2	Offered each semester
MUS 118	Performance Study - Voice Class	2	Offered each semester
MUS 220	Concert Attendance (2 semesters)	0	Fall & Spring
	Ensembles (2 semesters)	(0-4)	
MUS 201	Introduction to Music Technology	2	Every Fall

Upper Division Courses:

MUS 360	Pop/Jazz Theory	2	Fall on demand
MUS 361	Song Form	2	Spring on demand
MUS 382	Songwriter Showcase	0	Every Spring (In tandem with MUS 361)

TOTAL MUSIC UNITS: 22 – 26 units

Appendix E

THOMAS OSBORN CONCERTO COMPETITION

ENTRY FORM

Full Name: _____
Last first MI

Instrument: _____

Phone number where you can be reached: _____

E-Mail Address: _____

Studio professor's name: _____

Title of piece: _____

Composer (must include dates): _____

Editor/arranger (if applicable): _____

Publisher: _____

Movement (title/ or tempi):_____

Estimated total time of piece: _____

Accompanist name: _____

Studio Professor's signature: _____

Orchestra Conductor's signature: _____

The performance of the concerto winner will be scheduled at the discretion of the Symphony Orchestra conductor. If it is not possible to schedule a concerto winner's performance before they graduate from the University, the winner will be invited to return to Pepperdine at an agreed upon future date at the expense of the award recipient. Otherwise, failure to maintain his or her status as an enrolled Seaver College student or failure to maintain good citizenship within the Music Program or at Pepperdine University is grounds for rescinding this award or cancelling a recipient's performance.

Signature: _____ Date: _____

Appendix F

NAME_____ **CR/NC OPTION_____**
GRADE _____

APPLIED LESSON VERIFICATION FORM

Both teacher and student should sign for each lesson attended. A form must be collected for each student enrolled in private study at the conclusion of the semester.

DATE	TEACHER	STUDENT
1. _____	_____	_____
2. _____	_____	_____
3. _____	_____	_____
4. _____	_____	_____
5. _____	_____	_____
6. _____	_____	_____
7. _____	_____	_____
8. _____	_____	_____
9. _____	_____	_____
10. _____	_____	_____
11. _____	_____	_____
12. _____	_____	_____
13. _____	_____	_____

TEACHER COMMENTS:

STUDENT COMMENTS:

Appendix G

Grade

INSTRUMENTAL JURY
PEPPERDINE UNIVERSITY

Student_____ Instructor_____ Fall / Spring 20__

Instrument_____

Classification: Fr So Jr Sr Degree Focus: Major Minor Contract Non major/minor

Solo 1_____ Composer_____

Solo 2_____ Composer_____

Plus (+) indicates "Excellent". Minus (-) indicates "needs improvement".
No mark indicates "satisfactory".

Comments:

Skills	**1**	**2**
Breath Control		
Technique		
Tone		
Intonation		
Articulation / Bowing		
Attacks/Releases		
Vibrato		
Interpretation		
Understanding of style		
Tempo		
Phrasing		
Expression		

Musicianship	**1**	**2**
Memorization		
Style		
Rhythm		
Tempo		
Dynamics		
Presentation		
Posture		
Appearance		
Poise		
Vitality		
Communication		

Juror Signature_____ Date_____

Appendix H

VOCAL JURY RUBRIC (two pages)

Language/Diction	Student demonstrates an advanced understanding of foreign languages. Languages are accurate in pronunciation and articulation, and demonstrate idiomatic characteristics. The singer displays thorough understanding and communication of text.	Student demonstrates a beginning understanding of foreign languages. There is inconsistency in pronunciation and articulation, and demonstration of idiomatic characteristics. The singer communicates the meaning of some of the text.	Student demonstrates a beginning understanding of foreign languages. There is inconsistency in pronunciation and articulation, and demonstration of idiomatic characteristics. The singer communicates the meaning of some of the text.	Student demonstrates very little understanding of foreign languages. Languages are often inaccurate in pronunciation and articulation, and often lack idiomatic characteristics. The singer often does not communicate the meaning of the text.	Student demonstrates no understanding of foreign languages. Languages are consistently inaccurate in pronunciation and articulation, and there is an absence of idiomatic characteristics. The singer does not understand or communicate the meaning of the text.
Musical Style	Singer demonstrates an advanced understanding of musical style. Shows consistent awareness of context and compositional intent of music.	Singer demonstrates a growing understanding of musical style. Mostly shows awareness of context and compositional intent of music.	Singer demonstrates beginning understanding of musical style. Sometimes shows awareness of context and compositional intent of music.	Singer demonstrates very little understanding of musical style. Seldomly shows awareness of context and compositional intent of music.	Singer demonstrates no understanding of musical style. Seldomly shows awareness of context and compositional intent of music.
Artistry/Expression	Singer demonstrates an advanced connection to the music beyond mere notes, rhythms and technical considerations to fully express the music and story. The performance is personally expressive and meaningful.	"Singer demonstrates a growing connection to the music beyond mere notes, rhythms and technical considerations to fully express the music and story. The performance is personally expressive and meaningful most of the time."	Singer demonstrates a beginning connection to the music beyond mere notes, rhythms and technical considerations to fully express the music and story. The performance is personally expressive and meaningful some of the time.	Singer demonstrates very little connection to the music beyond mere notes, rhythms and technical considerations to fully express the music and story. The performance is rarely personally expressive and meaningful.	Singer demonstrates no connection to the music beyond mere notes, rhythms and technical considerations to fully express the music and story. The performance is not personally expressive and meaningful.
Stage Deportment	Character crafted by the singer clearly communicates the intentions of the character, and engages the listeners in the performance. Gestures are genuine and integral to the character and situation.	Character crafted by the singer communicates the intentions of the character some of the time, and engages the listeners in part of the performance. Gestures are sometimes genuine and integral to the character and situation.	Character crafted by the singer occasionally communicates the intentions of the character. There are few moments when the singer engages the listeners in performance. Gestures and mannerisms are generic and somewhat related to the character and situation.	Tone quality throughout the vocal range is mostly uneven, unfocused, and lacks vibrancy. The singer demonstrates underdeveloped vocal technique required for some of their chosen selections (legit, belt and/or mix), and does not make choices in keeping with the style and character. Changes in registration are abrupt and uneven most of the time.	Tone quality throughout the vocal range is consistently uneven, unfocused and lack vibrancy. The singer consistently demonstrates underdeveloped vocal technique required for all of their chosen selections (legit, belt and/or mix), and does not make choices in keeping with the style and character all the time. Changes in registration are abrupt and uneven all the
Breathing/Alignment	Student demonstrates an advanced understanding of breath management. Inhalation is silent, easy and sufficient. Exhalation provides support, balanced stability, and energized phrasing. Alignment is buoyant.	Student demonstrates a growing understanding of breath management. Inhalation is mostly easy and sufficient. Exhalation provides stability, support, and vocal energy most of the time. Alignment is buoyant most of the time.	Student demonstrates a beginning understanding of breath management. Inhalation is somewhat easy and sufficient. Exhalation provides stability, support, and vocal energy some of the times, with occasional collapsing in the body at the ends of the phrases. Alignment is buoyant some of the time.	Student demonstrates poor understanding of breath management. Inhalation is often noisy or insufficient. Exhalation provides stability, support and vocal energy a few times, with the body collapsing at the ends of the phrases most of the time. The singer requires extra breaths to complete phrases a few times. Alignment is buoyant rarely.	The student demonstrates no understanding of breath management. Inhalation is consistently noisy and insufficient. Exhalation does not provide stability and the singer requires extra breaths to complete phrases most of the time. There is no evidence of understanding of alignment.

Tone Quality	Tone quality throughout the vocal range is even, resonant, focused, and vibrant. The singer shows mastery of the vocal technique required for their chosen selections (legit, belt and/or mix), and makes appropriate choices in keeping with the style and character. Changes in registration are smooth and even.	Tone quality throughout the vocal range is mostly even, resonant, focused, and vibrant. The singer shows mastery of the vocal technique required for some of their chosen selections (legit, belt and/or mix), and makes some appropriate choices in keeping with the style and character. Changes in registration are smooth and even most of the time.	Tone quality throughout the vocal range is developing, inconsistently resonant, focused, and vibrant. The singer shows little mastery of the vocal technique required for their chosen selections (legit, belt and/or mix), and makes few appropriate choices in keeping with the style and character. Changes in registration are abrupt or uneven some of the time.	Tone quality throughout the vocal range is mostly uneven, unfocused, and lacks vibrancy. The singer demonstrates underdeveloped vocal technique required for some of their chosen selections (legit, belt and/or mix), and does not make choices in keeping with the style and character. Changes in registration are abrupt and uneven most of the time.	Tone quality throughout the vocal range is consistently uneven, unfocused and lack vibrancy. The singer consistently demonstrates underdeveloped vocal technique required for all of their chosen selections (legit, belt and/or mix), and does not make choices in keeping with the style and character all the time. Changes in registration are abrupt and uneven all the time.
Technical Ability	Onset and offset are clean. Phonation is clear and balanced allowing for vibrancy. Tuning is accurate through the range. The flexibility and lyricism of the voice is fully evident.	Onset and offset are clean most of the time and with occasional excess air or extraneous noise. Phonation is clear and balanced most of the time. Tuning is mostly accurate. The flexibility and lyricism of the voice is fully evident most of the time.	Onsets are often delayed and with excess air or extra noise. Offsets are also not clean most of the time. Tuning is often problematic. The flexibility and lyricism of the voice is fully evident some of the time.	Onsets and offsets are noisy most of the time. Tuning is consistently problematic. The flexibility and lyricism of the voice is seldomly evident.	Onsets and offsets are noisy all the time. Tuning is problematic. The flexibility and lyricism of the voice is not evident.
Musicianship (Note/Rhythm/Musical Accuracy)	Pitches and rhythms are accurate. The markings of the music are observed. Phrases reflect shape and direction. Dynamic range is outstanding. Performer uses nuance and musical discretion for an effective performance.	Most of the pitches and rhythms are accurate. Most of the markings in the music are observed. Most of the phrases reflect shape and direction. Dynamic range is good. Performer uses nuance and musical discretion for an effective performance most of the time.	Some of the pitches and rhythms are inaccurate. Some of the markings in the music are observed. Some of the phrases reflect shape and direction. Dynamic range is fair. Performer uses nuance and musical discretion for an effective performance some of the time.	Most of the pitches and rhythms are inaccurate. Most of the markings in the music are not observed. Most of the phrases does not reflect shape and direction. Dynamic range is not good. Performer rarely uses nuance and musical discretion for an effective performance.	All the pitches and rhythms are inaccurate. All of the markings in the music are not observed. Phrases do not reflect shape and direction. Dynamic range is nonexistent. Performer does not use nuance and musical discretion for an effective performance.
Overall preparation (Including ensemble with pianist)	Student is extremely well prepared, which elevates the overall performance. Memorization is natural and complete.	Student is mostly prepared with a few minor flaws that detract from the performance. Memorization is natural and complete with some errors.	Student shows noticeable lack of preparation that impacts the performance. Memorization is incomplete with several errors.	Student shows significant lack of preparation that impacts the performance. Memorization is incomplete with major errors.	Student is not prepared and is unable to perform.
Assessment of progress with input from studio teacher	Student is on track and excels in all areas.	Students is mostly on track with a few weaknesses that are easily addressed.	Student has areas of concern to address in order to proceed successfully.	Student has a significant number of weaknesses that make success difficult.	Student has prohibitive weaknesses and continuation in music study is not advised.

VOCAL JURY COMMENTS SHEET

Student: _____ Fall / Spring 20_____

Studio Teacher: _____

Classification: Freshman Sophomore Junior Senior

Degree Focus: Major Minor Musical Theater

Comments:

Assessment Category	*Score*
Language & Diction	
Musical Style & Interpretation	
Artistry/Expression	
Stage Deportment & Communication	
Breathing/Alignment	
Tone Quality/Intonation	
Technical Ability	
Musicianship (Note/Rhythm/Musical Accuracy)	
Overall Preparation (including ensemble with pianist)	
Assessment of Progress (with input from studio teacher only)	

Juror Signature:_____Total Points:_____Grade:_____

Appendix I

PEPPERDINE UNIVERSITY
FINE ARTS DIVISION

MUSIC PROGRAM
JURY EXAMINATION REPERTOIRE

☐ December 20_____ ☐ April 20_____

NAME	**MEDIUM**	**NO. OF UNITS** 1 2	**INSTRUCTOR**
MAJOR	☐ **FRESH.** ☐ **JR.** ☐ **SOPH.** ☐ **SR.**	**NO. OF SEMESTERS STUDIED WITH THIS INSTRUCTOR**	

COMPOSER/ ARRANGER	**TITLE**	**MEMORIZED**	**PREPARED FOR JURY**

ADDITIONAL REPERTOIRE STUDIED/ETUDES

ASSESSMENT OF SCHOLARSHIP DUTIES

Please list the ways you have fulfilled your scholarship duties:

INSTRUCTOR GRADE	JURY GRADE	JURY CHAIRMAN SIGNATURE	DATE

Appendix J

Student Name_____

Pre-Recital Guidelines

Music must be **memorized** if required by genre and instrument. Composition recitalists are exempt from having to memorize music.

Your private teacher **MUST** be present for the pre-recital and the recital.

A complete **program**, including program notes, must be presented to each committee member. Proper lay-out and grammar are required. Remember, this is a concert given in partial fulfillment of a Bachelors of Arts degree. It should be professional and scholarly. **Failure to provide a completed program, notes and the requisite number of professionally bound scores (composition students only) is grounds for cancellation of the pre-recital. Failure to perform the recital program in its entirety is grounds for cancellation of the pre-recital and the recital.**

Dressy clothing is required for all performers on the pre-recital. Men - suits or dress slacks with dress shirts. Women - dresses or pantsuits appropriate for stage. It is advised that you wear the shoes you will be performing in.

☐ 3 formatted programs

☐ 1 originality report from *TURNITIN*

☐ encore approved (except for composition recitals)

☐ 3 sets of professionally bound scores (music composition recitals only)

One copy of final (print-ready) program and notes, must be presented to committee chair one week prior to recital for final approval.

Approval of Faculty Members:

_____ _____ ☐Approve ☐ Deny
Name Private Instructor Date

_____ _____ ☐Approve ☐ Deny
Name Committee Member Date

_____ _____ ☐Approve ☐ Deny
Name Committee Member Date

_____ _____ ☐Approve ☐ Deny
Name Committee Chair Date

****Once approved, the chair will give this form to the Recital Coordinator. If your pre-recital is not approved, your recital will be cancelled.**

Appendix K

PEPPERDINE UNIVERSITY

Fine Arts Division

Musical Instrument and Equipment Loan Contract

Borrower:_____ CWID:_____

Item/Instrument: _____ SN:_____ MN:_____

Campus Address/Telephone:_____

_____

Permanent Address/Telephone:_____

_____

Email Address:_____

In accepting this instrument from Pepperdine University, I agree to the requirements and conditions listed on this Musical Instrument and Equipment Loan Contract. I accept full responsibility for safekeeping of the item loaned to me. I agree to be held liable for loss, theft or damage of the item while it is loanded to me. I understand that I will not be elibible to receive grades, transcripts or registration privileges until changes assessed to me are paid. I agree to store the loaned item in its assigned space when it is not in use. I agree to not loan the item to a third party. I agree to not use the loaned item for monetary gain. I agree to return the instrument at the end of the semester or by the time designated by the instructor.

I agree to notify the Fine Arts Division Office of change in my permanent address and/or student or staff status. I will also notify the Instructor of any change in the condition of the loaned item. I agree to not use the item's assigned space for storage of any other musical instrument or valuable personal property.

Signature:_____ Date: _____

Return Signature:_____ Date: _____