

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

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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 be also be applied to the music minor and to the liberal arts major with a music emphasis.

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 his or her God-given and developed musical gifts with the community at large.

Music Faculty and Staff Directory

Chair of the Fine Arts Division

Dr. Bradley Griffin

CAC 200; (310) 506-7468

Bradley.griffin@pepperdine.edu

SEE NEXT PAGE

Fine Arts Division & Center for the Arts Fall 2018 (2186) - Updated: 9/12/18							
Key: CFA=Center For the Arts; FAD=Fine Arts Division; Staff; FTF=Full Time Faculty; PTF= Part Time; TTF=Tenure Track Faculty; T=Tenured; V=Visiting							
LAST NAME	FIRST NAME	TITLE	DESCRIPTION	ROOM	EXT	WEB SITE	
Art and Theatre Adjuncts			Art and Theatre Adjuncts	MB 315	7641		
Art Department Hallway			Art Department Hallway	CAC 4th Floor	6402		
Art History and Music Adjuncts			Art History and Music Adjuncts	MB 309	4192		
Costume Shop			Costume Shop	CAC 201	4724		
Fine Arts Division Office			Fine Arts Division Office	CAC 200	4462		
Fine Arts Recruitment Office			Fine Arts Recruitment Office	MB 301	4111		
Lindhurst Box Office			Lindhurst Box Office	Lindhurst	4360		
Mini Theatre Phone			Sound Booth	PLC 182	7434		
Music Office			Music Office	MB 217	7510		
Scene Shop			Scene Shop	Scene Shop	6476		
Sculpture and 3D Studio			Sculpture and 3D Studio	CAC 118	7932		
					4522		
					/		
Smothers Box Office			Smothers Box Office	Box Office	6478		
Smothers Green Room			Smothers Green Room	Green Room	6532		
Weisman Museum			Weisman Museum of Art Front Desk	Weisman	4851		
Woodshop			Woodshop	CAC 104	6138		
Agiletti	Rick	Mr.	CFA Technical Director	SMT 250	4559		
Carson	Rebecca	Ms.	CFA Managing Director	CFA Office	4558		
Chapon	Monica	Ms.	CFA Arts Ed. Coordinator	Weisman	4766		
Estrada	Valeri	Ms.	CFA Events Coordinator/Administrative Assistant	CFA Office	4594		
Flynn	Tyler	Mr.	CFA Marketing and Publicity Manager	CFA Office	4055		
Gabbard	Tyler	Mr.	CFA Box Office and Patron Communications Manager	Box Office	6481		
Grater	Nathan	Mr.	CFA Production Manager	Tech. Office	4224		
Lobello	Dani (Daniels)	Ms.	CFA Director of Production	Tech. Office	4752		
O'Rourke	Stewart	Mr.	CFA Scene Shop Foreman	Scene Shop	4487		
Vacchiano	Paul	Mr.	CFA Theatre Operations Manager	Box Office	4079		
Zaklan	Michael	Mr.	CFA Weisman Museum Director	Weisman	7257		
CWID							
011765627	Agiletti	Rick	Professor	Adjunct Professor of Theatre - Stagecraft, Play Pro; CFA Technical Director (FT/CFA and ADJ/FAD)	SMT 250	4559	FAD/SVR
100059594	Anderson	Terence	Mr.	IT Tech Liaison - FAD (STAFF)	MB 313	7381	FAC
100359564							
	Babinskaya	Yelena	Professor	Visiting Professor of Theatre Production - Technical (VFTF)	MB 134	4067	FAD/SVR
100597940	Bass	Kate	Professor	Adjunct Private Music Lessons - Voice (ADJ)	N/A	N/A	FAD
100455590	Batcheller	Gretchen	Professor	Associate Professor I of Studio Art - Painting and Drawing (TFTF)	CAC 404	4155	FAD/SVR
100286997	Board	Ryan	Dr.	Associate Professor III of Music, Conducting/Director of Choral Activities; Vocal Scholarship; Ascending Voice Coordinator (TFTF)	MB 237	7324	FAD/SVR
100622410	Bosler	Annie	Professor	Adjunct Private Music Lessons - Horn (ADJ)	N/A	N/A	FAD
011766423	Casale	Marta	Professor	Adjunct Private Music Lessons - Harp - Currently No Students Enrolled (ADJ)	N/A	N/A	FAD
011783469	Cason	Tony	Professor	Visiting Professor of Music; Conductor of Orchestra/Band; Instrumental Scholarships (VFTF)	MB 303	7931	FAD/SVR
100420030	Chapon	Monica	Ms.	CFA Weisman Museum Assistant and Arts Ed. Coordinator, Adjunct Professor of Art (FT/CFA and ADJ/FAD)	Weisman	4766	FAD
100529021	Chernyak-Pepp	Tamara	Dr.	Adjunct Professor of Music and Private Music Lessons - Violin, String Ensemble (ADJ)	MB 309	4192	FAD
100176834	Chiem	Kristen	Dr.	Associate Professor I of Art History - ARTH Coordinator (TFTF)	CAC 206	4090	FAD/SVR
100492716	Choi	Rufus	Professor	Adjunct Professor of Music and Private Music Lessons - Violin (ADJ)	N/A	N/A	FAD
011569606	Cobb	Gary	Dr.	Professor III of Music (TFTF)	MB 239	4335	FAD/SVR
011765457	Colburn	Cynthia	Dr.	Professor I of Art History (TFTF)	CAC 212	6615	FAD/SVR
011726821	Colclough	Keith	Dr.	Assistant Professor II of Music and Director of Opera (TTF)	MB 138	4971	FAD/SVR
10014840	Collins	Abigail	Professor	Adjunct Professor of Art, Digital Arts Lab Coordinator (ADJ)	MB 315	7641	FAD
011815013	Comanescu	Anastasios	Professor	Adjunct Professor of Music and Private Music Lessons - Guitar (ADJ)	MB 309	4192	FAD
100386224	Cook	Andrew	Professor	Adjunct Private Music Lessons - Cello (ADJ)	N/A	N/A	FAD
11746407	Cornett	Steven	Mr.	Special Projects Adjunct - Theatre Carpenter #1	N/A	N/A	FAD
100600167	Daavid	Marlene	Ms.	Special Projects Adjunct - Scenic Painter (SPA)	N/A	N/A	N/A
100617110	Dahstedt	Inga	Ms.	FAD Administrative Assistant - Support (Restricted STAFF)	CAC 200	4842	FAC
100565740	Daley	Nick	Professor	Adjunct Private Music Lessons- Trombone (ADJ)	N/A	N/A	FAD
011766177	Emello	Melanie (Merrie)	Dr.	Professor III of Music and Private Music Lessons - Voice (TFTF)	MB 217B	7962	FAD/SVR
100134736	Enstrom	Kevin	Professor	Adjunct Private Music Lessons - Guitar (ADJ)	N/A	N/A	FAD
100596847	Few	Nicholas	Professor	Adjunct Professor of Theatre (ADJ)	MB 315	7641	FAD
	Garofalo	John	Mr.	Special Projects Adjunct - Opera Lighting Designer for Die Fledermaus (SPA)	N/A	N/A	FAD
100536068	Gellis	Yvette	Professor	Adjunct Professor of Art (ADJ)	MB 315	7641	FAD
100380768	Graf	Beverly	Dr.	Adjunct Professor of Art (ADJ)	MB 315	7641	FAD
100540399	Grater	Nathan	Professor	Adjunct Professor of Theatre (FT/CFA and ADJ/FAD)	MB 315	7641	FAD/SVR
011796184	Griffin	Bradley	Dr.	Professor I of Theatre - Divisional Dean of FAD and THEA Coordinator (TFTF)	CAC 209	7443	FAD/SVR
011766239	Hanks	Lincoln (Norman)	Dr.	Professor II of Music - Composition; Lab Coordinator; MUJ Coordinator (TFTF)	MB 245	7644	FAD/SVR
100538923	Harris	Michael	Professor	Adjunct Private Music Lessons - Voice (ADJ)	N/A	N/A	FAD
100387563	Hatsuyama	Hiroyo	Dr.	Special Projects Adjunct - Accompanist (SPA)	MB 136	4386	N/A
100466222	Hendry	Aaron	Mr.	Special Projects Adjunct - Fight Choreographer for Falling	N/A	N/A	FAD
011825936	Higgins	Scott	Professor	Adjunct Professor of Music and Private Music Lessons - Percussion (ADJ)	MB 309	4192	FAD
100242160	Holben	David	Dr.	Adjunct Private Music Lessons - Tuba (ADJ)	N/A	N/A	FAD
100189103	Jefferson	Megan	Ms.	FAD Administrative Assistant - (Restricted STAFF) - See Office for Reduced Hours	MB 301	4876	FAC
100565535	Kao	Jessica	Professor	Adjunct Professor of Art (ADJ)	MB 315	7641	FAD
011722257	Keene	Bryan	Professor	Adjunct Professor of Art History (ADJ)	MB 309	4192	FAD
100534542	Kilroy	Lauren	Dr.	Associate Professor II of Art History (TTF)	MB 130	6230	FAD/SVR

100522481	Knowles	Megan	Ms.	Assistant Costume Shop (FT)	N/A	N/A	FAD/SVR
011801796	Lashinsky	Leslie	Professor	Adjunct Private Music Lessons - Bassoon; Woodwind Ensemble (ADJ)	MB 309	4192	FAD
100302979	Lee	Kyung	Professor	Adjunct Professor of Music and Private Music Lessons - Piano (ADJ)	MB 309	4192	FAD
	Lenbergs	Elian	Ms.	Special Projects Adjunct - Opera Scenic Designer for Die Fledermaus (SPA)	N/A	N/A	FAD
100396535	Lindsley	Sarah	Ms.	Special Projects Adjunct - Opera Costume/Hair and Makeup Designer for Die Fledermaus (SPA)	N/A	N/A	N/A
11766493	Lookrem	Bonnie	Professor	Adjunct Professor of Music (ADJ)	MB 309	4192	FAD
011767138	Lofquist	Louise	Dr.	Associate Professor II of Music and Private Music Lessons - Voice (TFTF)	MB 231	4891	FAD/SVR
011592188	Luther	Cosima	Professor	Adjunct Private Music Lessons - Violin - Currently No Students Enrolled (ADJ)	N/A	N/A	FAD
011767197	Maler	Lori	Professor	Adjunct Professor of Music (ADJ)	MB 309	4192	FAD
011766522	Martin	Mary Gale	Professor	Adjunct Private Music Lessons - Clarinet (ADJ)	N/A	N/A	FAD
011558060	McCulley	(James) Mason	Mr.	Special Projects Adjunct - Theatre Senior Thesis Project (SPA)	MB 311	4783	FAD
011818183	McKinney	Dustin	Professor	Adjunct Private Music Lessons - Trumpet (ADJ)	N/A	N/A	FAD
100565268	Mill	Jane	Professor	Visiting Assistant Professor of Art - On maternity leave	CAC 102-A	7605	FAD/SVR
100506976	Newman-Lessler	Daniel	Professor	Adjunct Private Music Lessons - Piano (ADJ)	N/A	N/A	FAD
100465846	Newton	Barry	Professor	Adjunct Private Music Lessons - Double Bass (ADJ)	N/A	N/A	FAD
100286996	Nicolosi	Ida	Professor	Adjunct Private Music Lessons - Voice (ADJ)	MB 305	7360	FAD
100522411	Nishiguchi	Aki	Professor	Assistant Professor of Teaching of Digital Arts	N/A	N/A	FAD
011766647	Norman-Greenberg	Susan	Professor	Adjunct Professor of Music and Private Music Lessons - Flute (ADJ)	MB 309	4192	FAC
100537081	Okada	Savannah	Ms.	FAD Administrative Assistant - Finance (STAFF)	FAC 200	4687	FAC
				Adjunct Professor of Theatre - Play Pro; CFA Scene Shop Foreman (FT/CFA and ADJ/FAD)	Scene Shop	4487	FAD/SVR
011695594	O'Rourke	Stewart	Professor	Distinguished Professor of Music - Guitar (TFTF)	MB 243	4592	FAD/SVR
011766572	Parkening	Christopher	Professor	Sharon Devot: Tues-Fri 661-645-5353; Sat-Mon 661-298-5590	N/A	N/A	N/A
N/A	Parkening's AA			Contact Christopher by his Pepperdine email or at P.O. B 2065 Malibu, CA 90265.	N/A	N/A	N/A
100595772	Parsons	Kate	Professor	Assistant Professor of Teaching of Digital Arts	CAC 102-A	7605	FAD
011766482	Piasentini	Joe	Professor	Professor III of Art (TFTF)	CAC 405	4774	FAD/SVR
100565739	Plicken	Andrew	Professor	Adjunct Private Music Lessons - Viola (ADJ)	N/A	N/A	FAD
100132017	Pownall	Ty	Professor	Associate Professor I of Sculpture (TFTF) - ART Coordinator	CAC 116	4902	FAD/SVR
100596922	Pyle	Meredith	Professor	Adjunct Private Music Lessons - Voice (ADJ)	N/A	N/A	FAD
100513683	Todd	Kelly	Professor	Visiting Instructor of Theatre	PLC 115	7040	FAD
100305915	Roogan	Kyle	Mr.	FAD Administrative Assistant - Events (Restricted STAFF)	CAC 200	4985	FAC
041813163	Sanders	Danah	Ms.	Fine Arts Division Office Manager - FAD (STAFF)	CAC 200	6135	FAC
100486733	San Jose	Matthew	Mr.	Special Projects Adjunct - Carpenter #2 (SPA)	N/A	N/A	N/A
100131139	Smith	Scott Alan	Professor	Visiting Assistant Professor of Theatre (VFTF)	MB 311	4783	FAD/SVR
100522552	Starr	Hollace	Professor	Associate Professor I of Theatre (TTF)	CAC 202	4377	FAD/SVR
100465927	Thlaqarajan (Min)	Beverly	Dr.	Special Projects Adjunct - Accompanist/Coaching (SPA)	MB 136	4386	N/A
011766781	Thomas-Grant	Cathy	Professor	Professor II of Theater	CAC 202A	7468	FAD/SVR
	Titterington	Zach	Mr.	Special Projects Adjunct - Opera Lighting Designer for Die Fledermaus (SPA)	N/A	N/A	FAD
100492597	Tregler	Alexander	Professor	Adjunct Professor of Music and Private Music Lessons - Violin (ADJ)	MB 309	4192	FAD
100596891	Trombetta	Vincent	Professor	Adjunct Professor of Music and Private Music Lessons - Saxophone (ADJ)	MB 309	4192	FAD
100622391	Truong	Kim	Professor	Adjunct Professor of Art (ADJ)	MB 315	7641	FAD
100538913	Waddell	Shanna	Professor	Visiting Assistant Professor of Teaching of Art	CAC 404	7767	FAD
100455864	Watnick	Melanie	Professor	Adjunct Professor of Theatre and Costume; Costume for Die Fledermaus (FT/CFA and ADJ/FAD)	MB 132	4724	FAD/SVR
100390467	Wilkinson	David	Mr.	Accompanist (VFTF)	MB 124	4386	FAD/SVR
011765552	Zakian	Michael	Dr.	Adjunct Professor of Art History; CFA Weltsman Museum Director (FT/CFA and ADJ/FAD)	CAC 217	7257	FAD
100565951	Zalewski	John	Mr.	Special Projects Adjunct - THEA - Falling - Sound Designer (P.T.)	N/A	N/A	FAD
	Faculty Emeriti						
	Falkner	Avery	Professor	Professor Emeritus of Art	N/A	N/A	
	Hatch	Norman	Professor	Associate Professor Emeritus of Music	N/A	N/A	
	Privitt	Robert	Professor	Professor Emeritus of Art	N/A	N/A	
	Sorrel	Sonia	Dr.	Professor Emeritus of Art History	N/A	N/A	
	Websites						
	FAC	Fine Arts Contact		https://seaver.pepperdine.edu/finearts/contact/			
	SVR	Seaver Faculty		https://seaver.pepperdine.edu/academics/faculty/#W			
	FAD	Fine Arts Division		https://seaver.pepperdine.edu/finearts/undergraduate/art/			"Note: This link is to the art undergraduate page. Click on "Faculty" on the left-hand side of the screen to see the faculty list. Do this for each Major/Minor program to see the lists.

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 2018-2019 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. For the most up-to-date list of Pepperdine performance dates, please go to:

arts.pepperdine.edu/performances/music.htm

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; our graduates hold positions in some of the country's most respected professional music organizations and institutions.

The faculty of the Pepperdine music program is here to guide you in what will be 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 making music.

Our philosophy is one of opening the door of possibilities. It is important to notice that implicit in this metaphor is the choice a student makes to walk through the door. 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 those you meet can be transformed by your musical gifts. Included in the process is the need to continue to honestly assess and strengthen your individual abilities while continuing to develop 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.

Personal Growth

It is expected that you will experience a tremendous amount of personal growth during your residency as a student at Pepperdine University. You will experience 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 be reflective of 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 will be 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 of 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 will be 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 or status 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 helps 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.thebalancecareers.com/how-to-write-and-send-professional-email-messages-2061892>

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 to turn in your green Advising Record form to the FAD office **before the first day of pre-registration**. Please make sure that you copy a completed form for your records. **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 and the FAD office 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. Ultimately, you will need to fill out an official green Advising Record Sheet in consultation with your advisor, which must be submitting to the FAD Office before pre-registration.

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. The green advising sheet turned in to the FAD office shall be the document of record with regard to advising.

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 a Music Ed to Music Applied, Music Minor 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 will need to fill out the Change-of-Major Form in the FAD Office
-

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

4. Important Exams and Barriers

Music Fundamentals and Skills Assessment and AP Music Theory

All entering freshmen 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. Hanks <Lincoln.Hanks@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 Theory Placement Exam. 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, which is given immediately prior to each fall semester to determine which level would be most appropriate for placement.

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.

You may pick up a sample copy of the Piano Proficiency Exam from the Fine Arts Division Office.

Upper-Level Barrier (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: Upper Level Barrier** later in this handbook

5. MUS 220 Concert Attendance/Music @ 3 Syllabus

MUS 220.01, 0 units
Fall, 2018
Raitt Recital Hall, Wednesdays at 3 pm

Dr. Melanie Emelio
Melanie.emelio@pepperdine.edu

(310) 506-7962
Office Hours in MB 217b
Wednesday 1-2 pm, and by appointment

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.

Student Learning Outcomes

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.
- learn to improve stage deportment techniques.
- develop appropriate solo repertoire.
- enhance performance technique.
- develop a sense of appropriate performance practice for the various historical musical periods.
- develop a proficiency in musicianship through live performance.
- enhance skills that will enable the performer to serve the community at large.

- gain a deeper understanding of the skills and processes that contribute to the completion of a realized Fine Arts Division performance.
- demonstrate a solid understanding of the demands of the profession by being on time and prepared for rehearsals and performances.
- practice professional backstage etiquette.
- commit fully to the collaborative nature of live music.
- fulfill required production tasks dependably and with confidence.

The Student Learning Outcomes are compatible with the following **Departmental Learning Outcomes:**

- **Demonstrate a proficiency of musicianship in aural skills, keyboard skills, and sight reading.**
- **Demonstrate the techniques and skills specifically related to the individual student's emphasis.**
- **Meet the obligations of his or her community of peers, learning and applying lessons of leadership, service, and collaboration.**
- **Share his or her developed musical talent with the community at large**

Performance Responsibilities

Music majors are required to complete eight (8) semesters of Concert Attendance (MUS 220). Minors and Theater Music majors are required to complete four (4) semesters of the course. To receive credit, students must register for Concert Attendance (MUS 220) each semester. Grading is on a "credit/no credit" basis (CR/NC). Concert Attendance is a **zero unit** (0) course. Majors, including Theater Music majors, 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. Performance dates for each student will be assigned by the second week of the semester. Pieces performed should reflect work done with your Pepperdine private instructor, and should be works you are currently preparing for the semester.

Accompanists

Staff accompanists for "M @ 3" are **Hiroyo Hatsuyama, Beverly Min, and David Wilkinson**. You must contact your pianist **at least one week before your scheduled performance** to arrange a private rehearsal time with one of them. Student accompanists must be approved by Dr. Lofquist. A performer who has not rehearsed a performance piece with an approved accompanist prior to Music @ 3 will be cancelled from the program. Weekly schedules of available rehearsal times are posted outside the accompanists' offices (AMB 120 and 127). You may sign up for a coaching. **If you miss two arranged coachings, you will no longer be allowed to sign up for coachings.** Our accompanists are valuable members of our music faculty, and it is not acceptable to waste their time. Approved student accompanists may also perform at "Music @ Three," provided they are currently enrolled in Piano Accompanying (MUS 144.01). **Always place music in a black binder for your collaborative pianist.**

"Music @ Three" Grading Policy

Grades are based on the following participatory aspects of the course: Attendance & Crew Support.

Attendance: Students enrolled in Concert Attendance 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.

Crew Support: Students are assigned to crew positions for various concerts throughout the semester. Crew members will be given credit for attending the concert on which they are serving as a crew member. Crew members must show dependability and responsibility.

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 attempting 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 MUS220. Then ticket stubs and programs for the additional 17 concerts attended must be assembled and turned in to Dr. Colclough. Your semester of “no credit” will then be waived on your DAR.

Departmental and Outside Concert Attendance Policy

Students are required to attend ten (10) departmental or approved non-departmental concerts each semester. **Non-departmental concerts must be approved by the music faculty prior to attendance.** LA Philharmonic, Hollywood Bowl and LA Opera, and performances of other local symphony orchestras are pre-approved. Students must submit a program and a ticket for a pre-approved program. A two-page report or "review" of all concerts that are not approved in advance is required. Reports must be typed (double-spaced), and must be received by the first day of final exams. The preponderance 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 sign-in sheet or take attendance at the conclusion of all departmental concerts. Be sure to sign in or see the person responsible for attendance at the end of each concert. He or she will remain at a designated meeting place for a few minutes after selected concerts. If no sign-in sheet is present, please save your program. **If you sign in for a concert but do not attend the entire concert, you will be reported to the Academic Ethics Committee. You will also be reported if you sign in for someone other than yourself.**

courses.pepperdine.edu/portal

"M @ 3" attendance will be posted weekly on “**courses**”. Once you sign into Wavenet, you should have a selection button for “**courses**”. This is where you will find specific information and updates regarding performances and attendance. All communication for M @ 3 will be emailed to your Pepperdine email account. Please check it regularly. We will not send information to your alternate email accounts, only Pepperdine accounts.

*Weekly “Music @ 3” concerts are recorded and posted on *Sound Cloud*. This is a wonderful tool for evaluating your own performances.

"Music @ Three" Performance Information

If you are performing at "Music @ 3," you must submit your performance information electronically by **Friday** at **5:00pm** the week before your performance is scheduled. If your performance information is not received by

the deadline, you will not perform and you will not be re-scheduled. In order to satisfy your performance requirement, you must write a five-page paper on an assigned topic. If you must change performance dates, it is your responsibility to find another performer to exchange dates with you. Then notify Dr. Colclough of the change.

* All performance submissions must be approved by your private instructor.

Instrumentalists who are preparing a major work of six minutes or more need only perform once during the semester. These major works must be scheduled personally with Dr. Emelio.

Email your information to melanie.emelio@pepperdine.edu. Please configure your information *exactly* as follows, with no additional information:

Production Crew

In a spirit of collaboration, we have added crew requirements for each member of the class. This simple requirement will help us to understand how performers are supported and how best we may offer this support. Hopefully, this will give us all experience in sound, lighting, backstage crew, and house support.

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. Please take the responsibilities seriously and be proud of the job you do for other performers.

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. Emelio know at once.

- *For **advanced** cancellations: Find a replacement for your job and inform your lead.*
- *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.*
 - *Regardless of whether or not you find a replacement, call the Faculty Event Director on their cell and inform them that either someone is covering your shift or you were unable to find someone to cover your shift.*
 - *Then, email the Faculty Event Director and Cc me explaining your situation.*

If you have any questions regarding this, please do not hesitate to contact me.

Submission of Performance Pieces

Please submit your performance information in the following format via email to Dr. Emelio:

Ashley May, *violin*
(Don't forget to include your teacher's name as well.)

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 only for daytime and evening performances. Your appearance does make 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 (with or without tie), appropriate **dress shoes** (flip-flops are not acceptable). You may or may not choose to wear a jacket. Remember, sloppy attire distracts for your performance. Absolutely no facial piercing jewelry. If you have a tattoo that is visible, then it must be covered with make-up.

Calendar

29-Aug	Performance & Handbook
5-Sep	Performance
12-Sep	Performance
19-Sep	Performance
26-Sep	Performance
3-Oct	Performance
10-Oct	Performance
17-Oct	Performance
24-Oct	Performance
31-Oct	Performance
7-Nov	Performance
14-Nov	Performance
28-Nov	Performance
5-Dec	Performance

12/10 Programs and ticket stubs due by 5:00 pm

Final Exam

There is no final exam for this course

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.

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[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): 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 Evaluations

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

Academic Ethics

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 Ethics Committee. You will receive a grade of No Credit for the course. If you sign in for a concert but **do not** attend the entire 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 (Main Campus, Tyler Campus Center 264, 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.

Intellectual Property

Course materials prepared by the instructor, together with the content 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 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, PDAs, calculators, 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.

Where and When

Instrumental and Guitar Studio Classes will meet at designated time and locations weekly. **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

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.

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.

8. 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 Emeritus* of the Pepperdine Orchestra. Any freshman, sophomore, junior, or senior enrolled at Pepperdine University and studying applied music on the Malibu campus may compete, if approved for the contest by an applied faculty member. 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.

9. Private Music Lesson Information

Private lessons 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).

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.
- Schedules will be posted by the coordinators on the bulletin board by the Music Office (MB 217), Monday, the third 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 instructor's 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.

Other Considerations:

- For Scholarship Students who are required to take PML, the Music Advising Record will serve as the permission form for registration in private music lessons.
- PML teaching schedules will be posted on all studio spaces when schedules are finalized.

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 student will fill out an Applied Lesson Verification Form towards the end of each semester in consultation with his or her applied teacher. This is official documentation of the number of hours of instruction you received during the 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. An Applied Lesson Verification Form can be found in Appendix F.

10. 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 they successfully complete a recital.

- Minors are not required and will not be allowed to take a jury exam during semesters beyond the required four 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 six required semesters of studio lessons.

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 an Upper-Level Barrier need to sign-up for two consecutive time slots.

*****So that your teacher may have maximum opportunity to hear your jury, you must consult 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.

The Upper Level Barrier (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 barrier, 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 barrier will not be allowed to continue with the music degree. NOTE: Transfer students take their barrier exam during the spring jury of their first year (assuming they entered in the fall).

11. 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 music area coordinator at the beginning of the semester when the recital will be given. 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 voice teacher, but your recital committee and your accompanist. Please always communicate effectively with regard to all scheduling aspects of your recital.

Official Recital Syllabus

RECITAL I & II

**MUS 392/492
(0 UNITS)**

Dr. Melanie Emelio (Coordinator)

Office: AMB 217B

Phone: 310.506.7962 or on campus X7962

Email: Melanie.emelio@pepperdine.edu

COURSE DESCRIPTIONS:

MUS 392 Recital I (0)

Supervised by their private teachers, students will select and perform music appropriate to their level of achievement in a public recital of approximately thirty minutes in length. Program notes on the composers and works performed are required, and students are responsible for the preparation and printing of recital programs. Requires consent of the music faculty. Written application must be submitted at least two months prior to the event. The recital must be performed for a faculty committee at least two weeks prior to the public performance. The committee must approve this pre-recital, including the written program notes, before the recital is presented to the public. A class fee will be assessed. Cr/NC grading only. (PS, RM, WI)

MUS 492 Recital II (0)

Supervised by their private teachers, students with an emphasis in performance will select and perform music appropriate to their level of achievement in a public recital of approximately one hour in length. Program notes on the composers and works performed are required, and students are responsible for the preparation and printing of recital programs. Requires consent of the music program director upon recommendation of the faculty. Written application must be submitted during the semester preceding the proposed recital, at least two months prior to the event. The recital must be performed for a faculty committee at least two weeks prior to the public performance. The committee must approve this pre-recital, including the written program notes, before the recital is presented to the public. Intended for performance majors only. A class fee will be assessed. Cr/NC grading only. (PS, RM, WI)

SUGGESTED TEXTS:

A Manual for Writers - Kate L. Turabian (Eighth Edition)

Writing about Music - Richard J. Wingell

Music Research: A Handbook – Laurie J. Sampsel

A History of Song - Edited by Denis Stevens (for vocalists)

Song: A Guide to Style & Literature - Carol Kimball (for vocalists)

MISSION STATEMENT:

Being created in the image of God, we are creative beings. As vocal and instrumental artists we have been also blessed with God-given talents. In technical preparation for the senior recital, it is our goal for the students to realize their full musical and artistic potential and present these talents to the glory of God.

COURSE PURPOSE: Required course for the music major.

(This course fulfills both the research methods/presentation skills and writing intensive GE requirements.)

The purpose of a recital is to display comprehensive performance skills according to the instrument of concentration. It is required that, collectively, the junior and senior recitals will cover repertoire from the Baroque, Classical, Romantic, and Twentieth-Century periods. Vocalists must perform music in Italian, German, French, and English, with Russian, Spanish, and Latin being additional possible languages represented. The performer's private teacher will oversee all repertoire selections, research, and program notes.

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 writing and oral presentations. **Please see attached description of critical thinking component.**

DEPARTMENTAL STUDENT LEARNING OUTCOMES: Objectives in bold will be achieved in this course.

The student will be able to

- 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. 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.**
- 3. Demonstrate well-developed techniques and skills specifically related to the individual's emphasis in music.**
4. Apply lessons of leadership, service, and collaboration within the community of artists and musicians.
- 5. 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:

The students will

- ...demonstrate comprehensive knowledge of performance styles and techniques of the Baroque, Classical, Romantic, Twentieth and Twenty-First Century music according to music repertoire selected for performance.
- ...demonstrate proficiency in writing about composers and their works, compositional styles, and information directly relating to a given work being performed for audiences.
- ...demonstrate presentation skills which are discipline-specific for an academic and non-specialist audience. This demonstration will be a performance and oral presentation of research.

WRITING LEARNING OUTCOMES:

The students will

- ...use writing to improve learning of subject matter and promote the development of critical thinking, as well as analysis of music.
- ...learn discipline-specific ways of thinking and communicating, including writing skills important for continuing study in the discipline, for music careers, and for communicating discipline-specific knowledge to audiences outside the discipline.
- ...improve writing processes, develop effective strategies for generating ideas, gather information, draft, revise, and edit.

RESEARCH METHODS/PRESENTATION LEARNING OUTCOMES:

Students will:

- ...acquire and demonstrate both introductory and advanced methods of research and discovery used in a particular academic discipline.
- ...use research and musical language effectively.
- ...identify, synthesize and assess research literature.
- ...plan, structure and write a research paper.
- ...present research findings both formally and dynamically to an academic audience.

CRITICAL THINKING ASSESSMENT:

The critical thinking research project will be assigned and completed in your Analytical Techniques class, whether this occurs in your junior or senior year. The paper will be read by your recital committee and each member of your committee will complete an evaluative rubric on the success of that research presented in performance. Please consult with your primary teacher and Dr. Cobb to choose a major work or a substantive movement from your recital repertoire. Address the questions and issues presented in your critical thinking assignment as a 6-10 page paper. This paper will be turned in via "courses" in your Analytical Technique class.

RECITAL PROCESS:

- 1. PLANNING:** Each student will submit a recital program for approval to the recital coordinator. This program should have prior approval by the private instructor. The proposed recital program should be submitted to the recital coordinator whenever repertoire decisions have been completed. The proposal should be in a word document, which includes, the selections, composers, composer dates, timings of each selection, the timings of each section, and the total time for the recital. The recital coordinator will send an example of this proposed document to all performers at the beginning of the semester. Then the recital program must be approved by the chairperson of your recital committee. Once the program has been approved, the recital coordinator will schedule a pre-recital and recital with all involved teachers, accompanists, and/or ensemble participants. Note: The private teacher must attend both the pre-recital and recital.
- 2. REPERTOIRE:** The **repertoire** must include compositions to be performed with composers and dates.

Between the junior and senior recital, students must perform music from the Baroque, Classical, Romantic and Contemporary Eras, with exceptions for certain instruments. MUS 392 requires a minimum of 30 minutes of music to be performed. MUS 492 requires a minimum of 50 minutes of music to be performed.

Repertoire for Singers:

- Singers must perform music utilizing Italian, German, French, and English languages.
- No vocal ensembles (including duets) may be included, unless it is used as an encore.

Repertoire for Instrumentalists:

- No concertos for pianists.
- No concertos for violin, viola, or cellists.

5. RESEARCH: Ultimately the research is compiled and presented in a program format. Please see the attached example. Complete research must be included in the program notes, including:

- Biographical information that is pertinent to music selected for performance.
- Background information regarding the specific work performed.
- Performance practices or compositional techniques regarding the music.
- Any unique information that may be deemed worthy of documentation for the program notes.
- Translations of songs or writings of inspiration for a particular work.

6. BIBLIOGRAPHY: A bibliography must accompany the program notes for approval by the faculty. The program notes presented to the faculty recital committee must be in **Turabian** format using footnotes and a bibliography. The final printed program notes do not need to be formatted as such. Once your program has been approved, you may remove the footnotes and bibliography. A minimum of **six** peer-reviewed sources are required, and **three** sources **must be print sources**.

7. WRITING STYLE: Correct grammar and spelling, as well as writing style are expected. Remember to use the character map on your computer program to insert accents and other special characters in foreign languages. All foreign terms are to be italicized.

8. SUBMISSION to “COURSES”: Students should submit program notes through “Courses” using the *Turnitin* assignment. (See attached directions.) This will enable you to view possible plagiarism issues. You will also be able to receive an originality report. Make changes and submit final notes **two weeks prior** to pre-recital.

9. SUBMISSION TO COMMITTEE: Copies of recital program and notes should be presented to all three members of your recital committee **two weeks** prior to the pre-recital. **The studio teacher is responsible for reviewing written program notes prior to the pre-hearing.** You may email these or present a hard copy to each member. Failure to present research and complete the writing project prior to the pre-recital will result in the cancellation of your pre-recital and recital. It will also affect the private lesson grade for the performer. 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.

10. RE-WRITTEN SUBMISSION: The **re-written** material needs to be re-submitted to the chairperson **one week prior to the recital** for final approval. This should be presented as a sample program (print-ready). Failure to submit re-writes one week prior to recital will result in cancellation of your recital.

11. PRINTING OF RECITAL MATERIALS: It is the responsibility of the performer to copy all recital programs. We suggest using KINKOS Copy Center or the on-campus print shop. You should plan to do the printing several days before your recital in case you encounter issues with delays.

12. DAY OF RECITAL: The hall will be open 30 minutes before your recital. A crew is provided for your

performance – lighting, recording, backstage and house manager. The production crew will need to get a sound check and lighting check prior to the opening of the house. The house will open 10 minutes before start time. Only family or professionals who have been pre-approved by the committee chair may record the performance. The recordings from the booth will be posted in sound cloud where you may download the performance.

13. RECEPTION: There will be two tables provided for your reception, should you wish to have one. All trash must be taken to dumpster after reception and all crumbs in atrium swept. If the space must be left in pristine condition or the recitalist will be charged a \$150 cleaning fee.

GRADING:

While this course is a credit/no credit course, it is directly related to your private lesson study. Therefore, the recital will be weighed into the overall PML grade by 50%. Of that 50%, recital program notes will weigh in at 50% (e.g. 25% of the overall PML grade).

TIMELINE:

Program Note Writing Meeting:

- You will be required to attend a meeting to discuss the expectations and requirements for notes. This will be done at the beginning of the semester.

One month prior to pre-recital:

- Submit notes and assessment pater to *Turnitin* within “*Courses*,” receive originality report, and begin to make changes for resubmissions.
- Set up a meeting with your chairperson to go over your program notes.

2 weeks prior to Pre-recital:

- Submit final notes and assessment document to all three committee members via email.

Pre-recital:

- 3 copies of your program only.
- Faculty members will return corrected notes to recitalist.

7 days prior to recital:

- Re-submit program and program notes to chairperson for final approval.
- Chairperson will send final approval for recital to the recital coordinator.

Failure to comply with the requirements of this syllabus and instruction of the faculty members may result in a failing grade for the recital. The music faculty members have the right to cancel a student recital at any point.

NOTE: Students may not put posters on any walls, doors, or glass doors. Place posters only on appropriate bulletin boards.

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](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](https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/5a_NASM_PAMA_NMH-Student_Information_Sheet-Standard-NMH_June-2014.pdf)

POLICIES:

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.

Road Closure: If school is in session, you are expected to be in class. A road closure does not validate an absence. Call **310.506.ROAD** for up to date information on road closures.

Ethics: Cheating or plagiarism on a test or on any assignment will result in an automatic “zero” for that given 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

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 (Main Campus, Tyler Campus Center 264, 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.

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 of lessons or studio classes without the consent of 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 on SoundCloud and Video Capture in Raitt Recital Hall

The Music Department audio-records all departmental recitals and concerts, and these recordings are uploaded to SoundCloud. All students enrolled in MUS 220 will be provided a private Google Drive link that sends them to a catalogued listing of departmental concert events. These departmental recordings are not available to the public through general web searches but can only be accessed by the unique SoundCloud web links provided by this Google Document.

Recital performances in Raitt Recital Hall may now be captured in high definition video. The recitalist must bring his or her own high-quality USB 3 thumb drives to the recording engineer before the concert begins. The video file (.mov) will be saved to the thumb drive and given to the student immediately following the recital. From time to time, other events may be video-captured in Raitt. Please contact Dr. Hanks for more information on how those recordings may be accessed.

Although the music department invests in current, high-quality, and industry standard equipment, we cannot always guarantee that every performance will be recorded perfectly.

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.

12. 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 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.

13. Library Information for Music

Welcome to Pepperdine University's Payson Library!

Greetings new and returning music students. As you pursue your major or minor in music at Pepperdine University, I invite you to take full advantage of the resources available to you at Payson Library—we've designed them with you in mind. The online InfoGuide for music described 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, a large collection of DVDs, compact discs, IPA Source, and (yes) vinyl records, and assistance with interlibrary loans. We can also direct you to literature and resources on careers in music and music education. While you can access many of these services from the comfort of your dorm room, I encourage you visit—make Payson Library your second home on campus. We have recently expanded our study and collaborative learning spaces. Check out the new Academic Center for Excellence (ACE) in the library for assistance with research, writing, speech, presentation, and media production. Book one of our numerous study rooms or simply relax in the new Pop-Up Lounge. Above all, I encourage you to contact me, your library liaison, with questions or suggestions.

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>

14. 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 Professor Cason 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 Professor Cason, 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.

15. 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.

Students Requesting Key Access:

All music majors/minors/scholarship students will have access to practice rooms at the start of the semester. Incoming freshmen will need to obtain their Campus-Wide ID card (CWID) before they can have access. Students may also have additional access to other rooms based off of their emphasis. If a student does not have access to a room that they will need for the semester they will need to contact Inga Dahlstedt (inga.dahlstedt@pepperdine.edu) in the Fine Arts Office for the room request. In the email to her, please include the following:

- CWID number
- Full Name
- Room Number
- Dates/times student will need access
- Reason for access

You will need to copy the appropriate faculty member on the email. This is so the faculty member can confirm that you will need access. If no faculty member is copied, Inga will not grant access until she has confirmation/approval from a faculty member.

Once access has been granted, please allow up to one week for the ID card to be activated (2 weeks if it is at the start of the semester). This is a process and can take some time to complete.

How to open a door:

Hold your CWID card up to the keypad on the door. The door will flash green and you will need to immediately enter your four digit pin. Make sure to press each number firmly. It may take a few times to open the door. These keypads can be sensitive and there is a timeframe in which the pin can be entered for the door to open. Please see Inga Dahlstedt in the Fine Arts Office if you are having issues with opening a door.

Brass Keys:

If a room you are needing access to requires a brass key, you will need to check it out from the Fine Arts Office. These keys are a temporary check out and you will be given a return date. When checking out the key, you will need to present the key permissions email that was sent to you by one of the Fine Arts staff members. If you need to check out a brass key for a full semester, you will need to have the appropriate faculty member contact Inga Dahlstedt. Certain student workers will receive their own set of brass keys once they have been hired for the semester.

Faculty Key Access:

All returning faculty/adjuncts will have access to the classrooms in the music building. Any new faculty/adjuncts will need to obtain their Campus-Wide ID card first before having access. This is a process and the earlier the faculty/adjunct starts this process before the semester, the sooner they will have access. If you need access to a room, please contact Inga Dahlstedt (inga.dahlstedt@pepperdine.edu) and include the following information:

- CWID number
- Full name
- Room Number
- Dates/times access is needed

Once access has been granted, please allow up to one week for the ID card to be activated (2 weeks if it is at the start of the semester). This is a process and can take some time to complete.

All faculty will be given brass keys to their personal office. Adjuncts will be given a brass key to the adjunct office (MB 309). If you need a brass key to any room, you will need to contact Inga Dahlstedt and include the same information that you would with a card swipe access request. Please allow 2-3 weeks for a brass key request. In the meantime, you can check out the brass key you need in the Fine Arts 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 labschedule 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 Focusrite 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.

16. Music Lockers

Policy

Music lockers with built-in combination locks are available on the second floor of the Music Building for all students who are currently taking private music instruction. These lockers are assigned to students by Professor Cason and the Music Area Coordinator. The red lockers are for instrumentalists and the blue lockers for vocalists. (*FYI blue lockers are assigned after all instrumentalists have lockers.*) Students playing large or additional instruments not fitting into

the red 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.

17. 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 we recommend that you print a copy for your records. The contract spells out not only the dollar amount of each student's award, but also 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 \$_____ for Semesters I and II of the 2018-2019 academic year *in the areas of Composition / Instrumental / Vocal Performance*. 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 the recipient of this scholarship is 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 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 above, the recipient must declare music as his or her major, and be enrolled as a full-time student in good standing at Seaver College.

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

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 the term he or she is 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.

SCHOLARSHIP CONDITIONS: Your scholarship is renewable each year based on three primary 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 his/her 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 cancelled as determined by the music faculty.

All scholarship recipients must participate in assigned ensembles appropriate to the student's discipline, and 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.

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. Pianists will maintain departmental pianos by filling the humidity tanks on all pianos.

Instrumental scholarship recipients (other than pianists) 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 extra-curricular 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

Scholarship recipients 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.

Good Citizenship

The recipient of the Music Scholarship must demonstrate satisfactory citizenship behavior and be supportive of the Music Program and Pepperdine University. This includes attendance at departmental recitals, such as faculty recitals, and master classes.

Award Length and Cancellation of Award

Music Scholarships are renewable each year. Music Scholarship recipients not meeting any one of the criteria outlined in this contract may have their awards reduced or cancelled 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 before the end of the term 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**.

By signing this agreement, the Music Award recipient agrees to the above terms and conditions.

Signature of Student

Date

Signature of Music Coordinator

Date

Appendices

A – Degree Plan “Cheat Sheet”

B – Advising Record Sheet (Majors)

C – Degree Requirements (Minors)

D – Advising Record Sheet (Minors)

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

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	MUS 215	4	Fall only
MUS 355	Music History II	MUS 215	4	Spring only
MUS 415	Analytical Techniques	MUS 215	4	Each Fall and occasionally May block
	Ensembles (8 semesters)		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	Fall 2019, 2021
MUS 232	Instrumentation and Orchestration	MUS 115	3	Spring 2019, 2021
MUS 230	Counterpoint of the 16th and 18th Centuries	MUS 115	3	Fall 2018 2020
MUS 412	Music of the 20th and 21st Centuries	MUS 215	4	Spring 2019, 2021
	Private Composition Lessons		8	Fall & Spring semesters
	Applied Lessons (6 semesters)		1 (6)	Fall & Spring semesters
MUS 493	Composition Recital		0	Fall & Spring semesters

MUSIC EDUCATION EMPHASIS

MUS 201	Introduction to Music Technology	MUS 115	1	Fall 2017, 2019
MUS 232	Instrumentation and Orchestration	MUS 115	3	Spring 2019, 2021
MUS 360	Strings Class		2	Fall 2018, 2020
MUS 361	Brass Class		2	Fall 2019, 2021
MUS 362	Percussion Class		2	Spring 2018, 2020
MUS 363	Woodwinds Class		2	Spring 2019, 2021
MUS 460	Music In Secondary Schools		4	Spring 2018, 2020
MUS 468	Multicultural Music in America		3	Spring 2019, 2021
MUS 475	Conducting	MUS 415	4	Spring only
FA 313	Materials, Techniques, Skills		2	Fall 2018, 2020
MUS 392	Recital I		0	Fall semester

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)	

GENERAL EDUCATION REQUIREMENTS

	First Year Seminar		3	
ENG 101	English		3	
REL 101	Religion		3	
REL 102	Religion	101	3	
REL 301	Religion	102	3	
HUM 111	Humanities		3	
HUM 212	Humanities	HUM 212	3	
HUM 313	Humanities	HUM 313	3	
NWC	Non Western		4	
POSC 104	Political Science		4	
HIST 204	History	POSC 104	4	
151	Foreign Language		4	
152	Foreign Language	151	4	
251	Foreign Language	152	4	
	Lab Science		4	

	Math		3	
COM 180	Speech		4	
LIT	Literature		4	
Take 2:				
ECON 200	Economics		4	
PSYC 200	Psychology		3	
SOC 200	Sociology		3	

ELECTIVE MUSIC COURSES:

MUS 466	Vocal Literature		4	Spring 2018
MUS 467	History of Sacred Music		4	Summer 2020 (Florence) Also counts as REL 301
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 20 th & 21 st Century		4	Spring 2019
MUS 413	Romantic Music		4	On demand

Appendix B - ADVISING RECORD
Music Department-Pepperdine University

COMPLETE IN PEN ONLY

Student Name: _____ **Registering for term:** Fall _____
Student ID: _____ Spring _____
Phone: _____

Circle One: Freshman Sophomore **Scholarship:** Music
 Junior Senior

Required Music Courses:

Private Lesson(s) Circle Below:	Instrument	hr/Unit	Fee: \$650	Teacher
103 303	_____	1 hr/2 Units	_____	_____
103 303	_____	1 hr/2 Units	_____	_____

Studio Class (Please list 4-digit PS Class Number for your studio section)

_____ 103L 303L _____

***List Fine Arts Division Involvement: _____

TOTAL # OF UNITS _____

4-digit PS Class number	Catalog # and Section/Course Name	# Of Units	Weekly Course Schedule
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

GE/ Non-Music Major/Elective Courses - Register in open classes!

4-digit code	Catalog #	Course Name	# Of Units	Weekly Course Schedule
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
TOTAL # OF UNITS			_____	

Approved by Advisor _____ Date _____ Student Signature _____

TIME	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
8:00AM					
9:00AM					
10:00AM					
11:00AM					
12:00PM					
1:00PM					
2:00PM					
3:00PM					
4:00PM					
5:00PM					
6:00PM					
7:00PM					
8:00PM					

When you have completed your schedule, please turn this form into your advisor for approval. Your advisor will sign the form and clear you to register. If you make any changes in your course selections after you have been cleared, you **must** notify your advisor immediately.

Appendix C

Music Minor Requirements

Name _____ SS# _____

Musicians must be accepted to the music minor by passing the following:

- Audition
- Theory placement exam

MUS 101 Fundamentals of Music (If required by results of MTPE.)¹
 MUS 111 Music Theory I
 MUS 113 Aural Skills I
 MUS 115 Music Theory II
 MUS 117 Aural Skills II
 MUS 220 Concert Attendance (4 Semesters)
 MUS 280 Introduction to Music
 MUS --- One other four unit music history course. Possible selection below.

MUS 592	Guitar History	4	On demand
MUS 412	Music of the 20 th & 21 st Centuries	4	
MUS 456	The Spirit of Mozart	4	On demand
MUS 464	Piano Literature	4	On demand
MUS 465	Symphonic Literature	4	On demand
MUS 466	Vocal Literature	4	Spring 2016, 2018
MUS 467	History of Sacred Music	4	
MUS 468	Multicultural Music in America	4	Spring 2017
MUS 466	Vocal Literature	4	Spring 2016, 2018
MUS 467	History of Sacred Music	4	
MUS 468	Multicultural Music in America	4	Spring 2017

Ensemble participation (4 Semesters)
 Applied music **lower** division (4 semesters) – Private Lessons
 Applied music **upper** division (4 semesters) – Private Lessons

Completion Date _____

Student Signature _____ Date _____

Advisor Signature _____ Date _____

Appendix D

**Advising Sheet
Music Minor**

CORE REQUIREMENTS

Class #	Title	Units	Notes
MUS 101	Fundamentals of Music	2	If required (MTPE)
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	Spring 2018
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	Spring 2018
MUS 456	Spirit of Mozart	4	On demand
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 20 th & 21 st Century	4	Spring 2019
MUS 413	Romantic Music	4	On demand
MUS 492	Guitar History	4	On demand

TOTAL MUSIC UNITS:

24-30

GENERAL EDUCATION REQUIREMENTS ON BACK

GENERAL EDUCATION REQUIREMENTS

	First Year Seminar	3	
ENG 101	English	3	
REL 101	Religion	3	
REL 102	Religion	3	
REL 301	Religion	3	
HUM 111	Humanities	3	
HUM 212	Humanities	3	
HUM 313	Humanities	3	
NWC	Non Western	4	
POSC 104	Political Science	4	
HIST 204	History	4	
151	Foreign Language	4	
152	Foreign Language	4	
251	Foreign Language	4	
	Lab Science	4	
	Math	3	
COM 180	Speech	4	
LIT	Literature	4	
Take 2:			
ECON 200	Economics	4	
PSYC 200	Psychology	3	
SOC 200	Sociology	3	

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.

<u>DATE</u>	<u>TEACHER</u>	<u>STUDENT</u>
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 PEPPERDINE UNIVERSITY

Grade _____

Student: _____ Fall / Spring 20_____

Student's Teacher: _____

Classification: Freshman Sophomore Junior Senior

Degree Focus: Major Minor Contract Non major/minor

Plus (+) indicates "Excellent". Minus (-) indicates "needs improvement".

No mark indicates "satisfactory".

Comments:

Vocal Production	Song 1	Song 2
Breath Control		
Resonance		
Freedom of Tone		
Intonation		
Attacks (onsets)		
Releases		
Vibrato		
Interpretation		
Understanding of style		
Tempo		
Phrasing		
Expression of text		

Musicianship	Song 1	Song 2
Memorization		
Correct Notes		
Correct Rhythms		
Diction		
Purity of Vowels		
Clarity of Consonants		
Pronunciation		
Presentation		
Posture		
Appearance		
Poise		
Vitality		
Communication		

Juror Signature _____ Date _____

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	<input type="checkbox"/> FRESH. <input type="checkbox"/> JR. <input type="checkbox"/> SOPH. <input type="checkbox"/> 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:

Name Private Instructor _____ Approve Deny
Date

Name Committee Member _____ Approve Deny
Date

Name Committee Member _____ Approve Deny
Date

Name Committee Chair _____ Approve Deny
Date

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

Appendix K

**PEPPERDINE UNIVERSITY Musical Instrument and Equipment
Fine Arts Division 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 loaned to me. I understand that I will not be eligible 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: _____