



STUDENT HANDBOOK

2021-2022

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Message from the Chair:

The Student Handbook of the Department of Music provides information essential to your success as a music major. In it you will find policies, procedures, and guidelines that will enable you to complete the requirements for your degree in an orderly and timely manner. You will also be informed about the services the department provides. Please acquaint yourself immediately with the contents of this handbook. It will both guide you through the required procedures and deadlines you must meet and answer questions you may have regarding the various aspects of your music program.

We are committed to providing you with the best possible education in music in an environment that is both challenging and nurturing. Each of the members of our faculty is eager to see you succeed, and we look forward to helping you attain your goal as a music educator or performer.

Please feel free to stop by my office if you have a need, a question, or just to get acquainted. Best wishes and God's blessings for a successful year.

Sincerely,

Dean Anderson, DMA
Chair

FACULTY

APPOINTED FACULTY

Dean Anderson, D.M.A. Chair, Director of Orchestra Studies, danderso1@lasierra.edu	HMA 206; x2062
Elvin S. Rodríguez, Ed.D. Piano; erodrigu@lasierra.edu	HMA 100, 133; x2036
Raejin Lee, D.M.A. Director of Vocal Studies; rlee@lasierra.edu	HMA 220; x2117
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Kimo Smith, D.M.A. Director of Keyboard Studies, Organ, Piano; ksmith@lasierra.edu	HMA 205; x2180
E. Giovanni Santos, Ph.D. Director of Instrumental Studies, Music Education, Trumpet; gsantos@lasierra.edu	HMA 101A
Jason Uyeyama, M.Mus. Director of String Studies; juyeyama@lasierra.edu	HMA 117; x2071

COLLABORATIVE FACULTY

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STAFF

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NOTES

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General Information

GENERAL INFORMATION

GOALS AND LEARNING OBJECTIVES

In harmony with La Sierra University's mission to enlarge human understanding through scholarship, to educate the whole person and to serve others in a global community, the mission of the Music department is to advance the study and practice of music within the context of Christian values and ideals by:

1. Participating in the overall campus emphasis on a broad, balanced curriculum by providing the non-music major opportunities to participate in performance ensembles, performance instruction and general education classes.
2. Fostering an environment that supports a learning dialogue among students, faculty, and community.
3. Assisting in gaining insight into the significance and function of music in the student's spiritual life and community of worshippers.
4. Nurturing the student's growth in aesthetic sensitivities and values and to enable the student to effectively communicate these values.
5. Assisting the student in developing a critical and open-minded approach to music of diverse cultures and styles.
6. Stimulating the student's awareness of the vital role of music in society and to inspire a commitment to help provide exposure to music for all.
7. Supporting the advancement of musical life in the Seventh-day Adventist Church by encouraging the student to become an active contributor.
8. Fostering the student's development of self-discipline, responsibility, and professionalism in music.

The Department of Music at La Sierra University is committed to helping the serious music student develop a life-long engagement with music as performer, composer, and listener. By providing the essential tools for making and responding to music, it is the aim of the following student learning outcomes to create a "whole" musician with the requisite skills, experiences, and artistic sensibilities that have the potential to continually inform and transform the musical life during and after formal study. Thus, at the completion of music studies at La Sierra University, the student will:

BA Music

1. Demonstrate the ability to hear, identify and work conceptually with the elements of music, through sight-reading, basic keyboard proficiency and musical analysis.
2. Perform standard repertoire appropriate to their performance area, as soloists and members of ensembles.
3. Demonstrate analytical skills necessary for listening and performing.
4. Demonstrate skills necessary to perform music from a variety of periods, styles, and genres.
5. Demonstrate a working knowledge of music history within their area of specialization and an acquaintance with the history, cultural background and repertoires beyond that area, including a wide selection of Western and world music literature.
6. Demonstrate a working knowledge of music technology and its application to their area of specialization.

BM Performance

1. Demonstrate excellence as solo and ensemble performers to provide a basis for a professional career as a musician.
2. Demonstrate specific knowledge in music theory, music history, and instrumental or vocal pedagogy to provide a basis for a professional career as a performing musician.
3. Demonstrate the ability to think, speak, and write clearly and effectively about the art of music
4. Work collaboratively and as leaders in music interpretation
5. Demonstrate a working knowledge of music history within their area of specialization and an acquaintance with the history, cultural background and repertoires beyond that area, including a wide selection of Western and world music literature.
6. Demonstrate a working knowledge of music technology and its application to their area of specialization.

BM Music Education

1. Demonstrate skill as solo and ensemble performers who can work as a professional educator
2. Demonstrate specific knowledge in music theory, music history, and instrumental or vocal pedagogy to provide a basis for a professional career as a music educator.
3. Demonstrate the ability to think, speak, and write clearly and effectively about the art of music
4. Work collaboratively and as leaders in music interpretation

5. Demonstrate a working knowledge of music history within their area of specialization and an acquaintance with the history, cultural background and repertoires beyond that area, including a wide selection of Western and world music literature.
6. Demonstrate a working knowledge of music technology and its application to their area of specialization.
7. Demonstrate the ability to integrate skills and knowledge acquired over the course of an undergraduate education for the purpose of effectively teaching music to K-12 students in the SDA and public schools, in compliance with the competencies established by the California Department of Education.

SCHOLARSHIPS

Music scholarships are awarded annually by the department. Recipients are required to sign a scholarship agreement form outlining specific requirements of the award.

Endowed Scholarships:

Endowed scholarships are awarded based on merit and within the guidelines the donors have stipulated. Applications for endowed scholarships are available in the Department of Music Office and are due NO LATER than March 15 for priority consideration of awards for the following academic year.

- Barbara Favorito Endowment
Awarded to outstanding wind and percussion students
- Milo and Patricia Loye Organ Scholarship
Awarded to outstanding keyboard students
- Fober Endowment (Greater Yucaipa Area)
Awarded to music students living in the greater Yucaipa area
- Alfred Walters Endowment
Awarded to outstanding string students
- John T. Hamilton Endowment
Awarded to outstanding vocal students
- Herbert Blomstedt Endowment
Awarded to outstanding performance majors
- John and Elsie Chan Endowment
- Anita Norskov Olsen Endowment
Awarded to outstanding piano performance majors
- Grace Hansen Buell Memorial Scholarship
Awarded to outstanding string majors
- Ron and Anita Cafferky String Endowment
Awarded to outstanding string students
- Marguerite Marsh Annual Vocal Scholarship
Awarded to outstanding vocal students

Ensemble Scholarships:

Ensemble scholarships are awarded by the conductors/coordinators after auditions are completed in the Fall. Ensemble scholarships are used as recruitment scholarships for both the University and the Department of Music. Awarded scholarships are normally spread evenly throughout the school year.

- | | |
|--|---|
| • La Sierra University UNITED | • La Sierra University String Quartet |
| • La Sierra University Big Band | • La Sierra University Orchestra |
| • La Sierra University Chamber Singers | • La Sierra University Wind Ensemble |
| • La Sierra University Chamber Music | • La Sierra University Woodwind Quintet/Saxophone Quartet |

ENSEMBLES

The music department supports a number of ensembles in which membership is determined by audition and for which academic credit will be earned. These ensembles are open to all LSU students.

Large Ensembles

- La Sierra University Big Band
- La Sierra University Chamber Singers
- La Sierra University Chorale
- La Sierra University Orchestra
- La Sierra University Wind Ensemble

Chamber Music Ensembles

- La Sierra University Brass Quintet
- La Sierra University Guitar Ensemble
- La Sierra University Saxophone Quartet
- La Sierra University String Quartet
- La Sierra University Woodwind Quintet

NOTES

Department Policies

POLICIES

ENTRANCE AUDITIONS

Applicants for bachelor degrees in music must pass an entrance audition. Auditions should demonstrate the applicant's musical and technical ability. Students who do not pass the entrance audition at the time of enrollment will not be eligible for Music Major in Good Standing status and will be placed on probationary status. Students will have two quarters in residence to pass the entrance audition. Any applied lessons taken before successfully completing the entrance exam must be taken at the 100 level. These 100 level lessons are not eligible for tuition waiver and cannot be applied towards the music major requirement. Students from the local area are expected to audition in person; others may submit a good quality video recording.

AUDITION REQUIREMENTS* BY AREA

The following are entrance requirements by area. Keep in mind that the audition process is designed to give the music faculty a clear picture of what you have accomplished thus far, your musical potential and skills, and your overall desire to learn. The audition is one of the key parts of a comprehensive application process. The faculty want to make sure this is the right 'fit' for everyone involved. Please note that photo-copied music may not be used in the audition. NOTE: For Online Video Auditions in all areas, check with the area director for what to include besides required pieces.

*Audition requirements may change. Please refer to the Music Department Website for the most updated audition requirements. <https://lasierra.edu/music/ensembles-auditions>

Area Directors

Keyboard Studies - Dr. Kimo Smith, Director; ksmith@lasierra.edu
 Music Technology - Dr. Elvin S. Rodriguez, Coordinator; erodrigu@lasierra.edu
 String Studies - Prof. Jason Uyeyama, Director; juyeyama@lasierra.edu
 Vocal Studies - Dr. Raejin Lee, Director; rlee@lasierra.edu
 Wind and Percussion Studies - Prof. Giovanni Santos, Director; gsantos@lasierra.edu
 Music Education - Prof. Giovanni Santos (Band) and Dr. Ariel Quintana (Choir)

B.A. Music Requirements

PIANO:

1. Prepare the following 4 octave scales and arpeggios:
2. MAJOR - All; MINOR - All, harmonic form
3. Prepare the following repertoire that shows proficiency in the instrument at an intermediate to advanced level:
 - a. A selection from Bach (e.g., short preludes, Inventions/Sinfonias, Prelude and Fugues).
 - b. A movement from a classical sonata of Haydn, Mozart, or Beethoven.
 - c. A piece from the Romantic or the Contemporary period.
 - d. At least 2 of the pieces must be memorized.
4. Sight-reading of selected literature.

ORGAN:

1. A major work by Bach.
2. A major work from the Romantic or the Contemporary period.
3. Sight-reading of selected literature.

VIOLIN:

1. One movement from an unaccompanied Bach sonata or partita.
2. Two contrasting movements from any concerto in the standard repertoire.

3. Sight-reading of selected literature may be required.

VIOLA:

1. Two contrasting movements from any concerto in the standard repertoire OR two contrasting pieces of choice.
2. Sight-reading of selected literature may be required.

CELLO:

1. One movement from an unaccompanied Bach suite.
2. One movement from any concerto in the standard repertoire OR one virtuoso piece of choice with similar length.
3. Sight-reading of selected literature may be required.

DOUBLE BASS:

1. One major and one minor scale in three octaves.
2. Piece of applicant's choice (preferably one movement from a Baroque sonata) OR one etude of similar difficulty.
3. Sight-reading of selected literature may be required.

HARP:

1. An étude by Bochsa, Posse or equivalent.
2. A fast movement from a Baroque or Classical sonata or concerto, i.e. Handel, Dittersdorf, Boieldieu, memorized.
3. A romantic or 20th century work from the major harp repertoire, i.e. Impromptu, Op. 86 by Fauré, Impromptu-Caprice by Piernè, Scintillation by Salzedo, memorized.
4. Two orchestral excerpts and or cadenzas.
5. Sight-reading of selected literature may be required.

GUITAR:

1. Scales and arpeggios.
2. An étude by Fernando Sor, Matteo Carcassi or equivalent.
3. A solo work from the 17th or 18th century.
4. A solo work from the late 19th or 20th century.
5. Sight-reading of selected literature may be required.

VOICE:

1. Perform from memory two selections from the classical vocal repertoire:
 - a. An Italian art song or aria
 - b. An English art song
2. Sight-reading of a selection may be required.
3. Faculty may ask applicants to sing several scales to check vocal range.

WINDS, BRASS, & PERCUSSION:

1. Prepare two pieces of contrasting styles from traditional classical repertoire. These can be etudes or movements (excerpts) of sonatas/concertos. Baroque transcriptions, classical, romantic, 20th century.
2. Major/minor scale up to 5 accidentals, chromatic full range.
3. Sight-reading of a selection may be required.
4. Percussion Only - two of three areas: PAS snare drum rudiments and solo piece ; timpani etude (Goodman MODERN METHOD or Cirone); mallet etude (Goldenberg or Cirone)

*See Percussion note at the end of this section

B.M. Music Education Requirements**PIANO:**

1. Prepare the following 4 octave scales and arpeggios:
2. MAJOR - All; MINOR - All, all forms
3. Prepare the following repertoire that shows proficiency in the instrument at an intermediate level:
 - a. A selection from Bach (Sinfonias, Prelude and Fugues, French and English Suites, Partitas).
 - b. A first movement from a classical sonata of Haydn, Mozart, or Beethoven.
 - c. A piece from either the Romantic or Contemporary period.
 - d. At least 2 of the pieces must be memorized.
 - e. Sight-reading of selected literature.

ORGAN:

1. A major work by Bach.
2. A major work from the Romantic or the Contemporary period.
3. Sight-reading of selected literature.

VIOLIN:

1. One movement from an unaccompanied Bach sonata or partita.
2. Two contrasting movements from any concerto in the standard repertoire.
3. Sight-reading of selected literature may be required.

VIOLA:

1. Two contrasting movements from any concerto in the standard repertoire OR two contrasting pieces of choice.
2. Sight-reading of selected literature may be required.

CELLO:

1. One movement from an unaccompanied Bach suite.
2. One movement from any concerto in the standard repertoire OR one virtuoso piece of choice with similar length.
3. Sight-reading of selected literature may be required.

DOUBLE BASS:

1. One major and one minor scale in three octaves.
2. Piece of applicant's choice (preferably one movement from a Baroque sonata) OR one etude of similar difficulty.
3. Sight-reading of selected literature may be required.

HARP:

1. An étude by Bochsa, Posse or equivalent.
2. A fast movement from a Baroque or Classical sonata or concerto, i.e. Handel, Dittersdorf, Boieldieu, memorized.
3. A romantic or 20th century work from the major harp repertoire, i.e. Impromptu, Op. 86 by Fauré, Impromptu-Caprice by Piernè, Scintillation by Salzedo, memorized.
4. Two orchestral excerpts and/or cadenzas.
5. Sight-reading of selected literature may be required.

GUITAR:

1. Scales and arpeggios.
2. An étude by Fernando Sor, Matteo Carcassi or equivalent.
3. A solo work from the 17th or 18th century.
4. A solo work from the late 19th or 20th century.
5. Sight-reading of selected literature may be required.

VOICE:

1. Perform from memory two selections from the classical vocal repertoire:

- a. An Italian art song or aria
- b. An English art song
2. Sight-reading of a selection may be required.
3. Faculty may ask applicants to sing several scales to check vocal range.

WINDS, BRASS, & PERCUSSION:

1. Prepare two pieces of contrasting styles from traditional classical repertoire. These can be etudes or movements (excerpts) of sonatas/concertos. Baroque transcriptions, classical, romantic, 20th century.
2. Major/minor scale up to 5 accidentals, chromatic full range.
3. Sight-reading of a selection may be required.
4. Percussion Only - two of three areas: PAS snare drum rudiments and solo piece ; timpani etude (Goodman MODERN METHOD or Cirone); mallet etude (Goldenberg or Cirone)

*See Percussion note at the end of this section

B.M. Music Performance Requirements

PIANO:

1. Prepare the following 4 octave scales and arpeggios:
2. MAJOR - All; MINOR - All, all forms
3. Prepare the following repertoire that shows proficiency in the instrument at an advanced intermediate to advanced level:
 - a. A major work from Bach (Prelude and Fugues [WTC 1 and 2], French and English Suites, Partitas, Toccatas, Fantasies).
 - b. A complete classical sonata of Haydn, Mozart, or Beethoven (excluding Opus 49, Nos. 1 and 2), or Schubert.
 - c. A major work from the Romantic, Impressionistic or Contemporary period.
 - d. An advanced etude.
4. All pieces must be memorized.
5. Sight-reading of selected literature

ORGAN:

1. A major work by Bach.
2. A major work from the Romantic or the Contemporary period.
3. Sight-reading of selected literature.

VIOLIN:

1. One movement from an unaccompanied Bach sonata or partita.
2. Two contrasting movements from any concerto in the standard repertoire.
3. Sight-reading of selected literature may be required.

VIOLA:

1. Two contrasting movements from any concerto in the standard repertoire OR two contrasting pieces of choice.
2. Sight-reading of selected literature may be required.

CELLO:

1. One movement from an unaccompanied Bach suite.
2. One movement from any concerto in the standard repertoire OR one virtuoso piece of choice with similar length.
3. Sight-reading of selected literature may be required.

DOUBLE BASS:

1. One major and one minor scale in three octaves.
2. Piece of applicant's choice (preferably one movement from a Baroque sonata) OR one etude of similar difficulty.
3. Sight-reading of selected literature may be required.

HARP:

1. An étude by Bochsa, Posse or equivalent.
2. A fast movement from a Baroque or Classical sonata or concerto, i.e. Handel, Dittersdorf, Boieldieu, memorized.
3. A romantic or 20th century work from the major harp repertoire, i.e. Impromptu, Op. 86 by Faurè, Impromptu-Caprice by Piernè, Scintillation by Salzedo, memorized.
4. Two orchestral excerpts and or cadenzas.
5. Sight-reading of selected literature may be required.

GUITAR:

1. Scales and arpeggios.
2. An étude by Fernando Sor, Matteo Carcassi or equivalent.
3. A solo work from the 17th or 18th century.
4. A solo work from the late 19th or 20th century.
5. Sight-reading of selected literature may be required.

VOICE:

1. Perform from memory two selections from the classical vocal repertoire:
 - a) An Italian art song or aria
 - b) An English art song
2. Sight-reading of a selection may be required.
3. Faculty may ask applicants to sing several scales to check vocal range.

WINDS, BRASS, & PERCUSSION:

1. Prepare two pieces of contrasting styles from traditional classical repertoire. These can be etudes or movements (excerpts) of sonatas/concertos. Baroque transcriptions, classical, romantic, 20th century.
2. Major/minor scale up to 5 accidentals, chromatic full range.
3. Sight-reading of a selection may be required.

SNARE DRUM (please prepare all 3 elements)

1. Rudimental style snare drum solo (Traditional, Pratt, Wilcoxon, Tompkins, etc)
2. Concert/orchestral style étude or solo (Delecluse, Cirone, Podemski, etc)
3. Demonstration of standard rudiments (Multiple bounce roll, Double-stroke roll, paradiddles, flams, drags and ruffs, etc)

MALLETS (prepare at least 2 of the 3 elements)

1. 2-mallet solo, étude, or transcription. Strive for accuracy and musical expression.
2. 4-mallet étude or solo is recommended (REQUIRED for performance and scholarship applicants)
3. Xylophone excerpt of your choice from the symphonic repertoire (found in Goldenberg, Carroll, Abel, etc.)

TIMPANI (prepare at least 2 of the 3 elements)

1. Short technical study or etude (may be 2 drums only) (Hochrainer, Firth, Goodman, Friese, Carroll, etc)
2. Brief solo for 3, 4 or 5 drums (Carroll, Peters, Hinger, Carter, etc)
3. Excerpt of your choice from the symphonic repertoire (found in Goodman, Goldenberg, Abel, Orch cd-rom, etc)

*See Percussion note at the end of this section

**PERCUSSION NOTE: All percussion applicants will be asked to sight read on snare drum and marimba, and will be asked to tune various intervals on timpani. Applicants may prepare additional excerpts if they wish on snare drum and accessory instruments. Only prepare what you are able to DO WELL. You may substitute comparable repertoire (especially if you are preparing it for other college auditions). Composers and books listed are only a sampling and are not exhaustive. The bottom line is that we need to evaluate what you can do on snare drum, a keyboard percussion instrument, and timpani. Candidates hoping for scholarship consideration should strive to prepare all elements listed.*

MAJOR IN GOOD STANDING

A student majoring in music is said to be in good standing when maintaining normal progress towards fulfilling the requirements for a degree. After a successful audition in the area of primary concentration, a student in good standing will:

1. pass the Piano Proficiency Examination or be enrolled in piano proficiency (MUPF 105) until the exam is passed;
2. pass the Theory Placement Examination or be enrolled in Introduction to Music Theory (MUCT 105 and/or MUCT 106);
3. be enrolled in Music Theory until theory requirements are met; students who do not meet the minimum grade of "C" in Music Theory must petition the music faculty each quarter to maintain their "major in good standing" status.
4. be enrolled in a primary ensemble in declared performance area;
5. submit a signed form in the fall quarter of each year acknowledging receipt of the current department of music "Student Handbook" and agreeing to its terms.
6. be enrolled in applied lessons in the major area of concentration each quarter in residence until unit requirements have been fulfilled AND all required recitals successfully completed.
7. sign the Tuition Waiver for Applied Music Lessons contract

Students not meeting the requirements of a major in good standing in any given quarter will lose the Tuition Waiver and any Department of Music Scholarship they have been awarded. Students may not re-apply for scholarships until they regain good standing status.

CHANGING PRIMARY EMPHASIS

Students wishing to change their declared emphasis after enrolling in the program must:

1. audition and be accepted into the new area of concentration
2. meet with an advisor to structure the new concentration
3. meet all degree requirements of the newly declared performance concentration, including number of lesson units in order to qualify as a candidate for graduation
4. be enrolled in a primary ensemble in the newly declared performance area.

APPLIED MUSIC LESSONS

At the time of registration, majors must have successfully passed the audition in their area of applied music. Length of lesson and number of practice hours required are determined on the following basis:

<u>No. of Credits</u>	<u>Length of Weekly Lessons</u>	<u>Weekly Practice Required</u>
1	1/2 hour	5 hours
2	1 hour	10 hours
3	1.5 hour	15 hours

It is strongly recommended that students be judicious in scheduling practice time to avoid long "cramming" sessions, which may result in serious and permanent physical injury. Reasonable, daily

practice sessions are safer and more effective than concentrated sessions at sporadic intervals. The music department cannot be held responsible for injuries caused by improper practice habits.

All music majors must be enrolled in applied lessons in their major area of concentration each quarter in residence until unit requirements have been fulfilled AND all required recitals successfully completed.

Students changing to a new primary emphasis will be allowed the waiver of lesson fees up to the total number of applied units allowed in the declared degree, regardless of change of primary emphasis.

Degree Individual Instruction requirements:

Bachelor of Arts:	10 units
Bachelor of Music Education:	20 units
Bachelor of Music Performance	34 units

Attendance

Students are expected to meet the appointed time for each lesson. Teachers are obligated for make-up lessons only in the event of teacher absence or a student's certified illness or emergency. *No refunds are given for lessons missed for any other reason.*

Juries

To receive a passing grade, all music majors must perform each quarter as follows:

- fall and winter quarter: master classes or jury as required by the performance area
- spring quarter: juries

Unless otherwise posted, final master classes or juries are held during test week. Sign-up sheets are posted in advance for juries and recitals. Music minors and non-majors are not required to perform for juries, however, participation in juries, master classes and public recitals is highly recommended and may be required by the individual instructor.

For end of quarter master classes and juries, each participating student must provide the jury committee with the following:

1. Repertoire sheet (forms are available in the music office) listing:
 - a) all works studied since the preceding jury with an indication of those works studied in the present quarter;
 - b) all solo or chamber performances since the last jury.
2. One original copy of the music to be performed. (The copy should be of the music used for practice, including all of the teacher's markings and corrections.)

Jury Exemptions:

1. A student who has presented a major solo performance in a department-sponsored event may be exempt, with instructor's approval, from the jury requirement in the quarter in which the performance took place.
2. Upper division auditions or pre-recital auditions may fulfill that quarter's jury requirement.

Note: An applied music instructor may override the departmental exemptions in any quarter and require a student to participate in the jury.

Grading:

The final grade will be determined by the student's private instructor. Failure to perform as required each quarter, or to comply with proper jury requirements, will result in a grade of "F." A grade of Incomplete (I) can not be given except for circumstances beyond the student's control, and only if at least 75% of the coursework has been completed.

ENSEMBLE REQUIREMENT

All students must be registered for each large ensemble in which they participate. All music majors must be enrolled for ensemble credit each quarter. Students are required to audition and will be placed in an ensemble appropriate to their declared performance area. Students may elect to audition for more than one ensemble. Music majors must enroll and participate in their primary area ensemble even if they have already fulfilled their minimum unit requirements for their degree program. If unit overload is an issue, they may enroll for zero (0) units.

PIANO PROFICIENCY EXAM

All incoming majors, regardless of the concentration, must pass the Piano Proficiency Exam or be enrolled in Piano Class (MUPF 105, or MUCT 111L which has the proficiency requirement embedded) each quarter until the proficiency exam has been passed. Details regarding exam requirements are available in the music office. Failure to fulfill this requirement in a timely manner may prevent students from maintaining their Music Major in Good Standing status as well as graduating. NOTE: For students in the MUCT 111-213 sequence, piano proficiency will be met at the conclusion of the MUCT 213L course.

THEORY PLACEMENT EXAM

All incoming new and transferring majors and minors must take a theory placement exam at the beginning of the first quarter in attendance.

THEORY LAB PROFICIENCY EXAM

All theory lab students must pass a proficiency exam at the end of each year. Students not passing the exam must repeat the theory lab until proficiency is achieved.

TRANSFER STUDENTS

All transfer students must successfully complete (a) an entrance audition in their primary emphasis, (b) the piano proficiency exam, (c) a placement exam in theory, and (d) a placement exam in conducting (applicable only to music education concentration). Students not passing the Piano Proficiency Exam must enroll in Piano Proficiency (MUPF 105) each quarter until the proficiency exam has been passed or student reaches the current MUCT lab level piano proficiency.

UPPER DIVISION AUDITIONS

To receive upper division credit, a student must pass an upper division audition before a three-member committee of music faculty. The student will be evaluated on the technical and artistic merits of the performance. Progression to Upper Division is contingent upon a successful audition. Audition chairs are as follows:

Strings: Jason Uyeyama
Voice: Raejin Lee

Keyboard: Kimo Smith
Winds & Percussion: Giovanni Santos

These auditions are held during juries at the end of each quarter (or by special arrangement), are scheduled with the recommendation of the student's private instructor, and must be passed before registering for upper division credit. No retro-active registration will be allowed. If the audition must take place other than during juries, the student is responsible for scheduling both the appropriate space as well as the committee, which must include the private instructor.

Students must successfully pass the following three areas of the exam:

Repertoire

Piano: Three compositions: a Prelude and Fugue from Bach's *Well-Tempered Clavier*, or equivalent; a movement of a sonata, comparable in difficulty to Mozart's Sonata in A minor, K. 310, or Beethoven's Sonata in C minor, Op. 13; and a romantic or modern piece of comparable difficulty. All compositions must be memorized.

Organ: Three compositions: a major work of J. S. Bach; a piece from the romantic period (such as a Mendelssohn sonata); and a work from the contemporary repertoire.

Strings: Three compositions of significance in the instrument's repertoire (e.g. the first movement of a Mozart Concerto). All compositions, except sonatas, must be memorized.

Voice: Four songs and one aria (from an opera or oratorio); French, Italian, German & English must be represented. All compositions must be memorized. Sight-reading is required.

Wind and Percussion: Three compositions of significance in the instrument's repertoire, one of which is a work from the contemporary repertoire. (Consult your instructor for details.)

Guitar: Three compositions of significance in the instrument's repertoire

PERFORMER'S CERTIFICATE PROGRAM

Per our National Association of Schools of Music accreditation (NASM hereafter), the Performer's Certificate Program is a full-time course of study designed for promising performers who need intensive training on their instrument or voice in order to enhance their employment opportunities. Although a baccalaureate degree is not required for admission, applicants must meet the performance level that is required for graduation from the undergraduate performance program. Students are required to register for a large ensemble (3 units), a small ensemble (3 units), private instruction (3 units), and the PC Seminar (3 units). Students must perform at least one recital (1 unit). No academic credit is normally given for courses taken under this program. If academic credit is desired—not applicable towards graduation with a baccalaureate degree—the regular tuition costs will apply. The course of study can be extended up to an extra year by the recommendation of the teacher, in consultation with the chair of the department.

Individual Instruction

All units count the same as other university units. According to our bulletin, individual instruction units and their hours of loading are counted as follows:

Individual instruction is offered with or without credit. Credit is earned as follows:

1. Attendance at 9 lessons per quarter, with a minimum of three practice hours a week for each unit of credit. Besides their weekly one hour lesson, seven additional hours must be logged during a faculty supervised practice time.
2. Participation in public recitals and master classes as specified by the instructor. If students participate in a masterclass, a recital, or an extra lesson, it is the student's responsibility to keep track of their hours so that the total face time with a teacher is 8 hours per week of instruction.

Ensemble Instruction

Large and small ensembles require at least three hours a week of attendance per ensemble. It is the student's responsibility to be fully prepared for each ensemble rehearsal. As a Performer Certificate student, the student's level of play and preparation must be evident to the ensemble instructor and to other students in the undergraduate program. Failure to prepare adequately for ensembles can lead to a warning and if the pattern continues, dismissal from the program.

Recital

All Performer Certificate students will be required to perform a 60-minute recital program before being awarded the Performer Certificate. The recital program must show considerable improvement to warrant a passing grade. It is the student's responsibility to enroll in the MUPF 854 Recital in Music for Cert Program class during the quarter of the recital in order to receive appropriate credit. Failure to enroll in the course can lead to a cancellation of the recital, and a program warning.

Final Evaluation

RECITALS

Degree Recitals for Music Education and Music Performance Majors

Students planning to present a 30-minute recital (MUPF 398) are expected to have completed a minimum of two (2) units of upper division music lessons prior to registering for the recital. Students preparing for a 30 minute (MUPF 398) or 60 minute (MUPF 498) level recital as required by their degrees must abide by the regulations set forth below. Failure to do so will jeopardize the approval of the recital for academic credit.

Degree Recitals for Bachelor of Arts Majors

Students who are pursuing a Bachelor of Arts degree in Music must complete their upper division audition by the end of their Junior year if they wish to give a recital. If the audition is not completed by that time, the student will be required to register for, and complete a special project. Bachelor of Arts majors may elect to do the project in lieu of an upper division audition and upper division lessons and must inform the music office of their intention to register for a special project by the end of their Junior year. Project proposals are due within the first two weeks of fall quarter of the senior year. Finalization of project topic is subject to faculty approval.

Music Department Responsibility

Programs. The music department is responsible for the printing of the program according to the standards set by the department.

Recording. The music department will arrange to record the recital and will provide a digital file of the recording at the discretion of the Department.

Student Responsibility

Recital credit. Students must be registered for appropriate recital credit (MUPF 398, or MUPF 498 in the case of the BM) during the academic term in which the recital is to be presented.

Approval of date. Recital dates must be approved by the student's instructor and the music office. The completed Recital Date Request form and signed Recital Checklist and Agreement (available in the music office) must be submitted to the department office and if approved, the recital date will be reserved pending successful completion of the Pre-Recital Audition. Requests will be considered on a first come, first served basis.

Fee. A recital fee of \$75 must be submitted at the same time as the Recital Date Request form. This fee will help defray printing, recording, and recital staffing costs.

Pre-recital Audition. At least four weeks in advance of the approved recital date, the planned program must be performed at performance quality before a three-member committee of the music faculty, including the applied teacher. The student is responsible for scheduling both the appropriate space as well as the committee. Upon faculty recommendation, the reserved recital date will be confirmed. Failure to meet the deadline or to pass the Pre-Recital Audition will necessitate rescheduling of the recital and resubmission of the recital fee.

Program. Final approved program copy is due no later than two weeks prior to the performance.

Failure to submit the required information will result in the cancellation of your recital.

Program materials must be submitted to the music office by email, or in a thumb drive, readable by Microsoft Word (MAC or PC). A hard copy, signed by the applied teacher must be dropped off at the music office. Program materials must include:

1. Program repertoire with complete and accurate information (See *Standards and Guidelines for Recital Programs* below);
2. Biographical information about the student and accompanist(s).

Standards and Guidelines for Recital Programs

1. Program repertoire must include complete titles, including keys and opus numbers, and names and dates of composers and lyricists.
2. Program notes are *optional*, but encouraged for music degree recitals. Should you choose to include program notes, you will be responsible for the preparation and printing of the notes and/or text translations. Students should consult their private instruction teacher or the director for their discipline in the preparation of the material. **Final, signed approval must be obtained from the applied instructor.**
3. Samples of appropriate biographical information and acknowledgements are available in the office. The Department of Music reserves the right to edit the acknowledgements.
4. Students who fail to comply with the above requirements will not be permitted to perform.

Rehearsal time. A student may schedule three hours of rehearsal in the performance venue during the week preceding the recital. Rehearsal time must be arranged through the music office.

Additional Expenses. At the students option and expense, other activities related to the recital may be arranged with the music office. These may include:

- use of campus facilities other than Hole Memorial Auditorium for the recital;
- reception and clean-up.

Recital Cancellation and Rescheduling. Although the Department of Music will do its best to accommodate a request for a change of recital date, the department cannot guarantee that one will be available. The recital fee is non-refundable. Rescheduling of a recital for any reason will require the student to repeat the entire process as outlined above, including payment of the recital fee unless extenuating circumstances exist and the chair approves the necessary rescheduling.

Performer Certificate Final Evaluation

All Performer Certificate students are required to schedule a final evaluation meeting with the chair before the department can issue a successful completion and certificate issuance petition to the Records office.

Music Projects in Lieu of Recital

1. All primary sponsors must be full-time faculty. Adjuncts may be secondary sponsors or experts in the field and require prior approval of Department of Music faculty.
2. Music majors are allowed 4 units for research project.
3. Allowable projects:
 - I. Research Paper
 - a. The body of the paper must be 40 pages minimum, double spaced, 12-pt font
 - b. The paper must be suitable for presentation
 - c. Public presentation required
 - II. Editing a music score
 - a. Score must be a minimum of 40 pages
 - b. A paper must be written to document process
 - c. The editing must be suitable for presentation
 - d. Public presentation required
 - III. Original Composition
 - a. Multi-movement composition must be a minimum of 7 minutes in length
 - b. Single-movement composition must be a minimum of 5 minutes in length
 - c. Composition must be suitable for publication and presentation
 - d. Public presentation required
 - IV. Technology
 - a. To be determined
 - b. All written documentation must be submitted electronically as well as in hard copy.

MUSIC HONORS SCHOLARSHIP PROJECTS

All students seeking honors projects through the Department of Music must adhere to the following requirements:

1. All primary sponsors must be full-time faculty. Adjuncts may be secondary sponsors.
2. Projects sponsored by the Department of Music are allowed up to 6 units for honors project.
3. Requests for additional units must be in the form of a petition and include written documentation.
4. Allowable honors projects:
 - I. Lecture/Recital
 - a. Junior and/or Senior degree recitals and/or projects will not count for honors project
 - b. Must be in the format of a lecture recital
 - c. Music element must be able to stand alone as a recital
 - d. Minimum lecture recital time of 70 minutes—40 minutes music, 30 minutes lecture
 - II. Research Paper
 - a. The body of the paper must be 40 pages minimum, double spaced, 12 pt font
 - b. The paper must be suitable for publication
 - III. Editing a music score
 - a. Score must be a minimum of 40 pages
 - b. A paper must be written to document process
 - c. The editing must be suitable for publication
 - IV. Original Composition
 - a. Multi-movement composition must be a minimum of 7 minutes in length
 - b. Single-movement composition must be a minimum of 5 minutes in length
 - c. Composition must be suitable for publication
 - V. Technology
 - a. Research Paper (requirements as listed above)
 - b. Propose a project to the Director or Coordinator of Music Technologies
 - VI. Other projects by approval of the music faculty
 - a. All honors lecture/recitals must be presented in department before the honors presentations in the spring.
 - b. The department encourages all other types of honors presentations be presented in the department as well.
 - c. Honors needs to announce lecture/recitals which stand as the presentation.
 - d. All written documentation must be submitted electronically as well as in hard copy.

CONCERT ATTENDANCE

The Department of Music endeavors to provide a comprehensive educational experience for its music students. Part of this experience is attendance at music concerts.

Students are strongly encouraged to complete a minimum concert attendance of five concerts each quarter.

Suggestions:

1. *Ensemble Course:*
 - a. 2 Ensemble Concerts*
 - b. One concert may be attended off campus
 - c. Students participating in more than two ensembles are allowed concert credit for one ensemble concert in which they perform
2. *Applied Lesson Course:*
 - a. 2 Solo Concerts
 - b. 1 Chamber Music Concert
 - c. A minimum of one on-campus concert is required

STUDENT PORTFOLIO

The music major portfolio is a summative representation and assessment of the student's involvement as a music major in the Department of Music at La Sierra University. It is a valuable and dynamic record of the student's activities and accomplishments, and has the potential to be used for future endeavors such as applying to graduate school and seeking employment opportunities.

The portfolio is the responsibility of the student, and should contain educational goals, sample work, evaluations, assessments, letters of reference, and a copy of current transcripts. It will be presented for approval twice in the course of the student's time at La Sierra University. The first presentation should occur during the penultimate week of spring quarter of the sophomore year, or at the Upper Division Audition as part of admission to upper division status as a music major, whichever occurs first. The portfolio will be reviewed again at the Capstone Course, or by the second week of the quarter of graduation. The first time, the portfolio will be evaluated by two members of the music faculty—one from the major area and one appointed by the major area coordinator. The second time, the portfolio will be evaluated by the entire Department of Music faculty. In the case of a transfer student, the first submission will occur at the end of the first quarter in residence if holding junior or senior status.

Suggested Materials in the Portfolio:

1. Table of contents. *(The table may follow the outline of items listed below)*
2. Resume/Curriculum Vitae/Biography/Photograph
3. Personal Growth Statement. This statement is a final statement at the end of the four years where the student encapsulates their experience(s) and growth through the classes taken, the examples in the portfolio, and through accomplishments made during their program of study.
4. Education/Career Goals
5. A brief summary of repertoire covered each quarter in the applied area (or area of concentration). This should include title, composer, and a brief summary of the composition (style, period, dates).
6. Copies of ensemble and recital programs in which the student had a role; similar kinds of materials from other areas.
7. Performance evaluations from juries, public performances, competitions, master classes.
8. A digital file containing:
 - a) Compositions.
 - b) Papers, assignments and exams from history and theory.
 - c) Performance clips
9. The digital or hard copy may be organized by folders with clear labels, or through a web or internet-based presentation format. Other multimedia formats will be allowed, as long as Mac and Windows compatibility is guaranteed.
10. List of references from teachers and any other individuals familiar with student's activities and accomplishments at La Sierra University. These individuals should be comfortable with discussing the student's achievements.
11. A record of service at La Sierra University including co-curricular activities such as participation in the Honors program.
12. Activities outside the department that fall outside the above suggestions:
 - off-campus performances or involvement
 - competitions, festivals, seminars, private teaching
13. Non-performance area specific recommendations:
 - a) Technology
 - i. Students should include a sampling of digital files that were recorded, mixed, and/or mastered with them as the lead engineer, indicating clearly the date of the event, the equipment used and the placement of microphones.
 - ii. If the résumé doesn't include a comprehensive log of recorded projects, students should include the log in the appendix.
 - iii. Students should document any internship, including term in which internship took place, place of internship, specific job function, and any sample of work done.

- iv. Student should document any software or hardware certification accomplished during their program of study, including who is providing the certification and any specific detail on what it covers. If a student attends any special seminar outside of the curriculum, they should document place, time, instructor(s), and seminar content.
- b) Education
 - i. The portfolio for Music Education majors should be integrated and coordinated with the portfolio/dossier requirements in the School of Education.

SENIOR ASSESSMENT TEST

All graduating seniors are required to take the standardized assessment test during Spring Quarter of their final year. This test will be given on the Friday before Spring Quarter finals.

ANNUAL CONCERTO COMPETITION

Each year the music department sponsors a concerto competition with winners performing as soloists at the Annual Concerto Program. Auditions will be held at the end of winter quarter. Additional information regarding the competition is available in the music office.

Rules and Procedures:

1. All musicians wishing to audition for the Annual Concerto Competition must be students currently enrolled at La Sierra University and studying with La Sierra University's applied music faculty. Any exceptions must be petitioned, and petitions must be considered and granted by the University's Department of Music Faculty.
2. Winners of the Annual Concerto Competition are not eligible for consecutive competitions.
3. Winners of the All-Stars Concerto award can reapply for the next concerto competition.
4. All those auditioning must supply their own accompanist or make arrangements with the Keyboard Studies Director. Pre-recorded accompaniment will not be allowed. Members of the Audition Committee may not be used as accompanists.
5. All participants must furnish at least one original copy of the score (edited, if appropriate) for the Audition Committee. The copy will be returned.
6. Auditions for the Annual Concerto Competition are closed auditions, unless otherwise posted or announced. No parents, friends, or guests will be allowed. The applied music teacher may attend, but he/she will not participate in the discussion of the Audition Committee. The applied teacher should leave the audition site as soon as his/her student has completed the audition.
7. In accordance with current performance practice, vocalists, pianists, violinists, violists, and cellists must audition and perform from memory.
8. Auditions for the Annual Concerto Competition are closed auditions. No parents, friends, or guests will be allowed. The applied music teacher may attend, but he/she will not participate in the discussion of the Audition Committee.

In accordance with current performance practice, vocalists, pianists, violinists, violists, and cellists must audition and perform from memory.

HEALTH & SAFETY

As music students, one of our most prized assets are our hands, feet, and ears. It is through these that the important work of music making takes place. Because of that, the Department of Music stresses the importance of taking care of our bodies (and our health) by adopting some common-sense strategies, including:

- **SLEEP** - College is a time of new-found freedoms and responsibilities. Make sure that getting enough sleep is a priority for you (goal is at least 7 hours of sleep). This will keep your mind sharp, your muscles rested and ready for more practice and work. For those of you in the vocal area, rest is crucial for refreshing your instrument and keeping it in top shape. Avoid depending on caffeine to keep you up late; this will only throw your body's rhythm off and make it more difficult to reset.
- **HEALTHY EATING** - With the busyness of college life, another aspect which is usually lost is healthy eating. Avoid late night heavy eating (so that you can sleep well). Eating after 7pm taxes your digestive system which is ready to rest, and affects other parts of your body and mind in negative ways. Also, avoid large doses of sugar, oil, and fried products. Eating healthy will keep your mind sharp and provide the right kind of nutrients to feed your mind and your muscles! Finally, be aware of how certain foods affect you. For example, vocalist might be more sensitive to dairy products which can cause phlegm, so avoid the foods that affect you negatively before a performance. Finally, don't forget to hydrate with water as much as you can. This helps keep muscles working well, including the vocal chords, and will help in the recovery after practice or a performance.
- **TENSION** - College life can be a time of great stress, which affects the mind and the body. Because we sometimes can't control everything in our life, it is important that you take time to warmup and relax your muscles before beginning the workout that is practicing (or performing). It is clear that the best way to warm up your muscles is to warm up your whole body by doing whole body warm-ups like jumping jacks, walking vigorously, or stretching exercises. This increases blood flow to your muscles and brings a healthy dose of oxygen which will allow your muscles to function appropriately. Follow-up with smaller muscle warm-ups before beginning a practice session. Avoid practicing with cold, stiff, muscles. Visit a Chiropractor and exercise regularly to stay limber and help reduce stress. For singers, work with your vocal teacher or coach on good warm-up exercises that will prepare the voice for the rigor of practice and performance.
- **EAR HEALTH** - Being a musician involves two basic parts: 1) using your intellect, emotions, and muscles to perform the music, 2) and using your ears to make sure what you're performing is really what you wanted. In fact, our ears are key to the process of becoming a highly sensitive artist (more than technique). Because of this, it is crucial that we take care of this important, and highly sensitive organ. Please read the Ear Protection Info Sheets found in the Forms section of the student handbook which are provided by NASM for all music students. Some easy things to keep in mind are:
 - ▶ Avoid loud sounds
 - ▶ If you have to be around loud sounds, use appropriate ear protection
 - ▶ If you don't have ear protection, avoid prolong exposure to the loud sounds
 - ▶ Remember that practice rooms are small and sounds can be louder than you think!
 - ▶ The Music Office has ear protection devices that you can pick up to help keep your ears healthy. Stop by and ask for one!
- **SICKNESS** - During your college stay, there is a good chance that as you come in contact with so many people, you will get sick at some point. It is important to communicate with your faculty when you are sick so that they know why you're missing class. Also, it is very important that you let your dorm dean know about your sickness so that they can monitor you and help you, in case you feel worse. Finally, you should go to Student Health Services (<http://lasierra.edu/health-services/>) to get checked or referred to a physician. Also, visit

their web page for other health resources available to students. If you are in need of emergency care, here are facilities that can help you:

- ▶ Kaiser Permanente: 10800 Magnolia Ave, Riverside, CA 92505. (951) 353-2000
- ▶ Parkview Community Hospital: 3865 Jackson Street - Riverside, CA 92503. (951) 688-2211
- ▶ Corona Regional Medical Center: 800 S Main St, Corona, CA 92882. (951) 737-4343
- ▶ Riverside Community Hospital: 4445 Magnolia Ave, Riverside, CA 92501. (951) 788-3000
- ▶ Loma Linda University Medical Center: 11234 Anderson St, Loma Linda, CA 92354. (877) 558-6248

We hope these suggestions will help keep you and your body in top shape and allow you to be the best artist you can be. Also, please be aware that some of the student colloquia on Thursdays @11am will feature health-related topics or visits from health professionals. If you have any questions or concerns, please don't hesitate to share it with the Music Office or with any of the faculty.

NOTES

Department **Services**

SERVICES

CENTER FOR MUSIC TECHNOLOGY STUDIES

Failure to comply with any of the regulations of the Center for Music Technology will result in dismissal from the lab or dismissal from the class.

HMA 100 KEYBOARD LAB

The Keyboard Lab is a multipurpose room with many electronic instruments and devices. For this reason, the following guidelines will be adhered to:

1. Absolutely no food or drink is allowed in the lab.
2. Priority will be given to those needing the lab for Proficiency practice and theory.
3. If you are using the computers for e-mail, internet surfing, or some other non-priority task, you will give up the computer within ten minutes to someone needing it for a music class.
4. Keyboards and computers are on a first come, first use basis.
5. Benches and/or headphones are not to be removed from the room under any circumstances.
6. Keyboards must be turned off and lid closed after use.
7. No disruptive behavior or loud talking will be tolerated.
8. Lab Access is limited by card access. If you have any questions or issues, please see Lovelyn Razzouk.

HMA 124 ELECTRONIC MUSIC/RECORDING STUDIO LAB

1. Absolutely no food or drink is allowed in the lab.
2. Students not enrolled in a Music Technology class may not use the equipment in this lab.
3. Keyboards and computers are on a first come, first use basis.
4. No equipment may be moved or removed without the explicit permission of the Music Technology Faculty.
5. No disruptive behavior or loud talking will be tolerated.
6. Lab Access is limited by card access. If you have any questions or issues, please see your Music Technology Faculty and ask them to contact Lovelyn Razzouk.

HMA 119 RECORDING STUDIO

1. Absolutely no food or drink is allowed in the studio.
2. Students not enrolled in a Music Technology class are not permitted in this studio.
3. No equipment may be moved or removed without the explicit permission of the Music Technology Faculty
4. Equipment may be used outside of the studio if you are scheduled to record an approved concert.
5. All personal or non-LSU recording projects must have approval from the Music Technology Faculty and will require a completed Recording Contract.
6. No disruptive behavior or loud talking will be tolerated.
7. Lab Access is limited by card access. If you have any questions or issues, please see your Music Technology Faculty and ask them to contact Lovelyn Razzouk.

PRACTICE ROOMS

All music students have access to the regular practice rooms at no charge. Practice rooms are available on the first and second floors of HMA. Angwin Chapel and Sierra Towers Chapel are also available as a practice space for solo and chamber groups upon request.

At the beginning of each quarter, music students should reserve specific rooms and specific practice times. Students with reserved practice times are guaranteed practice space up to two hours at a time. Your reservation will be held for fifteen (15) minutes, after which other majors may have the use of the room. Music majors will have priority in reserving practice rooms. If your practice needs do not require a piano, use the rooms without pianos to accommodate others who need a piano. Piano majors will have priority reserving practice rooms with grand pianos.

Students will need to drop off their ID cards in the Music Office during office hours. During off hours, students should place their ID cards on the card holders on the practice room security

window. Organ and harpsichord practice is scheduled in consultation with the instructor. No food or drink is allowed in practice rooms or in the hall.

STAGE PIANO POLICY

The Auditorium is not to be used for general practice; this is for performances and dress rehearsals.

For required performance recitals, you may reserve the performance venue for up to three hours for rehearsals. For non-required recitals, you may reserve the performance venue for up to two hours for rehearsals. You may schedule one-two additional hours within 24 hours of the performance date if space is available. For master classes, you may reserve up to 1/2 hour for rehearsal.

A recital involving a large or complicated set-up may be allowed extra time on the day of the performance. Please see the Music Office to schedule extra time.

LOCKERS

The Music Department provides lockers for music students to store their instruments/music. Locker assignments are made by the department secretary, with preference given to music majors. Non-music majors are assigned lockers on a first come, first served basis. Lockers must be cleaned and locks returned by the Friday of graduation weekend. The Music Office staff will remove locks and all materials remaining in music lockers the Monday following Commencement. The Department of Music is not responsible for property left in music lockers.

LISTENING CENTER

The University Library maintains a collection of music CDs and tapes for the students to use. The Listening Center is located on the lower level of the Library. Media Services will assist you in finding materials. Students are strongly encouraged to use this facility. Care should be exercised in handling the materials and equipment. Also, students have access to the Naxos music library through the library. For more information, please contact a reference librarian at the university library.

NOTES

Department **Forms**

**LA SIERRA UNIVERSITY
DEPARTMENT OF MUSIC**

MUSIC MAJOR'S LESSON FEE WAIVER AGREEMENT

This contract is an agreement between _____ and La Sierra University.

I understand that the music lesson charges are waived for the applied units required by my degree as long as I am a music major in good standing and am making progress towards the completion of my degree. If I change my music degree, or drop my music major, I acknowledge that I am responsible for, and agree to pay, all new and retroactive lesson fees that do not apply to my new degree requirements. In other words, I am responsible for payment of all music lesson charges that do not apply to my degree immediately upon determination by the Department of Music of their non-applicability.

Student's Name

Degree

Signature

Date

Signature of the Chair

Date

LA SIERRA UNIVERSITY DEPARTMENT OF MUSIC

PROFESSIONAL CONFLICT VARIANCE

The music department at La Sierra University recognizes that the goal of the Bachelor of Music degree and the Performer's Certificate program is to prepare highly qualified students to enter the professional world of music. Students who are encouraged by their private lesson teacher to audition for regional professional positions, will encounter scheduling conflicts with La Sierra University's ensemble rehearsal schedules. These conflicts may be excused through the Professional Conflict Variance (PCV). In order to be considered for the Professional Conflict Variance, a student must file a PCV petition with the Ensemble Advisory Committee (EAC) consisting of directors of the major ensembles and the department chair.

1. All petitions must be submitted to, and approved by, the Ensemble Advisory Committee.
2. The performance conflict must be with:
 - a. an approved professional choral ensemble for vocalists (choir, opera)
 - b. a union orchestra for instrumentalists
3. All university ensemble performances are mandatory.
4. The final two full rehearsals prior to the concert are mandatory.
5. No more than 50% of rehearsals prior to the last two full rehearsals may be excused for professional rehearsal/performance conflicts.
6. The conductor reserves the right to determine that a student not be allowed to participate in any given ensemble concert due to excessive absences.

ENSEMBLE SCHOLARSHIPS

Date

Dear Scholarship Recipient,

Thank you for agreeing to be a part of La Sierra University's music recruitment and ministry through the participation in the Department of Music's music ensembles. This letter confirms your scholarship in the amount of \$_____ for your participation in_____. Your student account will be credited with one third of the total amount awarded each quarter of the academic year, unless otherwise specified.

In fulfillment of this scholarship, your commitment includes:

1. Attending each rehearsal that is scheduled for your ensemble unless you have made previous arrangements;
2. Attending each performance that is scheduled for your ensemble;
3. Maintaining your GPA at no less than 2.75 and making acceptable progress towards your degree;
4. If a music major, maintaining your music major in good standing status.

I am delighted that you have chosen to be an active participant in the Department of Music's music ensemble(s).

Sincerely,

Dean Anderson, DMA.
Chair
Department of Music

Name (Please print)

ID #

Date

Signature

STUDENT HANDBOOK

I understand that the current Music Department's Student Handbook is available at: lasierra.edu/music. I acknowledge that I will be held responsible for the information found in the bulletin of my acceptance year. In addition, I am also bound by the current Student Handbook, and I understand it is my responsibility to comply with all policies, procedures, and requirements found within it.

Student Signature

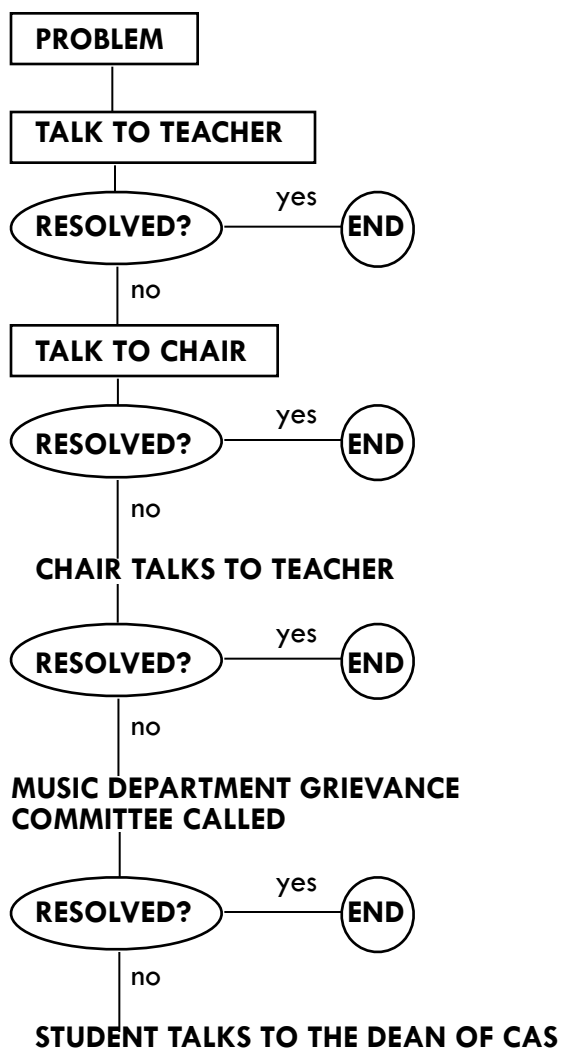
Date

Print Name

GRIEVANCE PROCEDURES DEPARTMENT OF MUSIC

Each year many students take classes in our department and most of these have a good experience. Occasionally, however, a problem arises. The faculty of the Music Department want you to know what to do if this should happen to you. The following flow chart outlines the procedure to follow.

FLOW CHART



COMMENTS

Whatever the problem, the first step is to attempt to resolve it by talking to your teacher.

If this does not resolve the problem, then talk to the Chair of Music. If the problem involves the Chair, the CAS Dean will appoint an alternate to function as the Chair. He/she may be able to suggest an alternative approach which you might take in talking to the teacher, or the chair may talk to the teacher directly.

If this does not resolve the problem, then a Grievance Committee will be called. This will consist of the Chair of Music and two other faculty members--one designated by the student and one by the teacher involved. This committee will interview both parties and will make a recommendation.

If this does not resolve the problem, the student takes the matter to the Dean of the College.

MUSIC B.A. 2021-2022 Sample Curriculum: The Music Department requires a placement test in music fundamentals. It may not be necessary to take these course in the order given; please consult your advisor.

	FALL	WINTER	SPRING
FIRST YEAR			
Introduction to Music Theory (MUCT 105, 106 or proficiency)	(4)	-	-
* Music Theory I (MUCT 111, 111L, 112, 112L, 113, 113L)	-	5	5
* Performance [6 units at 200 level]	1	1	1
* Ensemble (Lower Division)	1	1	1
* Introduction to Music Technology (MUET 105)	2	-	-
First Year Seminar (UNST 101 A&B)	1	1	-
Freshman English (ENGL 111, 112, 113)	3	3	3
THEME IIC: Choose 1 course from: HUMN 104, 105, 106	-	-	4
THEME III: Religious Beliefs & Practice	4	-	-
Math requirement: Choose 1 course from: MATH 115, 121, 155, CPTG 117	-	4	-
Lifetime Fitness (PEAC 120)	-	2	-
	12.0-16.0	17.0-18.0	14.0-15.0
SECOND YEAR			
* Music Theory II (MUCT 211, 212, 213)	3	3	3
* Performance (200 level)	1	1	1
* Ensemble (Lower Division)	1	1	1
* Introduction to Conducting (MUPF 216)	2	-	-
THEME IA/B: Understanding Human Beings OR National & Global Citizenship	4	-	-
THEME IIB: Historical or Contemporary Culture & Context	-	-	4
THEME IC: Choose 1 course from: SSCI 204, 205, 206, 207	4	-	-
THEME III: Religious Beliefs & Practice	-	4	-
THEME IVA: Life Science	-	4	-
World Language: (Proficiency through 153)	(4)	(4)	4
	13.0-18.0	13.0-18.0	13.0-14.0
THIRD YEAR			
* Counterpoint (MUCT 314a, 314b)	2	2	-
* Music Form & Analysis I (MUCT 315a, 315b)	-	2	2
* History of Western Music (MUHL 336, 337)	-	4	4
* Music of Non-Western Cultures (MUHL 338) Meets Theme IIA	-	2	-
* Contemporary Popular Styles (MUHL 339) Meets Theme IIA	2	-	-
* Performance (300 level) & Recital in Music (MUPF 398) OR 4 units Study Project in Music (MUHL 499)	1	1	2
* Ensemble (Upper Division)	-	(4)	-
THEME III: Religious Beliefs & Practice: Choose 1 course from: RLGN 304, 305	1	1	1
THEME IVB: Physical Science	4	-	-
Upper Division Rhetorical Course	-	-	4
	-	4	-
	12.0	12.0-16.0	15.0
FOURTH YEAR			
* Ensemble (Upper Division)	1	1	1
* 6 units of Music Electives (MUCT, MUED, MUHL or MUPF)	-	2	4
* Music & Worship (MURE 489)	4	-	-
Religious, Moral & Social Aspects of Music (UNST 404K)	-	-	4
THEME III: Religious Beliefs & Practice <i>Must be in Scripture, Theme IIC, unless previously taken</i>	-	4	-
THEME IVC: Scientific Foundations: Choose 1 course from: NSCI 404, 405, 406, 407	4	-	-
Electives to complete 190 quarter units (MUHL 485; MUPF 216)	8	8	6
	17.0	15.0	15.0
* Major Requirements			

MUSIC B.A. Pre-Med/Pre-Dent 2021-2022 Sample Curriculum: The Music Department requires a placement test in music fundamentals. It may not be necessary to take these courses in the order given; please consult your advisor.

	FALL	WINTER	SPRING
FIRST YEAR			
Introduction to Music Theory (MUCT 105, 106 or proficiency)	(4)	-	-
* Music Theory I (MUCT 111, 111L, 112, 112L, 113, 113L)	-	5	5
* Performance [6 units at 200 level]	1	2	-
* Ensemble (Lower Division)	1	1	1
* Introduction to Music Technology (MUET 105)	2	-	-
General Chemistry (CHEM 111, 112, 113 & Labs)	5	5	5
First Year Seminar (UNST 101 A&B)	1	1	-
Freshman English (ENGL 111, 112, 113)	3	3	3
THEME III: Religious Beliefs & Practice	4	-	-
Math Requirement: Choose 1 course from: MATH 115, 121, 155, CPTG 117	-	-	4
	17.0-21.0	17.0-18.0	18.0-19.0
SECOND YEAR			
* Music Theory II (MUCT 211, 212, 213)	3	3	3
* Music of Non-Western Cultures (MUHL 338)	-	2	-
* Contemporary Popular Styles (MUHL 339)	2	-	-
* Introduction to Conducting (MUPF 216)	-	2	-
* Performance (200 level)	1	1	1
* Ensemble (Lower Division)	1	1	1
General Biology I (BIOL 111 & Lab)	5	-	-
General Biology II (BIOL 112 & Lab)	-	5	-
General Biology III (BIOL 113 & Lab)	-	-	5
Organic Chemistry (CHEM 371, 372, 373 & Labs)	4	4	4
THEME IIC: Choose 1 course from: HUMN 104, 105, 106	-	-	4
Lifetime Fitness (PEAC 120)	2	-	-
	18.0-19.0	16.0-17.0	18.0-19.0
THIRD YEAR			
* Performance (300 level) & Recital in Music (MUPF 398) OR 4 units Study Project in Music (MUHL 499)	1	1	2
* Ensemble (Upper Division)	-	-	(4)
* Music Electives: 6 units of MUCT, MUED, MUHL, or MUPF	1	1	1
General Physics (PHYS 231, 232, 233 & Labs)	-	-	4
THEME IC: Choose 1 course from: SSCI 104, 105, 106, 107	5	5	5
THEME IA/B: Understanding Human Beings OR National & Global Citizenship	-	4	-
Upper Division Rhetorical Course	4	-	-
World Language (<i>Proficiency through 153</i>)	(4)	(4)	4
Calculus (MATH 131) MEDICAL ONLY	-	-	4
Biochemistry (CHEM 491, 492 & Labs) DENTAL ONLY	4	4	-
	15.0-19.0	19.0-23.0	20.0-24.0
FOURTH YEAR			
* Music Form and Analysis I (MUCT 315a, 315b)	-	2	2
* Counterpoint (MUCT 314a, 314b)	2	2	4
* History of Western Music (MUHL 336, 337)	-	4	4
* Ensemble (Upper Division)	1	1	1
* Music Electives (MUCT, MUED, MUHL, or MUPF)	-	-	2
Music & Worship (MURE 489)	4	-	-
Religious, Moral & Social Aspects of Music (UNST 404K)	-	-	4
THEME IIB: Historical or Contemporary Culture & Context	4	-	-
THEME III: Religious Beliefs & Practice (1 course must be in Scripture, Theme IIIC)	4	4	-
THEME III: Religious Beliefs & Practice Choose 1 course from: RELG 304, 305	-	4	-
THEME IVC: Scientific Foundations: Choose 1 course from: NSCI 404, 405, 406, 407	-	-	4
	17.0	13.0	19.0
* Major Requirements			

MUSIC EDUCATION B.Mus. 2021-2022 Sample Curriculum: The Music Department requires a placement test in music fundamentals. It may not be necessary to take these course in the order given; please consult your advisor.

	FALL	WINTER	SPRING
FIRST YEAR			
Introduction to Music Theory (MUCT 105, 106 or proficiency)	(4)	-	-
* Music Theory I (MUCT 111, 111L, 112, 112L, 113, 113L)	-	5	5
* Singer's Diction (MUED 220A)	-	2	-
* Brass Methods & Techniques (MUED 264) alternate years	2	-	-
* Percussion Methods & Techniques (MUED 274) alternate years	-	-	2
* Performance [20 units total; 16 units in one field]	2	2	2
* Ensemble	1	1	1
* Introduction to Music Technology (MUET 105)	2	-	-
# Dimensions of Health (HLED 214)	-	4	-
First Year Seminar (UNST 101)	1	1	-
College Writing (ENGL 111, 112, 113)	3	3	3
THEME II: Choose one course from: HUMN 104, 105, 106	-	-	4
Math Requirement (MATH 121)	4	-	-
	15.0-19.0	18.0-19.0	17.0-18.0
SECOND YEAR			
* Music Theory II (MUCT 211, 211L, 212, 212L, 213, 213L)	5	4	4
* String Methods & Techniques (MUED 244) alternate years	2	-	-
* Woodwind Methods & Techniques (MUED 254) alternate years	-	2	-
* Vocal Methods (MUED 294) alternate years	-	-	2
* Contemporary Popular Styles (MUHL 339)	2	-	-
* Introduction to Conducting (MUPF 216)	2	-	-
* Intermediate Conducting (MUPF 315)	-	2	-
* Instrumental Conducting (MUPF 317) alternate years	-	-	2
* Performance (Lower Division)	2	2	2
* Ensemble (Lower Division)	1	1	1
# Teaching in the Multicultural Classroom (EDCI 204)	3	-	-
# Psychological Foundations of Education (EDFO 305)	-	4	-
# The Construction of Political Life (HPSC 274)	-	-	4
Lifetime Fitness (PEAC 120)	-	2	-
	17.0-18.0	17.0-18.0	15.0-16.0
THIRD YEAR			
* Choral Methods, 7-12 (MUED 305) alternate years	-	-	3
* History of Western Music (MUHL 335, 336, 337)	4	4	4
* Music of Non-Western Cultures (MUHL 338)	-	2	-
* Choral Conducting (MUPF 316) alternate years	-	-	2
* Orchestration (MUCT 415) alternate years	-	3	-
* Performance (8 Upper Division)	2	2	2
* Ensemble (Upper Division)	1	1	1
# Reading in the Content Area (EDCI 419)	5	-	-
# Language and Literacy (EDCI 416)	3	-	-
# Middle School Theory with Lab (EDCI 429)	-	-	3
# Classroom Management (EDCI 410 & Lab)	3	-	-
# Teacher Performance Assessment Seminar (EDCI 498)	-	1	-
THEME III: Religious Beliefs & Practice: Choose 1 course from: RLGN 304, 305	-	-	4
THEME IC: Choose 1 course from: SSCI 204, 205, 206, 207	-	4	-
	18.0	17.0	19.0
FOURTH YEAR			
* Music Form (MUCT 315a, 315b)	-	2	2
* Instrumental Methods, K-12 (MUED 405) alternate years	-	-	4
* Counterpoint (MUCT 314a, 314b)	2	2	-
* Music Electives (MUCT, MUED, MUHL, or MUPF)	3	-	-
* Performance (Upper Division)	2	2	1
* Ensemble (Upper Division)	1	1	1
* Recital in Music (MUPF 398)	-	1	-
* Music & Worship (MURE 489)	-	4	-
Secondary Theory and Practice (EDCI 430 & Lab)	-	4	-
Upper Division Rhetorical Course	-	4	-
THEME III: Religious Beliefs & Practice	4	-	-
THEME IVB: Physical Science	-	-	4
World Language: (Proficiency through 153)	(4)	(4)	4
	14.0-18.0	16.0-20.0	18.0
FIFTH YEAR			
* Ensemble (Upper Division)	FALL	WINTER	SPRING
# Culture, Society, Religion and Ethics (EDCI 417)	-	1	1
# Student Teaching in the Secondary School (EDCI 457)	-	-	4
THEME V: Religious, Moral & Social Aspects of Music (UNST 404K)	18	-	-
THEME III: Religious Beliefs & Practice	-	-	4
One course must be in Scripture, Theme IIIC, unless previously taken	-	4	4
THEME IVA: Life Science	-	4	-
THEME IVC: Scientific Foundations: Choose one course from: NSCI 404, 405, 406, 407	-	4	-
	18.0	13.0	13.0

* Major Requirements # Secondary Credential Requirements

THE DEPARTMENT OF MUSIC HIGHLY RECOMMENDS OBTAINING THE PROFESSIONAL TEACHING CLASSES DURING SUMMER SESSIONS BEGINNING THE SUMMER FOLLOWING YOUR SOPHOMORE YEAR.

NOTE: State certification required. Application for teacher education program is required upon completion of EDCI 204, HLED 214, HPSC 274, EDFO 305. SDA credential require EDFO 404, EDCI 464, RELT 245, RELH 483, RELB 2 courses.

CERTIFICATION INFORMATION: SCHOOL OF EDUCATION:

California Statutory Requirements:

Construction of Political Life (HPSC 274) 4 units
 Dimensions of Health (HLED 214) 4 units
 Developmental Psychology (PSYC 234) 4 units

Pre-professional Courses CA & SDA:

Psychological Foundations of Ed. (EDFO 305) 4 units
 Teaching in Multicultural Classroom (EDCI 204) 3 units

This is the place where you must stop and complete all of the following BEFORE continuing in the program.

CBEST passed
 Certificate of Clearance or application on file for Certificate of Clearance
 Pre-professional courses completed
 Accepted into Teacher Education program with GPA of 2.75. If GPA is below 2.75, the PRAXIS must be passed prior to acceptance into Teacher Education.

Professional Program CA & SDA-Secondary Teaching (single subject)

Reading in the Content Area (EDCI 419) 5 units	Language and Literacy K-12 (EDCI 416) 3 units
Culture, Society, Relig & Ethics (EDCI 417) 4 units	Sec. Teaching in Multicultural Classrm (EDCI 429) 2 units
Secondary Theory and Practice 4 units	

Seventh-day Adventist Additional Requirements

Philosophy/Christian Education) EDFO 404 3 units	Christian Beliefs (RELT 245) 4 units
Adventist Heritage (RELH 483) 4 units	Religion Electives 8 units
Special Ed in the Reg. Class (EDCI 464) 3 units	

BEFORE Student Teaching all of the following must be completed.

CBEST passed	Certificate of Clearance on file
Accepted into Teacher Education	Professional courses completed

Student Teaching Prerequisites

Verification of Subject matter competence with the Credentials Officer by:

Completion of 80% of Waiver Program OR Passing PRAXIS & SSAT tests Demonstrate Personal Readiness Resume Autobiographical Sketch Health TB Test Acceptance into Student Teaching

Student Teaching

Student Teaching Secondary (EDCI 457) 18 units
 Program Portfolio Completed
 Application Submitted to Credential Officer

MUSIC PERFORMANCE-INSTRUMENTAL B.Mus. 2021-22 Sample Curriculum: The Music Department requires a placement test in music fundamentals. It may not be necessary to take these course in the order given; please consult your advisor.

	FALL	WINTER	SPRING
FIRST YEAR			
Introduction to Music Theory (MUCT 105, 106, or proficiency)	(3)	-	-
* Music Theory I (MUCT 111, 111L, 112, 112L, 113, 113L)	-	5	5
* Performance, Primary Field (Lower Division) [34 units in primary field]	3	3	3
* Ensemble (Lower Division)	1	1	1
* Introduction to Music Technology (MUET 105)	2	-	-
First Year Seminar (UNST 101A&B)	1	1	-
Freshman English (ENGL 111, 112, 113)	3	3	3
THEME IIC: Choose 1 course from: HUMN 104, 105, 106	-	4	-
THEME III: Religious Beliefs & Practice	4	-	-
Math Requirement: Choose 1 course from: MATH 115, 121, 155, CPTG 117	-	-	4
Lifetime Fitness (PEAC 120)	-	2	-
	14.0-18.0	19.0-20.0	16.0-17.0
SECOND YEAR			
* Music Theory II (MUCT 211, 211L, 212, 212L, 213, 213L)	5	4	4
* Performance, Primary Field	3	3	3
* Ensemble (Lower Division)	1	1	1
* Chamber Music (MUPF 284)	1	1	1
THEME IA/B: Understanding Human Beings OR National & Global Citizenship	-	-	4
THEME IC: Choose 1 course from: SSCI 204, 205, 206, 207	-	4	-
THEME III: Religious Beliefs & Practice	4	-	-
World Language: (Proficiency through 153)	(4)	(4)	4
	14.0-19.0	13.0-18.0	17.0-18.0
THIRD YEAR			
* History of Western Music (MUHL 335, 336, 337)	4	4	4
* Introduction to Conducting (MUPF 216)	2	-	-
* Chamber Music (MUPF 384)	1	1	1
* Recital in Music (MUPF 398)	-	-	1
* Performance, Primary Field [16 units 300 level or above]	3	3	2
* Ensemble (Upper Division)	1	1	1
THEME IIB: Historical or Contemporary Culture & Context	-	-	4
THEME III: Religious Beliefs & Practice: Choose 1 course from: RLGN 304, 305	4	-	-
Upper Division Rhetorical Course	-	4	-
THEME IVA: Life Science	-	-	4
	15.0	13.0	17.0
FOURTH YEAR			
* Music Form and Analysis I (MUCT 315a, 315b)	-	2	2
* Wind & Percussion Literature (MUHL 328) alternate years	-	2	-
* Counterpoint (MUCT 314a, 314b)	2	2	-
* Contemporary Popular Styles (MUHL 339)	2	-	-
* Recital in Music (MUPF 498)	-	-	1
* Music of Non-Western Cultures (MUHL 338)	-	2	-
* Performance, Primary Field	3	3	2
* Music Electives	-	2	-
* Ensemble (Upper Division)	1	1	1
* Music & Worship (MURE 489)	4	-	-
THEME III: Religious Beliefs & Practice <i>Must be in Scripture, Theme IIIC, unless previously taken</i>	-	4	-
THEME IVC: Scientific Foundations: Choose 1 course from: NSCI 404, 405, 406, 407	4	-	-
THEME IVB: Physical Science	-	-	4
Religious, Moral, and Social Aspects of Music (UNST 404K)	-	4	-
	18.0	18.0	12.0

* Major Requirements

MUSIC PERFORMANCE-PIANO B.Mus. 2015-2016 Sample Curriculum: The Music Department requires a placement test in music fundamentals. It may not be necessary to take these course in the order given; please consult your advisor.

	FALL	WINTER	SPRING
FIRST YEAR			
Introduction to Music Theory (MUCT 105, 106, or proficiency)	(4)	-	-
* Music Theory I (MUCT 111, 111L, 112, 112L, 113, 113L)	-	5	5
* Performance, Primary Field (Lower Division) [34 units in primary field]	3	3	3
* Ensemble (Lower Division)	1	1	1
* Introduction to Music Technology (MUET 105)	2	-	-
First Year Seminar (UNST 101A/B)	1	1	-
Freshman English (ENGL 111, 112, 113)	3	3	3
THEME IC: Choose 1 course from: HUMN 104, 105, 106	-	4	-
THEME III: Religious Beliefs & Practice	4	-	-
Math Requirement: Choose 1 course from: MATH 115, 121, 155, CPTG 117	-	-	4
Lifetime Fitness (PEAC 120)	-	2	-
	14.0-18.0	19.0-20.0	16.0-17.0
SECOND YEAR			
* Music Theory II (MUCT 211, 211L, 212, 212L, 213, 213L)	5	4	4
* Piano Class (MUPF 105 or proficiency)	(1)	(1)	(1)
* Performance, Primary Field	3	3	3
* Ensemble (Lower Division)	1	1	1
* Chamber Music (MUPF 284)	1	1	1
THEME IC: Choose 1 course from: SSCI 204, 205, 206, 207	4	-	-
THEME III: Religious Beliefs & Practice	-	4	-
World Language: (Proficiency through 153)	(4)	(4)	4
	14.0-19.0	13.0-18.0	13.0-14.0
THIRD YEAR			
* History of Western Music (MUHL 335, 336, 337)	4	4	4
* Music of Non-Western Cultures (MUHL 338)	-	2	-
* Chamber Music (MUPF 384)	1	1	1
* Recital in Music (MUPF 398)	-	-	1
* Performance, Primary Field [16 units 300 level or above]	3	3	2
* Ensemble (Upper Division)	1	1	1
THEME IA/B: Understanding Human Beings OR National & Global Citizenship	-	-	4
THEME IIB: Historical or Contemporary Culture & Context	4	-	-
THEME III: Religious Beliefs & Practice: Choose 1 course from: RLGN 304, 305	-	-	4
Upper Division Rhetorical Course	-	4	-
THEME IVA: Life Science	-	4	-
	13.0	19.0	17.0
FOURTH YEAR			
* Counterpoint (MUCT 314a, 314b)	2	2	-
* Music Form and Analysis I (MUCT 315)	-	2	2
* Piano Pedagogy & Literature (MUED 325a, 325b)	-	2	2
* Introduction to Conducting (MUPF 216)	2	-	-
* Contemporary Popular Styles (MUHL 339)	2	-	-
* Music Electives	2	-	-
* Recital in Music (MUPF 498)	-	-	1
* Performance, Primary Field	3	3	2
* Ensemble (Upper Division)	1	1	1
* Music & Worship (MURE 489)	-	-	4
THEME III: Religious Beliefs & Practice <i>Must be in Scripture, Theme IIIC, unless previously taken</i>	-	4	-
THEME IVB: Physical Science	-	4	-
Religious, Moral, and Social Aspects of Music (UNST 404K)	-	-	4
THEME IVC: Scientific Foundations: Choose 1 course from: NSCI 404, 405, 406, 407	-	4	-
	14.0	18.0	18.0
* Major Requirements			

MUSIC PERFORMANCE-STRINGS B.Mus. 2011-2012 Sample Curriculum: The Music Department requires a placement test in music fundamentals. It may not be necessary to take these course in the order given; please consult your advisor.

	FALL	WINTER	SPRING
FIRST YEAR			
Introduction to Music Theory (MUCT 105, 106, or proficiency)	(4)	-	-
* Music Theory I (MUCT 111, 111L, 112, 112L, 113, 113L)	-	5	5
* Performance, Primary Field (Lower Division) [34 units in primary field]	3	3	3
* Ensemble (Lower Division)	1	1	1
* Introduction to Music Technology (MUET 105)	2	-	-
First Year Seminar (UNST 101A&B)	1	1	-
Freshman English (ENGL 111, 112, 113)	3	3	3
THEME IIC: Choose 1 course from: HUMN 104, 105, 106	-	4	-
THEME III: Religious Beliefs & Practice	4	-	-
Math Requirement: Choose 1 course from: MATH 115, 121, 155, CPTG 117	-	-	4
	14.0-18.0	17.0-18.0	16.0-17.0
SECOND YEAR			
* Music Theory II (MUCT 211, 211L, 212, 212L, 213, 213L)	5	4	4
* Performance, Primary Field	3	3	3
* Ensemble (Lower Division)	1	1	1
* Chamber Music (MUPF 284 and/or 384) [6 units]	1	1	1
THEME IA: Understanding Human Beings OR National & Global Citizenship	4	-	-
THEME IC: Choose 1 course from: SSCI 204, 205, 206, 207	-	4	-
THEME III: Religious Beliefs & Practice	-	-	4
World Language: (Proficiency through 153)	(4)	(4)	4
	14.0-18.0	13.0-18.0	17.0-18.0
THIRD YEAR			
* History of Western Music (MUHL 335, 336, 337)	4	4	4
* Contemporary Popular Styles (MUHL 339)	2	-	-
* Music Electives	-	4	-
* Chamber Music (MUPF 384)	1	1	1
* Recital in Music (MUPF 398)	-	-	1
* Performance, Primary Field [16 units 300 level or above]	3	3	2
* Ensemble (Upper Division)	1	1	1
THEME IIB: Historical or Contemporary Culture & Concept	-	-	4
THEME III: Religious Beliefs & Practice: Choose 1 course from: RLGN 304, 305	-	-	4
Lifetime Fitness (PEAC 120)	2	-	-
Upper Division Rhetorical Course	-	4	-
	13.0	17.0	17.0
FOURTH YEAR			
* Music Form and Analysis I (MUCT 315a, 315b)	-	2	2
* Counterpoint (MUCT 314)	2	2	-
* String Pedagogy & Literature (MUED 326) alternate years	4	-	-
* Music of Non-Western Cultures (MUHL 338)	-	2	-
* Introduction to Conducting (MUPF 216)	2	-	-
* Recital in Music (MUPF 498)	-	-	1
* Performance, Primary Field	3	3	2
* Ensemble (Upper Division)	1	1	1
* Music & Worship (MURE 489)	-	-	4
THEME III: Religious Beliefs & Practice <i>Must be in Scripture, Theme IIIC, unless previously taken</i>	-	4	-
THEME IVA: Life Science	4	-	-
THEME IVB: Physical Science	-	4	-
Scientific Foundations: Choose 1 course from: NSCI 404, 405, 406, 407	-	4	-
Religious, Moral, and Social Aspects of Music (UNST 404K)	-	-	4
	18.0	18.0	16.0
* Major Requirements			

MUSIC PERFORMANCE-VOICE B.Mus. 2015-2016 Sample Curriculum: The Music Department requires a placement test in music fundamentals. It may not be necessary to take these course in the order given; please consult your advisor.

	FALL	WINTER	SPRING
FIRST YEAR			
Introduction to Music Theory (MUCT 105, 106, or proficiency)	(3)	-	-
* Music Theory I (MUCT 111, 111L, 112, 112L, 113, 113L)	-	5	5
* Performance, Primary Field (Lower Division) [34 units in primary field]	3	3	3
* Ensemble (Lower Division)	1	1	1
* Introduction to Music Technology (MUET 105)	2	-	-
** French or German or Italian through Intermediate Level (151, 152, 153)	(4)	(4)	(4)
First Year Seminar (UNST 101A&B)	1	1	-
Freshman English (ENGL 111, 112, 113)	3	3	3
THEME III: Religious Beliefs & Practice	4	-	-
Math Requirement: Choose 1 course from: MATH 115, 121,	-	4	-
Lifetime Fitness (PEAC 120)	-	-	2
	15.0-22.0	18.0-22.0	15.0-19.0
SECOND YEAR			
* Music Theory II (MUCT 211, 211L, 212, 212L, 213, 213L)	5	4	4
* Performance, Primary Field	3	3	3
* Ensemble (Lower Division)	1	1	1
* Vocal Pedagogy & Literature (MUED 327) alternate years	-	-	2
** French or German or Italian through Intermediate Level (201)	4	-	-
THEME IA/B: Understanding Human Beings OR National & Global Citizenship	4	-	-
THEME IC: Choose 1 course from: SSCI 204, 205, 206, 207	-	4	-
THEME IIC: Choose 1 course from: HUMN 104, 105, 106	-	-	4
THEME III: Religious Beliefs & Practice	-	4	-
	17.0-18.0	16.0-17.0	14.0-15.0
THIRD YEAR			
* Singer's Diction I & II (MUED 220A & 220B) alternate years	2	2	-
* Music Form and Analysis I (MUCT 315a, 315b)	-	2	2
* History of Western Music (MUHL 335, 336, 337)	4	4	4
* Music of Non-Western Cultures (MUHL 338)	-	2	-
* Contemporary Popular Styles (MUHL 339)	2	-	-
* Introduction to Conducting (MUPF 216)	2	-	-
* Music Elective	-	-	4
* Chamber Music (MUPF 384)	1	1	-
* Recital in Music (MUPF 398)	-	-	1
* Performance, Primary Field [16 units 300 level or above]	3	3	2
* Ensemble (Upper Division)	1	1	1
THEME III: Religious Beliefs & Practices: Choose 1 course from: RLGN 304, 305	-	-	4
Upper Division Rhetorical Course	-	4	-
	19.0	17.0	16.0
FOURTH YEAR			
* Vocal Literature (MUHL 329) alternate years	2	-	-
* Counterpoint (MUCT 314a, 314b)	2	2	-
* Recital in Music (MUPF 498)	-	-	1
* Performance, Primary Field	3	3	2
* Ensemble (Upper Division)	1	1	1
* Music & Worship (MURE 489)	-	-	4
THEME IIB: Historical or Contemporary Culture & Context	-	4	-
THEME III: Religious Belief & Practice <i>Must be in Scripture, Theme IIIC, unless previously taken</i>	4	-	-
THEME IVA: Life Science	-	4	-
THEME IVB: Physical Science	-	4	-
THEME IVC: Scientific Foundations: Choose 1 course from: NSCI 404, 405, 406, 407	4	-	-
Religious, Moral, and Social Aspects of Music (UNST 404K)	-	-	4
	14.0	16.0	15.0
* Major Requirements			

NOTES

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NASM Resources

Helpful Links

NASM has provided some helpful health resources for students that are meant as guides, not requirements. Nevertheless, they contain helpful advice from professionals in the area and can be very useful for the health of the musician.

https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/4a_NASM_PAMA-Student_Guide-Standard.pdf

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/2/2016/02/5a_NASM_PAMA-Student_Information_Sheet-Standard.pdf

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