

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](mailto:Bradley.griffin@pepperdine.edu)**

| Last Name         | First Name | Title     | Description  | Room       | Extension |
|-------------------|------------|-----------|--|------------|-----------|
| <b>Aglietti</b>   | Rick       | Mr.       | CFA Technical Director (CFA)   | SMT 250    | 4559      |
| <b>Anderson</b>   | Terence    | Mr.       | IT Tech Liaison - FAD (STAFF)  | MB 313     | 7381      |
| <b>Arkie</b>      | Hannah     | Ms.       | FAD Administrative Assistant - Events (Restricted STAFF)   | CAC 200    | 4965      |
| <b>Babinskaya</b> | Yelena     | Professor | Visiting Professor of Theatre Production - Technical (VTF)   | MB 134     | 4067      |
| <b>Bass</b>       | Kate       | Professor | Adjunct Private Music Lessons - Voice (ADJ)  | N/A        | N/A       |
| <b>Batcheller</b> | Gretchen   | Professor | Associate Professor I of Studio Art - Painting and Drawing (TFTF) <b>ART Coordinator</b>   | CAC 404    | 4155      |
| <b>Board</b>      | Ryan       | Dr.       | Associate Professor III of Music, Conducting/Director of Choral Activities; Vocal Scholarship; Ascending Voice Coordinator (TFTF) <b>MUS Coordinator</b> | MB 237     | 7324      |
| <b>Brown</b>      | Matthew    | Professor | Adjunct Professor of Music and Private Music Lessons - Composition (ADJ)   | MB 245     | 7644      |
| <b>Carson</b>     | Rebecca    | Ms.       | CFA Managing Director (CFA)  | CFA Office | 4558      |
| <b>Casale</b>     | Maria      | Professor | Adjunct Private Music Lessons - Harp (ADJ)   | N/A        | N/A       |
| <b>Chapon</b>     | Monica     | Ms.       | CFA Weisman Museum Assistant and Arts Ed. Coordinator, Adjunct Professor of Art (FT/CFA and ADJ/FAD)   | Weisman    | 4766      |
| <b>Chernyak</b>   | Tamara     | Dr.       | Adjunct Professor of Music and Private Music Lessons - Violin; String Ensemble (ADJ)   | MB 309     | 4192      |
| <b>Chiem</b>      | Kristen    | Dr.       | Associate Professor I of Art History (TFTF) <i>Sabbatical</i>  | CAC 206    | 4090      |
| <b>Cobb</b>       | Gary       | Dr.       | Professor III of Music (TFTF)  | MB 239     | 4335      |
| <b>Colburn</b>    | Cynthia    | Dr.       | Professor I of Art History (TFTF) <i>Sabbatical</i>  | CAC 212    | 6615      |

|                        |                  |           |   |              |      |
|------------------------|------------------|-----------|---|--------------|------|
| <b>Colclough</b>       | Keith            | Dr.       | Assistant Professor II or Music and Director of Opera (TTF)                                     | MB 138       | 4971 |
| <b>Collins</b>         | Abigail          | Professor | Adjunct Professor of Art, Digital Arts Lab Coordinator (ADJ)                                    | MB 315       | 7641 |
| <b>Coltrin Beyries</b> | Stephanie        | Ms.       | Special Projects Adjunct - Stage Manager for Opera (SPA)  | N/A          | N/A  |
| <b>Comanescu</b>       | Anastasios       | Professor | Adjunct Professor of Music and Private Music Lessons - Guitar (ADJ)                             | MB 309       | 4192 |
| <b>Cook</b>            | Andrew           | Professor | Adjunct Private Music Lessons - Cello (ADJ)   | N/A          | N/A  |
| <b>Cornett</b>         | Steven           | Mr.       | Special Projects Adjunct - Theatre Carpenter #1 (SPA)   | N/A          | N/A  |
| <b>Daavid</b>          | Marine           | Ms.       | Special Projects Adjunct - Scenic Painter (SPA)   | N/A          | N/A  |
| <b>Dahlstedt</b>       | Inga             | Ms.       | FAD Administrative Assistant - Support (STAFF)  | CAC 200      | 4842 |
| <b>Daley</b>           | Nick             | Professor | Adjunct Private Music Lessons- Trombone (ADJ)   | N/A          | N/A  |
| <b>Dufresne</b>        | Paul             | Professor | Adjunct Professor of Theatre (ADJ)  | MB 315       | 7641 |
| <b>Emelio</b>          | Melanie (Merrie) | Dr.       | Professor III of Music and Private Music Lessons - Voice (TFTF)                                 | MB 217B      | 7962 |
| <b>Emison</b>          | John             | Mr.       | Special Projects Adjunct - Art Tech Lab Monitor (SPA)   | N/A          | N/A  |
| <b>Enstrom</b>         | Kevin            | Professor | Adjunct Private Music Lessons - Guitar (ADJ)  | N/A          | N/A  |
| <b>Few</b>             | Nicholas         | Professor | Visiting Professor of Theatre (V))  | MB 311       | 4783 |
| <b>Flynn</b>           | Tyler            | Mr.       | CFA Marketing and Publicity Manager (CFA)   | CFA Office   | 4055 |
| <b>Fraley</b>          | David            | Mr.       | Accompanist (SPA)   | MB 136       | 4386 |
| <b>Gabbard</b>         | Tyler            | Mr.       | CFA Box Office and Patron Communications Manager (CFA)  | Box Office   | 6481 |
| <b>Gardner</b>         | Jeff             | Mr.       | Sound Designer (SPA)  | N/A          | N/A  |
| <b>Gellis</b>          | Yvette           | Professor | Adjunct Professor of Art (ADJ)  | MB 315       | 7641 |
| <b>Graf</b>            | Beverly          | Dr.       | Adjunct Professor of Art (ADJ)  | MB 315       | 7641 |
| <b>Griffin</b>         | Bradley          | Dr.       | Professor I of Theatre - <b>Divisional Dean of FAD and THEA Coordinator</b> (TFTF)              | CAC 209      | 7443 |
| <b>Hanks</b>           | Lincoln (Norman) | Dr.       | Professor II of Music - Composition; Lab Coordinator (TFTF) <i>Sabbatical</i>                   | MB 245       | 7644 |
| <b>Hatsuyama</b>       | Hiroyo           | Dr.       | Accompanist (SPA)   | MB 136       | 4386 |
| <b>Higgins</b>         | Scott            | Professor | Adjunct Professor of Music and Private Music Lessons - Percussion (ADJ)                         | MB 309       | 4192 |
| <b>Kao</b>             | Jessica          | Professor | Adjunct Professor of Art (ADJ)  | MB 315       | 7641 |
| <b>Keene</b>           | Bryan            | Professor | Adjunct Professor of Art History (ADJ)  | CAC 212      | 6615 |
| <b>Kern</b>            | Doug             | Mr.       | CFA Production Manager (CFA)  | SMT 162      | 4224 |
| <b>Kilroy</b>          | Lauren           | Dr.       | Associate Professor II of Art History (TTF) <b>ARTH Coordinator</b>                             | MB 130       | 6230 |
| <b>Kingdon</b>         | Nathaniel        | Dr.       | Visiting Professor of Art History (V)   | CAC 206      | 4090 |
| <b>Knowles</b>         | Megan            | Ms.       | Assistant Costume Shop (STAFF)  | CAC 201      | N/A  |
| <b>Kutiper</b>         | Katelynn         | Ms.       | Sound Designer (SPA)  | N/A          | N/A  |
| <b>Laris</b>           | Katherine        | Professor | Adjunct Professor of Art History  | MB309        | 4192 |
| <b>Lashinsky</b>       | Leslie           | Professor | Adjunct Private Music Lessons - Bassoon; Woodwind Ensemble (ADJ) Currently No Students Enrolled | MB 309       | 4192 |
| <b>Lee</b>             | Kyung            | Professor | Adjunct Professor of Music and Private Music Lessons - Piano (ADJ)                              | MB 309       | 4192 |
| <b>Lobello</b>         | Danielle (Dani)  | Ms.       | CFA Director of Production (CFA)  | Tech. Office | 4752 |

|                             |                  |           |  |               |      |
|-----------------------------|------------------|-----------|--|---------------|------|
| <b>Lofquist</b>             | Louise           | Dr.       | Associate Professor II of Music and Private Music Lessons - Voice (TFTF)             | MB 231        | 4891 |
| <b>Luther</b>               | Cosima           | Ms.       | Orchestra and Opera instrumentalist (SPA)  | N/A           | N/A  |
| <b>Maier</b>                | Lori             | Professor | Adjunct Professor of Music (ADJ)   | MB 309        | 4192 |
| <b>Martin</b>               | Mary Gale        | Professor | Adjunct Private Music Lessons - Clarinet (ADJ)                                       | N/A           | N/A  |
| <b>McCulley</b>             | (James)<br>Mason | Mr.       | Special Projects Adjunct - Theatre Senior Thesis Project (SPA)                       | MB 315        | 7641 |
| <b>McKinney</b>             | Dustin           | Professor | Adjunct Private Music Lessons - Trumpet (ADJ)  | N/A           | N/A  |
| <b>Metz</b>                 | Jeneen           | Staff     | Fine Arts Recruiting Administrative Assistant (STAFF)                                | MB 301        | 4876 |
| <b>Mi</b>                   | Jane             | Professor | Visiting Assistant Professor of Art (V)  | CAC<br>102-A  | 7605 |
| <b>Moller</b>               | Bradley          | Professor | Adjunct Private Music Lessons - Tuba (ADJ)   | N/A           | N/A  |
| <b>Morgan</b>               | Robert<br>(R.J.) | Mr.       | CFA Events Coordinator/Administrative Assistant (CFA)                                | CFA<br>Office | 4594 |
| <b>Newman-Lessler</b>       | Daniel           | Professor | Adjunct Private Music Lessons - Piano (ADJ)  | N/A           | N/A  |
| <b>Newton</b>               | Barry            | Professor | Adjunct Private Music Lessons - Double Bass (ADJ)                                    | N/A           | N/A  |
| <b>Nicolosi</b>             | Ida              | Professor | Adjunct Private Music Lessons - Voice (ADJ)  | MB 305        | 7360 |
| <b>Nishiguchi (Yoshida)</b> | Aki              | Professor | Adjunct Private Music Lessons - Oboe (ADJ)<br>Currently No Students Enrolled         | N/A           | N/A  |
| <b>Norman-Greenberg</b>     | Susan            | Professor | Adjunct Professor of Music and Private Music Lessons - Flute (ADJ)                   | MB 309        | 4192 |
| <b>Okada</b>                | Savannah         | Ms.       | FAD Administrative Assistant - Finance (STAFF)                                       | CAC 200       | 4687 |
| <b>Orellana</b>             | Tanya            | Ms.       | Scenic Designer (SPA)  | N/A           | N/A  |
| <b>O'Rourke</b>             | Stewart          | Professor | Adjunct Professor of Theatre - Play Pro; CFA Scene Shop Foreman (FT/CFA and ADJ/FAD) | Scene<br>Shop | 4487 |
| <b>Parkening</b>            | Christopher      | Professor | Distinguished Professor of Music - Guitar (TFTF)                                     | MB 243        | 4592 |
| <b>Parsons</b>              | Kate             | Professor | Assistant Professor of Teaching of Digital Arts (V)                                  | CAC 206       | 4090 |
| <b>Piasentin</b>            | Joseph           | Professor | Professor III of Art (TFTF)  | CAC 405       | 4774 |
| <b>Picken</b>               | Andrew           | Professor | Adjunct Private Music Lessons - Viola (ADJ)  | N/A           | N/A  |
| <b>Pownall</b>              | Ty               | Professor | Associate Professor I of Sculpture (TFTF) <i>Abroad</i>                              | CAC 116       | 4902 |
| <b>Pyle</b>                 | Meredith         | Professor | Adjunct Private Music Lessons - Voice (ADJ)  | N/A           | N/A  |
| <b>Reaves</b>               | Teag             | Professor | Adjunct Private Music Lessons - Horn (ADJ)   | N/A           | N/A  |
| <b>Sanders</b>              | Danah            | Ms.       | Fine Arts Division Office Manager (STAFF)  | CAC 200       | 6135 |
| <b>San Jose</b>             | Matt             | Mr.       | Special Projects Adjunct - Carpenter #2 (SPA)  | N/A           | N/A  |
| <b>Santiago</b>             | Nick             | Mr.       | Projection Designer (SPA)  | N/A           | N/A  |
| <b>Starr</b>                | Hollace          | Professor | Associate Professor of Theatre (TTF)   | CAC 202       | 4377 |
| <b>Sumitani</b>             | Naomi            | Professor | Adjunct Professor of Music and Private Music Lessons - Piano (ADJ)                   | MB 309        | 4192 |
| <b>Svaleson</b>             | Eric             | Mr.       | Lighting Designer (SPA)  | N/A           | N/A  |
| <b>Tang</b>                 | Pierre           | Dr.       | Visiting Professor of Music; Conductor of Orchestra/Band (VFTF)                      | MB 303        | 7931 |
| <b>Thiagarajan (Min)</b>    | Beverly          | Dr.       | Special Projects Adjunct - Accompanist/Coaching (SPA)                                | MB 136        | 4386 |
| <b>Thomas-Grant</b>         | Cathy            | Professor | Professor II of Theater (FTF)  | CAC<br>202A   | 7468 |
| <b>Todd</b>                 | Kelly            | Professor | Visiting Instructor of Theatre (V)   | PLC 115       | 7040 |

|                   |           |           |   |            |      |
|-------------------|-----------|-----------|---|------------|------|
| <b>Treger</b>     | Alexander | Professor | Adjunct Professor of Music and Private Music Lessons - Violin (ADJ)                         | MB 309     | 4192 |
| <b>Trombetta</b>  | Vincent   | Professor | Adjunct Professor of Music and Private Music Lessons - Saxophone (ADJ)                      | MB 309     | 4192 |
| <b>Truong</b>     | Kim       | Professor | Adjunct Professor of Art (ADJ)  | MB 315     | 7641 |
| <b>Vacchiano</b>  | Paul      | Mr.       | CFA Theatre Operations Manager (CFA)  | Box Office | 4079 |
| <b>Villanueva</b> | Leroy     | Professor | Adjunct Private Music Lessons - Voice (ADJ)   | N/A        | N/A  |
| <b>Waddell</b>    | Shanna    | Professor | Visiting Assistant Professor of Teaching of Art (V)   | CAC 116    | 4902 |
| <b>Watnick</b>    | Melanie   | Professor | Adjunct Professor of Theatre and Customer; Customer for Die Fledermaus (FT/CFA and ADJ/FAD) | MB 132     | 4724 |
| <b>Wilkinson</b>  | David     | Mr.       | Accompanist (VFTF)  | MB 124     | 4386 |
| <b>Young</b>      | Sam       | Professor | Adjunct Professor of Music (ADJ)  | MB 309     | 4192 |
| <b>Zakian</b>     | Michael   | Mr.       | CFA Weisman Museum Director (CFA)   | Weisman    | 7257 |

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

Box Office  
310 506-4522  
[CFA@pepperdine.edu](mailto: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](http://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](http://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](http://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 are 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. Implicit in this metaphor is the choice a student makes to walk through the door and meet the rigorous challenges head on. The music department offers a rich and diverse curriculum, powerful performance experiences, and provides the opportunity for each of you to participate in all aspects of the professional musical environment. We have arranged this with considerable effort and attention to detail. Our hope is that each of you will invest yourselves completely in the process, for the more one puts into this experience, the more one will receive from it.

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

## *Personal Growth*

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](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)

## 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.



### *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**

## **Syllabus CONCERT ATTENDANCE**

MUS 220.01, 0 units

Fall, 2019

Raitt Recital Hall, Wednesdays at 3:00 pm

Dr. Melanie Emelio

[Melanie.emelio@pepperdine.edu](mailto: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 Thiagarajan, 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 for which they are serving as a crew member. Crew members must be dependable, responsible, and professional. If crew assignments are not fulfilled, then credit will not be given for the course.

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](mailto: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:

#### **Vocalists:**

Name of piece                          composer (composer's dates)  
From (opera, oratorio or song cycle) [if applicable]

Performer's name  
Accompanist's name  
Teacher's name

## Instrumentalists:

Name of piece  
Movement number (roman numerals). Tempo marking [if applicable]

composer (composer's dates)

Performer's name  
Accompanist's name  
Teacher's name

(Do not list tempo markings for single movement pieces.)

Foreign titles should be in *Italics* (no quotation marks). English song titles should be in quotes (no Italics).  
Generic piece types (Sonata, Concerto, Etude, etc.) should be capitalized (no quotes or Italics).

### *Examples*

(Email your info to me in this form)

*O mio babbino caro*  
from *GIANNI SCHICCHI*

Giacomo Puccini (1858-1924)

Elena de Mattos, *soprano*  
Louise Lofquist, *piano*

Cello Sonata #6  
II. *Allegro*

Antonio Vivaldi (1678-1741)

Carrie Jones, *viola*  
Shari Raynor, *piano*

"If Music Be the Food of Love"

Henry Purcell (1659-1695)

Tabitha Janette Laws, *soprano*  
David Wilkinson, *piano*

Partita No. 3 in E Major

J. S. Bach (1685-1750)

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***

Performances are every Wednesday at 3:00pm

12/09            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.

### ***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](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](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*

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

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.

## **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.

### **Pepperdine Chamber Choir**

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

## **8. Private Music Lesson Information**

Private 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) except for piano and guitar lessons, which can be taken for one unit, (1/2 hour) for a total fee of \$325. The one unit option is for those whose primary instrument is not piano or guitar.

### ***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.

# **9. Jury Examinations**

## *Expectations and Procedures*

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

# **10. Recitals Recital I & II**

## ***General Information***

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

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

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

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

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

## **Composition Recital**

The senior recital for the Composition emphasis shall be about forty-five minutes in length and shall consist of original works created while the student is a member of the composition studio at Pepperdine University. All works on the recital must have had prior approval for programming



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

### ***The Recital Fee***

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

### ***Scheduling a Recital***

Students who are giving either a Recital I or II (392 or 492) or a Composition Recital (493) must enroll in MUS 392, 492, or 493 during the semester that the recital is given. All recitals will be scheduled and coordinated with the 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

## 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](mailto: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)

- **Time Limit: 25 Minutes**
- **2 Faculty Committee Members (one member must be the private lesson teacher)**

##### **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)

- **Time Limit: 50-55 Minutes**
- **3 Faculty Committee Members (one member must be the private lesson teacher)**

#### 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 approximately 25 minutes of music to be performed. MUS 492 requires a minimum of 50 minutes and a maximum of 55 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 should 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 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. **Do not add “thank yous” or other personal statements to the formatted program.**

**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 paper 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:**

**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](http://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.

## **11. Heidelberg Summer Music Program**

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

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

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



## **12. Library Information for Music**

**Welcome to Pepperdine University's Payson Library!**

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>

# **13. Instrument Loan Policy**

## ***Instrument Loan Policy***

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

### **Student Financial Obligation**

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

### **Loan**

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

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

### **Restrictions**

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

#### **Instrument Checkout**

Upon securing the permission of the appropriate faculty member, the student must contact 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.

## **14. Practice Rooms & Music Tech. Lab**

### ***Practice Rooms***

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

### ***Key Swipe Access***

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

## ***Music Technology Lab***

The Music Technology Lab (MTL) in AMB 126 is available only to music majors and other music students currently enrolled in music department classes that require access to this room. *The facility is designed only for music-related work, and when open* the room is staffed by a faculty member or by a student worker who will enforce the lab rules and protocols. Please do not enter the lab when a class is being conducted. The lab schedule posted outside the room shows times that the room is available for general use. The lab features the Korg Group Education Controller 3, a digital interface for controlling communication between students and instructor. Each station consists of an Avid or 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.

## **15. 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 Dr. Tang 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.

# **16. Information for Music Award Students**

## *Procedures and Expectations*

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

| <b>Class #</b> | <b>Title</b>                     | <b>Pre-Req.</b> | <b>Units</b> | <b>Notes</b>                            |
|----------------|----------------------------------|-----------------|--------------|---|
| 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<br>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 204 | Introduction to IPA and Diction |         | 1 | Fall only          |
| MUS 205 | Italian Diction                 | MUS 204 | 1 | Spring only        |
| MUS 206 | German Diction                  | MUS 205 | 1 | Fall only          |
| MUS 207 | French Diction                  | MUS 206 | 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 2020, 2022         |
| MUS 412 | Music of the 20th and 21st Centuries        | MUS 215 | 4     | Spring 2021, 2023       |
|         | Private Composition Lessons                 |         | 8     | Fall & Spring semesters |
|         | Applied Lessons (6 semesters)               |         | 1 (6) | Fall & Spring semesters |

**(PRE-TEACHING CREDENTIAL)**

|         |                                   |         |   |                   |
|---------|-----------------------------------|---------|---|-------------------|
| MUS 201 | Introduction to Music Technology  | MUS 115 | 2 | Fall 2019, 2021   |
| MUS 232 | Instrumentation and Orchestration | MUS 115 | 3 | Spring 2019, 2021 |
| MUS 460 | Music In Secondary Schools        |         | 4 | Spring 2018, 2020 |
| MUS 468 | Multicultural Music in America    |         | 3 | Spring 2020, 2022 |
| MUS 475 | Conducting                        | MUS 415 | 4 | Spring only       |
| FA 313  | Materials, Techniques, Skills     |         | 2 | Fall 2018, 2020   |
| MUS 392 | Recital I                         |         | 0 | Fall semester     |

**Teacher Education Courses: (one required, all recommended)**

|          |                         |  |   |                              |
|----------|-------------------------|--|---|------------------------------|
| EDUC 251 | Human Development       |  | 3 |                              |
| EDUC 461 | Instructional Design    | may begin 2 <sup>nd</sup> sem. of first year | 3 | Includes 20 hrs of fieldwork |
| EDUC 462 | Educational Foundations | may begin 2 <sup>nd</sup> sem. of first year | 3 | Includes 20 hrs of fieldwork |

**Vocalists:**

|         |                                 |         |     |             |
|---------|---------------------------------|---------|-----|-------------|
| MUS 204 | Introduction to IPA and Diction |         | 1   | Fall only   |
| MUS 205 | Italian Diction                 | MUS 204 | 1   | Spring only |
| MUS 206 | German Diction                  | MUS 205 | 1   | Fall only   |
| MUS 207 | French Diction                  | MUS 206 | 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 |  |
| <b>Take 2:</b> |                    |          |   |  |
| ECON 200       | Economics          |          | 4 |  |
| PSYC 200       | Psychology         |          | 3 |  |
| SOC 200        | Sociology          |          | 3 |  |

**ELECTIVE MUSIC COURSES:**

|         |  |  |   |                                 |
|---------|--|--|---|---------------------------------|
| MUS 466 | Vocal Literature   |  | 4 | Spring 2020, 2022 and 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 <sup>th</sup> & 21 <sup>st</sup> Century |  | 4 | On demand                       |
| 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:**

| <b>Private Lesson(s)</b> | <b>Instrument</b> | <b>hr/Unit</b> | <b>Fee: \$650</b> | <b>Teacher</b> |
|--------------------------|-------------------|----------------|-------------------|----------------|
| <b>Circle Below:</b>     |                   |                |                   |                |
| 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<br>Class number  | Catalog # and Section/Course Name | # Of Units | Weekly Course Schedule |
|---|-----------------------------------|------------|------------------------|
| <b><u>The office staff will register you in Private Music Lessons! Student registers for all other courses.</u></b> |                                   |            |                        |
| _____   | _____                             | _____      | _____                  |
| _____   | _____                             | _____      | _____                  |
| _____   | _____                             | _____      | _____                  |
| _____   | _____                             | _____      | _____                  |
| _____   | _____                             | _____      | _____                  |
| _____   | _____                             | _____      | _____                  |
| _____   | _____                             | _____      | _____                  |

**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 MFSA.)<sup>1</sup>  
 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 elective course. Possible selection below.

|         |  |   |                               |
|---------|--|---|-------------------------------|
| MUS 592 | Guitar History   | 4 | On demand                     |
| MUS 412 | Music of the 20 <sup>th</sup> & 21 <sup>st</sup> Centuries | 4 |                               |
| MUS 464 | Piano Literature   | 4 | On demand                     |
| MUS 465 | Symphonic Literature                                       | 4 | On demand                     |
| MUS 466 | Vocal Literature   | 4 | Spring 2020, 2022 (on demand) |
| MUS 467 | History of Sacred Music                                    | 4 | On demand                     |
| MUS 468 | Multicultural Music in America                             | 4 | Spring 2020, 2022             |
|         |  |   |                               |
|         |  |   |                               |
|         |  |   |                               |
|         |  |   |                               |

- 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**

| <b>Class #</b> | <b>Title</b>                     | <b>Units</b> | <b>Notes</b>                             |
|----------------|----------------------------------|--------------|--|
| MUS 101        | Fundamentals of Music            | 2            | If required (MFSA)                       |
| MUS 111        | Theory I                         | 2            | Fall only                                |
| MUS 113        | Aural Skills I                   | 2            | Fall only                                |
| MUS 115        | Theory II                        | 2            | Spring only                              |
| MUS 117        | Aural Skills II                  | 2            | Spring only                              |
| MUS 280        | Introduction to Music            | 4            | Spring 2020                              |
| MUS 220        | Concert Attendance (4 semesters) | 0            | Fall & Spring                            |
|                | Ensembles (4 semesters)          | 1, 0 (4)     |  |
|                | Applied Lessons (4 semesters)    | 2 (8)        | (4) lower division<br>(4) upper division |

**Choose One:**

|         |  |   |                         |
|---------|--|---|-------------------------|
| MUS 466 | Vocal Literature   | 4 | Even spring & 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 <sup>th</sup> & 21 <sup>st</sup> 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 EQUIREMENTS

|                |                    |   |  |
|----------------|--------------------|---|--|
|                | 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 |  |
| <b>Take 2:</b> |                    |   |  |
| ECON 200       | Economics          | 4 |  |
| PSYC 200       | Psychology         | 3 |  |
| SOC 200        | Sociology          | 3 |  |



*Appendix E*

**THOMAS OSBORN CONCERTO COMPETITION**

**ENTRY FORM**

Full Name: \_\_\_\_\_  
  Last  first  MI

Instrument: \_\_\_\_\_

Phone number where you can be reached: \_\_\_\_\_

E-Mail Address: \_\_\_\_\_

Studio professor's name: \_\_\_\_\_

Title of piece: \_\_\_\_\_

Composer (must include dates): \_\_\_\_\_

Editor/arranger (if applicable): \_\_\_\_\_

Publisher: \_\_\_\_\_

Movement (title/ or tempi): \_\_\_\_\_

Estimated total time of piece: \_\_\_\_\_

Accompanist name: \_\_\_\_\_

Studio Professor's signature: \_\_\_\_\_

Orchestra Conductor's signature: \_\_\_\_\_

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

*Appendix F*

NAME \_\_\_\_\_

CR/NC OPTION \_\_\_\_\_

GRADE \_\_\_\_\_

APPLIED LESSON VERIFICATION FORM

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

| <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:**

| <b>Skills</b>          | <b>1</b> | <b>2</b> |
|------------------------|----------|----------|
| Breath Control         |          |          |
| Technique              |          |          |
| Tone                   |          |          |
| Intonation             |          |          |
| Articulation / Bowing  |          |          |
| Attacks/Releases       |          |          |
| Vibrato                |          |          |
|                        |          |          |
| <b>Interpretation</b>  |          |          |
| Understanding of style |          |          |
| Tempo                  |          |          |
| Phrasing               |          |          |
| Expression             |          |          |

| <b>Musicianship</b> | <b>1</b> | <b>2</b> |
|---------------------|----------|----------|
| Memorization        |          |          |
| Style               |          |          |
| Rhythm              |          |          |
| Tempo               |          |          |
| Dynamics            |          |          |
|                     |          |          |
| <b>Presentation</b> |          |          |
| 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:

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

| <b>Musicianship</b>   | <b>Song 1</b> | <b>Song 2</b> |
|-----------------------|---------------|---------------|
| Memorization          |               |               |
| Correct Notes         |               |               |
| Correct Rhythms       |               |               |
|                       |               |               |
|                       |               |               |
| <b>Diction</b>        |               |               |
| Purity of Vowels      |               |               |
| Clarity of Consonants |               |               |
| Pronunciation         |               |               |
|                       |               |               |
|                       |               |               |
| <b>Presentation</b>   |               |               |
| Posture               |               |               |
| Appearance            |               |               |
| Poise                 |               |               |
| Vitality              |               |               |
| Communication         |               |               |

Juror Signature \_\_\_\_\_ Date \_\_\_\_\_

*Appendix I*

**PEPPERDINE UNIVERSITY  
FINE ARTS DIVISION**

**MUSIC PROGRAM  
JURY EXAMINATION REPERTOIRE**

December 20\_\_\_\_\_

April 20\_\_\_\_\_

|              |   |  |                   |
|--------------|---|--|-------------------|
| <b>NAME</b>  | <b>MEDIUM</b>   | <b>NO. OF UNITS</b><br>1    2                        | <b>INSTRUCTOR</b> |
| <b>MAJOR</b> | <input type="checkbox"/> <b>FRESH.</b> <input type="checkbox"/> <b>JR.</b><br><input type="checkbox"/> <b>SOPH.</b> <input type="checkbox"/> <b>SR.</b> | <b>NO. OF SEMESTERS STUDIED WITH THIS INSTRUCTOR</b> |                   |

| <b>COMPOSER/<br/>ARRANGER</b> | <b>TITLE</b> | <b>MEMORIZED</b> | <b>PREPARED<br/>FOR JURY</b> |
|-------------------------------|--------------|------------------|------------------------------|
|                               |              |                  |                              |
|                               |              |                  |                              |
|                               |              |                  |                              |
|                               |              |                  |                              |
|                               |              |                  |                              |
|                               |              |                  |                              |
|                               |              |                  |                              |
|                               |              |                  |                              |
|                               |              |                  |                              |
|                               |              |                  |                              |

**ADDITIONAL REPERTOIRE STUDIED/ETUDES**

|  |  |  |
|--|--|--|
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |

**ASSESSMENT OF SCHOLARSHIP DUTIES**

Please list the ways you have fulfilled your scholarship duties:

|                         |                   |                                |             |
|-------------------------|-------------------|--------------------------------|-------------|
| <b>INSTRUCTOR GRADE</b> | <b>JURY GRADE</b> | <b>JURY CHAIRMAN SIGNATURE</b> | <b>DATE</b> |
|                         |                   |                                |             |

## 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 Date Approve  Deny

\_\_\_\_\_  
Name Committee Member Date Approve  Deny

\_\_\_\_\_  
Name Committee Member Date Approve  Deny

\_\_\_\_\_  
Name Committee Chair Date Approve  Deny

**\*\*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: \_\_\_\_\_