



CALIFORNIA STATE UNIVERSITY  
LONG BEACH

COLLEGE OF THE ARTS  
DEPARTMENT OF MUSIC

MASTER OF ARTS  
AND  
MASTER OF MUSIC  
HANDBOOK

for

Students and Faculty

Prepared by Dr. Kristine K. Forney

AUGUST 2008



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## CSULB DEPARTMENT OF MUSIC FACULTY

Department Chair: John Carnahan Associate Chair: Richard Birkemeier  
Graduate Advisor: Kristine K. Forney Credential Adviser: Daniel Zanutto

### Professors:

John Barcellona Woodwind Coordinator, Flute, Music Appreciation; D.M.A., University of Southern California.  
Richard P. Birkemeier Brass Studies, Music Literature and Appreciation; D.M., Northwestern University.  
Carolyn Bremer Music Theory/Composition Area Director; Ph.D., University of California, Santa Barbara  
John Carnahan Director of Bands, Music Education; M.A., University of San Francisco.  
Michael Carney Percussion, Coordinator of Percussion Studies, World Music; D.M.A., University of North Texas.  
Shun-Lin Chou Director of Keyboard Studies; D.M.A., Eastman School of Music  
Kristine K. Forney Music History Area Chair, Musicology, Music Appreciation; Ph.D., University of Kentucky.  
Martin Herman Theory/Composition; Ph.D., University of California, Berkeley.  
Roger Hickman Musicology, Music Appreciation, Strings; Ph.D., University of California, Berkeley.  
Justus F. Matthews Theory/Composition, Director of New Music Ensemble, Theory/Composition; Ph.D., State University of New York, Buffalo.  
Deborah Mitchell Director of Music Education, Credential Coordinator; D.M.A., University of Southern California.  
Jonathan Talberg Director of Choral and Vocal Studies: D.M.A, Cincinnati College-Conservatory of Music  
Leland Vail Associate Director of Choral Studies; D.M.A., Claremont Graduate School. Acting Associate Dean, College of the Arts  
Daniel Zanutto Music Education; D.E., University of California, Davis, California State University, Fresno.

### Associate Professors:

Ray Briggs Assistant Director of Jazz Studies; Ph.D., University of California, Los Angeles  
Alicia Doyle Musicology; Ph.D., University of California, Santa Barbara

### Assistant Professors:

David Anglin Associate Director of Opera and Vocal Studies; D.M.A., University of Southern California  
Joan DeAlbuquerque Assistant Director of Bands, Music Education; M.M., Michigan State University  
Robert Frear Director of Brass Studies; M.M., University of Southern California  
Jeff Jarvis Director of Jazz Studies; Arranging, Trumpet.  
Johannes Müller-Stosch Director of University Orchestra, D.M.A., Eastman School of Music  
Alan Shockley Theory/Composition; Ph.D., Princeton University

### Full-Time Lecturers:

Adriana Verdié  
De Vas-Romero Theory/Composition; Ph.D., University of California, Berkeley

**Music Staff:**

Judith Bell  
Martin Brenner  
Rychard Cooper  
Kate Gillon  
Arnel Ignacio  
Colleen Ryan  
Matt Pogue  
Debi Scroggins  
Kathy Smith  
Mike Soutanian

Music Resource Center Librarian  
Director of Technology  
Performing Arts Technician  
Performance Coordinator  
Administrative Support Assistant  
Facilities Coordinator  
Computer lab coordinator; Webmaster  
Administrative Support Coordinator  
Piano Technician  
Technology coordinator

## **Applied Faculty**

Chi Asada, Piano  
Jim Atkinson, French Horn  
John Barcellona, Flute  
Marian Bodnar, Voice  
Robin Buck, Voice  
Andrea Byers, Violin  
Marvellee Cariaga, Voice  
Deborah Carnahan, Clarinet  
John Carnahan, Conducting  
Michael Carney, Percussion  
Raynor Carroll, Percussion  
Helen Goode Castro, Clarinet  
Axel Clarke, Percussion  
Charles Coker, Bassoon  
Cecilia Coleman, Jazz Piano  
Robin Cox, Composition  
Paul Da Silva, Piano  
Charley Davis, Trumpet  
Marcia Dickstein, Harp  
Randy Drake, Percussion  
Brad Dutz, Percussion  
Jerry Epstein, Viola  
Ronald Eschete, Guitar  
Dave Evans, Trumpet  
Robert Frear, Trumpet  
David Garrett, Cello  
Junko Ueno Garrett, Piano  
David Gerhart, Percussion  
Helen Goode-Castro, Clarinet  
Valentina Gottlieb, Piano  
Michael Grego, Clarinet  
Michele Grego, Bassoon  
John Hayhurst, Viola  
Christine Helferich, Vocal Jazz  
Martin Herman, Composition  
Carolyn Hove, Oboe  
Monica Kaenzig, Clarinet  
Bruce Lett, Jazz Bass  
Philip Levy, Violin  
Josephine Lott, Voice  
Gregory Maldonado, Violin  
Marjorie McMillin, Voice  
Loren Marsteller, Euphonium and  
Trombone  
Eric Marienthal, Jazz Saxophone

Kathleen Martin, Voice  
Shigemi Matsumoto, Voice  
James Miller, Trombone  
Timothy Morrison, Trumpet  
Richard Naill, Cello  
Betty Olsson, Voice  
Norm Pearson, Tuba  
Elisabeth Pehlivanian, Voice  
Leo Potts, Saxophone  
Jeff Reynolds, Bass Trombone  
Richard Rintoul, Conducting, Viola, Violin  
Linda Rose, Violin  
Katharin Rundus, Voice  
Ralph Sauer, Trombone  
Cathy Segal-Garcia, Vocal Jazz  
Joe Stone, Oboe and Clarinet  
Kimiyo Takeya, Violin  
Jonathan Talberg, Conducting and Voice  
Darrin Thaves, Flute  
Mark Uranker, Piano  
Rena Urso-Trapani, Flute  
John Van Houten, Tuba  
Althea Waites, Piano  
David Young, Bass  
Linda Zoolalian, Vocal Coach

## **Accompanists:**

Junko Ueno Garrett  
Henri Venanzi

## **Adjunct Faculty:**

Marian Bodnar, Class Voice/Pedagogy  
Martha Brown, Music Education  
Robin Cox, Music Theory/Composition  
Greg Donovetsky, Music Education  
Christine Helferich, Choral Studies  
Perry LaMarca, Film Scoring  
Gregory Maldonado, Chamber Music  
Collegium Musicum  
Elisabeth Pehlivanian, Diction  
Ken Poston, Jazz History  
Julie Ramsey, Choral Studies  
Paula Sabin, Music History  
Ivan Shulman, New Music Ensemble  
Mark Uranker, Collegium Musicum,  
Althea Waites, Ethnomusicology, Class Piano

## **SUMMARY OF STEPS LEADING TO A MASTER OF MUSIC AND MASTER OF ARTS DEGREE IN MUSIC**

### **ENTRANCE**

1. Application to the University and to the Department of Music (online at CSUMentor)
2. Completion of the Department of Music Graduate Placement Examination.
3. Successful completion of an audition, screening of music scores/writings and area examination (dependent upon degree and concentration).

### **ADVANCEMENT TO CANDIDACY**

4. Successful completion of the Writing Proficiency Examination (must be attempted in first semester of graduate study).
5. Achieve a cumulative GPA of 3.0 or higher, with no grade below a "C."
6. Remove any undergraduate deficiencies, as determined by exams and advising.
7. Formation of three- (or four-) member graduate committee.
8. Completion of course program form with Graduate Advisor and approval of graduate committee, Graduate Advisor, Department Chairman, and College Associate Dean, usually after completion of 12-15 units of coursework (only courses with grades of "A" or "B" will be included on the program).
9. Completion of Request to Graduate Application Form at Admissions and Records (by October 1 for Spring/Summer graduation; by March 1 for Fall/Winter graduation).

### **RECITAL/PROJECT REPORT/THESIS**

10. Successful completion of Qualifying Examination for degree concentration (recital approval jury, portfolio review, written exam, appropriate language and diction exams), required for thesis (MUS 698) enrollment.
11. Thesis or recital/project report proposal and recital program approved by graduate committee (required for Thesis enrollment)
12. Enrollment in MUS 698 (thesis) and successful completion of recital and project report or thesis, with approval of graduate committee.

### **PROGRAM COMPLETION**

13. Successful completion of Oral Defense of thesis/recital project, held with graduate committee and Graduate Advisor.
14. Submission of thesis or project report to Graduate Advisor for approval and release from Department, and approval of thesis or project report by University thesis office.

## **ADMISSION REQUIREMENTS: MASTER OF ARTS IN MUSIC (Code 5-5820)**

Concentrations in: Music Education  
Music Theory  
Musicology

### Prerequisites:

1. A Bachelor of Arts with a major in music or Bachelor of Music degree, or a bachelor's degree with a minimum of 24 units of upper division coursework in music comparable to those required of a major in music at this university;
2. The student must request all institutions of higher learning attended to send two (2) official copies of transcripts: one to the Office of Admissions and Records and one directly to the Graduate Advisor in the Department of Music. Transcripts presented to the Admissions Office by the student are not acceptable.
3. All applicants must submit three (3) current letters of recommendation and a current resume directly to the Graduate Adviser in the Department of Music.
4. All applicants are required to complete the Department of Music Graduate Placement Examination before registering in courses applicable to the Master of Arts degree. (Under special circumstances, a student may take the examination during the first semester in which he or she is registered in courses applicable to the degree.)
5. A grade point average of 3.00 or better in upper division music courses. Students who do not meet the 3.00 grade point average requirement or specified balance within the required 24 units of upper division music but who possess outstanding or unusual qualifications that promise a significant contribution to the Master of Arts program may petition for a special review from the Department Graduate Committee.
6. All Master of Arts students must present samples of scholarly writings in music for review by the Graduate faculty. Music Education students should submit a video of their teaching as well. Music Education applicants are expected to have a Teaching Credential and at least two years public/private school teaching experience.
7. Musicology: Evidence of reading and translation ability in one foreign language (French, German or Italian).

## **LEARNING OUTCOMES FOR MASTER OF ARTS DEGREES**

### **Master of Arts in Music Education**

Candidates have advanced critical thinking and writing skills.

Candidates have substantial knowledge of:

- history and philosophies of music education.
- music education learning theories.
- current educational issues in the schools.
- teaching methodologies and means of assessments.
- multicultural issues and resources.
- research skills and scholarship in the field.
- the use of technology as a teaching tool

### **Master of Arts in Musicology**

Candidates have advanced critical thinking and writing skills.

Candidates have substantial knowledge of:

- modes and approaches to scholarly inquiry.
- current issues in musicology.
- publications in the discipline.
- multicultural musics and resources
- research and evaluative skills.
- use of technology in the classroom.

### **Master of Arts in Music Theory**

Candidates have advanced critical thinking and writing skills.

Candidates have substantial knowledge of:

- modes and theoretical approaches to music.
- current issues in the field.
- publications in the discipline.
- cross-cultural theoretical skills.
- research and evaluative skills.
- teaching methodologies, including the use of technology.



## **LEARNING OUTCOMES FOR MASTER OF MUSIC DEGREES**

### **Master of Music in Composition**

Candidates have in-depth understanding of:

- contemporary musical styles and techniques.
- aesthetics of contemporary music.
- notational practices in music.
- use of technology as a compositional tool.
- approaches to teaching theory/composition.
- research and writing in the discipline.

### **Master of Music in Conducting**

Candidates have in-depth understanding of:

- diverse musical styles.
- breadth of repertory in the field.
- performance practice issues in the discipline.
- aesthetic issues relating to performance.
- cross-discipline issues in conducting.
- research and writing in the discipline

### **Master of Music in Jazz Studies**

Candidates have in-depth understanding of:

- diverse styles of jazz.
- breadth of repertory in the field.
- analytical and theoretical skills in jazz.
- aesthetic issues relating to jazz performance.
- pedagogical issues relating to the instrument.
- writing and arranging skills for jazz ensembles.
- research and writing in the discipline

### **Master of Music in Opera**

Candidates have in-depth understanding of:

- diverse musical styles.
- breadth of repertory in the field.
- stage movement and acting.
- aesthetic issues relating to performance.
- pedagogical issues relating to the instrument.
- research and writing in the discipline

### **Master of Music in Performance**

Candidates have in-depth understanding of:

- diverse musical styles.
- breadth of repertory in the field.
- performance practice issues in the discipline.
- aesthetic issues relating to performance.
- pedagogical issues relating to the instrument.
- research and writing in the discipline

## **ADMISSION REQUIREMENTS FOR STUDENTS LACKING A MUSIC BACHELOR'S DEGREE**

Students applying to the Graduate program in music who have not earned a Bachelor's degree in music must first complete a minimum of 24 units of upper-division coursework in music equivalent to those taken by a Bachelor's student in music. This coursework must be completed prior to the student's eligibility for applying to the graduate program and enrolling in any graduate-level coursework in music and should be chosen in consultation with the Department of Music Graduate Advisor and the faculty member who serves as Director of the particular graduate degree specialization.

In completing the 24 units of upper-division coursework, students must take lower division courses or their equivalents that serve as prerequisites to the upper division courses. Only units for courses numbered 300-400 (upper division) will count toward the accumulation of 24 units.

The ultimate goal is to acquire the knowledge in music expected of a student holding a music baccalaureate. Students should take the entire sequence of music theory and music history core courses. This will serve as preparation for the graduate placement examination in theory and history and for graduate coursework in these subjects. If students believe that their knowledge is sufficient enough to waive some of the lower division music theory courses, they should take the undergraduate theory placement examination for placement in the appropriate course. If taken at CSULB, enrollment for undergraduate prerequisite work is generally through Open University.

### **APPLICATIONS**

Application forms can be accessed at the University website ([www.csulb.edu](http://www.csulb.edu) at CSU Mentor ), or acquired from the Office of Admissions and Records or University Outreach Office. Online applications are processed more quickly and are preferable. There is an application fee, which must accompany the form. International students should contact the International Admissions Office for additional information about admissions. Students must reapply to the University if they do not attend in the semester for which they originally apply or if they break enrollment while in a degree program.

### **PLACEMENT EXAMINATION**

The Department of Music Placement Examination covers the core areas of music theory/analysis and music history. It is a diagnostic exam to determine strengths and weaknesses in undergraduate-level music knowledge. The exam results are used in the advising process to determine remedial work, choice of core courses, and for guidance in choice of electives. It is a three-hour exam covering analysis skills, identification of musical styles, and general music knowledge. A description of the exam topics is available from the Graduate Adviser upon request.

The Placement Examination is given in the week prior to the beginning of classes (usually on Tuesday of that week, from 4 - 7 pm). It is required of all entering students, including those holding bachelor's degrees from CSULB. Prospective graduate students must call the Department of Music Office (562) 985-4781 to register for the Placement Examination.

Students showing deficiencies in the core theory and history material may be required to take intensive review courses (MUS 428, Seminar in Musical Styles or MUS 441 Advanced Analysis) or to take specific relevant elective courses.

## **AUDITIONS**

The Department of Music holds new student auditions in February and March (for Fall admission) and August and November (for Spring admission). Master of Music students in the instrumental/vocal performance, jazz studies, and opera concentrations are required to audition. For students applying from out of the area, a CD may be submitted as a preliminary audition. In some cases, a special audition may be scheduled other than on the established new student audition days. Prospective students must call the Department of Music Office (562) 985-4781 or 985-4782 to register for an audition. Accompanists will be provided, if requested in advance. Repertory sheets are available, upon request, in the Music Office. Graduate auditions are approximately 15 minutes in length, and should demonstrate competency in performance of differing styles of classical music. Three to four selections should be prepared; opera and vocal performance applicants should prepare five selections representing different styles and languages. Pianists and vocalists should perform audition material from memory.

## **CONDUCTING AUDITIONS**

Conducting students will arrange an audition with an appropriate faculty member and ensemble in the semester prior to entrance to graduate coursework. Videotapes may be supplied as preliminary audition materials. The conducting audition will screen baton technique, score reading ability, and oral skills as demonstrated by conducting assigned scores with a major University ensemble.

## **COMPOSITION PORTFOLIO**

Composition students are asked to submit a portfolio of representative original scores and recordings, if available, for review by the Composition faculty. These works should reflect evidence of baccalaureate-level competency in composition. If a student does not have suitable scores for review but shows promise as a composer, he or she may take an undergraduate composition class in order to build up a portfolio of original works.

## **SAMPLE WRITINGS ABOUT MUSIC**

All Master of Arts students must submit samples of their writings about music. These can be term papers written in any baccalaureate music classes, or possibly in classes outside of music. They should be written in a scholarly manner, showing evidence of research skills suitable to complete a thesis. If a student does not have adequate samples of papers written about music, he or she may request to take an academic music class with a research/writing component through Open University in order to gain admission to the program.

## **FOREIGN LANGUAGE REQUIREMENT**

Students in the Musicology concentration of the Master of Arts degree and those in the Vocal Performance and Opera concentrations of the Master of Music degree are expected to show evidence of translation ability in one foreign language, generally French, German or Italian. This is an entrance requirement that may be met by successful completion of coursework at the second semester (101B) level. A second foreign language is required as a step to advancement to candidacy. Vocal Performance and Opera students must also show evidence of diction studies in various languages for entrance.

## MASTER OF ARTS -- MUSIC EDUCATION CONCENTRATION

Degree requirements: 30 units

### I. CORE -- 13-15 units

MUS 696	Research Methods	3 units
MUS 541	Seminar in Musical Analysis	3 units
MUS 561-565	Music History sequence (select one course through advisement)*	3 units
MUS 698	Thesis	6 units

### II. ADDITIONAL MUSIC COURSES -- 10 units

MUS 581	Foundations of Music Education	3 units
*MUS 588	Quantitative Issues and Research in Music Education *(or an approved substitute course from Education)	3 units

\*4 units from:

MUS 526, 554, 575, 580, 582, 585, 587, 594, 595, 680; other courses may be used here if determined relevant to the thesis topic.

### III. ELECTIVES -- 5 units\*

Selected by advisement.

Recommended: Additional courses in conducting and performance

### IV. ADVANCEMENT TO CANDIDACY (after completion of 12-15 units)

Requires removal of undergraduate deficiencies, GPA of 3.0 or higher, passing WPE, approved program of courses.

### V. THESIS ENROLLMENT: Requirements for Enrollment include Advancement to Candidacy, approved thesis proposal, successful completion of Qualifying Exams.

### VI. COMPLETION OF THESIS, including approval of thesis and successful Oral Defense.

\*Courses selected by recommendation of committee chair and approval of Graduate Advisor.

## MASTER OF ARTS -- MUSIC THEORY CONCENTRATION

Degree requirements: 30 units

### I. CORE -- 15 units

MUS 696	Research Methods	3 units
MUS 541	Seminar in Musical Analysis	3 units
MUS 561-565	Music History sequence (select one course through advisement)*	3 units
MUS 698	Thesis	6 units

### II. ADDITIONAL MUSIC COURSES -- 9 units

MUS 540	Music Theory Pedagogy	3 units
<u>6 units from:</u>		
MUS 541	Seminar in Musical Analysis (may be repeated)	3 units
MUS 547	Musical Systems of the World	3 units
MUS 640	Seminar in Music Theory (may be repeated)	3 units

### III. ELECTIVES -- 6 units\*

Selected by advisement

Recommended: Additional courses in history, composition, and performance (especially New Music Ensemble and Collegium Musicum).

NOTE: Many musicology and theory courses are repeatable as they have variable topics.

### IV. ADVANCEMENT TO CANDIDACY (after completion of 12-15 units)

Requires removal of undergraduate deficiencies, GPA of 3.0 or higher, passing WPE, approved program of courses.

### V. THESIS ENROLLMENT: Requirements for Enrollment include Advancement to Candidacy, approved thesis proposal, successful completion of Qualifying Exams.

### VI. COMPLETION OF THESIS, including approval of thesis and successful Oral Defense.

\*Courses selected by recommendation of committee chair and approval of Graduate Advisor.

## MASTER OF ARTS -- MUSICOLOGY CONCENTRATION

Degree requirements: 30 units

### I. CORE -- 15 units

MUS 696	Research Methods	3 units
MUS 541	Seminar in Musical Analysis	3 units
MUS 561-65	Music History sequence (select one course through advisement)*	3 units
MUS 698	Thesis	6 units

### II. ADDITIONAL MUSIC COURSES -- 9 units

1 additional course from:

MUS 561-65	Music History sequence (other than core course)	3 units
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2 additional courses from:

*Music History and genre courses (other than core course) MUS 547, 561-66, 569, 571, 576, 578, 592, 593		6 units
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### III. ELECTIVES -- 6 units\*

Selected by advisement

Recommended: Additional courses in theory and performance (especially Collegium Musicum), or interdisciplinary studies relevant to thesis topic.

NOTE: Many musicology and theory courses are repeatable as they have variable topics.

### IV. ADVANCEMENT TO CANDIDACY (after completion of 12-15 units)

Requires removal of undergraduate deficiencies, GPA of 3.0 or higher, passing WPE, approved program of courses.

VI. THESIS ENROLLMENT: Requirements for Enrollment include Advancement to Candidacy, approved thesis proposal, successful completion of Qualifying Exams.

VI. COMPLETION OF THESIS, including approval of thesis and successful Oral Defense.

\*Courses selected by recommendation of committee chair and approval of Graduate Advisor.

## MASTER OF MUSIC -- COMPOSITION CONCENTRATION

Degree requirements: 30 units

### I. CORE -- 13 units

MUS 696	Research Methods	3 units
MUS 541	Seminar in Musical Analysis	3 units
MUS 561-566	Music History sequence (select one course through advisement)*	3 units
MUS 698	Recital Project/Thesis	4 units

### II. ADDITIONAL MUSIC COURSES -- 15 units

MUS 529X concurrent with MUS 544	Private Composition (1) Composition in Selected Forms (2)	3 units
MUS 529X concurrent with MUS 545	Private Composition (1) Composition (2)	3 units

\*3 units selected from: MUS 555, 556, 557

\*6 units selected under advisement from:

MUS 510, 511, 512, 515, 516, 520, 522, 525, 529X, 540, 543, 545, 547, 555,  
556, 557, 574, 597, 640

### III. ELECTIVES - 2 units\* Selected by advisement

### IV. ADVANCEMENT TO CANDIDACY (after completion of 12-15 units) Requires removal of undergraduate deficiencies, GPA of 3.0 or higher, passing WPE, approved program of courses.

### V. RECITAL/PROJECT ENROLLMENT: Requirements for Enrollment include Advancement to Candidacy, approved project proposal, successful completion of Qualifying Exams.

### VI. RECITAL/PROJECT, including approval of performance and project report, and successful completion of Oral Defense.

\*Courses selected by recommendation of committee chair and approval of Graduate Advisor.

## MASTER OF MUSIC -- CONDUCTING CONCENTRATION

Degree requirements: 30 units

I. CORE -- 13 units

MUS 696	Research Methods	3 units
MUS 541	Seminar in Musical Analysis	3 units
MUS 561-566	Music History sequence (select one course through advisement)*	3 units
MUS 698	Thesis (Project/Recital)	4 units

II. ADDITIONAL MUSIC COURSE - 11 - 13 units

MUS 529W or 629W	Private Conducting (1-2)	4 units
MUS 500, 600 or 601	Music Ensembles (1)	2 units

**Choral Conducting:**

MUS 519	Choral Master Class (1; must be taken twice)	2 units
MUS 573	Advanced Diction for Singers	2 units
MUS 575	Studies in Choral Music	3 units

OR

**Instrumental Conducting** – Select 2 courses from:

MUS 520	Graduate Conducting Seminar	3 units
MUS 525B	Instrumental Conducting	3 units
MUS 680	Seminar in Instrumental Music Teaching	3 units

III. ELECTIVES - 4- 6 units\*- Selected by advisement

IV. ADVANCEMENT TO CANDIDACY (after completion of 12-15 units)

Requires removal of undergraduate deficiencies, GPA of 3.0 or higher, passing WPE, approved program of courses.

V. RECITAL/PROJECT ENROLLMENT: Requirements for Enrollment include Advancement to Candidacy, approved project proposal, successful completion of Qualifying Exams.

VI. RECITAL/PROJECT, including approval of performance and project report, and successful completion of Oral Defense.

I\*Courses selected by recommendation of committee chair and approval of Graduate Advisor.

## MASTER OF MUSIC -- INSTRUMENTAL/VOCAL PERFORMANCE CONCENTRATION

Degree requirements: 30 units

### I. CORE--13 units

MUS 696	Research Methods	3 units
MUS 541	Seminar in Musical Analysis	3 units
MUS 561-566	Music History Seminar (select one course through advisement)*	3 units
MUS 698	Recital/Project Report	4 units

### II. ADDITIONAL COURSES IN SPECIALIZATION—8 - 12 units

#### ***Instrumental and Keyboard Concentration:***

4 units of:

MUS 529 or 629	Private Instruction (1-2) (section by advisement)	4 units
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4 units of:

MUS 500, 530, 600, or 601	Music Ensembles (1)	4 units
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#### ***Keyboard Concentration only:***

MUS 592A/B	Studies in Keyboard Music	2/2 units
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#### ***Vocal Concentration only:***

MUS 573	Advanced Diction for Singers	2 units
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4 units of:

MUS 529 or 629	Private Instruction (1-2)	4 units
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2 units of:

MUS 500, 530, 600, or 601	Music Ensembles (1)	2 units
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4 units selected from:

MUS 526	Vocal Development	2 units
MUS 534A	German Song Repertoire	2 units
MUS 534B	French Song Repertoire	2 units

### III. ELECTIVES--5-9 units (Instrumental--9; Keyboard--5 units; Vocal--5 units)\* MUS 577A/B and MUS 600U strongly recommended for keyboard majors

### IV. ADVANCEMENT TO CANDIDACY (after completion of 12-15 units)

Requires removal of undergraduate deficiencies, GPA of 3.0 or higher, passing WPE, approved program of courses.

### V. RECITAL/PROJECT ENROLLMENT: Requirements for Enrollment include Advancement to Candidacy, approved project proposal, successful completion of Qualifying Exams.

### VI. RECITAL/PROJECT, including approval of performance and project report, and successful completion of Oral Defense.

\*Courses selected by recommendation of committee chair and approval of Graduate Advisor.

## MASTER OF MUSIC--JAZZ STUDIES CONCENTRATION

Degree requirements: 30 units

### I. CORE: 13 units

MUS 696	Research Methods	3 units
MUS 541	Seminar in Music Theory	3 units
MUS 513#	History and Analysis of Jazz Styles	3 units
MUS 698	Recital/Project Report	4 units

### II. ADDITIONAL MUSIC COURSES: 17 units

MUS 510	Improvisation Styles and Literature	3 units
MUS 512	Advanced Techniques in Jazz Arranging	3 units
MUS 516	Pedagogy of Improvisation	2 units
MUS 601	Jazz ensembles/combos (1)	2 units

\*7 units selected by advisement from:

MUS 511, 514, 515, 517, 529Y, 629 (section by advisement), 543, 555, 556, 557, 597 A/D.

### III. ELECTIVES: None

### IV. ADVANCEMENT TO CANDIDACY (after completion of 12-15 units)

Requires removal of undergraduate deficiencies, GPA of 3.0 or higher, passing WPE, approved program of courses.

### V. RECITAL/PROJECT ENROLLMENT: Requirements for Enrollment include Advancement to Candidacy, approved project proposal, successful completion of Qualifying Exams.

### VI. RECITAL/PROJECT, including approval of performance and project report, and successful completion of Oral Defense.

#Requirement assumes competency in undergraduate-level music theory/analysis and music history as demonstrated in Graduate Placement Examination; MUS 441 and MUS 428 are the required review classes.

\*Courses selected by recommendation of committee chair and approval of Graduate Advisor.

## MASTER OF MUSIC -- OPERA

Degree requirements: 30 units

### I. CORE--13 units

MUS 696	Research Methods	3 units
MUS 541	Seminar in Musical Analysis	3 units
MUS 561-566	Music History sequence (select one course through advisement)*	3 units
MUS 698	Recital/Project Report	4 units

### II. ADDITIONAL MUSIC COURSES--12 units

MUS 526	Vocal Development	2 units
MUS 529Q or 629Q	Private Instruction (1-2) (section by advisement)	4 units
MUS 530	Opera (1) (must be taken twice)	2 units
MUS 536	Opera Repertoire	2 units
MUS 573	Advanced Diction for Singers	2 units
THEA 490	Special Topics in Theater	3 units

### III. ELECTIVES--2 units\*

Selected by advisement. Students in this concentration are strongly encouraged to take MUS 569, Music of the Theater.

### IV. ADVANCEMENT TO CANDIDACY (after completion of 12-15 units)

Requires removal of undergraduate deficiencies, GPA of 3.0 or higher, passing WPE, approved program of courses.

### V. RECITAL/PROJECT ENROLLMENT: Requirements for Enrollment include Advancement to Candidacy, approved project proposal, successful completion of Qualifying Exams.

### VI. RECITAL/PROJECT, including approval of performance and project report, and successful completion of Oral Defense.

\*Courses selected by recommendation of committee chair and approval of Graduate Advisor.

## **WRITING PROFICIENCY EXAMINATION**

All students must demonstrate competency in English writing skills as a requirement for Advancement to Candidacy. This involves passing the CSULB Writing Proficiency Examination in written composition, an exam administered by Testing and Evaluation Services, located in BH 216. Exam dates and information regarding registration and fees are listed in the Schedule of Classes and on the Testing and Evaluation Services website ([www.csulb.edu/centers/testing/wpe/htm](http://www.csulb.edu/centers/testing/wpe/htm)). For additional information about pre-registration dates, test fees, the nature of the exam, and how to receive your exam results, consult this site. You can register by mail or in person at the Testing Office, Brotman Hall 216.

Students are required to attempt this exam in their first semester of graduate coursework. Enrollment Services now blocks pre-registration for continuing students who have not attempted the WPE. A passing score is required for Advancement to Candidacy. You may retake the exam as necessary. Counseling and assistance with exam preparation is available through the Learning Assistance Center (LIB E 112). In addition, regular courses in writing are available in the University and through Extended Education. An alternative to the exam (a class) is available on a limited basis to those students who qualify.

CSULB will now accept certain Graduation Writing Assessment Requirements (GWAR) tests offered at other CSU campuses. The test must have been taken prior to your initial enrollment at CSULB. Check with the Testing Office for those exams that are recognized as substitutes.

## **PRIVATE MUSIC INSTRUCTION**

All Master of Music students are required to take a minimum number of units of private study in their area of specialization with an assigned teacher. These units are taken either through University Extension for an additional fee or, if granted state-paid lessons, through the regular course offerings. State-paid lessons are considered a scholarship that is granted competitively on the basis of auditions and juries. To be eligible for state-paid lessons, a graduate student must be enrolled for a minimum of 8 units of coursework, including required core courses. Instrumental, vocal, and opera performance majors should be enrolled in an ensemble on their primary instrument; conducting majors should be enrolled in an ensemble in their area of specialization; and composition majors must be concurrently enrolled in an appropriate-level composition class.

Enrollment in private lessons is by permit with a special code. These are generally posted in the second week of the semester. Pre-registration for lessons is not possible.

Most Master of Music students end up taking more than the minimum number of units of private instruction. It is generally expected that M.M. students take private instruction regularly throughout their graduate studies, and enrollment in private instruction is required in the semester in which the graduate recital is presented. The Department of Music generally does not award state-paid lessons past a total of 8 units.

Each semester of private instruction culminates in a jury examination performed for a faculty committee. For instrumental, vocal, and opera majors, this is a 15- to 20-minute performance of repertory prepared throughout the semester. Jury dates generally fall just prior to final examinations. Sign-up sheets will be posted outside the Music Office several weeks prior to juries. Composition juries consist of a review by faculty committee of work completed during each semester. Conducting students are assessed on rehearsals and performances directed throughout the semester; these are generally videotaped.

## **BEACHBOARD POSTING SITE**

You will need to be enrolled in the Graduate Music Student Association in order to receive Departmental communications and to check important postings. The site is at [www.beachboard.csulb.edu](http://www.beachboard.csulb.edu). You need to use your assigned University email to enter. Be sure to keep your personal profile up to date on MyCSULB, so that you receive all postings. You can enter a preferred email address on MyCSULB. This organization, hosted by the Music Department Graduate Adviser, lists deadlines, important documents (including this handbook), meeting announcements, and other useful information.

## **CALIFORNIA RESIDENCY**

If you are not a California resident, you will be assessed an additional fee per unit. It is best to establish residency as soon as you can. You can get information from Enrollment Services on how they determine residency. Important steps include getting a California driver's license, registering your vehicle in California, registering to vote, opening a bank account in California, and filing for taxes on any income earned in California. You may also be asked to show rent or utility receipts. Generally, it takes one year to establish residency.

## **PROGRAM ELIGIBILITY, PROBATION. AND DISQUALIFICATION**

To remain eligible in a music graduate program, both quality of performance and progress toward the degree will be considered each semester. Factors for determining continued eligibility include not only GPA but progress as determined by jury examinations, public performances, private music studies, and other relevant coursework. Students can be disqualified from a program based on poor progress in musical performance or academic studies in their area of specialization even if the overall GPA is above 3.0. A student not making good progress toward to degree will not be advanced to candidacy, and will be disqualified one semester after receiving a written warning from the area coordinator and/or Graduate Adviser.

Students who fail to maintain an overall GPA of 3.0 in all units attempted subsequent to admission will be placed on probation. Students may not be advanced to candidacy if the GPA is lower than 3.0 If a student's GPA falls below this minimum after Advancement, candidacy will be revoked. Notice of this action will come from the Associate Dean in the College of the Arts and/or the Associate Vice President for Academic Affairs.

Graduate students are subject to disqualification if within two semester while on probation they fail to earn sufficient grade-points to be removed from probationary status. For more on disqualification, see the current University catalog.

## **CHEATING AND PLAGARISM**

The Music Department follows the University policy strictly in dealing with cheating and plagiarism and applies the most stringent action possible. It is important that all students read and fully understand the University Catalog policy on this issue. Students may be asked to take the CSULB Student Academic Honors Pledge in their classes.

## **COURSE LOAD**

A typical full-time graduate load is 9 units (or occasionally 8), and full-time enrollment is required for state-paid music lessons. A course load should never exceed 15 units in any one semester.

## **EDUCATIONAL LEAVE**

Any graduate student in good standing may request an Educational Leave for one semester (the maximum is one year). A form that must be completed at Brotman Hall, specifying the reason for the leave, and the student must reapply to the university. See the University catalog for rules that apply to leaves and the reapplication process.

## **ADVANCEMENT TO CANDIDACY**

### **WHAT DOES ADVANCEMENT TO CANDIDACY MEAN?**

It signifies reaching a Classified status in the University, having passed the WPE and completed all undergraduate prerequisites. You must have an approved program of coursework filed as part of the Advancement procedure. This is done with the Graduate Adviser.

### **WHEN SHOULD I BE ADVANCED TO CANDIDACY?**

Advancement in the Music Department occurs after completion of 12-15 units. It must occur at least one semester or summer session prior to the semester of graduation; it should normally occur earlier, at about midway through the program.

### **WHAT MUST I DO TO BE ADVANCED?**

You are responsible to complete all steps outlined under Advancement to Candidacy (listed in this handbook and in the University Catalog). An advancement checklist includes the following:

- 1) pass the Writing Proficiency Exam (now called the GVAR requirement);
- 2) remove any undergraduate deficiencies;
- 3) choose a graduate committee (in consultation with the Graduate Adviser);
- 4) submit approved program of courses (prepared with the Graduate Adviser);
- 5) have a GPA of 3.00 or higher (with no grades lower than "C")
- 6) meet area expectations for progress in the program.

### **HOW DO I PREPARE A PROGRAM OF COURSES?**

Make an appointment to meet with the Graduate Advisor, who will type up a proposed program on a department form. This form then circulates for approval of the prospective graduate committee, the Graduate Advisor, the Department Chair, and the Associate Dean of the College of the Arts. This is typically done at the time of advancement. Note that only courses with grades of "A" or "B" will be used to meet program requirements.

### **WHAT IF I CHANGE MY PROGRAM AFTER IT IS APPROVED?**

It is necessary to file a Change of Program form, completed with the Graduate Advisor and approved by the graduate committee, the Department Chair, and the Associate Dean.

## **THE GRADUATE COMMITTEE**

### **HOW DO I CHOOSE MY GRADUATE COMMITTEE?**

Each graduate committee must be composed of at least three members qualified in the discipline, at least two of whom must be full-time tenured or tenure-track faculty at CSULB. One member will

serve as chair; he or she must be a tenured or tenure-track faculty member. Students generally choose their committee members with guidance from the Graduate Advisor. Master of Music students would normally include their major applied instructor and at least one faculty member from an academic area who can assist with the written project report (as first reader). Generally, the committee chair serves as the project/thesis director, although this is not always the case. Students usually invite the committee members to serve.

#### HOW DO I CHANGE MY COMMITTEE AFTER ADVANCEMENT?

A Change of Committee form must be filed through the Graduate Advisor and the new committee members must approve the program and project. All committee members must approve a change of committee membership.

#### FILING FOR GRADUATION

It is your responsibility to file for graduation, meeting the University filing deadlines:

By October 1, for Spring or Summer graduation;

by March 1 for Fall or Winter graduation.

To do this, file the online Request to Graduate form (under CSULB Enrollment Services at the main University site) or go the Brotman Hall Graduation window and complete a green Application for Graduation and pay the graduation check fee. If you do not graduate in the semester for which you filed, you must go back to the same window and file the form to change your graduation date; there is a small fee to do this. The Graduation Application form asks if you are Advanced to Candidacy, so be sure you are at least in the process of filing these forms with the Department.

If you miss the Graduation Filing Date, you can petition to File Late for Graduation. This form requires approval signatures from the Graduate Adviser and necessitates an additional fee.

#### QUALIFYING EXAMINATIONS

Each concentration in both the MA and the MM degrees has a Qualifying Exam, which must be passed prior to enrollment in MUS 698, Thesis/Project.

#### WHAT IS THE QUALIFYING EXAMINATION FOR MY CONCENTRATION?

##### Master of Arts: Music Education

A written examination covering philosophies, methodologies, contemporary issues, and literature in music education, based on course content from MUS 581. In some circumstances, students may waive this written exam through additional coursework.

##### Master of Arts: Music Theory

A written examination covering analytical systems, theoretical issues and style analysis.

##### Master of Arts: Musicology

A written examination covering musicological resources and literature, development of styles, and historical issues. A study sheet is available from the Director of Music History. A foreign language reading comprehension examination in a second language is required. In some circumstances, students may waive this written exam through additional coursework.

##### Master of Music: Composition

A jury involving a review of compositions written since entrance into program.

**Master of Music: Conducting**

A videotaped jury conducting a substantive work or works in public with an ensemble made up of primarily University students. Choral conducting only: a foreign language diction examination (Latin, French, or Italian, and German), a translation examination in one language above, and an oral exam on choral literature and practice.

**Master of Music: Jazz Studies**

A special jury of proposed graduate recital repertory performed for thesis committee members and a review of arrangements/compositions written since entrance to the program.

**Master of Music: Performance (Instrumental/Vocal)**

A special jury of proposed graduate recital repertory performed for thesis committee members for formal entrance into program (classified status) Vocal concentration only: a foreign language diction examination (French, German and Italian) and a translation examination in a second language above.

**Master of Music: Opera Performance**

A special jury of proposed recital repertory performed for thesis committee members and participation in a staged production or in a scene, to be videotaped and viewed by thesis members; a foreign language diction examination (French, German, and Italian) and a translation examination in a second language above.

**HOW DO I SCHEDULE MY QUALIFYING EXAMINATION?**

Usually, the Graduate Advisor works with the committee chair to schedule the Qualifying Examination. Juries for the M.M. can take place during regular jury times, but should be performed for the student's individual thesis committee. A specially set time is usually better for this. Study sheets are available from each area for the M.A. written examinations.

**THESIS/PROJECT REPORTS**

**REQUIREMENTS FOR THESIS/PROJECT ENROLLMENT**

- 1) Advancement to Candidacy
- 2) Submission of an approved thesis or project report proposal
- 3) Submission of an approved proposed recital program (MM only)
- 4) Successful completion of Qualifying Exam for your degree

**HOW DO I CHOOSE A M.M. PROJECT TOPIC?**

Students in the Master of Music degree should prepare, along with their major applied teachers, a planned repertory for the graduate recital. Once this is tentatively established, discuss possible topics with faculty for a short, researched paper. The topic should be a narrow one that takes a fresh, original look at some aspect of the repertory performed. It is not a general report on the recital and rarely discusses all works performed. It is helpful to talk over possible topics with all committee members, with other academic faculty members, and with the Graduate Advisor.

## WHAT IS THE NATURE OF THE PROJECT REPORT?

A project report should center on one or more problems or issues presented in the recital repertory. The focus may be historical, analytical, critical, performance practice-oriented, or pedagogical. The report should show evidence that relevant published literature has been consulted. The approach should demonstrate evidence of originality and independent thinking, and appropriate form and organization. Generally, a minimum of 25 pages is expected: project reports should not exceed 40 pages of text without special permission from the Graduate Advisor.

## HOW DO I CHOOSE A M.A. THESIS TOPIC?

Work in close consultation with faculty in the area of concentration. It is normal for the student to come up with ideas for the paper after some research and review of available literature, and then to discuss these ideas with faculty to better define the scope of the paper. The paper should take a fresh, original approach to a problem. It is important to make certain that the topic is a feasible one; that you have the language or other specialized knowledge needed; and that the Library (or area libraries) has the necessary resources.

## WHAT IS THE NATURE OF THE THESIS?

A thesis is a written product reflecting the systematic study of a significant problem. It clearly identifies the problem, states the major assumptions, explains the significance of the undertaking, sets forth the sources for and methods of gathering information, analyzes the information, and offers a conclusion. The finished product must show originality, critical and independent thinking, appropriate organization and format, and thorough documentation. Such a document can easily run 80 - 150 pages.

## HOW DO I PRESENT A PROJECT/THESIS PROPOSAL?

The format for a project/thesis proposal is as follows:

- 1) title page, with approval signatures for committee members (samples on page 29 & 30);
- 2) outline of the paper's principal sections and subsections (in correct outline format);
- 3) one to two page abstract describing the topic;
- 4) working bibliography (in Turabian style);
- 5) a tentative list of all repertory to be performed on the recital (M.M. only)

The proposal format is quite similar to that of the final required paper in Research Methods. This course, required early in your graduate studies, prepares you to complete this proposal.

## WHEN DO I REGISTER FOR PROJECT/THESIS UNITS?

Registration is by special code which you get from the Graduate Adviser. You must be Advanced to Candidacy and have an approved project/thesis proposal on file to quality to take these units.

## HOW MANY UNITS SHOULD I TAKE AND WHAT IF I DON'T FINISH THIS SEMESTER?

Your program specifies the total number of thesis units to be taken: generally it is 6 units for the MA and 4 units for the MM. After securing the special code from the Graduate Advisor for project/thesis enrollment, you may take the units a few at a time or all at once. If your work is proceeding satisfactorily but you do not finish the paper (and recital), you can request a grade of RP (Satisfactory Progress), which functions like an incomplete. It is your responsibility to remain in contact with your graduate committee and the Graduate Advisor about the progress of your work.

If you register for the course and do not report on your progress you may receive a grade of U (Unofficial Withdrawal, which counts as an F). YOU DO NOT REREGISTER FOR THESIS AFTER TAKING THE REQUIRED NUMBER OF UNITS. Your final grade will be entered when all work (thesis or project report/recital) have been completed.

#### DO I HAVE TO REGISTER FOR ANYTHING AFTER MY COURSEWORK IS COMPLETE?

After all coursework is finished and after you have registered for the required project/thesis units (and are carrying an incomplete grade), you must still maintain enrollment. You may take additional coursework, if you wish. If not, you will enroll for GS-700 (=residence credit) through University Extension. You must consult with the Graduate Advisor to obtain a signed permit to enroll in GS 700. Enrollment in this thesis continuation class (GS-700) is limited to 3 semesters, after which the project requirements should be complete. You may not break enrollment; if you do not work on the paper/recital (and thus do not use University facilities or faculty time), you should file for a Leave of Absence from the University. If you do not enroll or take a Leave of Absence, you will break enrollment; this requires reinstatement to the program by the Graduate Advisor. You will then be held accountable for any changes made in the curriculum for your program and you may be asked to take examinations to determine continued currency in the course material. You must be enrolled in GS-700 in the semester that you graduate (Fall, Winter, Spring, or Summer); this is required for the University to process your diploma.

NOTE: You may skip enrollment in Summer semester if you are not presenting your thesis drafts or working on repertory with a faculty member; you may not, however, have library privileges in any semester you are not enrolled.

#### HOW DO I REGISTER FOR GS-700?

You need an approval form signed by the Graduate Advisor for GS 700, which you then take to the University Extension. The current fee for GS 700 is \$145 per semester.

#### HOW MUCH TIME DO I HAVE TO COMPLETE THE PROJECT/THESIS REQUIREMENTS?

While technically your coursework is valid for seven years, once reaching this point in the program, there are some limitations. Effective Fall 2004, you may enroll only 3 times in GS-700. If you anticipate that you will need more time, you should plan to take an official Leave of Absence, after which you must reapply to the University. If you use up your 3 enrollments in GS-700, you must re-enroll as a regular University student to maintain currency. This new procedure was established to make sure students do not drag out the final project/thesis.

#### WHEN DO I GET MY FINAL PROJECT/THESIS GRADE AND WHAT DETERMINES IT?

Your final grade for MUS 698 will be submitted upon approval of your recital/project report or your thesis. It is based on your thesis alone, if you are in the M.A. degree, and on your recital and project report if you are in the M.M. degree. The grade is usually determined at the Oral Defense of the thesis/project and is turned in by the Graduate Advisor.

#### WITH WHOM DO I WORK ON MY THESIS/PROJECT?

You should work out a schedule with the Graduate Advisor (a sample schedule appears in this handbook and deadlines are posted on the Beachboard Music Graduate site. In general, the chair or the designated first reader reviews the first draft of the paper; then, after corrections are made, the next draft should be submitted to all committee members, who can request additional revisions.

Only after all committee members are satisfied with the text of the paper should it be professionally typed.

#### HOW DO I FAMILIARIZE MYSELF WITH THESIS FORMAT?

You learned some of the basics in MUS 696, Research Methods. The Department of Music uses the Turabian style manual (the most current edition), which is based on The Chicago Manual of Style (the 15<sup>th</sup> edition is the most recent). There are also University guidelines entitled *Masters Theses and Projects: Guide to Style and Format*, now available online at the Thesis Office site and at our Music Graduate Student Beachboard site. The University Style Guide takes precedent over Turabian/Chicago. For specific questions relations to specialized music materials, follow the guidelines in the Notes Style Sheet prepared by the Music Library Association at this website: <http://www.areditions.com/mla/notes/stylesheet.html>

Precise format is essential for the paper, as this document is copyrighted and available for international distribution. We also have set up a Thesis Help Group at which important information is disseminated and where questions can be answered.

#### WHAT DO I NEED TO KNOW ABOUT COPYRIGHT PERMISSION?

If you plan to reproduce in your thesis or project report any material that is copyrighted you must obtain permission from the copyright holder. A sample permission form is included in the University thesis manual. Copyrighted material includes musical examples (regardless of length), texts and translations of poems set to music, charts, tables, graphs, drawings or other materials of this nature. Please refer to the document *University Style and Format Guidelines for Masters Theses and Project Reports* (online pdf format at University Library Thesis Office site) for more detailed information on copyright releases and contact the Graduate Advisor or the University Thesis Office if you have additional questions regarding this requirement.

#### HOW DO I GET THE THESIS/PROJECT REPORT FORMATTED PROFESSIONALLY?

The University no longer issues a list of approved thesis typists but names of typists who know our style may be obtained through the Graduate Advisor. The typing fees, the paper, the duplication of the thesis and the binding fees are your responsibility. Some students prepare the final copy of their thesis/project reports themselves on word processors.

NOTE: No matter how computer savvy you are, the final formatting process is time-consuming and requires meticulous detailed work. Some students find it is well worth the money to hire a formattist, but it can be quite costly.

#### AM I DONE AFTER THE FINAL FORMATTED COPY IS PREPARED?

No. This copy must be proofed and edited for style, content, and format: first by you, then by your committee, and finally by the Graduate Advisor. This is the copy that is brought to your Oral Defense. Following the defense, schedule a date to deliver the final paper on thesis paper to the Graduate Advisor. The thesis/project report must be released from the Department with a form signed by the Graduate Advisor. You then take the paper to the Thesis Reviewer in the University Library. If minor typographical errors have been noted, there will be a list of conditions attached to the release form. The thesis reviewer will advise the student of all changes that must be made, will return the thesis to the student for corrections, after which it is taken for duplication and binding.

## WHAT THESIS DEADLINES MUST I MEET?

The University Thesis Office sets the final submission dates for each semester, and these are not negotiable. Generally, this final date is about 6 weeks from the end of the semester, meaning that you do not get the entire semester to complete the work on the paper. It is necessary that students plan back from this thesis deadline, allowing ample time for thesis drafts, review by the faculty committee, professional typing, proofreading, and the scheduling of the Oral Defense. Check with the Graduate Adviser for the Departmental internal review schedule (or see the Beachboard site). The recital must take place prior to the thesis deadline as well. If the revised paper (and recital) is not finished on time, it should be submitted for graduation in the next semester. Note that there are 4 graduation dates (May, August, December, and January).

## WHAT ABOUT COMPOSITION SCORES?

Composition scores must be approved by the graduate committee and the Graduate Advisor. The final score submitted with the project report to the Graduate Advisor should be single-sided. The margins of the score copy must conform to University requirements as stated in the University thesis manual so that when bound all portions of the score are clearly visible. Scores may not exceed 11 x 17. If the score is any larger than 8 1/2 x 11, it will have to be bound separately from the project report so an additional binding fee should be expected in this case. Pagination should be placed bottom center. Furthermore, there should be a cover page with title and author, followed by the abstract, then the instrumentation page, followed by a page explaining any unusual notational symbols used in the score, and finally the score itself. Music-writing computer programs are now standard for score preparation. Reductions of the score are acceptable but must meet the usual thesis standards for margins, quality, legibility, and font size.

## WHAT MUST I DO BEFORE TAKING MY THESIS TO THE REVIEWER?

Normally, you will acquire committee signatures at your Oral Defense, after which you must secure a Departmental Release Form from the Graduate Advisor and take the paper to the Library Thesis Reviewer, with whom you will complete the necessary paperwork. The thesis manual and web page explain these procedures. There are several other forms you must complete as well: the candidate information sheet, shortened title form, and the microfilm agreement form. These procedures are explained in detail in the University Thesis Manual.

## WHAT ABOUT MY RECITAL ARRANGEMENTS?

You must first pass a Recital Approval jury in your performance area, after which you need to contact the Music Department Facilities Coordinator no later than the end of the first week of classes of the semester in which you wish to perform. It is important to check possible dates with your committee members and with the Graduate Advisor. The recital should take place in the Daniel Recital Hall on the CSULB campus. You are responsible for all arrangements regarding programs, fees, and rehearsal schedules. Your recital date and rehearsal times are not firm until you have completed the Performance Facility Use form, available in the Music Office. Requests for any special services (tuning, special equipment) must be noted on this form, and you should discuss these needs with the appropriate staff members.

## WHO WILL ATTEND THE RECITAL?

Your graduate recital is open to the public and must be attended by your graduate committee. It is best that you take the responsibility to remind them of the date, first as far in advance as you can

and then again closer to the day of the event. Students often print flyers or formal invitations to their recitals.

#### MUST THE RECITAL PROGRAM BE APPROVED?

Since the program will be included as an appendix to your project report, its format must be a traditional one, including full titles of compositions and individual movements and composer names with dates. You are requested to show proofs of your program to your committee chair and to the Graduate Advisor prior to having it printed. Please save about 5 copies of your program for placement in your departmental file. Sample programs are on file in a notebook in the Resource Center. Note that no personal remarks are allowed on recital programs, with the exception of a brief biography of the performers.

#### MUST I RECORD MY RECITAL?

Yes. All M.M. degree recitals are to be recorded professionally (this service is available through the Department). In addition to audio recording, conducting and opera students are required to have their concerts video recorded. (Other performance students are encouraged to video record recitals as well.) The student is responsible for making arrangements for the audio and/or video recording; there is a fee for this service. Contact the Facilities Coordinator for all recital arrangements. The Department does make available a video camera for checkout to your faculty advisor through the Music Resource Center. You must provide your own blank CDs or DVDs. Copies of the recital on CD or DVD are submitted with the final project report.

#### HOW MANY CDS (AND DVDs) MUST I SUBMIT?

A total of three CDs (and/or DVDs) must be supplied to the University (two for the Library, one for the Music Department). Making copies is your responsibility. Students in the conducting and opera concentrations of the M.M. must provide DVD copies of the recital. Submit one set of recordings to the Music Graduate Advisor and the other two with your thesis to the Thesis Office.

#### WHAT IS THE CORRECT ORDER: RECITAL OR PAPER FIRST?

There is no real correct order; both must be done prior to the Oral Defense. Since the paper is about some aspect of the recital repertory, it is necessary to have at least done the research for the paper so that what you will have learned can be applied in your recital. It is best to not try to do both simultaneously.

#### THE ORAL DEFENSE: WHAT TO EXPECT

The Oral Defense of the thesis/project report is a traditional event that examines candidates' ability to verbalize about their field. The defense is normally scheduled by the graduate committee chair, is attended by the entire thesis committee as well as the Graduate Advisor, and covers topics relating to your thesis/project. The defense generally lasts about an hour. This forum generally serves as a signing ceremony for final thesis/project report approval; therefore, you should bring your thesis signature page on the required bond thesis paper. The draft of your thesis should not be printed on the thesis paper until after the defense and all revisions/corrections have been made. If you do not pass or if the thesis is not ready for final approval, a second examination may be scheduled upon recommendation of the thesis committee.

## WHEN IS COMMENCEMENT AND SHOULD I ATTEND?

Commencement ceremonies are held annually at the end of the Spring term. Candidates who have completed all requirements for a graduate degree in the period following the last commencement are strongly encouraged to attend. (Candidates who are in the final stage of thesis preparation are encouraged to "walk" through the ceremony as well.) The College of the Arts holds its own ceremony, attended by faculty, administration, student's families and friends. Graduation awards are presented at commencement ceremonies. You will need to arrange to rent a cap, gown and master's hood from the University Bookstore. Master's candidates are "hooded" in the commencement ceremony.

## SAMPLE SCHEDULE FOR PROJECT REPORT COMPLETION

The following is a feasible schedule for completing graduation requirements in Spring 2008; schedules for other semesters should be planned according to the timing in the following outline.

NOTE: Since M.A. theses are generally much longer papers; they will require a substantially lengthened timeline. Please plan ahead. Final Thesis Office submission dates are posted on the Library site and on Music Graduate Beachboard site.

- 1) By the end of Spring 2008: be Advanced to Candidacy, have 24 units of coursework completed, have project proposal and recital program approved, have recital jury approval.
- 2) Summer 2008: Gather musical and research sources needed, read literature, collect data, arrange interviews (if relevant).
- 3) Fall 2008: enroll for Project/Thesis (code from Graduate Adviser)
- 4) By end of week 1 in Fall 2008: schedule graduate recital (for Fall 08 or early Spring 09)
- 5) By October 1, file for Graduation
- 6) Research topic thoroughly and begin writing.
- 7) By early December 2008, have draft of at least one chapter completed
- 8) By late January 2009 (beginning of Spring semester), have first complete draft prepared
- 9) Submit draft to First Reader for comments
- 10) File for copyright approval of music/poetry/charts used (form in University Thesis Manual)
- 11) By February 15, meet with First Reader to review suggestions
- 12) By February 28: Submit corrected second draft of paper to committee chair (or first reader); if appropriate, give draft to the committee members and Graduate Adviser (ask committee chair); make necessary revisions; Submit final draft to Graduate Advisor.
- 13) Schedule Oral Defense with committee and Graduate Advisor.
- 14) By March 12, 2009: give final draft/disk to thesis formattist;
- 15) By March 20, 2009: hold Oral Defense; obtain committee signatures and departmental release form from Graduate Adviser (allow time for final copy review by Graduate Adviser);
- 16) Submit paper to the University Thesis Reviewer **by March 28 deadline**, with completed signature page and release form;
- 17) Follow thesis reviewer's directions carefully regarding corrections, duplication, and binding.
- 18) Rent cap and gown; attend commencement ceremony.

NOTE: If you miss the deadlines above, refile for August graduation, register for GS-700 and follow through on the work as quickly as possible, since not all faculty are available for thesis work in the summer months. Note that summer graduation is not always possible.

Sample Signature Page for proposal for a project report:

IGOR STRAVINSKY'S MASS: AN UNACCEPTABLE VEHICLE  
FOR THE ROMAN CATHOLIC LITURGY

A Topic Outline  
For a Proposed Project Report  
Presented to the Faculty  
of the Department of Music  
California State University, Long Beach

In Partial Fulfillment  
of the  
Requirements for the Degree  
Master of Music  
(Choral Conducting)

by

Nancy Alice Brunnemer

Approved by:

\_\_\_\_\_  
Jonathan Talberg, D.M.A. (Chair)  
Department of Music

\_\_\_\_\_  
Date

\_\_\_\_\_  
Kristine Forney, Ph.D.  
Department of Music

\_\_\_\_\_  
Date

\_\_\_\_\_  
Roger Hickman, Ph.D.  
Department of Music

\_\_\_\_\_  
Date

\_\_\_\_\_  
Kristine Forney, Graduate Advisor  
Department of Music

\_\_\_\_\_  
Date

Sample Signature Page for proposal for a thesis:

INTEGRATING MUSIC INTO THE SECOND-LANGUAGE CLASSROOM  
(CHINESE LANGUAGE CLASSES AT THE ELEMENTARY LEVEL)

A Topic Outline  
For a Proposed Thesis  
Presented to the Faculty  
of the Department of Music  
California State University, Long Beach

In Partial Fulfillment  
of the  
Requirements for the Degree  
Master of Arts  
(Music Education)

by

Yu-Shan Chang

Approved by:

\_\_\_\_\_  
Deborah Mitchell, D.M.A. (Chair)  
Department of Music

\_\_\_\_\_  
Date

\_\_\_\_\_  
Shun-Lin Chou, D.M.A.  
Department of Music

\_\_\_\_\_  
Date

\_\_\_\_\_  
Daniel Zanutto, Ed.D.  
Department of Music

\_\_\_\_\_  
Date

\_\_\_\_\_  
Jonathan Talberg, D.M.A.

\_\_\_\_\_  
Date

\_\_\_\_\_  
Kristine Forney, Graduate Advisor  
Department of Music

\_\_\_\_\_  
Date