

MUSIC DEPARTMENT  
POLICY & PROCEDURES  
HANDBOOK

Version 3.0  
September 2017

## Policy & Procedures Handbook

This Handbook is the result of many hours of work by faculty and staff of the Music Department. It codifies the practices of the department so that all faculty, staff, and students will be able to inform their decision-making.

This compilation is ongoing; there will be corrections and additions to the manual. Nonetheless, this document should serve to guide everyone in at least the initial stages of an action. However, there should be additional inquiry whenever a task or project is complex, “off the beaten path”, etc.

All are encouraged to suggest additions to this handbook as the need arises. Each year the handbook will be revised and edited so that it remains current and accurate.

Peter Yates, Chair  
Music Department

September 2017

Version 3.0

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## **Music Department**

### **MUSIC DEPARTMENT STRATEGIC PLAN**

**Approved September 8th, 2017**

#### **INTRODUCTION**

##### **Mission Statement**

The Music Department is a hands-on creative community combining performance, musicianship, industry and technology to empower musicians of the future. We promote music as a diverse practice that rewards and fulfills individual lives and the human experience. We foster ethical innovative careers in performance, teaching and the music industry. We encourage all to realize their highest artistic, scholarly, and professional potential.

Our department mission and goals align with those of the University and the College of Letters, Arts and Social Sciences: to embrace diversity, to honor a wide variety of human musical expressions as valid, and to study and emulate the best artistry.

We encourage all students to achieve their maximum potential, and hold high academic and performance standards. We boast a nearly 100% placement of teachers from our Music Education program. Graduates of our Music Industry Studies and Performance programs have active lives in music and entertainment fields. Our alumni attend graduate schools, recording studios, create performance opportunities, teach, start businesses, performing rights and other non-profit organizations, compose music for media, work in a variety of capacities in the film and television industries, and work in arts administration.

We provide music-making opportunities for all students in the greater university community, and present concerts and productions in a variety of venues around the campus. We extend this music-making into the community beyond the university as opportunities arise.

As several of our own graduates are now teaching in schools or working in the Cal Poly Pomona service area, we are offering and providing support in many musical areas to these alumni and their colleagues. We include alumni in panel discussions, judging panels, festival performances, alumni recitals and scholarship fundraisers. Using this as a foundation we will be expanding these efforts, intertwining them within the curriculum as an example of building a musical life through musical connection and networking.

#### **ACADEMIC DEVELOPMENT**

We have accomplished our previous goal of seeking accreditation from the National Association of Schools of Music. These strides were made with the help of NASM's guidelines, consultation visit and review suggestions

Goal I – is to seek NASM program approval for new substantial changes from a quarter to a semester system. This includes the creation of a new BA degree in Musical Studies, the updating of the BA in Music Industry Studies, and the implementation of a new BM program with three options: Performance, Composition, and Music Education. These programs have been approved at the university- and system-wide levels of the California State University.

### **Strategies and Measurable Objectives (Milestones)**

- Use resources of the Cal Poly Pomona Semester Conversion Office and its training sessions.
- Use university and college advising support for semester conversion.
- Use the requirement to restructure the curriculum and the attendant need for NASM program approval to assess and adjust our offerings. **Financial Support**
- Faculty release time for overseeing semester conversion provided by the university.
- Participation and attendance at campus Semester Conversion committees and training sessions.
- College-level support for future increased studio-instruction costs associated with the BM program.
- Support for accreditation fees and activities.
- University support from CLASS, ARAR, Undergraduate Studies, University Library for data resources.

### **Opportunities for collaborative and interdisciplinary synergies**

The curricular and program review process requires us to communicate effectively and work efficiently with other University offices such as Undergraduate Studies, Academic Research and Resources (ARAR), University Library, Tutoring Center, Writing Center, the college Student Success Center and Admissions and Outreach.

We are consulting with other CSU campuses who have already gone through semester conversion, to seek their guidance.

### **Strategies for recruiting and retaining students and faculty**

NASM accreditation has enabled the Music Department to be on equal footing with other CSU campuses as well as other regional colleges. Cal Poly Pomona is now a NASM affiliate like the other CSU music departments.

Our NASM accreditation has been announced and publicized to recruit and retain outstanding students and and to leverage more support for staff and faculty.

Our fourth-year, full-time faculty member, Dr. Rickey Badua, has been supported with release time for his efforts in recruiting students through in-state and out-of-state high school and community college visits. We have implemented a policy of phone calls by full-time faculty

members to student applicants, initiating the information-sharing and sense of connection that have brought many of them here. Jessie Vallejo received release time for recruiting for string and world music students.

Also, in recent years, we have devoted a larger percentage of our annual \$37,000 in Departmental scholarship awards to recruiting new students. Our goal is to increase that number to stay competitive with area programs with more resources.

## **Goal II – Manage Enrollment**

The development and updating of an enrollment management plan (EMP) is an ongoing project that has yielded results over the last five years.

Beginning in 2012, we declared our MIS program to be impacted, allowing us to control enrollment and achievement level through auditions heard by panels of full-time faculty. This has moved us toward our enrollment goals of 50% MIS; 25% Performance and 25% Music Education. Our most recent enrollment data show 55%, 24% and 21%, respectively. As recently as Spring 2016 76% of our graduating class had been MIS majors, so progress toward balance is being made.

Overall, we have managed our current numbers of majors, resources, upcoming curricular changes, staffing, and facilities. Going forward, the BM program would allow auditions to apply also to the areas of Performance, Composition and Music Education, allowing us still more long-term shaping of our enrollment and applicant-level goals.

### **Strategies and Measurable Objectives (Milestones)**

(The timelines on the following goals reflect the upcoming time commitment required for completing semester-conversion planning and implementation.)

- Update the Enrollment Management Plan (EMP) to reflect the new semester curricula and assess the balance between MIS and other areas. (January 2018, but ongoing)
- Update our optima for enrollment numbers to include Composition and General Studies as well as MIS and Performance/Ed majors. (Summer 2019)
- Raise four- and six-year graduation rates as part of the CSU system-wide push, implementing Inside Track coaching at the college level. The California legislature has designated 2025 as a target. (Ongoing)
- Raise persistence/retention rates. (Ongoing)

### **Review and refine curriculum:**

Many of our objectives from five years ago have been re-shaped by university-wide conversion to semesters now in progress. The conversion process has required us to evaluate every aspect of our curriculum, and to make the adjustments being proposed in this document.

New goals include:

- Devise a course schedule for Fall 2018 (Semester conversion) (Fall 2017)
- Implement the new Composition BM option. (2018-19, ongoing)
- Implement the new General Studies BA (2018-19, ongoing)

- Devise assessment strategies for new semester curricula. (Spring/Summer 2018)
- Continue developing a sustainable plan for recruiting and retaining students.
- Continue analyzing data and trends in enrollment.
- Design strategies for targeting selected students once the new curricula are in place. (Fall 2019 and beyond)

### **Opportunities for collaborative and interdisciplinary synergies**

The process will require us to communicate effectively and work efficiently with other University offices such as Admissions and Outreach and ARAR.

## **RESEARCH, SCHOLARLY AND CREATIVE ACTIVITIES**

**Goal I** – Our prior and continuing Goal I is to seek support for Research, Scholarly and Creative (RSC) Activities.

Progress has been made on familiarizing all faculty with available resources, including, but not limited to The Faculty Center for Professional Development, the Office of Research and Sponsored Programs, the International Center, the CSU Entertainment Alliance and the National Endowment for the Arts grants. We have delivered and continue to provide periodic announcements of upcoming deadlines/workshops. Our full-time publicist has been a great help in preparing marketing materials to publicize successes and support grants/proposals as well as event documentation (audio/visual). For the last, we have worked with the campus support center MediaVision to develop video documents of professional accomplishments. The publicist has also generated press releases and improve relationships with print, radio, television and other media.

### **Strategies and Measurable Objectives (Milestones)**

- Develop an updatable summary of available resources/contacts for posting or distribution among music faculty. (This could be posted and maintained on-line under Faculty Resources on the department website, and include a department “boilerplate” for grants/proposals.)
- Support faculty requests for sabbatical, release time, professional leave
- Reward students, through scholarship, academic credit or student assistant funds, who assist faculty in research, scholarly or creative activities. (ongoing)

### **Resources needed**

- Faculty release time and sabbatical support for RSC activities.
- University support from the pertinent agencies above.
- Intra-departmental resources, such as space, dedicated staff time, grant-writing assistance, and publicity should be reviewed, maximized, improved, and maintained to the extent possible. (ongoing)
- Upgrades and maintenance of equipment, instruments, technology, and current facilities to support an environment conducive to quality teaching, learning, research, and creative opportunities for both faculty and students.



- Opportunities for collaborative and interdisciplinary synergies. (ongoing)
- Intrinsic to many of our projects are and will be collaborations with students and colleagues from Theater and Dance, English and Foreign Languages, Ethnic and Women's Studies, Physics, Mechanical and Electrical Engineering, among others.

**Goal II – EXPAND COMMUNICATIONS VENUES OF FACULTY ACCOMPLISHMENTS IN RESEARCH, SCHOLARLY AND CREATIVE ACTIVITIES.**

Full-time faculty and lecturers associated with the Music Department engage in a wide variety of research, scholarly and creative activities. These activities include (but are not limited to):

- writing for publication in peer-reviewed journals and books
- presenting at professional and scholarly organizations
- performing as musicians in concerts and other events
- commissioning, recording and distributing recordings of original and new music
- researching music history, performance technique, instruction, methodology and musicology
- authoring program notes for concerts and performances
- directing and producing concerts, musicals and other performances
- conducting choirs, bands and orchestras
- composing, songwriting and arranging for publication, performance and recordings
- recording and music
- mixing and mastering music for a variety of media
- creating multimedia productions
- adjudicating festivals and competitions

The Music Department seeks to better communicate the accomplishments of its faculty. In service of this goal, the department seeks new and improved resources to publicize events and accomplishments to the greater university, local, regional, national and international communities.

We have sought and received college support to make our half-time publicist full time, which has helped in achieving these goals. The department website is now regularly updated with faculty accomplishments and links to outside activities. This has included a broader Music Department presence on social networking sites.

**Strategies and Measurable Objectives (Milestones)**

Improve list management. The publicist should continue to improve list management and contacts with student, alumni, university, local, regional, national and international communities.

The full-time publicist should generate and distribute press releases trumpeting the faculty's research, scholarly and creative activities.

**Advertise Music Department concerts and events.**

The Music Department still has no dedicated budget for advertising. Funding for local and regional radio and print advertising would aid in raising the profile of the Music Department and better publicizing faculty achievements.

- Obtain a marquee for the Music Department. The venue where most of the Music Department's concerts and events take place currently has no marquee. Compounding the Music Department's publicity problems, the Music Recital Hall is located in a somewhat remote location. All Music Department events would benefit from the better publicity that an electronic marquee would afford.
- Hire consultant to aid faculty in updating professional websites.
- Expand publicist's duties to include tracking of publicity for faculty achievements.
- Investigate creating a series of departmental CD "releases" of faculty, and perhaps top-quality student, work.
- Improve exterior lighting and signage, ~~as well as~~
- Improve website posting of ensemble performances, ensemble descriptions, pages devoted to areas of concentration, such as "Guitar Studies," and links to dedicated faculty and ensemble websites

#### **Resources needed**

- Funding for Music Department marquee
- Funding for exterior lighting
- Funding for web consultants (including ADA compliance issues)
- Advertising resources

## **SERVICE LEARNING**

### **Goal – Increase Imbedded Service Learning in Classes**

In our ongoing attempts to reinforce and develop students' abilities to reflect on learning, classroom preparation for reflective writing has been introduced into performance seminars and, to a lesser degree, studios.

Two of our recent full-time faculty hires, instrumental music faculty member, Dr. Rickey Badua and ethnomusicologist Dr. Jessie Vallejo, have interest and activity in the area of outreach and service-learning. The same is true of new part-time faculty, such as Prof. Philip Graulty. Janine directs fieldwork as part of the Music Education emphasis.

### **Strategies and Measurable Objective**

Arrangements have been made for off-campus groups to come to campus for concerts, seminars, and clinics, such as the upcoming October, 2017 Sousaphone camp.

Recent collaborations through the Center for Community Engagement with the "John Lennon Bus" – a visit that included significant outreach to underserved communities in the region – is another example of an achieved outreach objective.

**Ongoing objectives:**

- In conjunction with the Center for Community Engagement, identify appropriate community partners for ensemble concerts and/or residencies by studio/seminar performers.
- Identify community outreach that is already occurring in the music student population.
- Introduce Service-Learning component into more Music Department ensembles.
- Introduce required Service-Learning component into upper-division studio.
- Create faculty Service Learning coordinator; identify appropriate student coordinator. Coordinator(s) would identify other classes for potential Service Learning opportunities.

**Resources needed**

- Workshop sponsored by the Cal Poly Center for Community Engagement
- Financial support for part-time faculty who direct ensembles.
- Financial support for ensemble travel and cartage, or for busing community partners to Cal Poly
- Financial support or release time for faculty Service Learning coordinator
- Financial scholarship, based on merit and essay, to student Service Learning coordinator

**Opportunities for collaborative and interdisciplinary synergies**

Service Learning is by its nature collaborative, though not generally between departments. Opportunities exist for all performing arts departments (music, theater, and dance) to collaborate on performances in the community, or in events on campus. We need to seek and find university support for putting this potential to work.

- University support from Cal Poly CCE Office for data resources and development of appropriate partners
- Music is a collaborative art. Opportunities will be explored to collaborate with community partners in joint presentations and performances
- Outreach by Cal Poly Music Department faculty and students will help identify and recruit students to consider Cal Poly
- Extra performance opportunities will appeal to both students and faculty, particularly those who are committed to community outreach

**PROJECTED IMPROVEMENTS AND CHANGES**

The NASM accreditation process, and the semester-conversion activity, have provided the department opportunities to examine our program, see what occurs, analyze it with an eye toward improvement, and discover what possibilities lie ahead. The faculty have had lengthy conversations, debated ideas and worked as a team to make this document represent the quality of Cal Poly Pomona's Music Department. The process has been informative and thought-provoking.

The department formulated our goals and objectives thoughtfully and carefully. These goals and objectives, as described in Part I of this document, define the faculty's desires to have high standards and create a thriving community that teaches students what art means while also

preparing them for real-world careers and work. In order to meet our goals, increased resources are needed.

**Personnel resources:**

Faculty: The number of music majors has grown from 92 in the fall of 2002 to 276 majors in the fall of 2017. In that time period, the numbers of full- and part-time faculty have not grown commensurately: from 7.3 full-time and 26 part-time (11.95 FTEF) to today's 8.3 full-time and 40 part-time (12.8 FTEF). There are simply too few faculty members to teach and coordinate core music classes; administrate the department, college, and university-level committee work; and advising work that is necessary.

The current burden on the full-time faculty is unsustainable in the long term. Additionally, the department anticipates the likelihood of at least one tenured-faculty retiring within the coming five years.

**Staff:**

The department's staff support for publicity has improved due to the upgrade of our half-time publicity/marketing position to full time. Due to retirement, we hired a replacement staff technician, but anticipate at least one more staff retirement within the next five years.

Due to steady "program creep" in the job of the Administrative Support Coordinator, it is our belief that we require at least another staff position devoted to department-office front-line tasks of answering phones, directing students, answering basic questions, doing basic paperwork, etc., thereby freeing the administrative coordinator to do the higher-level dead-lined tasks for which too little time now remains.

An additional staff area in need of support would be that of an Instrument Curator to supervise care and maintenance of our instrument collection.

Resources: The department's financial support does not meet the current needs of students, faculty, or staff as described throughout this document. Furthermore, there is no plan, although one has been requested, to improve access to the recording studio in compliance with ADA regulations. Much of the department's support comes from soft money (Instructionally Related Activities funds, gate receipts) that has prohibitive limits on spending categories. This makes it difficult for any long-range planning to occur or to purchase any large instruments or equipment. We were fortunate to complete a successful Steinway Initiative campaign which has transformed us into an all-Steinway school. We still need more secure support dedicated to tuning and maintaining these valuable instruments.

[we have valuable instruments that are falling into disrepair, mariachi instruments warped, updating obsolete instruments (both acoustic and electronic] Needs constant maintenance of studio and other gear

**Anticipated changes:**

**New faculty:**

Our Music Industry Studies area serves more than half of our growing student population, and we have hired one replacement tenure-track person in this area. Issues of overburdening in advising and committee work remain for MIS faculty; we should also point out the growth in MIS class size and the difficulty that students often encounter when trying to enroll in their required classes.

Additionally, due to a retirement in the vocal performance area, we hired a replacement faculty member as director of vocal studies. Still, our faculty numbers are inadequate to meet new enrollments. Our former choral director and music educator is now serving in higher administration, as interim Dean of the college, our principal fulltime teacher of theory is now department Chair, leaving theory coursework largely to part-time lecturers. Our priority in hiring is to make replacement hires in these areas, with the theory position also aligning with needs in the MIS area.

**Facilities:**

It is unlikely that major money for capital expenses will be available in the next five years, though our needs in this area are acute. Our recording arts classroom/studio (Room 131, a converted conference room) is booked with students, or classes, virtually every hour of the day and many evening hours as well. The introductory recording classes are always full, with extensive wait lists every term. A new dedicated studio classroom is a must for us going forward.

When it comes to our concert hall (24-191), we are a victim of our success. For example, during the end of our Fall 2016 term, our recital was booked virtually every night, with many concerts selling out. On the surface, this may seem like a good thing, but long-term it isn't. The size of the recital hall severely limits the growth of our vocal and instrumental music ensembles, limits the growth potential of our Cal Poly audiences, and certainly restricts our abilities to reach beyond the immediate University population to build community support for our program.

At present, our percussion practice rooms are inadequate. Students preparing for percussion recitals who are using marimba and other keyboard instruments must practice in the ensemble room (105) when it is not used by ensembles or classes; some students even take the instruments outside or sequester themselves in distant hallways to practice.

The department's financial support does not meet the current needs of current facilities. Much of the department's support comes from soft money (Instructionally Related Activities funds, gate receipts) that has prohibitive limits on spending categories. This makes it difficult for any long-range planning to occur.

**Curricular changes:**

These are dominated by the substantive change from quarters to semesters, which will be implemented in Fall 2018. Our Music Industry Studies and Music Education Options, implemented in 2011, well-served the interim between then and now. For the first time, we were able to gather university data specific to those Options, which have aided in assessment and planning.

**State Budget:**

While the state budget is unpredictable in past years, we are cautiously optimistic that the coming years will be stable. There is a statewide push to improve student graduation rates. At the same time, we emerged from reductions in funding with class offerings and an increased student-faculty ratio (22.1:1 for Fall 2016, though college-wide, it is 30:1).

**Student population:**

Since having declared MIS an impacted program, and after instituting auditions, we are seeing a more-qualified student apply, and can set a higher bar for admittance. Our program is gaining wider recognition, and we hope to see a long-term trend of more-qualified and better-prepared students matriculating in the Music program overall.

**Final Words**

Despite the financial burdens, the department functions quite well, with faculty, staff, and students working together in a productive relationship. All full-time faculty meet weekly; the staff bi-weekly. Students are included in many conversations, both formally and informally. Indeed, communication is strong, and faculty, staff, and students have a voice in the planning and execution of department business.

The department is successful and believes in a bright future. We will continue to reflect the polytechnic approach to learning and teaching, and to encourage student participation in the variety of the musical styles that form the tapestry of music in Southern California.

**CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA**

**MUSIC BOARD CHARTER**

Ratified August, 2001

**ARTICLE I – PREAMBLE**

**Section 1: The Music Board exists for the betterment of the California State Polytechnic University, Pomona, Associated Students, Inc., as a whole.**

Section 2: The Music Board exists to assist the Music Department achieve the aims of it's mission statement:

“The mission of the Music Department is to encourage all students to realize their highest musical, academic and professional potential. We prepare individuals for a variety of careers in music, including teaching, business and performance. We provide General Education courses for the general student population and we provide courses in support of teacher education.

The faculty of the Music Department believes that the presence of music in a person's life is rewarding, fulfilling, and necessary for a balanced life. We also believe that it has a responsibility to fairly present and represent the complex tapestry of contemporary American musical life. The department aims to present a balanced view of the musical contributions of both genders and the various nationalities and ethnicities of the state's population.”

Section 3: The Music Board shall not be discriminatory in terms of race, religion, color, age, sexual orientation, national origin, sex, physical or mental ability, marital status, financial or social status.

Section 4: This organization and/or its members, when taking stands on issues, recognizes and will fulfill the obligation to make clear that it/they in no way represent(s) the official position of the California State Polytechnic University, Pomona.

**ARTICLE II – NAME**

**The official name of the organization shall be Music Board, California State Polytechnic University, Pomona.**

### **ARTICLE III – AGENCY ACCOUNT**

**Section 1: MAINTENANCE**

This organization, pursuant to its charter obligation, shall maintain an agency account with the ASI Business Office or the Cal Poly Foundation. This organization may elect to maintain an account in an off-campus banking facility with prior approval by the University.

**Section 2: USAGE**

All monies of this organization shall be deposited in, and distributed from, this account following procedures outlined by the ASI Business Office, the Cal Poly Foundation, or the off-campus banking facility. Should an off-campus account be opened by the Officers of this organization, all required paperwork/documents must be submitted to the Office of Student Life.

**Section 3: DISPERSAL OF FUNDS**

Should this organization become inactive by failing to apply for charter renewal, the agency account will be held as an inactive account for two (2) academic years. In the event this organization does not become active during the two (2) year period, any funds remaining in said account are to be used to any outstanding accounts due the University, University Union, or Cal Poly Foundation. If there are no outstanding accounts, it is hereby declared that any funds remaining in said accounts are to be transferred to the Cal Poly Foundation, Music Department Discretionary Account.

### **ARTICLE III -- MEMBERSHIP**

**Section 1:** The membership of the Music Board shall consist of 5 student members plus the ASI President or the ASI President's designee, 1 fulltime Music Department faculty (selected by the Music Department full time faculty), 1 part-time Music Department faculty (selected by the Music Department part time faculty), and the Chair of the Music Department.

**Section 2: EXPULSION**

1. Members may be expelled from the Music Board upon a unanimous vote of the membership.
2. The vacancy shall be filled using the vacancy policy.

**Section 3:** Members may be expelled for:

1. Gross misdemeanor or negligence
2. Failure to attend three consecutive scheduled meetings.



## **ARTICLE IV -- OFFICERS**

Section 1: Officers - The following officers shall be elected:

1. President
2. Vice President
3. Treasurer
4. Secretary

The Music Department Chair shall not serve as an officer of the Music Board.

Section 2: Eligibility and Duties

1. The President
  - b. Shall preside at Music Board Meetings.
  - c. May vote in the matters.
  - d. Is responsible for the proper and effective operation of the Music Board.
  - e. Shall be a secondary signer on the trust account held in the ASI Business Office.
  - E. Must be a student member of the Music Board.
2. The Vice President
  - A. Shall preside at Music Board meetings in the absence of the President
  - B. Shall be a full voting member of the Music Board.
  - C. Must be a student member of the Music Board.
3. The Treasurer
  - a.) Shall prepare and present a complete financial report at each meeting.
  - b.) Shall coordinate the efforts of the Music Board with the Music Department Chair in all financial matters, including the submission of the Annual Budget to the ASI Senate and the IRA Fee Committee.
  - c.) Shall be a full voting member of the music Board.
  - d.) Shall be a co-signer on any accounts for Music Board held at the ASI Business Office.
  - e.) May be either a student member or faculty member of the Music Board
4. The Secretary

- a. Shall be responsible for the taking of minutes at all meetings.
- b. Shall be responsible for the distribution of the minutes and agendas to the members of the Music Board.
- c. Shall be responsible for the delivery of minutes required by the ASI.
- d. May be either a student member or faculty member of the Music Board.
- e. Shall be a full voting member of the Music Board.

### Section 3. Nominations and elections

2. Nominations are needed for each office. Self-nomination is accepted. Each nomination must be seconded.
3. Plurality vote of membership is required.
4. There will be no secret ballots.

## **ARTICLE V – Elections of Members to the Music Board**

Section 1: Elections of Student Members – The Music Department Chair will provide a list of all classes eligible to receive IRA funding. In the 9<sup>th</sup> week of the Spring Quarter, in each class, students are to select one person from each IRA-eligible class to form a pool of student representatives from which 5 student members of the Music Board are to be elected. No student may be selected in more than one class.

The Music Department Chair shall arrange for an election by all students in all IRA-eligible classes. Elections are to be held in the 10<sup>th</sup> week of the Spring Quarter. The 5 students with the highest numbers of votes will become the student members of the Music Board. The fifth student member of the Music Board is to be the ASI President or the designee of the ASI President.

Section 2: Election of Faculty members to the Board: In the, 9<sup>th</sup> week of the Spring Quarter, the Music Department full time faculty will elect one full time faculty to the Music Board. The Music Department part time faculty will elect one part time faculty to the Music Board.

Section 3: Duration of Membership: Membership will be for the duration of the Academic Year, defined as beginning of Summer Quarter through the end of Finals Week of Spring Quarter.

Section 4: Vacancies: In the event of vacancies, new elections will be held to replace vacating members.

## **ARTICLE VI -- VOTING**

- Section 1: All Music Board Members have full voting rights.
- Section 2: No proxies may be used in voting on any matter before the Music Board.
- Section 3: Any action approved by the Music Board may be rescinded by majority vote in a subsequent meeting.

## **ARTICLE VII -- RESPONSIBILITIES**

- Section 1: Music Board to IRA-eligible classes: The Music Board shall maintain an equal-access policy for all IRA-eligible classes.
- Section 2: IRA-eligible classes to Music Board: The faculty member who teaches the IRA-eligible class, in collaboration with the Music Department Chair, has the obligation to submit factual, accurate information in a timely manner to the Music Board and to the Music Department faculty.
- Section 3: Music Department Chair: The Music Department Chair, the administrator by the President of the University, is the individual legally responsible for all operations in the Music Department. The Chair is obligated to advise the Music Board of legal and policy matters affecting the department as a whole.
1. The Music Department Chair, as a member of the Music Board, must bring to the Music Board all pertinent information regarding the fiscal operation of the Music Department.
  2. The Music Department Chair, as a member of the Music Board, must bring to the Music Board all pertinent information regarding the legal and policy issues affecting IRA-eligible classes.
  3. The Music Department Chair must be a co-signer on the trust accounts for Music Board held at the ASI Business Office.
- Section 4: All actions approved by the Music Board are to be handled in a timely manner by those responsible for the carrying out the actions approved by the Music Board.

## **ARTICLE VIII -- MEETINGS**

### Section 1: Meetings

1. All meetings shall remain open to the public.
2. Special meetings, which must receive 24 hours advance public notice, may be called at the discretion of the President or Vice President of the Music Board or the Department Chair.

### Section 2: Quorum – A quorum exists when 3 students, one faculty member (full or part time), and the Chair of the Music Department are present.

### Section 3: Agendas – Posting of agendas is to be consistent with the Gloria Romero Open Meeting Act of 2000.

## **ARTICLE IX -- AMENDMENTS**

- ### Section 1: This charter may be amended at any regular or special meeting of the Music Board by a two-thirds vote.

**Music Board Amendment 01-02: 01**  
**Authored by: Arturo Alvarez, ASI Attorney General**  
Approved by Music Board: November 8, 2001

The following amendment to the Music Board Bylaws will become effective immediately after its approval.

**ARTICLE VI- VACANCIES OF OFFICERS**

**Section 1:** In case of the removal of the President from office or of his/her resignation, the Vice president shall become Acting President until a new President can be elected by the Music Board.

**Section 2:** In case of the removal of an Officer from office or of his/her resignation, the IRA eligible classes or the Faculty Department shall elect a new member to the Music Board. In the case of a student vacancy, the IRA eligible classes will elect and in the case of a faculty vacancy, the Music Department faculty will elect.

**Section 3:** Whenever an election is held to fill up a vacancy of an Executive Officer, it shall be done according to the prescribed procedures as set forth by Article V – Elections of Members to the Music Board.

**Section 4:** Thereafter, the Music Board shall nominate any eligible member of the Music Board to the vacated position who shall take office upon approval by a majority vote of the Music Board.

**Section 5:** This document shall be submitted to and approved by the ASI Attorney General to ensure that it does not conflict with the ASI By laws.

\_\_\_\_\_  
Julie Samuelson, Music Board President, 2001-2002

\_\_\_\_\_  
Arturo Alvarez, ASI Attorney General

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

The above legislation received the following results:

Approved: by Dr Kopplin      Approved as amended: w/adjustments  
Defeated: \_\_\_\_\_      Tabled: 2<sup>nd</sup> by Dr Levine

By a vote of: Ayes: Unanimous      Nay's: None      Abstentions: 1

**AMENDMENT 17-18: 01**  
**Authored by: Janine Riveire, past chair**  
Approved by Music Board: September 21, 2017

The following amendment to the Music Board Bylaws will become effective immediately after its approval.

**ARTICLE III--MEMBERSHIP**

**Section 1:** The membership of the Music Board shall consist of 9 student members, 1 full-time Music Department faculty (selected by the Music Department full time faculty), 1 part-time Music Department faculty (selected by the Music Department part time faculty), and the Chair of the Music Department. The Chair may designate a proxy from the full-time faculty to sit in his/her absence.

In addition, the ASI President or the ASI President's designee may designate an additional member.

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Raymond Fong, President, 2017-18

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Peter Yates, Music Department Chair

The above legislation received the following results:

Approved: X                      Approved as amended: w/adjustments

Defeated: \_\_\_\_\_                      Tabled: \_\_\_\_\_

Moved to approve:

Seconded by:

By a vote of: Ayes: Unanimous      Nay's: None      Abstentions: \_\_\_\_\_

## **Department Copying Policy**

**Ratified 9/1/98**

**Revised 7/21/05**

**9/17**

1. The Music Department copier is available for use by Music Department faculty and staff only. Because the copier is located in an area where private communication among faculty is held, no students other than Music Department Student Assistants are to be given permission by any faculty or staff to use the department copier.

2. To prolong the life of an expensive piece of equipment - use of the department copier is for class materials only. If the copier becomes jammed and you are unable to clear the jam please contact the department administrative coordinator or public affairs office to clear the machine. Do not attempt to take the machine apart, for this could void our annual maintenance agreement with the copier manufacturer. If the copier jams or breaks down after hours and you are unable to clear it, please leave a note on the copy machine and a note on the department coordinator's door.

3. Graphics Services, while not always "free", is a significantly cheaper alternative, but it requires a lead-time of 3-4 weeks. A good use of Graphics is when you have a standard syllabus, mid-term, or final exam that you use regularly. Graphics Work Request forms are available online at (cpp) Graphics Communications Services. Fill out the request form and place the request and master document in the department coordinator's mailbox (please make sure that you keep a copy of your document in the unforeseen event that the master is damaged or lost).

4. It is faculty responsibility to avoid copyright infringement. This is particularly important for instructors in ensemble and studio.

5. Copying policy for Studio classes:

Vocal Lower division studio: Permission is available for limited Xeroxing. Students need to purchase at least one book of songs per term.

Instrumental Lower Division Studio: Permission is available for limited Xeroxing. Students need to purchase at least one book of music per term.

Keyboard Lower Division Studio: No Xeroxing, except to enable page turns.

Guitar: Permission is available for limited Xeroxing. Students need to purchase at least one book of music per term.

ALL Upper Division Studios: Students must purchase all materials, except under unusual circumstances, i.e., edition is out of print.

6. Copying policy for all ensembles:

Copies may be made only for emergency purposes. Copying parts to avoid purchasing parts is not acceptable. Ensemble directors may assign students to use the department copier while class is in session.



**Information for Absence forms  
Updated August 19, 2010**

Faculty/Lecturers

Full-time faculty and part-time lecturers accrue and use leave in different amounts. Please see the department coordinator if you are absent or have questions about your accrued leave time.

Staff

Staff members are charged sick and vacation time in the following increments:

- Sick Leave – Charged in one-hour increments only.
- Vacations – Charged in one-hour increments only.
- PH\*– one day (used in 8-hour increment – prorated for part-time employees).

For more information go to: <http://www.cpp.edu/~hrs/>

\* All faculty, lecturers and staff earn one personal holiday per calendar year.

**Voluntary Release of Liability and Assumption of Risk Agreement  
Cal Poly Pomona  
Music Department**

I, \_\_\_\_\_, hereby declare that I am at least eighteen (18) years old and I have voluntarily decided to participate in the \_\_\_\_\_ Ensemble during \_\_\_\_\_ semester.

I am aware that participating in this event I may be exposed to risks of damage to my personal property and injury to myself. I am participating in the program fully aware of the risks involved and hereby agree to accept and assume responsibility for any and all risks of damages, injury or death. \_\_\_\_\_(Initial)

In consideration for Cal Poly Pomona's allowing me to participate in the program, I hereby agree that I, my heirs, guardians, and assigns will release Cal Poly Pomona, its trustees, officers, agents, faculty, staff, students, and the Music Department, from all liability for neglect or wrongful acts or omissions associated with my participation in the program.

Additionally, I agree to indemnify and hold harmless Cal Poly Pomona, its employees and agents for any claims, lawsuits or demands that may be brought by any person against Cal Poly Pomona, its employees or agents based on my participation in the program.

I HAVE CAREFULLY READ THIS AGREEMENT AND FULLY UNDERSTAND ITS CONTENTS, I UNDERSTAND THAT I AM GIVING UP VALUABLE LEGAL RIGHTS BY SIGNING THIS AGREEMENT AND THAT THIS AGREEMENT REPRESENTS A CONTRACT BETWEEN CAL POLY POMONA, THE MUSIC DEPARTMENT AND MYSELF, I HAVE AGREED TO SIGN THIS AGREEMENT OF MY OWN FREE WILL.

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

Address: \_\_\_\_\_

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

Ensemble Faculty Member: \_\_\_\_\_

Music Department Chair: \_\_\_\_\_

# CAL POLY MUSIC DEPARTMENT GOVERNANCE DOCUMENT

**Ratified 07/01**

## **ARTICLE I. Membership**

Voting membership in the Music Department is limited to tenured and tenure track faculty only.

## **ARTICLE II. Rights and Responsibilities**

1. Faculty have the right and responsibility to participate in decision making, to discuss the varied aspects of the department's operation, to be informed of transactions made on behalf of the department.
2. Faculty have the responsibility to complete their departmental assignments/duties in a timely manner.
3. The faculty further acknowledges its responsibility to respond and to address each member in respectful speech and to accept diversity of position as part of the requirement of working in the university environment.
4. The faculty commits to insuring that departmental response to any position it is asked to give properly reflect any diversity of opinion represented by the faculty.

## **ARTICLE III. Department Chair**

1. The chair of the department is to be selected in accordance with University Manual provisions. The chair has special responsibilities assigned by the presidential letter of appointment.
2. The chair functions as a co-equal colleague with all the responsibilities of a faculty member, including voting on all issues that concern the faculty.
3. The Duties of the Chair are to:
  - a. Provide information in a timely manner.
  - b. Plan and lead faculty meetings.
  - c. Provide faculty with a written agenda 24 hours in advance.
  - d. Provide accurate minutes of department meetings.
  - e. Respect the privacy of faculty, students, and staff.
  - f. Manage financial and personnel resources.
  - g. Complete other duties as assigned by the Dean

## **ARTICLE IV. Meetings**

1. The purpose of meetings is to handle the financial, academic, philosophical and personnel-related business of the department.

2. During the Academic Year, meetings are to be held on a weekly basis. No meetings are to be scheduled during final-exam week or during break unless agreed to by a quorum of the voting faculty.

3. The following statements will govern how the department will transact business:

a. There must be a quorum of 2/3 of the tenured/tenure track faculty present. (For purposes of determining the quorum, the chair is to be counted as one of the members.)

b. All meetings must have an agenda made available at least 24 hours in advance. Agenda additions may be suggested and will be included if given a majority vote.

c. Alternatively, business may be transacted by email. Proposed business is to be directed through the chair. Voting on any proposal may be done via email. A majority vote is required for approval of any proposal. Any faculty member may veto the vote-by-email request if that member believes that discussion in a faculty meeting is required in order to more fully understand the matter.

4. The following Simple Rules of Order shall govern the operation of meetings.

### **SIMPLE RULES OF ORDER**

The chair functions as presiding officer in meetings. There are no other officers. The chair functions also as secretary. The meeting is to be called to order by the chair.

An agenda having been provided, the chair leads the meeting through the published agenda (and any last minute additions approved by the faculty). The concept of old/new business is replaced with the concept of agenda as statement of business that needs to be addressed at that specific meeting.

A motion needs to clearly state its goal and purpose. In order for discussion to proceed on the motion, there must be a second. The chair has the responsibility of maintaining a “speaker’s roster”. Action on the motion may be called for, and if, in the ruling of the chair, sufficient discussion has taken place, and if a majority of faculty verbally agree, then the vote must be taken. A motion may be withdrawn by the one who made the motion; it may also be tabled until a specified time; it may be amended, with the requisite seconding and voting provisions applicable as stated above. Voting may be by voice vote or secret ballot. Majority approval of the voting membership (the chair is a voting member) is required for passage.

Discussion of an issue may be called for without a motion on the floor, provided no other motion is on the floor.

The meeting is adjourned when there is no further business to transact, when no further discussion is needed, or when the allocated time for the meeting is up.

California State Polytechnic University, Pomona  
College of Letters, Arts, and Social Sciences  
Department of Music  
Retention, Tenure and Promotion (RTP) Document

AY 2013/14 through AY 2017/18

Section I – Introduction

The reappointment, tenure, and promotion process is a critically important faculty responsibility. RTP is the mechanism by which we assure the success of our faculty and thereby assure educational quality for our students. While the president makes final decisions on reappointment, tenure, and promotion, it is the department faculty who are in the best position to provide clear expectations, create an environment conducive to achieving expectations, and render the most informed recommendations to the president. The Department RTP Criteria Document communicates department expectations and RTP procedures to the department faculty, faculty candidates, the dean, the College RTP Committee, the University RTP Committee, and academic administrators. University policies including the Unit 3 Collective Bargaining Agreement (CBA) and Appendices 10 and 16 of the University Manual define university procedures and expectations. Department documents must supplement and may not conflict with these policies. In the event of discrepancies, the CBA takes first precedence and university policies take second precedence over departmental policies.

The Collective Bargaining Agreement requires that a tenure-track faculty member be provided a copy of the Department RTP Criteria Document within two weeks of the start of their first quarter at Cal Poly Pomona. It is recommended that department criteria be maintained on the department web page so that they are available to candidates for faculty positions. The primary purpose of the Department RTP Criteria Document is to articulate clearly what the department expects of its faculty members and in particular what they must achieve in order to be granted reappointment, tenure, and promotion. These expectations must be stated with sufficient clarity and specificity that the candidates are able to plan their activities around them. Department criteria should be consistent with department and college mission, vision, goals, and accreditation standards. In other words, they should articulate a model of the department faculty colleague to which the candidate should aspire.

RTP is not simply a matter of evaluation. Faculty colleagues, deans, and academic administrators should commit themselves to mentoring and supporting candidates, providing them the maximum opportunity to be successful. It is important for those making recommendations to be honest, direct, and clear, just as it is important for candidates to be knowledgeable of department expectations and committed to meeting them.

**I.1. Definitions:** Appendix 16 provides a comprehensive overview of RTP procedures. Some of the more important definitions are provided here.

- A. **Candidate** refers to a faculty member who is under consideration for reappointment, tenure, or promotion action in the current cycle.
- B. **RTP Committee members** must be full time tenured faculty members. Department RTP Committee (DRTPC) members are elected by the tenured and probationary faculty. A faculty member on professional leave (sabbatical or difference-in-pay) may serve if elected and willing. A tenured faculty member who will be a candidate for promotion

may be elected, but may only participate on reappointment cases – may not participate in promotion or tenure recommendations. (see also Appendix 16 sections 3.1G and 3.1H).

- C. **Criteria** are the expectations articulated in the department RTP criteria document and in Appendix 16. Criteria define what a candidate must achieve in order to be positively recommended for reappointment, tenure, or promotion. Criteria documents contain procedural information as well; however, it is important to distinguish between criteria and rules/ procedures. Department RTP Criteria are adopted by a majority vote of the tenured and probationary faculty, submitted to the dean and the College RTP Committee for review and comment, and ultimately approved by the president or his designee. (see also Appendix 16 section 2.1)
- D. The **first probationary year** begins with the first fall term of appointment.
- E. A faculty member is **eligible to apply for tenure** at the beginning of the sixth probationary year. An application for tenure prior to the sixth probationary year is an application for **early tenure**.
- F. A faculty member is **eligible to apply for the first promotion** at the time they apply for tenure. Once tenured, the faculty member is **eligible for a subsequent promotion** after having served four years in the current rank. Applications for promotion prior to having attained eligibility are applications for **early promotion**.
- G. **Criteria for early actions** shall place emphasis on teaching ability and accomplishment, and shall require exceptional performance or extraordinary qualifications with regard to professional activities, and university service.
- H. **Student evaluation of teaching** is governed by Appendix 10 of the University Manual.
- I. **Peer evaluation of teaching** is the responsibility of the Department RTP Committee and includes a classroom visit, review of course syllabus & other teaching materials, and a written report.
- J. A **candidate for reappointment must use the Department RTP criteria** in effect at the time of the candidate's initial probationary appointment. *Current* procedures and policies apply.
- K. A **candidate for tenure or promotion may choose between the criteria** in effect at the time of the initial probationary appointment and those in effect at the time of the request for action. In any case, *current* procedures and policies apply. A candidate requesting both tenure and promotion must choose a single set of criteria for both actions.

### I.2.Department Philosophy

Music Department faculty should be capable in a variety of areas of scholarship: discovery, integration, application, and teaching. Criteria for evaluation will necessarily be wide ranging, complex, yet specific to the declared areas of scholarship and activity for each faculty member. Each faculty member may have areas of expertise, responsibility, or experience; however, faculty are expected to be conversant with the range of expectations of the various approaches to scholarship. The Music Faculty recognize that teacher education is a university-wide initiative and faculty, regardless of their expertise, engage in teacher

education through a variety of means, such as teaching music education courses, modeling various teaching strategies, advising and mentoring, and assessing teaching effectiveness.

### **I.2.2 Teaching Effectiveness**

While there are three areas of evaluation in the RTP process, the Music Department values Teaching Effectiveness as the most important of these three. No amount of Scholarly and Creative activities or Service can substitute for successful teaching. Therefore, it is expected that all tenure track faculty will continually develop and improve their teaching in their particular areas of expertise and with respect to the changing needs of the students. This progress can be evidenced in a number of ways. While student evaluations are useful, the department does not consider them the sole indicator of teaching ability. In the words of the University Manual, Appendix 10, p.1,

- b) the department faculty is best prepared to judge the quality of teaching by peers;
- c) the department should be given the maximum possible latitude in collecting, assessing and reporting available information on teaching performance consistent with the policies in this Appendix;

Additional evidence of teaching ability can be found in (but not limited to) a faculty member's taking advantage of the workshops and programs offered by the Faculty Center for Development, by attending CSU conferences and workshops on teaching and learning or assessment, by attending musical performances, personally directed listening and study, and by conferring with colleagues on the values that guide our particular department. These values include:

- a. the inclusion of multicultural/world music elements throughout the curriculum
- b. the use of technology where appropriate
- c. the assessment process
- d. the use of creative and innovative teaching approaches when they produce improved learning.
- e. staying current (particularly for faculty members in the Music Industry Studies areas) in advances in technology
- f. staying current (particularly as ensemble directors and studio teachers) in selection of repertoire, standards for performance at a variety of levels, and an awareness of available performance opportunities for ensembles and individuals such as festivals, master classes, special tours, competitions, etc.

We also value academic and other forms of advising as critical to our students' success. Advising is an integral part of faculty duties in the Music Department and each student must be advised at least once annually. We expect academic advisors to be familiar with university policies and the specific curriculum of their assigned areas. We expect them to be available to meet with students in our annual advising workshop and at other times throughout the year as needed. Through senior exit interviews and other assessment tools, we can gain information that will enable us to improve the advising process. We expect all faculty to be available for senior project and career advising in their particular areas of expertise. The quality of senior projects and successful placement of students in the work place can be an indicator of the effectiveness of the advising process. We require all faculty members to serve as either an area advisor, minor advisor, senior project advisor, at-risk advisor, or in some other form of mentoring as assigned by the department chair.

### **I.2.3 Scholarly, Creative, and Professional Activities:**

The faculty value high performance standards and recognizes the array of opportunities that are available for creative and scholarly activities. We value excellence in performance, whether as performers, composer/arrangers, or writers. We encourage membership and participation in professional organizations that are related to the candidate's areas of expertise and expect that the results of such activities will enhance teaching and bring notice, respect, and acclaim to the department. We encourage faculty members to seek outside resources to supplement department activities.

We support the concept of life-long learning and expect our faculty members to strive to increase their own learning through classes, workshops, symposia, and other means of study.

#### **I.2.4 Service:**

We value the service given to the department, college and university as a necessary part of our positions. Department service on committees and through special assignment is vital to our success. We work well as a team, and we expect each faculty member to contribute to the workload at the appropriate level and to contribute to the atmosphere of collegiality and trust that is essential in our department. The DRTPC Committee and Department Chair will advise candidates throughout the RTP process as to where each can best serve.

We also support committee work at the college and university levels and encourage each faculty member to become aware of the place our department holds in the university as a whole. We value service to the community for its intrinsic worth, for the potential for personal satisfaction, and for the positive interactions that will continue to enhance our image and standing in the community.

#### **I.2.5 Faculty Mentoring**

In order to better support the candidates through the RTP process, the department chair in consultation with the DRTPC chair shall establish a Faculty Development Plan for each candidate during the first year of teaching (preferably during the fall quarter). This plan may include (but is not limited to) regular meetings with the department chair or DRTPC chair, informal class visitations by senior faculty to help direct teaching activities and development, additional peer observations, suggestions to attend specific CSU or Cal Poly workshops or conferences for teaching and learning, advising, or assessment, directed guidance to help each candidate understand his/her department responsibilities, helping with RTP packages, and other activities as deemed appropriate by the department chair and DRTPC chair.

### Section II – Procedures

**II.1.** Appendix 16 describes RTP procedures in complete detail. A summary is provided here.

#### **II.2. Department RTP Committee and Role of the DRTPC Chair**

- A. The Music Department RTP committee shall consist of full time, tenured faculty members elected by probationary and tenured faculty. The minimum size for the committee shall be three (3). FERP faculty may serve on the committee if they are working half-time throughout the year rather than one quarter per year and with permission of the University President. The department may elect an alternate to the committee to simplify procedures should an elected member become unable to serve during the academic term.



- B. The structure, size and procedures of the Music Department RTP committee shall be determined by the probationary and tenured faculty in the department within limits stipulated in this document.
- C. Annual elections by secret ballot must be conducted during the spring quarter of the school year preceding the given RTP cycle, and election shall be by a majority vote of the probationary and tenured faculty members of the Music Department. The DRTPC's term of service shall not end until all matters pertaining to the DRTPC's recommendations have been concluded.
- D. The chair is not a member of the DRTPC, but may prepare a separate evaluation.
- E. The department chair shall notify the Dean of the College of Letters, Arts, and Social Sciences of the composition of the Music Department RTP committee immediately after its election.
- F. In promotion considerations, RTP committee members must have a higher rank/classification than those being considered for promotion.
- G. The Music Department is not precluded from having an RTP committee with a changing membership for the purpose of dealing with different aspects of reappointment, tenure, and promotion, as long as the provisions of Section 3.1 are satisfied by the committee acting at any given time.
- H. If too few Music Department faculty members are available to form an RTP committee for all or some aspects of the DRTPC's work, the Music Department probationary and tenured faculty shall elect appropriate faculty members from outside the department to supplement the Music Department RTP committee.
- I. In the case of inability to serve or procedural difficulties, the CRTPC shall recommend, after consultation with the Music Department RTP committee, a course of action to the vice president for academic affairs.
- J. The DRTPC chair will be the official custodian of the RTP package for the period between the submission of the package to the DRTPC by the candidate and the forwarding of the package to the Dean's office. In this period, the DRTPC chair and only the DRTPC chair shall be responsible for additions to the package or any changes in the content of the package and notification of the appropriate parties of any additions or changes.
- K. During Fall quarter the DRTPC chair:
  1. Ensures that candidates have information they need: including information about what actions they must/may apply for, information they need to prepare requests, department criteria.
  2. Assists candidates in understanding expectations, preparing packages.
  3. Informs Faculty Affairs of requests.
  4. Ensures that packages are complete.
  5. Provide the department recommendation to the candidate.

And throughout the year:

1. Ensures that peer evaluations are conducted for all faculty members who will be candidate for RTP action in the future. Ensures that reports are provided to candidates in a timely manner.

### **II.3 Candidate's Responsibilities**

- A. All RTP requests are initiated by the candidate. If the candidate is eligible for an RTP action then there will be written notification from Faculty Affairs. The candidate must notify the DRTPC Chair that either there will or will not be a request for consideration. If the candidate is requesting early promotion or tenure, then the candidate must notify the committee chair in writing that there will be a request for an early action.
- B. At all times the candidate should monitor the progress of the request through the various review groups. The candidate can withdraw the request, without prejudice, at any level of review.
- C. In the self evaluation, the candidate must explicitly address the Department's criteria for the action(s) requested. The evaluation shall be structured so as to make very explicit references, item by item, to the Department RTP criteria. If the candidate is requesting reappointment, then there must be clear evidence that there is progress toward the successful attainment of tenure. Furthermore, the evaluation shall contain the following items:
  - 1. Discussion of teaching performance. This includes an evaluation of the student and peer evaluations. All deficiencies noted in the student and peer evaluations shall be addressed. If deficiencies or problems were pointed out in previous evaluations, steps taken or progress made toward remedying them must be included. Since academic advising is closely related to teaching, the department values thoughtful advising; in this section, the candidate shall also draw attention to activities relating to student advising and/or mentoring.
  - 2. Discussion of scholarly and creative activities. This includes specific citation of all performances, compositions, publications, dates of attendance of all professional meetings, and explicit reference to all duties and assignments in professional organizations. Works in progress and ongoing activities shall be addressed. If deficiencies or problems were pointed out in previous evaluations, steps taken or progress made toward remedying them must be included.
  - 3. Discussion of service to the University, College, Department, and community. This includes specific citation of committee assignments and duties, assistance in a professional capacity to any group, etc. If deficiencies or problems were pointed out in previous evaluations, steps taken or progress made toward remedying them must be addressed.
  - 4. Discussion of the candidate's attainable short and long term goals in all evaluative areas, as set forth in the Faculty Development Plan. The candidate should build these goals around the desired outcomes listed in the section on Department Evaluation of the Candidate and as articulated by the candidate's Faculty Development Plan. In the next RTP cycle, the candidate shall discuss whether or not the short term goals have been met or altered, and summarize the progress made on the long term goals. The DRTP

committee shall pay particular attention to the goals of the candidate and shall comment upon their appropriateness, evaluate whether they are applicable for the granting of tenure and/or promotion, and provide this feedback to the candidate in its recommendation.

- D. The period of time covered by the self-evaluation should be that which has passed since the last application was made for the same or similar action. Reappointment evaluations are normally based on the previous year's performance; promotion evaluations, on the period since the last promotion or since original appointment; tenure on the period since the original appointment of the probationary position.
- E. The candidate shall identify all materials to be considered, and make available copies of those not already available in the candidate's Personal Action File (PAF). Completeness must be balanced with consideration for the time commitment required of the committee and other evaluators. If material can be summarized or cited rather than included, this is preferable. The candidate should provide an Appendix to the evaluation package that contains originals (programs, reprints, books, grant proposals, course syllabi and other materials, lab manual, letters of thanks, commendations, newspaper articles, manuscripts, etc.). These supplemental materials will be provided with the package and will be located in the Department office or the DRTPC chair's office. Only an index to the Appendix (that specifies where the supplemental material is located) is then included in the RTP package.
- F. Candidate is responsible for making sure that all required student evaluations and peer evaluations are completed and included. (See II.4.A and III.5 below.)

#### **II.4. Student Evaluation of Teaching** (See Appendix 16, section 3.2 and Appendix 10.)

- A. The probationary and tenured members of the department shall develop specific procedures and forms for the department RTP committee to receive signed evaluative material, commentary, and substantiating documentation.
- B. The plan shall include methods for publicizing (on department bulletin boards and other relevant locations, newsletters, etc.) names of committee members to whom material is to be submitted, submission procedures, and, during an RTP cycle, the names of candidates for retention, tenure, or promotion. A committee calendar shall be established and published at an early date in each cycle.
  - 1. Evaluations by students are an important element to be considered by faculty evaluation committees in assessing the quality of teaching performance of colleagues. Such evaluations are not the only element which must be considered. Other indexes of the quality of teaching performance include i) direct observations by peers in classroom; ii) judgments about the quality of instructional materials; iii) examinations and examination procedures, etc.
  - 2. In-class evaluations are those administered to an assembled class using the department evaluation instrument. All faculty who teach are required to ensure that student evaluation of teaching is conducted on their behalf and that the results of these evaluations are placed in their Personnel Action Files.
    - a. Frequency of In-Class Evaluation:

1. Probationary years 1-6: **all** classes are to be evaluated in accordance with the Collective Bargaining Agreement and University Policies. Due to the unique nature of independent study or internship courses, the department does not expect them to be evaluated unless explicitly required by University Policy.
2. All student evaluation summary sheets become part of the faculty member's Personnel Action File. The analyses of the results of student evaluation of teaching serve as one of the elements by which peer review committees evaluate the quality of teaching performance. They are a source of information contained in the PAF available to RTP committees, post-tenure review committees, temporary faculty review committees, and other committees of tenured faculty charged with recommending actions based in part or wholly upon teaching performance.
3. Out-of-class Evaluation Comments

Students may submit signed letters expressing their opinions about faculty members to the department chair or chair of the DRTPC committee at any time. Letters may also be received through the normal solicitation process at the time of request for action. See Appendix 10, Section 1.0 and 2.0 for additional information.

#### **II.5. Peer Evaluation of Teaching** (See Appendix 16, section 3.3 as outlined below.)

- A. Peer evaluation of teaching shall include classroom observations and a review of course syllabus and related material. (See attached Peer Review Form.) Observations should be followed within no more than two weeks by a written report. The report must be submitted to the faculty member and to the DRTPC chair and placed in the PAF.
- B. In the fall quarter, the DRTPC Chair, in consultation with the Department chair and the candidate, shall determine which classes (with a minimum of two per year) will be evaluated and assign the evaluators for each class. Notification of this decision will be sent to the candidates and the evaluators
- C. A minimum of one peer evaluation per quarter shall be conducted in at least two different quarters in each academic year. Peer evaluations shall reflect, to the degree possible, the breadth of courses taught.
- D. Only peer evaluations conducted either prior to or during the period under consideration may be used for that period's deliberations. Exceptions may be allowed if the candidate does not have the minimum number of evaluations.
- E. The DRTPC is responsible for ensuring that the minimum number of peer evaluations is conducted.
- F. A candidate may request additional peer evaluations beyond those initiated by the DRTPC. Such requests are to be directed to the DRTPC chair.

**II.6. Candidates and Future Candidates** serving in administrative positions or performing administrative duties, serving in positions of academic governance, or on leave (see also Appendix 16, section 2.1).

- A. Candidates who are away from campus during the academic year in which they must/may apply for action shall observe the same procedures and timelines as candidates in residence. Candidates may provide their RTP requests by fax or email, and must provide fax numbers or addresses to be used for sending recommendations to candidates. It will be the candidate's responsibility to meet all deadlines.
- B. Individuals who accept positions outside of their departments while they are still eligible for RTP action must ensure that they understand department expectations during the time they are away. The candidate and the DRTPC must develop, upon acceptance of the assignment and, commit to writing, in light of the special circumstances, (a) an interpretation of the department criteria and (b) a statement that specifies expectations and outcomes. This memorandum of understanding shall be approved by the dean, URTPC chair, and Associate Vice President for Faculty Affairs.

**f. Criteria for RTP Action**

**III.1 Departmental Evaluation of Candidate**

A. Teaching Effectiveness and Advising

1. Lecture Classes (GE, Music Industry Studies, non-performance oriented courses)

Faculty who teach academic classes are expected to set high academic standards and to model them in the manner that they approach the preparation and presentation of the course. Faculty are expected to incorporate effective pedagogical standards, to remain current in the scholarship of the discipline for which they have responsibility.

2. Performance Classes (Studio instruction, ensembles):

Faculty who teach studio and conduct ensembles are expected to set high performance standards in their own individual performances and to train students to emulate those standards. Faculty who conduct ensembles are expected to set high performance standards and conduct their activities with the highest degree of professionalism. It is the faculty member's responsibility to effectively manage personnel and fiscal resources within budget guidelines established by the department.

3. In its evaluation of the candidate, the DRTPC shall take into account information from the following sources:

- a) Summaries and interpretations of students' numerical evaluations
- b) Summaries and interpretations of peer evaluations of teaching performance
- c) Self-evaluation provided by the candidate
- d) Signed material (to be added to candidate's RTP package) received from other faculty, performance reviewers, administrators, and students
- e) Material requested from candidate by committee (e.g., requests for clarification of, corrections to, augmentations of any aspect of RTP package)
- f) Other written material, identified by source, submitted to the committee before the closing date

g) Candidate's Faculty Development Plan including discussion of long and short term goals and how the candidate is meeting those goals

a. Student Evaluations

The candidate should stay within the department composite average score on student evaluations. This is generally in the 1.5-2.0 area with 1.00 being best. Scores that are higher in number should be discussed in the self-evaluation and plans for improvement articulated by the candidate. (See III.2.A1, III.2.B1, III.3.A and III.5.A for specific criteria.) The DRTP committee can offer support and mentoring to candidates that require help toward improved student evaluation scores through the Faculty Development Plan.

b. Peer Evaluations

These evaluations are considered very important by the department. If used correctly, they can be an effective way of helping candidates to make improvements in the classroom. The DRTPC can offer support and mentoring to candidates that require help toward improved peer evaluations. Peer reviews are given an overall rating of either excellent, satisfactory, needs improvement, or unsatisfactory.

c. Self Evaluation (may include discussion of the following):

1. Course development or creation
2. Changes in teaching approach
3. Use of technology in teaching
4. Use of multicultural/world music elements in course material
5. Use of assessment tools in the classroom
6. Interdisciplinary accomplishments
7. Service learning components
8. Diverse teaching strategies
9. Other innovative or applicable activities related to teaching
10. Effective advising approaches

d. Advising

Areas in which faculty may be asked to serve:

1. Emphasis/Option area
2. Student organizations
3. At-risk students
4. Senior project committees
5. Advising of minors
6. Career advising

The candidate should address his/her advising responsibilities, giving evidence of their participation and effectiveness in these duties. For example, participation in the annual workshop, quality of senior project presentations, numbers of students

advised, activities of student organizations, alumni successes in finding jobs, etc., could show evidence of successful and active advising.

**Evaluation:** Evaluation by the committee will be based on the professional judgment of the DRTP committee members. Faculty evaluators will review and judge teaching performance and advising activities as articulated by the candidate and supported through student and peer evaluations.

B. Scholarly, Creative, and Professional Activities:

The Music Department faculty acknowledge that a wide range of activities is included under this topic including but not limited to the following categories:

1. Performances

- a. Formal recitals; including solo, joint/shared, chamber music
- b. Artistic director of off-campus performance ensemble
- c. Guest conducting of off-campus performance ensemble
- d. Guest performance in another faculty member's class
- e. Receptions
- f. Performance in off-campus ensembles
- g. Conducting of off-campus performance ensemble
- h. Regular position as church/synagogue/temple musician
- i. Guest soloist with off-campus performance ensemble
- j. Producing a performance event (on or off campus, not a class)

2. Creative Endeavors

- a. Composing
- b. Arranging
- c. Producing multimedia, audio recording
- d. Creation and maintenance of web pages

3. Scholarly

- a. Guest lectures (on campus, for other classes, off campus)
- b. Articles for various publications
- c. Books (writing, publishing, editing)
- d. Reviews in various publications
- e. Research projects
- f. Conference presentations

4. Applied scholarship

- a. Learning and using specialized music software
- b. Adjudication and evaluation for professional associations; including preparation and evaluation of musical scores for conferences/festivals
- c. Leading workshops
- d. Presenting master classes

5. Professional Association
  - a. Membership
  - b. Leadership position in professional associations
  - c. Attendance at professional conferences related to university work
6. Honors
  - a. Recognition of accomplishment in performance, academic, or other university work
  - b. Recognition by community or professional organizations for artistic, scholarly, intellectual, pedagogical endeavors
7. Other
  - a. Obtaining external grants, fellowships related to professional work
  - b. Administering/managing grant funds for special programs

**Evaluation:** The above list is created with the awareness that there is a range of magnitude for each endeavor. Evaluation by the committee will be based on the professional judgment of the DRTP committee members. Faculty evaluators will review and judge both the quantity of accomplishments and quality of achievement in each category as articulated by the candidate and supported by documentation when applicable.

#### C. Service to the University and Community

Service to the university includes, but is not limited to, discharging departmental responsibilities effectively, serving on College or University committees, providing performances for university functions. **Candidates should not only list areas of service but must also describe major accomplishments in each area.**

##### 1. Music Department Assigned and Related Duties Responsibilities:

- a. Committees
  1. RTP
  2. Curriculum
  3. Assessment
  4. Events Planning
  5. Search Committee
  6. Recruitment
  7. Other committees
- b. Leadership
  1. Emphasis area
  2. Technology and lab oversight
  - b. Equipment oversight
  - c. Chairing department committees
  5. Special projects

##### 2. CLASS Assigned and Related Duties



- a. Committees and Task Forces
    - 1. Curriculum
    - 2. Budget and Planning
    - 3. RTP
    - 4. Assessment
  - 5. Search Committee
  - 6. Other projects initiated by the Dean's office
3. University Assigned and Related Duties
- a. Academic Senate membership
  - b. University Curriculum Committee
  - c. University search committee
  - d. TED liaison
  - e. University Task forces
  - f. Other university committees or assignments
4. CSU
- a. Summer Arts course creator
  - b. Summer Arts course coordinator
  - c. CSU Academic Senate
  - d. Task forces created at the CSU system level
  - e. Other CSU committees or assignments
5. Performances in support of department, college, or university event
6. Service to the Community (activities not covered in Scholarly and Professional Achievements)
- a. Consultant work with local music groups, schools, lectures for community organizations, etc.
  - b. Benefit concerts
  - c. Service club music presentation or lecture
  - d. Workshops at schools (not a part of class assignments)
  - e. Adjudications as a service to the community
  - f. Music Consultant
  - g. Leadership position in professional associations
  - h. Religious/community performances

**Evaluation:** Evaluation by the committee will be based on the professional judgment of the DRTP committee members. Faculty evaluators will review and judge both the quantity of accomplishments and quality of achievement in each category as articulated by the candidate and supported by documentation when applicable.

### III.2. Criteria for Reappointment

To be reappointed, a candidate must provide evidence of making steady progress toward meeting the criteria for Promotion to Associate Professor and Tenure, or if hired at the Associate Professor level, for

Professor and Tenure. “Steady progress” can be demonstrated by evidence of student and peer evaluations and effective advising, submission of evidence of Creative and Scholarly activities and other professional activity, participation on committees and other service, and meeting the expectations of the individualized Faculty Development Plan. The closer to tenure, the more concretely the candidates should be able to show how they have made good on their plans to satisfy the criteria.

A. Years 1-3

1. Teaching performance and advising will be evaluated throughout the probationary period by means of self-evaluation, student evaluations, and peer reviews. Probationary faculty must have **every class evaluated by students each quarter** as explained in section II.4.B.2a above. The *majority* of peer reviews must be rated as satisfactory or higher, and the self-evaluation must present an accurate account. The faculty member is expected to be involved in some aspects of student advising as directed by the department chair in their Faculty Development Plan.
2. The faculty member is expected to be actively involved in areas of scholarly, creative and professional activities as outlined above and in their Faculty Development Plan.
3. The faculty member is expected to give service to the university and community each year as outlined above and in their Faculty Development Plan.
4. If the candidate has an initial two-year appointment, he/she should follow the guidelines as set forth in the University Manual, Section 305.14 "Periodic Evaluation of Probationary Faculty Members with Initial Two-Year Appointments" when applying for reappointment.

B. Years 4-6

1. Teaching performance and advising will be evaluated throughout the probationary period by means of self evaluation, peer reviews, and student evaluations. Probationary faculty in years 4-6 must have **every class evaluated by students each year** as explained in section II.4.B.2a above. The faculty member is expected to have a composite average score on the last year’s evaluations of “good” or “very good” (or evidence of progress toward this average score) on all items of student evaluations with overall scores **reflecting improvement** over scores in years 1-3. *All* peer reviews must be rated as satisfactory or higher, and the self-evaluation must present an accurate account. The faculty member is expected to be **more actively involved** in some aspects of student advising as directed by the department chair and as set forth in their Faculty Development Plan.
2. The faculty member is expected to be actively involved in areas of scholarly, creative and professional activities as outlined above and in their Faculty Development Plan with **increased productivity** throughout years 4-6 in preparation for applying for tenure.
3. The faculty member is expected to give service to the university and community each year as outlined above and in their Faculty Development Plan with **increased productivity and effectiveness** throughout years 4-5 in preparation for applying for tenure.

### III.3. Criteria for Tenure

A faculty member is eligible to apply for tenure at the beginning of the sixth probationary year. An application for tenure prior to the sixth probationary year is an application for early tenure (see III.6). To be granted tenure the candidate shall:

- A. Demonstrate evidence of improvement and growth in teaching effectiveness and successful advising as verified through self-evaluations, student evaluation scores, and peer evaluations throughout the probationary period. The faculty member is expected to have a composite average score on the last year's evaluations of "good" or "very good" (or evidence of progress toward this average score) on all items of student evaluations. The DRTPC will take into careful consideration evidence of improvement in existing courses; accounts of how the faculty member plans to respond (as well as reports on how the faculty member did respond) to less-than-positive evaluations of teaching; accounts that provide contexts for evaluations, whether positive or negative, of teaching; the development of new courses; currency in the discipline; and the development of appropriate creative approaches and applications of technology. Substantial activity with student advising as directed by the department chair. Meet or exceed goals as defined in their Faculty Development Plan.
- B. Demonstrate a **consistent pattern** of presentations, performances, publications or other scholarly and creative endeavors, throughout the probationary period, that establishes their expertise or leadership in an area of music relevant to their role in the department. Meet or exceed goals as defined in their Faculty Development Plan.
- C. Show evidence of **effective** execution of assigned and related duties throughout the probationary period with **mandatory service** on at least one College or University-level committee as well as department committees, successful and timely completion of departmental assignments, effectual participation on other committees as verified through self-evaluation and other documentation. Meet or exceed goals as defined in their Faculty Development Plan.
- D. Develop a **consistent pattern** of productive contributions to the university and greater community, throughout the probationary period, that is relevant to their role in the department. Meet or exceed goals as defined in their Faculty Development Plan.

### III.4. Criteria for Promotion to Associate Professor

A faculty member is eligible to apply for the first promotion at the time he or she applies for tenure (See Sections 14.2 and 14.3 of the Collective Bargaining Agreement and Section 305.2-5 of Appendix 16). Once tenured, the faculty member is eligible for a subsequent promotion after having served four years in the current rank. Applications for promotion prior to having attained eligibility are applications for early promotion. Because promotion to associate professor is tied to tenure, the criteria for promotion to associate professor are those for tenure. Therefore the candidate for promotion to associate professor must satisfy the criteria in III.3.A.through D.

### III.5. Criteria for Promotion to Professor

Promotion to professor requires tenure or the simultaneous award of tenure. To be promoted to Professor, the candidate shall:

- A. Demonstrate continued effectiveness and professionalism, showing competency in the classroom, efforts to improve and stay current, and willingness to support fellow teachers in their efforts to improve and stay current. Demonstrate strong evidence of teaching effectiveness and successful advising activities as verified through self-evaluations, student evaluation scores, and peer evaluations throughout the period as Associate Professor. The faculty member is expected to have a composite average score on the last year's evaluations of "good" or "very good" (or evidence of progress toward this average score) on all items of student evaluations. The DRTPC will take into careful consideration evidence of improvement in existing courses; accounts of how the faculty member plans to respond (as well as reports on how the faculty member did respond) to less-than-positive evaluations of teaching; accounts that provide contexts for evaluations, whether positive or negative, of teaching; the development of new courses; currency in the discipline; and the development of appropriate creative approaches and applications of technology.
- B. Continue to demonstrate a pattern of presentations, performances, or publications or other scholarly and creative endeavors that will include **at least one event, production, or publication** that is recognized or reviewed at a national level. Continue to broaden their expertise or leadership in an area of music relevant to their role in the department throughout the period as Associate Professor.
- C. Demonstrate greater responsibility and effective execution of assigned and related duties throughout the period as Associate Professor, including mandatory service on at **least one College and University committee or body** (such as the Academic Senate) in addition to other committee responsibilities and departmental assignments, as verified through self evaluation and other documentation.
- D. Demonstrate a consistent, continuing pattern of productive contribution to the university and community that is relevant to their role in the department throughout the period as Associate Professor.

### **III.6. Criteria for Granting Early Tenure**

Criteria for early tenure are governed by Section 305.206 of the University Manual.

All of the following conditions must be met:

- A. The candidate must have been in one academic rank as a full time tenure-track member for at least two years before effective date of early tenure.
- B. The candidate must satisfy the criteria for tenure.
- C. The candidate must demonstrate exceptional performance or extraordinary accomplishments in all areas of evaluation, i.e. teaching performance and advising, scholarly, creative and professional activities, or university or community service as judged by the DRTP Committee.

D. Exceptional performance or extraordinary qualifications must be demonstrated by exceeding, in our three areas, all the specific criteria for tenure and promotion to associate professor. Performance that exceeds our expectations in all three areas must include elements from the following list:

1. Teaching Performance and Advising

“Good” to “Very Good” (minimum 1.5) overall performance on each item of student numerical evaluations that apply to teaching and not student preparation

Peer evaluations that attest to extraordinary quality

Two or more years of effective advising

Significant course and curriculum development

Significant work in assessment

Participation in teaching-related workshops

Innovative integration of technology

Service-learning courses

Regional and national workshops on teaching

2. Scholarly, Creative, and Professional Activities

Six or more significant performances

Regional, national or international recognition in performance or composition

Significant record of publication

Significant record of professional activities within the discipline

Significant external grants

3. University and Community Service

Leadership in Academic Senate

Significant university or community performances

Leadership in specific department needs (i.e. technology, labs, recruitment)

Fund raising

E. The candidate must receive the endorsement of a majority of the DRTP committee.

### **III.7. Criteria for Early Promotion**

Criteria for early promotion are governed by Section 305.206 of the University Manual. Early promotion is the promotion of a faculty member from the next to last step of a given rank to the first step of the next higher rank. Early promotion requires all of the following:

A. At least two years of full time service in the lower rank before the effective date of early promotion.

B. The candidate must receive minimum 1.5 (“good to very good”) teaching effectiveness ratings overall for two years prior to the application for early promotion.

C. The candidate must have exceeded all the expectations of the requirements of the next highest rank for two years prior to the application for early promotion (see III.5).

D. The candidate must receive the endorsement of a majority of the DRTP committee.

**Approved, September, 2013**

**College of Letters, Arts, and Social Sciences  
California State Polytechnic University, Pomona**

**Department of Music  
Criteria for Appointment and Evaluation of Temporary Faculty  
Effective Fall 2016**

The following criteria reflect the Music Department's conviction that teaching is the most important function of the temporary faculty member and that it must be weighted most heavily. Other factors, such as scholarly and creative activities, and professional development are considered important when they enable a temporary faculty member to keep current in their field of expertise. Any conflicts in policy are superseded by the Collective Bargaining Agreement.

The following criteria for the appointment, evaluation, and retention of temporary faculty (also referred to as lecturers) address four basic needs:

1. Appointment of Temporary Faculty from the list of active pool members;
2. Evaluation of Temporary Faculty, including peer and student reviews;
3. Re-appointment of Temporary Faculty; and
4. Movement on the salary schedule by range change and/or Salary Step Increase (SSI).

1. Appointment Criteria

A. For General Education classes and most academic Music Major courses: Master's Degree required, Doctorate preferred. Prior college teaching experience in music is desirable.

B. For Studio, most Music Industry Studies courses, or some Performance Ensembles: Baccalaureate required, Master's or Doctorate preferred. Special expertise and experience are required.

2. Evaluation of Temporary Faculty

Annual Periodic Review

In accordance with Article 15, the department will conduct an annual periodic review of all temporary faculty. A Temporary Faculty Evaluation Committee (TFEC), approved by a majority vote of the probationary and tenured faculty members will be elected during the fall quarter. Membership of the committee is restricted to a minimum of 2 full-time tenured faculty members. The department chair will not serve on the committee but will write a separate evaluation. The TFEC will select its own chair.

Assessment

Temporary faculty are assessed first and foremost on teaching performance. In addition, faculty are evaluated on their demonstrated efforts to remain current in the discipline, in support of the

teaching assignment. Based on the following, faculty will be rated as Outstanding, Satisfactory, Needing Improvement, or Poor.

**Outstanding** indicates that the faculty member has demonstrated that s/he exceeds expectations in teaching performance and must demonstrate currency in the discipline. Examples of currency are identified in subsection (d) of the Teaching Performance criteria below.

**Satisfactory** indicates that the faculty member has demonstrated that s/he meets expectations in teaching performance and must demonstrate currency in the discipline. Examples of currency are identified in subsection (d) of the Teaching Performance criteria below.

**Needing improvement** indicates need for improvement in teaching areas and/or demonstrating currency in the discipline. Examples of currency are identified in subsection (d) of the Teaching Performance criteria below.

**Poor** indicates serious weakness that needs to be addressed for continued employment.

Teaching Performance will be evaluated based on the following criteria:

- Self evaluation which discusses teaching performance
- Student evaluations and peer review
- Course syllabi and other materials
- Measures of Teaching Performance, which include:
  - Overall command of subject matter
  - Clarity of the organization of course materials
  - Intellectual and creative ability
  - Ability to stimulate and inspire a high level of student involvement
  - Accuracy, fairness, and thoroughness in student evaluation techniques
  - Availability to consult with students during office hours
  - Timely submission, every quarter, of all syllabi and office hours
  - Demonstrated efforts to improve and update the courses taught
- Documented demonstrated efforts to stay current in the music areas for which teaching assignments are desired which may include:
  - Participation in professional societies, conferences
  - Solo or ensemble performances
  - Writing and/or publication of articles, compositions, books
  - Continuing education
  - Participation in Music Department events
  - Other university or community service related to music
  - Other scholarly and creative activities and professional development activities that are related to the teaching assignment or the specific content area in which the individual teaches

### **Grading Policy**

All temporary faculty are responsible for posting the final student grades by the scheduled due

date. According to the College of Letters, Arts, and Social Sciences' policy, failure to submit final grades in a timely fashion will constitute unsatisfactory performance.

### Student Evaluation of Teaching

Temporary faculty must have all the classes they teach evaluated by the students, including studio lessons. The department's official forms will be provided, along with information for the proctor of the evaluation. The faculty member is expected to demonstrate teaching effectiveness by achieving a score for each class taught that is at or above the department average score. Student evaluations must have an average score of 2.0 or better (i.e. lower) for teaching to be designated as satisfactory or better. While the overall average for each course is the main focus, scores on individual items on the assessment which are 2.5 or worse will be cause for concern and should be addressed in the self evaluation.

It is the responsibility of the temporary faculty member to conduct student evaluations in each of their classes and to assure that all evaluations and reviews are submitted to the department by the established deadlines. Failure to follow the established policies may result in a negative review and may affect future hiring decisions.

### Peer Evaluations

Temporary faculty who teach more than 3 WTUs per review cycle (academic year) must have a peer review completed by a tenure-track faculty member using the official department form. Additional reviews of performances may be included using a simple memo form.

The Temporary Faculty Evaluation Committee chair or designee will assign tenure-track faculty members to conduct peer reviews for all temporary faculty members whose WTU assignments are 3 WTU's or more per year. Peer reviews will be conducted throughout the academic year for those with annual appointments. All other faculty will be reviewed in the specific quarter(s) in which they teach. Faculty with an initial appointment will be scheduled for a peer review in the first quarter of his/her teaching assignment.

### Submission of Periodic Review Packet

The period of the annual review begins each fall quarter and ends at the close of the following spring quarter (academic year –Sept.-June). **Deadline for submission of review materials (Periodic Review Packet) is the third Friday of spring quarter.** Materials must be submitted to the Temporary Faculty Evaluation Committee (TFEC) through the Department Administrative Support Coordinator. The review of temporary faculty will be conducted in Spring Quarter by the committee and the department chair.

### Timeline – All events take place during Spring Quarter

- Third Friday of Spring Quarter -- Evaluation packages due to Administrative Support Coordinator in Music Office
- Weeks 4-5 -- TFEC and Department Chair review packages



- Week 5—Faculty member is notified if additional information is needed for the review, which will be submitted by end of week 6
- Week 7 – Committee’s and Department Chair’s recommendation and review due to temporary faculty member
- Week 9 -- Faculty member signs the evaluation form and submits with response (if any) to TFEC chair -- TFEC chair forwards any responses to Department chair.
- End of 10th Week -- Evaluations due in the Dean’s office.

If a faculty member is NOT teaching during spring quarter, the committee and the chair recommendations will be mailed together.

Each temporary faculty member **must submit a Periodic Review Packet** to the Temporary Faculty Evaluation Committee which will include the following:

- a. One-page self-evaluation for the review period, discussing
  - 1) teaching performance
  - 2) student evaluations
  - 3) peer evaluations if required
  - 4) professional development and/or scholarly and creative activities related to maintaining currency in one’s teaching assignment or content area
- b. The computer summary sheet of student evaluations for each class evaluated, and accompanied by a list of every class taught.
- c. Copy of the peer review (if required) using the approved department Peer Evaluation form.
- d. Course materials such as syllabi, handouts, exams, etc.
- e. A copy of the questions to which students responded for these evaluations.

**Failure to submit a complete Periodic Review Packet will constitute unsatisfactory performance.**

The committee will conduct an evaluation of all the above materials and write a recommendation based on that evaluation and submit all materials to the chair.

The Department Chair will conduct an evaluation of the above materials (including the committee’s recommendation) and write a recommendation based on that evaluation.

The lecturer will be given a copy of the evaluations and will have 10 days to respond in writing. A copy of the response must accompany the evaluation to the next level and eventually to the Personnel Action File (PAF).

Full-time lecturers and lecturers who may be eligible for initial and subsequent 3-year appointments will be evaluated by the Dean as well as the department evaluation committee and the Department Chair.

The form for periodic evaluations of lecturers is Appendix 27b.

### 3. Reappointment of Temporary Faculty Members

#### **Careful Consideration:**

In assigning courses available to temporary faculty, official Personnel Action Files must be reviewed and the PAF Log signed (located in College office). The Order of Assignment for offering work per the CBA will be followed (<http://www.calstate.edu/hr/employee-relations/bargaining-agreements/contracts/cfa/index.shtml>) Careful consideration will be exercised on the basis of a number of factors, including starting date and depth of experience (i.e., accumulated WTU's).

Lecturers eligible for an initial or subsequent 3-year appointment shall be evaluated in the academic year preceding the issuance of a 3-year appointment. This periodic evaluation shall consider the faculty unit employee's cumulative work performed during the entire 6-year or 3-year qualifying period. The Dean of the College shall determine whether the lecturer has performed satisfactorily before an initial or subsequent 3-year appointment may be issued. Please refer to the appropriate University Academic Policy ([http://www.cpp.edu/~faculty-affairs/documents/section305\\_15.pdf](http://www.cpp.edu/~faculty-affairs/documents/section305_15.pdf)), and Articles 12.12, 15.28 and 15.29 of the Collective Bargaining Agreement for further information: <http://www.calstate.edu/hr/employee-relations/bargaining-agreements/contracts/cfa/index.shtml>

### 4. Range Elevation Criteria

A lecturer will be considered for movement on the salary schedule from the A range to B, B to C, and C to D when the faculty member is not eligible for more SSIs in the A, B, or C range and will have been employed in his or her current range for at least five years by the end of the academic year.

In addition to the criteria specified below, the College of Letters, Arts and Social Sciences requires a Range Elevation Package that minimally includes:

- Application
- Committee Recommendation
- Chair Recommendation (if Chair is not part of the Committee)
- Course Evaluations (minimum of 10)
- Peer Evaluations (depending on department procedure)
- CV

#### Movement on the Salary Schedule from the A scale to the B scale

Movement between salary ranges from A to B may be based upon earned degrees or teaching performance and demonstrated currency in the discipline. Examples of currency are identified in Section C(d) above. The College guidelines for movement between salary ranges following initial appointment based upon earned degrees are:

i. Completion of the Master's Degree: Temporary faculty who were appointed with a bachelor's degree may request an increase to Lecturer range A, step 3 if their base salary is not currently at that step upon official confirmation of the award of a master's degree.

ii. Completion of a Doctoral Degree: Temporary faculty awarded a doctoral degree since initial appointment in the College may request a 2.5% base salary increase plus elevation to the Lecturer B range.

(or)

iii. Teaching performance as specified below:

- Demonstrate continued effectiveness and professionalism, showing competency in the classroom, efforts to improve instruction and student achievement. Demonstrate strong evidence of teaching effectiveness as verified through self-evaluations, student evaluation scores, and peer evaluations.

- The faculty member is expected to have a composite average score on the last year's evaluations of "good" or "very good" (or evidence of progress toward this average score) on all items of student evaluations. The TFEC and Department Chair will take into careful consideration evidence of improvement in existing courses; accounts of how the faculty member plans to respond (as well as reports on how the faculty member did respond) to less-than-positive evaluations of teaching; accounts that provide contexts for evaluations, whether positive or negative, of teaching; the development of new courses; and the development of appropriate creative approaches and applications of technology.

- Demonstrate currency in the discipline; this may be documented as listed in C, above.. It includes creative activities and other elements of professional development in support of the teaching assignment

#### Moving from Salary B scale to C scale.

Temporary faculty who do not initially meet the criteria for 'C' range appointment will be considered for movement on the salary schedule from the 'B' range to 'C' range when the temporary faculty member is not eligible for more SSIs in the B range and will have been employed in his/her current range for at least five years by the end of the academic year. They will merit movement from the 'B' range to the 'C' range if (1) they have earned a Ph.D. or terminal degree in their discipline, *or* (2) they have exhibited a *pattern of high quality teaching performance and demonstrating currency in the discipline in support of their teaching assignment*, as evidenced by their annual periodic evaluations. Examples of currency are identified in Section C(d) above.

A "pattern of high quality" refers to *consistently* strong annual evaluations, as opposed to high quality performance achieved sporadically or confined to a single evaluation period.

### Moving from Salary C scale to D scale

Temporary faculty who do not initially meet the criteria for 'D' range appointment will be considered for movement on the salary schedule from the 'C' range to 'D' scale range when the temporary faculty member is not eligible for more SSIs in the C range and will have been employed in his/her current range for at least five years by the end of the academic year. They will merit movement from the 'C' range to the 'D' range if (1) they have earned a Ph.D. or terminal degree in their discipline, *or* (2) they have exhibited a *pattern of high quality teaching performance* and **demonstrating currency in the discipline in support of their teaching assignment**, as evidenced by their annual periodic evaluations. Examples of currency are identified in Section C(d) above.

A "pattern of high quality" refers to *consistently* strong annual evaluations, as opposed to high quality performance achieved sporadically or confined to a single evaluation period.

### Evaluation instruments

- I. Student evaluations shall be conducted using the departmentally approved Instructional Assessment form and procedures.
- II. Peer evaluations shall be conducted using the departmentally approved Peer Evaluation form and procedures as explained above.

## Music Department Peer Evaluation Form Part 1

Professor \_\_\_\_\_ Course \_\_\_\_\_ Evaluator \_\_\_\_\_ Date \_\_\_\_\_

In-class Performance (Evaluator should respond to as many of the items below as she/ he feels is necessary.)	Observations strongly support statement	Observations lend some support to statement	Observations do not support statement	No opportunity to judge
The professor is organized in presenting course materials (e.g., organization of lectures, activities, etc.)				
The professor intellectually challenges students.				
The professor utilizes class time well at an appropriate pace for students.				
The professor is responsive to student questions and comments and treats students respectfully.				
The professor is knowledgeable about the course's subject matter.				
The professor communicates ideas well and makes clear presentations.				
The professor conveys enthusiasm for teaching and for the subject matter.				
The professor makes evident the goals of that particular class, and how they fit into the overall goals of the course.				
The professor encourages independent and creative thinking on the part of students.				
The professor provides a variety of examples/illustrations and teaching strategies to enable student learning.				

In-class Performance (Evaluator should respond to as many of the items below as she/ he feels is necessary.)	Observations strongly support statement	Observations lend some support to statement	Observations do not support statement	No opportunity to judge
The professor maintains good eye contact with the class.				
The professor appears to have earned students' trust and respect, and has developed good rapport with the class.				
The professor occasionally uses humor or theatrics to keep students' attention.				
The professor turns students' questions and comments into an opportunity for learning.				
<b>Syllabi, Assignments, Grading</b>				
The professor's syllabus contains all essential course information (course title, number, prereq's, office hours, etc..).				
The professor's syllabus is sufficiently thorough, helpful and well designed.				
The professor's syllabus states the course requirements (e.g. assignments, dates, grading) clearly and unambiguously.				
The professor's exams/ graded assignments reflect good ways to evaluate student learning.				
The professor's grading policies seem fair and reasonable.				

<b>Student Behavior and Attitudes</b>				
Students are engaged in the activities of the class/rehearsal/ lesson.				
Students seem able to comprehend and grapple with questions and material.				

**Part II**

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Please explain those boxes checked “observations do not support statement” and provide suggestions for improvement. Also, please elaborate on one or more standards that you marked “observations strongly support statement” or “observations lend some support to statement.”

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**Signature of Evaluator**

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**Date**

**I have read this evaluation. My comments are (optional):**

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**Signature of Professor Evaluated**

**Policies Governing Work with the Music Department Accompanist**  
**Ratified 8/18/98**  
**Revised 08/31/15, Revised 9/8/17**

Students at Cal Poly Pomona are very fortunate to have the opportunity to work with a professional accompanist/coach. Services provided by the department accompanist are many and varied. The person in the position accompanies rehearsals and performances of some performance ensembles, coaches many students in their preparation for studio lessons, accompanies many students in their studio lessons, accompanies many students and some faculty in recitals, and accompanies for some classroom activities. The accompanist often needs time to prepare the repertoire for these various performances. In addition to the accompanying, the accompanist has responsibilities associated with the department's library acquisitions and maintenance and with the department's web site. It is with recognition of the need to carefully utilize the energies of the accompanist that the following policy is established.

The accompanist's function is to prepare vocal, instrumental, and conducting students for performances (jury, seminar, recital) by means of coaching the students in areas such as: language, diction, interpretation, style, performance technique, practice technique.

**Policies:**

1. All performances/rehearsals requiring the services of the accompanist that occur outside the regular workday (Monday - Friday, 8:00 AM - 5:00 PM) need to be discussed with the accompanist, and approved by the chair before they can be scheduled. This is necessary to plan for deviated scheduling or authorizing overtime. University policy governs this matter. The accompanist's availability for regular coaching sessions and rehearsals will be altered when a deviated schedule is needed to accommodate performances or rehearsals occurring beyond the normal working hours.
2. Students that need piano accompaniment are expected to sign up, and begin rehearsals, during the first week of classes. It is desirable for solo literature to be chosen as early in the term as possible. Students are to meet with the accompanist even in the absence of that choice in order to work on sight-reading or other musical activity.

Students are expected to know what they are to work on, based on the recommendation of the studio instructor, and have the parts learned sufficiently well enough to negotiate the piece (or portion thereof) before coming to their coaching/rehearsal. Students are expected to be on time, be warmed up, have their music and the piano part ready, and have their instruments assembled.

3. Attendance requirements are to be defined by the studio instructor in consultation with the accompanist. The accompanist will report attendance to the jury and to the studio instructor. Students who have not arrived within 10 minutes of the start of the coaching session forfeit the balance of the scheduled time with the accompanist. The accompanist will report attendance information to faculty at the end of each quarter.



The rescheduling of missed sessions will be determined by the availability of time in the accompanist's schedule. Students are encouraged to ask about the possibility of make-up coaching sessions.

4. No performance or jury will take place with fewer than three rehearsals on the music.

5. Students are strongly encouraged to buy and carry with them a handheld digital recording device. Recordings of all rehearsals and lessons and any needed accompaniment-only recordings can be made using this device. If a CD is needed for some purpose, the accompanist may make one, if possible, outside of the regular rehearsal time. Students must clearly mark their CD and provide it, with the music to be recorded, to the accompanist.

6. The accompanist may include a brief evaluation of the student's work for the jury at the end of each quarter.

## Policy and Procedure to Request Parking

Parking in the Loading Zone is restricted. Time Limit in the Loading Zone may be exceeded only under special circumstances approved in advance by Parking Control.

1. FREE PARKING – subject to change at the whim of Parking facilities!  
At least 3 days before your event please send the department administrative support coordinator information about the person(s) who will be coming with the names(s), date, time of arrival, event. We are limited to the number of free parking passes. Please do not request more than 5 passes for an event. Please do not contact parking services yourself. Free parking will not be given to guests who are receiving payment for their event. Examples: master classes, ensemble performances. You are welcome to walk down to the parking booth and purchase a daily permit for your guest(s) who is being paid for their services.
2. LOADING ZONE parking  
Ask the person requiring more than 15 minutes LOADING ZONE parking to stop by the Police Department and request a “Vendors Pass” or

Send a memo to "Police Department" and cc: the department coordinator with name, date, type of car and license plate number time in and time out.

rev. 8/15

## ACADEMIC ADVISING IN MUSIC

### GENERAL INFORMATION

Academic advising is essential to ensure a successful academic experience at Cal Poly Pomona. The department encourages Music Majors to meet regularly with their advisors as needed in order to understand university policies, curriculum changes, and/or department policies that may impact a student's academic progress. While the department recognizes the importance of interaction amongst peers, it strongly recommends that questions regarding official policies, classes, curriculum, graduation requirements, etc., be answered by faculty members and not by other students.

Some general information about advising:

1. All Music Majors are assigned an academic advisor.
2. Advisor lists are posted near the department office and on several faculty bulletin boards.
3. Other resources can be found at the University advising website. Go to: <http://www.cpp.edu/~advising/>. You will find many answers to a variety of questions including advising tools, policies, degree requirements, transfer credit, testing, deadlines, support services, tips for success and more!
4. E-mail: In an attempt to improve communication with advisors and faculty, we request that you either use your Cal Poly e-mail address. Your Cal Poly e-mail cannot be forwarded to your regular e-mail address at yahoo, hotmail, gmail, or whatever service you use.

### FIRST-YEAR MAJORS

Students who are in their first year as a music major (FTF, Transfer, or Change of major) will have a hold placed on their registration each term, to assist in decision making during their transition year. This hold is removed once the student meets with his/her advisor. After the first year, the annual hold on registration goes into effect. The annual hold is lifted once the student attends the annual advising workshop.

### REQUIREMENTS OF ALL MUSIC MAJORS

Required of all Music Majors:

- A grade of C or better is required in all core courses. A cumulative GPA in core and required courses must be 2.0 or higher in order to receive a degree in the major.
- All majors must complete first-year theory, first-year class piano and MU 1040 (Careers in Music) within the first two years of entering the program.
- All majors must enroll in a minimum of 2 ensemble units within the first two years of entering the program.

### ACADEMIC ADVISORS FOR ACADEMIC YEAR 2015/2016

Music Education  
Music Performance (Instrumental)  
Music Performance (Piano)

Dr. Janine Riveire  
Dr. Rickey Badua  
Dr. Nadia Shpachenko

Music Performance (Vocal)  
Music Industry Studies:

Dr. Susan Ali  
Lead advisors:  
Dr. David Kopplin  
Prof. Arthur Winer  
All other full time faculty assist with MIS  
advising

## **ANNUAL ADVISING WORKSHOP**

1. All Music Majors are advised at least once a year at the early-spring Advising Workshop.
2. Students who do not attend the Advising Workshop will have a hold placed on their registration that may delay their registration for the following Fall term. To remove the hold, the student must contact the advisor and schedule an advising appointment.
3. Students with special needs may schedule an appointment during any term with their advisors for individual help. Special needs may include:
  - Transfer-credit evaluation (consult also the CLASS Student Success Center)
  - Petitions
  - Change of emphasis or option
  - Problems with the grad check
  - Help with university forms
  - Questions regarding math, English and other GE courses
  - General information about course offerings
  - Other problems that may be interfering with the academic progress of the student

## **AT-RISK ADVISING**

- "At-risk" students are those who have a GPA below 2.2. The university computing system automatically places a hold on their registration. They must see the music department at-risk advisor for removal of the hold.
- The "At-risk" advisor is Dr. Yates.

## **COLLEGE ADVISING CENTER**

The C.L.A.S.S. Academic Advising Center is dedicated to promoting student success of undergraduate students throughout the college, focusing on:

5. General education requirements and transfer credits.
6. Implementation of university policies and procedures
7. Collaboration between the academic advisors and faculty
8. Troubleshooting student issues and concerns

**ALL INCOMING MUSIC TRANSFER STUDENTS MUST SEE A C.L.A.S.S. ADVISOR TO RECONCILE ALL TRANSFER CREDITS BEFORE SEEING HIS/HER MUSIC ADVISOR.**

The C.L.A.S.S. Academic Advising Center is located in Building 5, Room 228. 909-979-5695 rev. 6/15; 9/17

## MUSIC MINOR REQUIREMENTS rev. 9/17

### Academic Programs:

That undergraduate minors be defined as a formal collection of courses in a discipline or field other than a student's major (or option in the case of the College of Business Administration). A minor shall have a minimum of 18 units and a maximum of 30 units, of which at least 9 units must be upper division. Minors may be declared at any time in a student's career, are tracked in PeopleSoft, and appear on transcripts. Students may declare a minor in the same broad field as their major or option, unless a department decides not to allow such a thing.

<b>I. General Music</b>		
World of Music	MU 1030	
Music Theory I: Diatonic Harmony	MU 1201	
<b>II. Specialty Courses</b>		
<i>Select two of the following:</i>		
Careers in Music	MU 1040	
Introduction to Music Technology	MU 1080	
History of American Pop Music	MU 1090	
Jazz and Beyond	MU 1100	
Music Theory II: Chromatic Harmony	MU 1211	
Form and Analysis	MU 2201	
<b>III. Ensembles</b>		
<i>Select 3 units from the following:</i>		
Brass Ensemble	MU 3410A	
Woodwind Ensemble	MU 3420A	
Percussion Ensemble	MU 3430A	
String Ensemble	MU 3440A	
Piano Accompaniment	MU 3450A	
Guitar Ensemble	MU 3460A	
World Music Ensembles	MU 3470A	
Piano Ensemble	MU 3480A	
New Music Chamber Ensemble	MU3571A	
Orchestra	MU 3510L	

Concert Band	MU 3520L	
Symphonic Wind Ensemble	MU 3530L	
Jazz Band	MU 3540L	
Jazz Combo	MU 3560A	
Latin American Ensembles	MU 3580A	
MIDI Band	MU 3590A	
Concert Choir	MU 3610L	
Chamber Singers	MU 3640L	
Music Theater Workshop	MU 3621L	
Music Theater Production	MU 3631L	

**IV. Music Electives**

*Select 3 units of lower division music courses and 6 units of upper division music courses with the Music Department advisor.*

Lower Division Music Classes (3 units):		
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Courses might include, additional courses from II or III above, Beginning Performance Musicianship, Studio, Performance Seminar, etc. (Please check prerequisites for course interest.)

Upper Division Music Classes (6 units):		
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Courses might include advanced music industry studies courses, conducting, music the music technology courses, etc. (Please check prerequisites for courses in your area of interest.)

<b>Total Units</b>		
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# Audition Requirements

## for the Bachelors of Music in Performance, Composition or Music Education

Keyboard  
Voice (classical and commercial)  
Woodwinds and Brass  
Strings  
Harp  
Guitar (classical)  
Percussion  
Commercial and Jazz  
Composition

### Keyboard

The auditioner should be ready to perform scales and three (3) works in contrasting styles from three (3) different musical periods, demonstrating lyrical and technical accomplishment appropriate for an undergraduate music program admission. At least one of the works must be from the Baroque or Classical era.

Examples of repertoire:

- 1) Major and minor (in all 3 forms) scales in 3 or 4 octaves. The audition jury will select a few specific scales at the audition.
- 2) For the Baroque selection, acceptable pieces include a Prelude & Fugue, Partita, Toccata, or Suite by J. S. Bach, a Suite by J. F. Handel, or a Sonata by D. Scarlatti.
- 3) For the Classical selection, acceptable pieces include compositions by J. Haydn, M. Clementi, W. A. Mozart, L. v. Beethoven or F. Schubert (a movement of a sonata or a set of variations are acceptable).
- 4) 19<sup>th</sup>-, 20<sup>th</sup>-, or 21<sup>st</sup>-century works. Transcriptions, arrangements and concert paraphrases are acceptable. Pieces in styles other than classical are acceptable and encouraged, especially for commercial emphasis students.

### Voice (classical and commercial)

### **Audition Requirements-Classical Voice**

Prepare two songs following these guidelines:

1. *A classical selection in Italian, German, French, or English*
2. *A selection from classical, folk song or musical theatre repertoire. Musical theatre selections must be from classic lyric repertoire (Rodgers and Hammerstein, Lerner & Loewe, Gershwin, C. Porter, etc), utilizing classical technique.*
3. *At least one song should be in English.*
4. *Songs must be memorized.*
5. *You must bring proper sheet music in the correct key (no lead sheets).*
6. *You are not permitted to sing with a track or a cappella.*
7. *You are not permitted to accompany yourself. You may request our staff accompanist or bring your own accompanist to the audition. Please note your needs on the audition form.*
8. *There will be a brief excerpt for sight-singing at the audition, and you will sing an ascending and descending major scale at the audition.*
9. *All incoming music majors will also take a music theory placement examination.*

### **Audition Requirements-Commercial Voice**

Prepare two songs following these guidelines:

1. *One selection from commercial song repertoire*
2. *A non-commercial/non-pop selection from classical, folk song or musical theatre repertoire. Musical theatre selections must be from classic lyric repertoire (Rodgers and Hammerstein, Lerner & Loewe, Gershwin, C. Porter, etc). This selection should be sung in a non-belting style.*
3. *Songs must be memorized.*
4. *You are not permitted to sing a cappella.*
5. *You must bring proper sheet music in the correct key (no lead sheets) if you are utilizing our accompanist.*
6. *You are permitted to accompany yourself for one of the two songs, but this is not required. You may request our staff accompanist or bring your own accompanist to the audition.*
7. *There will be a brief excerpt for sight-singing at the audition and you will sing an ascending and descending major scale at the audition.*
8. *All incoming music majors will also take a music theory placement examination.*

Please mail **Dr. Ali** with questions you may have about the audition. [sali@cpp.edu](mailto:sali@cpp.edu)

## Woodwinds and Brass

### **Flute**



The student will be asked to perform 2 contrasting pieces. One should be a piece from the standard repertoire and one should be an etude by Andersen, Kohler or Garibaldi. The student should be able to perform all major, minor, and chromatic scales.

### **Clarinet**

The student will be asked to perform two contrasting pieces. One should be an etude (from 32 Etudes, by Camille Rose) and the other an excerpt/movement from standard repertoire such as the Weber Concerto, or a work of similar difficulty. The student should be able to perform all major, minor, and chromatic scales.

### **Oboe**

The student will be asked to perform two contrasting pieces of his/her choice, one from solo works in contrasting style periods and one etude (e.g. Barret, Ferling, Sellner) that demonstrates articulation and technical ability. All Major scales, chromatic scale from low Bb to high Eb. Some suggested solo repertoire includes: Concertos by Cimarosa, Marcello, Haydn, Eichner, Vivaldi, or Fischer. Sonatas by Telemann, Handel, Saint-Saens, or Hindemith.

### **Bassoon**

The student will be asked to perform two contrasting pieces. Suggested works include a concerto by Mozart or Weber; excerpts from Milde's *Concert Studies* or Weisenborn's *Advanced Studies*. The student should be able to perform all major, minor, and chromatic scales.

### **Saxophone**

The student should be able to perform all major, minor, and chromatic scales and perform two contrasting pieces. Piano accompaniment is not required. Suggested works include: Creston or Heiden, Sonata; Maurice, Tableaux de Provence; Glazunov, Concerto; Mule, 18 Exercises after Berbiguier; Voxman studies; Ferling, 48 Studies; works of similar difficulty will be accepted.

### **French Horn**

The student will be asked to perform two contrasting pieces. A movement from Mozart, Concerto No. 2, 3 or 4, or Strauss, Concerto No. 1 (or a comparable work), and one etude from either the Preparatory Melodies by Pottag, Book I or II by Maxime Alphonse or from a comparable book. The student should be able to perform all major, minor, and chromatic scales.

### **Trumpet**

The student should be able to perform all major, minor, and chromatic scales. Two contrasting pieces: an etude from Arban's Characteristic Studies and/or Bousquet's Celebrated Studies; and a movement from Haydn and/or Hummel; (optional) sonata or concerto movement of applicant's choice or two or three orchestral excerpts.

### **Trombone**

The student will be asked to perform one excerpt from the Melodious Etudes for Trombone, book 1 by Joannes Rochut and a movement from standard solo repertoire (Suggested works: Guilmant-Morceau Symphonique, Barat: Andante et Allegro or Introduction and Dance, Rimsky-Korsakov Concerto. The student should be able to perform all major, minor, and chromatic scales.

### **Tuba/Euphonium**

The student should be able to perform all major, minor, and chromatic scales. One etude; a legato study (such as Rochut); a movement from solo literature or orchestral excerpts such as Wagner Overture to Die Meistersinger, Stravinsky Dancing Bear tuba solo in Petrushka.

## **Strings**

Bowed Strings audition requirements—for majors in performance (except commercial) or music education option

Violin, Viola, Cello, Bass:

The auditioner should prepare:

- 1) Two scales in the keys of the candidate's choice, in 2 or 3 octaves.
- 2) Any two contrasting works by two different composers, which demonstrate the student's musical abilities on the instrument. The two selections can consist of movements of sonatas, concertos, concert pieces, shorter repertoire pieces, showpieces, or etudes. One work may be an etude, or in jazz or fiddle style. Consult with your teacher, but you may choose what best demonstrates your skills.

Candidates may bring an accompanist if they wish, but playing with an accompanist is not required.

You may contact Dr. Janine Riveire for examples of acceptable repertoire:  
jhriveire@cpp.edu

## **Harp**

Major scales from C to E

Two pieces that demonstrate two-hand coordination and musicality.

## **Guitar (classical)**

Prepare two solo works in contrasting styles demonstrating lyrical and technical accomplishment. The player should have something to share about the music and should show creative and controlled use of the instrument to express it. Below are repertoire

possibilities, though applicants may make their own comparable selections from the range of music for the guitar.

## Freshmen

A Renaissance dance or fantasia

Luis de Milán

Luys de Narvaez

A movement from a Baroque suite

Robert de Visée

J.A. Logy

Gaspar Sanz

Heitor Villa-Lobos: Preludes

An original composition.

## Transfer applicants

should also consider additional works comparable to:

Heitor Villa-Lobos: Etudes

A movement of a suite by J.S. Bach

A Spanish work by Isaac Albeniz, Joaquin Turina, or F. Morena Torroba

A fantasia or dance piece by John Dowland

Works by Dusan Bogdanovich, Theodore Norman, Andrew York

An original composition.

Applicants should also be prepared to perform a two-octave major scale of their choice, and a brief sight-reading example.

## Percussion

It is recommended that you seek assistance of your private teacher or your school music director when selecting and preparing material for your audition. The following list of music is intended to serve as a guide to give students a general idea of the music level expected for acceptance to the Cal Poly Pomona Department of Music.

**Audition Expectations for Freshmen:** You must play well at least ONE major percussion instrument to gain entrance. The four areas from which to choose are Drumset, Snare Drum, Keyboard Percussion, and Timpani. You should prepare a substantial non-original solo to demonstrate your capabilities. Appropriate etudes and exercises may also be used instead of a solo. (See Material Suggestions below).

### DRUMSET:

Jazz Drumset auditions consist of the applicant being able to demonstrate rhythmic and “groove” competency in the following musical styles:

4/4 swing at a variety of tempos

Shuffle

Funk, Hip Hop and Rock styles at a variety of tempos  
Samba and Bossa Nova  
Mambo, Songo etc.  
Afro-Cuban 6/8

Additional skills assessed during the Jazz Drumset audition:

Brush technique  
Knowledge of Form and Repertoire  
“Trading Fours” in each of the above styles  
Solo based on the Form of a Jazz "Standard"  
Sight-reading “Big Band” charts

The prospective student should be prepared to discuss previous performance experience, teachers, and method books used in study.

Substantive etudes/exercises may be used to enhance your audition. (See Materials Suggestions below).

**Suggested Material for the Entering Freshman:** The following is a list of books that are highly recommended for use in auditioning. You are not limited to this list; you may use anything comparable in level and content (Note: You are not necessarily expected to play all of the materials listed below.)

SNARE DRUM: *Musical Studies for the Intermediate Snare Drummer* by Garwood Whaley, *Intermediate Snare Drum Studies* by Mitchell Peters, various rudimental studies by Pratt, Wilcoxon or others. Also be prepared to play rudiments and to sight-read.

KEYBOARD PERCUSSION: *Fundamental Studies for Mallets* by Garwood Whaley, *Modern School for Xylophone, Vibraphone and Bells* by Morris Goldberg, *Fundamental method for Mallets Book 1* by Mitchell Peters. Also be prepared to demonstrate major scales and sight-read.

TIMPANI: *Modern Method for Timpani* by Saul Goodman, *Fundamental Method for Timpani* by Mitchell Peters, *Musical Studies for the Intermediate Timpanist* by Garwood Whaley. Also be prepared to demonstrate tuning capabilities and to sight-read.

**Suggested Material for the Junior Transfer:** As a junior transfer you are expected to perform on at least two instruments. The areas from which to choose are Snare Drum, Keyboard Percussion, Timpani and Drumset; The following is a list of books that are recommended for use in auditioning. You are not limited to this list; you may use anything comparable in level and content.

SNARE DRUM: *Portraits in Rhythm* by Anthony Cirone, *Advanced Snare Drum Studies* by Mitchell Peters, *Contemporary Studies for Snare Drum* by Fred Albright, various rudimental studies by Pratt, Wilcoxon or others. Also be prepared to sight-read.

**KEYBOARD PERCUSSION:** *Musical Studies for the Intermediate Mallet Player* by Garwood Whaley, *Fundamental Method for Mallets Book 2* by Mitchell Peters, *Masterpieces for Marimba* by Thomas McMillan. Or solos works similar to: *Yellow After the Rain* by Mitchell Peters, *Contemporary Etudes for 3 or 4 Mallets* by Karen Ervin. Also be prepared to demonstrate major/minor scales and to sight-read.

**TIMPANI:** *Modern Method for Timpani* by Saul Goodman, *Fundamental Method for Timpani* by Mitchell Peters, *Musical Studies for the Intermediate Timpanist* by Garwood Whaley, or something comparable. Also be prepared to demonstrate tuning capabilities and to sight-read.

## Commercial and Jazz

For Percussion (drumset) and Voice (commercial and classical), please also consult their specific lists of requirements.

**Performing:** The Cal Poly Pomona Music Department values the best music of any genre. You should prepare pieces that you are comfortable with and that display your strengths as a musician. Those may be, but are not limited to:

- An original song or composition
- A tune from a well-known artist or band (any style)
- A standard or jazz tune with your own improvisation
- A composition from a traditional instrumental/voice repertoire or an aria or musical theater selection (*A pianist will be provided if you bring a written part. Sorry, no lead sheets.*)
- A transcription of a well-known artist's solo
- An aria or song from traditional classical literature

You should have two contrasting pieces of about 3-5 minutes each ready to perform. If composing or songwriting is your primary focus, one of your two pieces should be an original work (still within the 3-5 min. time limit).

If you have any questions regarding what kind of work to perform, please contact us in advance of your audition.

**Sight Reading:** To gauge your reading ability, examples will be provided ranging from basic to complex. You will have 15 minutes before your audition to warm up on your instrument and review the reading material before being asked to play the examples in the audition.

**Ear Training:** You will be asked to participate in call-and-response exercises. The audition team will play short rhythms and melodies, which you will either sing back or

play back on your instrument. You may also be asked to identify intervals and chord qualities. The audition team will also gain a sense of your ability to match pitch during this section of the audition.

**You may also be asked to demonstrate your range and technical facility** via typical practice routines and exercises (scales, arpeggios, etc.).

While each component of the audition is important, we know it is common for students to have imbalances in their abilities. We take a “big picture” approach in our evaluation process. Each component of the audition – including a short interview – helps us assess your overall potential as a musician. Many applicants may not have advanced skills in harmony, sight reading, ear training, or even multiple musical styles, but our curriculum will help students build skills in these areas.

**DRUMSET:** Refer to drumset audition requirements above, under Percussion.

## Mariachi

Mariachi students auditioning for Cal Poly Pomona should prepare the following:

### VOICE

- Three songs, preferably memorized: (1) a *bolero*; (2) a fast tempo *ranchera*; and (3) a slower *ranchera*
- Also, prepare the Audition Requirements for Commercial Voice, above.
- To join one of the mariachi ensembles, all vocalists will be required to play an instrument. See requirements below. You may also direct any questions you have to Dr. Vallejo (jmvallejo@cpp.edu)

### VIOLIN

- Major and minor scales in two or three octaves with arpeggios
- Three songs or pieces, preferably memorized: (1) a *son jalisciense*; (2) a *ranchera*; (3) a *bolero*
- Sight-read a short excerpt from a page of sheet music
- To join one of the mariachi ensembles, all instrumentalists will be required to sing. At the audition, you will be asked to sing at least a scale or sing back melodic fragments played for you. You may also sing during one of the songs you play. Please direct any questions you have to Dr. Vallejo (jmvallejo@cpp.edu), including those about something that may be new to you (e.g., sight-reading sheet music).

### TRUMPET

- Major and minor scales in two octaves with arpeggios.
- Three songs or pieces, preferably memorized: (1) a *son jalisciense*; (2) a *ranchera*; (3) a *bolero*
- Sight-read a short excerpt from a page of sheet music

- To join one of the mariachi ensembles, all instrumentalists will be required to sing. At the audition, you will be asked to sing at least a scale or sing back melodic fragments played for you. You may also sing during one of the songs you play. Please direct any questions you have to Dr. Vallejo (jmvallejo@cpp.edu), including those about something that may be new to you (e.g., sight-reading sheet music).

#### GUITAR / VIHUELA

- Major and minor scales in two octaves.
- Play and transpose chord progressions: (1) Círculo/Circle of 5ths (I-vi-ii-V7-I); and (2) Secuencia (I-ii-iii-biii-II-I)
- Three songs or pieces, preferably memorized: (1) a *son jalisciense*, *huapango*, or *joropo*; (2) a *ranchera*; (3) a *bolero*
- Sight-read a short excerpt from a page of sheet music
- To join one of the mariachi ensembles, all instrumentalists will be required to sing. At the audition, you will be asked to sing at least a scale or sing back melodic fragments played for you. You may also sing during one of the songs you play. Please direct any questions you have to Dr. Vallejo (jmvallejo@cpp.edu), including those about something that may be new to you (e.g., sight-reading sheet music).

#### GUITARRÓN

- Major and minor scales in one octave with arpeggios
- Three songs or pieces, preferably memorized: (1) a *son jalisciense* or *huapango*; (2) a *ranchera*; (3) a *bolero*
- Sight-read a short excerpt from a page of sheet music
- To join one of the mariachi ensembles, all instrumentalists will be required to sing. At the audition, you will be asked to sing at least a scale or sing back melodic fragments played for you. You may also sing during one of the songs you play. Please direct any questions you have to Dr. Vallejo (jmvallejo@cpp.edu), including those about something that may be new to you (e.g., sight-reading sheet music).

#### HARP

- Major and minor scales in three octaves with arpeggios
- Two songs or pieces, preferably memorized: (1) a *son jalisciense* or *son jarocho*; and (2) a *ranchera*
- Sight-read a short excerpt from a page of sheet music
- To join one of the mariachi ensembles, all instrumentalists will be required to sing. At the audition, you will be asked to sing at least a scale or sing back melodic fragments played for you. You may also sing during one of the songs you play. Please direct any questions you have to Dr. Vallejo (jmvallejo@cpp.edu), including those about something that may be new to you (e.g., sight-reading sheet music).

## Composition

By noon Friday of the first week of classes in January, applicants must submit scores and recordings or demos of 3 pieces of music with varying instrumentation. Electronic submission of PDFs of scores and mp3s of recordings is preferred. Alternatively, hard-copy

materials may be turned into the music office. Students should submit works that best represent their creative abilities and interests. All styles of music are welcome, including electronic/electroacoustic works, but evidence of skill in written musical notation is a necessary component of the application.

After a review of composition portfolios, selected applicants will be invited for on-campus interviews and auditions during the annually scheduled late-January or early-February times. Consult the updated schedules posted above.

The interview component will focus on your composition materials. Please bring copies of your music to help facilitate the conversation.

All invited applicants will be scheduled to perform an audition on their principal instrument or voice. Please consult the recommended repertoire under specific instruments, or under Commercial and Jazz.



**Studio Lesson Policy**

**(REVISED, 9/17)**

**I. Introduction**

This studio policy includes the following information:

1. Audition requirements and procedures for studio lessons for incoming students. Returning students who have already successfully begun studio lessons do not need to re-audition.
2. Audition requirements and procedures for upper-division level of studio for junior and senior Performance and Music Education majors.
3. Procedures for approval and registration
4. Other general information regarding studio lessons; for specific information regarding studio teachers' individual policies and expectations, please refer to the course syllabus for your studio.
5. Information about the ensemble requirement.

**II. Studio Lessons**

Studio lessons consist of 15 individual lessons per term and are a required part of the curriculum. The maximum number of studio units allowed is determined by the option/emphasis area requirement. Exceptions must be approved by the studio teacher, department chair and lead person of each area.

Lead Faculty

Keyboard	Dr. Nadia Shpachenko
Voice	Dr. Susan Ali
Guitar	Dr. Peter Yates
Strings	Dr. Janine Riveire
Winds/Percussion	Dr. Rickey Badua

## Ensemble and Performance Seminar Requirements

**All students enrolled in studio lessons must be concurrently enrolled in an ensemble that relates to or supports the studio class.** This will be determined by the curriculum requirements, the studio teacher, and the ensemble director. In addition, students on scholarship may be required to enroll in particular ensembles as indicated by the scholarship letter. Many students are enrolled in more than one ensemble and should plan on participating throughout the entire year in most cases.

Performance Seminar, MU 2700, is a second co-requisite for studio, with the exception of conducting studio.

### **V. Applying for Upper Division Studio (300 level)**

At the end of the 4<sup>th</sup> semester of studio lessons (possibly sooner for transfer students), students are eligible to apply for upper-division standing. These auditions are part of the regular juries. However, the student and his/her studio teacher must make special arrangements for the technical part of these juries to be held separately from the normal jury times. Therefore students would perform selected repertory for the full jury while scales and additional repertory would be presented to a smaller committee that includes the lead person of that area. The studio teacher in conjunction with the lead person in each area is responsible for arranging the audition. This will include consultation with other related faculty and department accompanist if needed.

**Students will have two opportunities to qualify for upper-division status. Students who fail their initial audition will have one additional attempt. If they fail the second attempt, they will not be allowed to continue in the Music Performance or the Music Education option. At that point, they must either change to a different option or change out of the music major altogether.**

Each instrument has specific repertory and technical requirements for eligibility into upper-division standing. Students should be notified of these when they begin studio lessons so they can see what is ahead of them and have a clear understanding of what needs to be done to prepare for the audition.

### **Upper-Division Requirements:**

#### Piano:

- a. At least 3 contrasting solo works (e.g. a polyphonic work by J. S. Bach, a movement of a classical sonata by Haydn, Mozart or Beethoven, a Romantic and/or contemporary work (could include a work in a jazz style))
- b. All Major and minor scales (harmonic and melodic) and arpeggios in four octaves.
- c. Students will provide the jury panel with a complete list of all repertoire studied during their lower division lessons, organized to show each category studied.

#### Guitar:

- a. At least 3 contrasting solo works (for example, a prelude of Villa-Lobos, or a movement of a Bach Suite or Partita, by memory)
- b. All major and minor scales in two or three octaves (according to range).
- c. Students will provide the jury panel with a complete list of all repertoire studied during their lower division lessons, organized to show each category studied.

#### Voice:

- a. Performance (classical) and Music Education  
Students will prepare seven songs to include:
  1. One Italian song
  2. One English art song

3. One German Lied
4. One French art song
5. One song from the contemporary period
6. One aria from an opera or oratorio
7. One selection of the student's choice

b. Performance (commercial)

Students will prepare seven songs (at least one should demonstrate microphone technique) that include:

1. One art song in Italian, German, French, or English
2. One classic or modern pop ballad
3. One classic rock or R & B song
4. One classic country or folk/acoustic song
5. One standard/jazz song
6. One contemporary Musical Theatre song or contemporary popular song in Spanish or Brazilian Portuguese
7. One selection of the student's choice

Students will provide the jury panel with a complete list of all repertoire studied during their lower division lessons that is organized to show each category studied. The standard grid document (Classical Performance/Music Education or Commercial) should be used for the submitted organization of this information. The student will obtain the grid, in advance, from the studio teacher or from our website (student documents). In addition, an appropriate “independent-preparation” work, assigned two weeks prior to the audition, will be presented.

Woodwind and Brass instruments:

- a. Two contrasting solo works one accompanied (a concerto/sonata movement is recommended, however, a technical solo will also suffice); the other can be an etude or additional solo movement in contrasting styles (lyrical/technical).
- b. All major and minor scales (all versions of the minor)
- c. Students will provide the jury panel with a complete list of all repertoire studied during their lower division lessons, organized to show each category studied.

Harp:

- a. All major and minor scales
- b. Three contrasting pieces (or movements from larger works). One of these pieces must involve a key change or chromatic passages to demonstrate levering or pedaling.
- c. Students will provide the jury panel with a complete list of all repertoire studied during their lower division lessons, organized to show each category studied.

## Strings

### *Violin and Viola*

- a. At least 3 contrasting solo works (should include a concerto movement and/or a movement of a Bach Suite or by memory)
- b. At least 4 orchestral excerpts **or** 2 excerpts and 2 jazz/pop transcriptions
- c. All major and minor scales (all 3 versions of minor for all keys) in three octaves

Students will provide the jury panel with a complete list of all repertoire studied during their lower division lessons that is organized to show each category studied.

### *Cello*

- a. At least 3 contrasting solo works (should include a concerto movement and/or a movement of a Bach Suite or by memory)
- b. At least 4 orchestral excerpts **or** 2 excerpts and 2 jazz/pop transcriptions
- c. All major and minor scales (all 3 versions of minor for all keys) in three octaves

Students will provide the jury panel with a complete list of all repertoire studied during their lower division lessons that is organized to show each category studied

### *Double Bass*

- a. At least 3 solo contrasting works, including one movement from a concerto or a Bach Suite
- b. At least 6 orchestral excerpts or 3 excerpts and 3 jazz transcriptions
- c. all major and minor scales (all 3 versions of minor for all keys) in two or three octaves (E, F, F# and G in 3 octaves)

Students will provide the jury panel with a complete list of all repertoire studied during their lower division lessons that is organized to show each category studied

## Electric Bass:

- a. At least 3 contrasting solo works (for example, a bass melody arrangement, or a rhythmically clear “walking bass line” presentation of a chordal accompaniment to a standard, or demonstrated ability to improvise over changes presented by an accompanist or recording.)
- b. Major and minor scales in all keys in two or three octaves (according to range).
- c. Students will provide the jury panel with a complete list of all repertoire studied during their lower division lessons, organized to show each category studied.

## Percussion:

- a. All major and minor scales
- b. multiple-perc solo or drumset
- c. timpani solo
- d. marimba solo

## **VI. Enrollment and approval procedures; course syllabi and other policies**

Juries serve as the audition for studio for the following semester. Students will present the Studio Request form that should also show the expected ensemble in which the student will enroll, and faculty will either approve or make a recommendation for additional classes or private instruction. Approval does not guarantee that the student will continue in lessons (unless part of their curriculum). That will be determined by budgeting and overall need.

Incoming students will provide the requested information (see above) and fill out an audition form upon arrival at the audition. Names of those who have been awarded studio along with other necessary information regarding how to register will be posted near the department office (posted by the administrative coordinator via department chair). Those students who do not qualify will receive an email from either the lead person of the appropriate area or the studio teacher of the instrument on which the student auditioned.

### Registration procedures:

The department administrative coordinator will notify each student who is eligible for studio each term and send him/her an enrollment permission number. It is up to the student to enroll in studio and ensemble before the add deadline. The administrative assistant will check studio lists to ensure that all studio students are enrolled in an ensemble. **If the student is not enrolled in the ensemble on the day after the last day to add, he or she will be administratively dropped from studio lessons and may not be allowed to continue in the future.**

### Distribution of the Course Syllabus

It is the responsibility and duty of each studio teacher to **email** the syllabus to his/her studio students **EVERY SEMESTER** and **cc the administrative coordinator at the same time**. That way, the office will have a copy each term of the new syllabus and the students will be informed of any changes in requirements or office hours. We strongly urge each studio syllabus to include language about the teacher's recommended practice time for the students. This needs to be clearly spelled out to the student and to the department accompanist where applicable.

### Purchase of Music

We encourage students to build a library of materials and repertoire that support their individual needs and goals in studio lessons. It is the policy of the department to require all studio students to purchase music each term. In lower division, the purchase of one book or anthology per term is sufficient. In upper division, it is expected that all students purchase copies of all repertoire they are studying. The purchase of music may include hard copies, authorized down-loads, etc. This information should be added to the studio syllabi.

Revised 6/25/15; 9/17

**PERSONAL SYLLABUS ATTACHMENT for STUDIO LESSONS**  
**Ratified 8/18/98**

Name \_\_\_\_\_ Date \_\_\_\_\_

Studio teacher \_\_\_\_\_ Instrument \_\_\_\_\_

Upper or Lower division \_\_\_\_\_

Which semester of upper- or lower-division studio is this? \_\_\_\_\_

1. List specific goals for this semester. How will it be demonstrated that they have been achieved?

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2. Repertory/exercises selected for study during this semester:

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3. Stipulate the musicianship component to be worked on this semester in this studio class.

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Instructor's Signature

Student's Signature

Date

This form is to be filled out during the first lesson of the semester and attached to the studio syllabus. The instructor is to keep the original of this form. Copies are to be made for the student and staff accompanist.

**Verification of Attendance at Lessons  
Jury Notification**

To: \_\_\_\_\_

From: Dr. Peter Yates, Chair  
(909) 869-3568

Re: Verification of student attendance at lessons; semester-end juries

\_\_\_\_\_ is studying \_\_\_\_\_ with you. In order to complete his/her work for the class, s/he will be evaluated in a formal jury exam at the end of the semester. Please discuss with your student the time and location for his/her jury exam, which you are invited to attend. Prior to the jury, please return this form to:

Cal Poly Pomona Music Department  
3801 W. Temple  
Pomona, CA 91768  
kaguenette@cpp.edu

=====  
Please respond to the questions below.

I. Briefly summarize the progress your student has made this semester, making specific reference to the goals that were stated in the personalized syllabus.

II. Do you feel your student is working to his/her full potential? If not, what, in your opinion is preventing him/her from doing so? Did the student attend all lessons?

III. Do you anticipate this student continuing to study with you in the next semester? If so, what goals do you hope for your student to accomplish during that time?

Please use the opposite side of this form to make any additional comments.

=====  
In the event that you are not able to attend your student's jury, please recommend a letter grade for work during the semester. Please use the guidelines of your syllabus in arriving at the grade. Please do not fill in the grade for the jury or FINAL GRADE.

GRADE for work during the semester: \_\_\_\_\_ GRADE for jury: \_\_\_\_\_ FINAL GRADE:

\_\_\_\_\_  
=====

I certify that the above named student has completed (or will complete) the equivalent of 15 hours of private study with me during this semester, before the jury. (Unexcused student absences are to be included in the total.)

---

(Signature)

(Print Name)

---

(Address)

(City and ZIP)

(Telephone)



## **Jury Policy Statements**

**Ratified 8/18/98**  
**Revised 09/15; 9/17**

1. A jury exam is required of all students enrolled in studio courses. The exam is to take place during finals week each semester. Juries will normally not exceed 10 minutes in duration. Each studio faculty member must determine the amount of time for each component of the jury exam: repertoire, technical study, etc.
2. The jury grade will be an average of all the grades awarded at the jury. The jury grade then will constitute 30% of the studio instructor's grade for the semester.
3. The "Incomplete" grade will be awarded only on special circumstances, e.g., illness (certified by a physician), physical or emotional incapacitation. A special jury will be during the first two weeks of the next semester for the faculty to adjudicate the jury exam for any incomplete grades awarded.
4. Special juries, that take the place of a regular jury, are required for passage from lower-division status to upper-division status. They will be conducted each semester before a jury of a minimum of two full-time faculty, plus any part time faculty as appropriate. Specific requirements for passage to upper division, having been stated in Course Outlines for each studio, will govern the jury.
5. All faculty are to conduct themselves in jury examinations in a supporting manner towards all students.

## Jury Examination Form

(please see music department office for formatted form)

Fill out this side of this form and present to the panel of faculty at your jury. Please check with posted information to know how many copies to provide for your panel.

Jury DATE: \_\_\_\_\_  
Year \_\_\_\_\_

Expected Graduation Semester \_\_\_\_\_

Circle below:

STUDENT NAME: \_\_\_\_\_ Freshman / Sophomore /

Junior / Senior

Performance instrument or voice: \_\_\_\_\_ Performance / Composition /

Music Education / MIS / General Music

Average number of practice hours *per week* this term: \_\_\_\_\_

HOW MANY SEMESTERS OF STUDIO HAVE YOU NOW COMPLETED? \_\_\_\_ lower

division \_\_\_\_ upper division

Studio Teacher's Name: \_\_\_\_\_

This jury is: *regular jury*    *upper division audition*                      *pre-recital jury*

*make-up jury*

Please list all materials studied this semester: **etudes, scales and repertoire**. An "M" means it was memorized, "S" means it was performed in seminar class; "P" means you performed it at a showcase or evening concert; "U" means it was assigned but is unfinished; and "R" means it is from a previous term and you're keeping it in my repertoire for a future performance.

Work title	Composer / Arranger	M, S, P, U, R	Jury selection?
1.			
2.			
3.			
4.			
5.			
6.			

On a separate page:

1. **All students:** Please describe two goals for the semester and what you have done to meet them.

2. **Singers:** please attach a paraphrase of all non-English texts and a brief program note (and phonetic reading, if applicable) about the jury piece.

**Instrumentalists:** please attach a program note about the jury piece. (if performing multiple pieces, choose one for the program note)

Revised 1/2013

**RUBRIC**

Student Name:

CATEGORY	EXEMPLARY	TARGET	DEVELOPING	DEFICIENT
Tone Quality	consistently focused, clear, and centered; controlled	focused, clear and centered, sometimes less controlled.	not controlled. detracts from performance.	difficult to discern intended sound.
Tempo/ Rhythm	Secure, accurate, and appropriate for style	secure and mostly accurate	Frequent or repeated errors. detracts from performance.	Erratic: significantly detracts from performance.
Intonation / Note Accuracy	Virtually no errors. Pitch is very accurate.	Some errors, but not persistent or severe	frequent and/or repeated errors.	Very few accurate or secure pitches.

Dynamics	obvious, consistent, and accurate for the style	accurate and consistent but limited effect	difficult to discern and/or ineffective.	Incorrect or inappropriate and ineffective
Phrasing	consistent and sensitive to style	somewhat consistent and sensitive to style.	inconsistent or insensitive to style	Inconsistent and inappropriate
Musical Effect	Musically engaging; meets technical demands of work.	Some moments; technical challenges not yet fully met	Technical issues more prominent than the musical expression.	Technique insufficient; prevents musical expression
Dress	Attire is professional		not dressed appropriately	
Stage Presence	Commanding, charismatic	Comfortable, makes eye contact	Tentative	Distracting
<p>Additional comments for this performer: (breath, diction, bow use, articulation, etc.)</p>				

This Performance can be generalized as: (circle one, add + or – as needed)

Exemplary      Target      Developing      Deficient  
(A)              (B)              (C)              (D) (F)

Faculty Signature:

\_\_\_\_\_

## **Senior Project Information Music Industry Majors**

### **General Introduction**

Every music major must complete a senior capstone project. A capstone project should demonstrate a synthesis of all the knowledge the student has learned throughout his or her college career. The project should also prove that the student is ready to move forward academically, whether by entering graduate or professional school, joining the workforce, or starting a business. Depending on the specific major, this project will either be a recital, a presentation, or a combination of the two.

All students will enroll in **MU 4601: Senior Project: Research and Preparation** in the fall of his or her final year. A student enrolled in MU 4601 has the option to present a project in the spring semester of the current academic year, or the fall semester of the following academic year.

### **Scheduling**

**Faculty will assign your committee members and chair as well as your presentation date and time during the summer of the year preceding your presentation.** If you are unable to complete your project on the assigned date for whatever reason, you will be moved to the following academic year for final presentation. If you are enrolled in MU 4620 and do not pass your qualifying review, you will receive an “F” for the course and will need to repeat it the following year.

You will need to work with your committee to set dates for your Qualifying Review by the assigned deadline, which is usually two weeks prior to your presentation date. Furthermore, you will need to turn in all required documentation by due dates and attend meetings with your committee chair. Your attention to and preparation for these important intermediate dates is part of the “timeliness” part of your grade. See the [Qualifying Review Approval](#) form for further information.

### **Evaluation**

Each Senior Project will be evaluated based upon the following elements:

1. Final Performance or Presentation (70% of grade)
2. Timeliness of Project including following the guidelines of the Qualifying Review Approval documents and completing assignments made by the committee (30% of grade)

## For Music Industry Studies (MIS) Majors

The successful completion of a capstone project is a vigorous and long process that takes at least one academic year. Students are required to envision, conceptualize, plan and execute their projects to the best of their abilities.

### Committees

Each student is assigned a committee consisting of two full time faculty members. One faculty member will serve as the chair of the committee, and it is with this faculty member that you will have the most contact.

### Types of Capstone Projects

The following is a list of the types of projects in which students often engage. It is NOT meant to be exhaustive. Students are encouraged to think outside the box and consider types of projects that are not listed below.

- ✓ Business Plan (Marketing)
- ✓ Business Plan (Promotion)
- ✓ Business Plan (Other)
- ✓ Business Plan (Music Supervision)
- ✓ Recording Project with emphasis on Recording
- ✓ Recording Project with emphasis on Production
- ✓ Recording Project with emphasis on some combination of recording, production and/or songwriting.
- ✓ Production Project (computer-based).
- ✓ Production Project (computer-based) that involves aspects of Recording.
- ✓ Live Sound Project that involves aspects of Recording.
- ✓ Research-based Project

Timeline (based on Spring Quarter presentation; if presenting in an earlier quarter, make adjustments as needed)

#### *Spring Semester before final year*

1. Begin thinking about your capstone project (if you have not already).
2. Seek out advice and guidance from faculty members who have expertise in the subject areas that you are considering.
3. Research your ideas and consider the most viable options for the capstone project.
4. Meet with faculty to submit your Senior Project Application Form

#### *Fall Semester of final year*

1. Enroll in **MU 4601: Senior Project: Research and Prep**. This is a requirement, not an option. This class is only offered in the fall, and must be taken before the student can complete their capstone project.
2. Meet with a faculty member (or two) to discuss the direction your project should take, and solicit any advice.

3. Depending on the date of your project presentation, set up regular meetings with your committee chair. Establish goals for development and practice of your presentation.

#### *Spring Semester of final year*

1. Enroll in **MU 4620: Senior Project ONLY IF** this is the semester that the student is presenting his/her capstone project. **NOTE:** If the student is NOT enrolling in MU 4620 this quarter, then that means that the student must enroll in MU 4620 in the Fall Semester of the next academic year.
2. Meet with your committee chair regularly to apprise him/her of how the project is progressing.  
The student should begin to consider the logistics of the presentation, such as images, video(s), and PowerPoint slides. The student should begin constructing the slides for the presentation well before the Qualifying Review.
3. The student meets with the committee approximately 2 weeks prior to the presentation date for the Qualifying Review and for approval of program and flyers.
4. Give your presentation on your assigned date. You may invite family and friends to attend. Immediately following your presentation, you will meet privately with your committee for additional questions and an evaluation of your project.

#### MU 4620 Specific Requirements

##### General Information

Students enroll in **MU 4620: Senior Project** in the semester in which they will present their capstone project. The student must enroll in his/her faculty committee chair's section of MU 4620. For example, if the chair of your committee is Dr. Kopplin, then you enroll in his section of MU 4620. Students cannot enroll in MU 4620 until after they have completed MU 4601.

##### Components of your grade

###### Project Outline

*A project outline will be requested from the student within the first 2 weeks of the semester in which he/she is presenting. It should outline everything that the student will cover in the presentation. It is generally worth 10% of his/her grade.*

###### Program Note and Flyer/Poster

*A program note is a 3-4 sentence paragraph that summarizes your project and briefly describes how you will be presenting it. The student must create a flyer/poster that serves as a means to promote the presentation. The committee chair must approve the Program Note and Flyer/Poster 2 weeks prior to the presentation. This portion is generally 10% of his/her grade.*

###### Qualifying Review

*The qualifying review should take place at least 2 weeks prior to the presentation, and is the student's responsibility to schedule with his/her committee. It is at this meeting that the student is given the green light to present his/her project. The qualifying review is generally worth 10% of his/her grade. See FAQ #6 for more information.*

#### Project Content and Materials

*This is the actual content of the presentation. It includes the relevance of the topic, thoroughness with which the topic is considered, and the use of materials including images, videos, music, etc. It is generally worth 30-40% of the grade.*

#### Presentation

*This is the presentation itself. Manner of speech, dress, and execution are all considered in the determination of this portion of the student's grade, generally worth 30-40%.*

Note: Other components not explicitly listed above may be considered in the calculation of a student's grade. Since every capstone project is unique, all possible aspects cannot be listed in this document.

#### Tips for Completing a Successful Senior Project

1. An outline must be turned in at the beginning of the quarter in which you are presenting. However, that doesn't mean that you should wait until then to do an outline. Consider doing a rough outline when you first start conceptualizing the project. It may help you to focus the project.
2. From conceptualization to presentation, this project generally takes students about a year to complete. Some students are able to work faster than others, so it can be done in 3 to 6 months. However, do not wait until the semester that you are presenting to begin working on your capstone project. This is one of the quickest ways to earn an F.
3. Please see the department publicist for examples of Programs, Notes, Flyers, and Posters.

#### FAQ

1. "Do I have to have PowerPoint slides for my presentation?"  
*Yes. Every student must have a slide presentation. It is highly suggested that you use Microsoft's Power Point or the equivalent to make your slide show. That way, your committee will be able to review your presentation with you on their computers.*
2. "How long do I have to talk?"  
*Each presentation is one hour long. The student talks for 35-45 minutes, and leaves 15 minutes for questions.*
3. "How should I dress?"  
*Approach this like you would a job interview. Look your best.*
4. "Where are presentations made?"



*Recording presentations are made in room 131, and all other presentations are made in room 160 or 159.*

5. “Will I have use of a computer or do I have to provide my own?”  
*You only need to provide your own computer if you’re using some special program that is not on the department’s computers. For example, if you use Keynote to make your slides, then you’ll have to present your slide show from your computer, as we don’t have Keynote.*
6. “What exactly happens during the qualifying review?”  
*During the qualifying review, you will present your slides, and talk your committee through your presentation. You will not do the formal presentation, but you will walk the committee through it. So, it does not have to be totally complete, but by this point, you should generally know how each slide will look and what you’re going to say about each slide. We will also cover any last minute details that need to be addressed before your presentation. Passing the qualifying review means that you are cleared to present.*
7. “What happens if I fail the qualifying review?”  
*As this is your capstone project, you should never be in a position to fail MU 4620. If you have closely followed instructions, been in frequent and consistent contact with your committee, and diligently pursued your project, failing will not be an option. Failing the qualifying review means that you receive an F for MU 4620. You will need to re-register for the class in the following year and do the whole process over again.*

MU 462 Senior Project/Recital Application Form - 2017-2018

**DUE DATE – Tuesday, May 9th, 2017**

Please bring completed form and required attachments to the Senior Project Planning meeting on **Tuesday, May 9th, 2017, 12 noon – Room 101**

**I.**

Name: \_\_\_\_\_ Emphasis/Option: \_\_\_\_\_ Date: \_\_\_\_\_

Telephone: \_\_\_\_\_ E-mail: \_\_\_\_\_ Bronco ID#: \_\_\_\_\_

Expected quarter of graduation (circle one): **Fall 2017 / Winter 2018 / Spring 2018 / Fall 2018 / other**

**II. IAP**

Attach a print-out of your Individualized Academic Plan (IAP). Build your IAP through MyPlanner in BroncoDirect.

**III. 2017-2018 New Course Substitution Policy for Music Industry Studies option**

*Music Education and Music Performance students please skip to IV.*

MIS students are required to fulfill **MU 462 Senior Projects** (2 units) in order to graduate. However, in the 2017-2018 academic year, the Music faculty will allow MIS students a choice between the following options. Please initial your choice.

\_\_\_\_\_ (initial) Option A: Complete **MU 462** as usual. Please proceed to section **IV**.

\_\_\_\_\_ (initial) Option B: Complete 2 additional units of **MU 392 MIS Internships** then petition to have these units replace the **MU 462** curricular requirement. MIS students who choose this option must complete a minimum of 4 units of **MU 392**. Please do not proceed to the subsequent sections.

**IV. 2017-2018 Senior Projects and Recitals**

*Performance: recitals only. Music Education: recital or project. MIS: projects only.*

Preferred quarter for presentation or recital (circle one): **Fall 2017 / Winter 2018 / Spring 2018 / Fall 2018**

Title: \_\_\_\_\_ (e.g. research, recording project, recital, etc.)

Please attach an abstract (approximately 250 words) that elaborates the scope of your proposed project and presentation. Consider educational value and desired outcomes. Recitalists should include specific repertory if known or list possible composers or compositions; include any chamber groups, ensembles, or duets that might be presented in the recital.

**V. Faculty approval for Proposed Senior Projects and Recitals**

*For approval, please seek out a faculty member with expertise related to your proposed project or recital. Pending availability, this faculty member may serve on your committee.*

- |  |   |
|--|---|
| Dr. Ali (voice)                                  | Dr. Badua (winds/percussion, conducting)  |
| Dr. Kopplin (composition, commercial music, MIS) | Dr. Riveire (strings, education)          |
| Dr. Schankler (composition, technology, MIS)     | Dr. Shpachenko (keyboard, recording)      |
| Dr. Vallejo (ethnomusicology, strings)           | Prof. Winer (recording, songwriting, MIS) |
| Dr. Yates (guitar, instrumental, composition)    |   |

\*Fully approved \_\_\_\_\_  
Faculty Signature Date

\*All presentations requested for **Fall 2017** must be fully approved by **May 9th, 2017**

\*\*Conditionally approved \_\_\_\_\_  
Faculty Signature Date

\*\*Students must meet conditions determined by faculty by **Wednesday, May 31st** for full approval. After meeting conditions, return to the faculty member for final signature, then submit form to department office.

## **QUALIFYING REVIEW AND APPROVAL FORM (Approval Form Attached)**

Instructions:

1. The Qualifying Review should be scheduled approximately 2-3 weeks prior to the presentation date (**minimum 2 weeks**).

- a. Allow approximately one hour for the Qualifying Review.
- b. All members of the committee should attend the Qualifying Review.
- c. The presentation may be audio recorded if extenuating circumstances prevent a member from attending.
- d. All members of the committee must approve the Qualifying Review.

2. The student will:

- a. Select two or three possible dates for the Qualifying Review in consultation with the committee members. The Review is commonly held in a faculty office.
- b. **At the Qualifying Review**, provide a draft of the program. The committee members reserve the right to edit any portion of the program.
- c. **At the Qualifying Review** provide a draft of the flyer to the committee for approval.
- d. Print and post the approved flyer about 10 days before the presentation. Send invitations to family and friends
- e. Submit the final program with any changes to committee chair two **weeks** before the presentation.

3. The committee chair will:

- a. Send out a confirmation email to all parties involved at least 1 week prior to the Qualifying Review.
- b. Review, edit and approve the program and flyer.
- c. Submit the final program with any changes to Teresa **two weeks** before the presentation.
- d. Attend the final presentation and moderate the presentation evaluation.
- e. Post the final grade for the student.

## Presentation Approval Form

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

Name: \_\_\_\_\_ Bronco number: \_\_\_\_\_

Emphasis area: \_\_\_\_\_ Email: \_\_\_\_\_

Presentation date: \_\_\_\_\_

**1. Student: Take this form to the people listed below for their initials. Return it to the committee chair.**

Please initial approval of proposed Qualifying Review date:

Qualifying Review date: \_\_\_\_\_ Time: \_\_\_\_\_

Location: \_\_\_\_\_

\_\_\_\_\_  
Committee Chair

\_\_\_\_\_  
Committee member

List equipment needs: \_\_\_\_\_

\_\_\_\_\_

**2. Committee Chair: Bring this form to the Qualifying Review for presentation approval.**

Presentation: approved \_\_\_\_\_ denied \_\_\_\_\_

Program: approved \_\_\_\_\_ denied \_\_\_\_\_ Flyer: approved \_\_\_\_\_ denied \_\_\_\_\_

Committee chair: \_\_\_\_\_

Committee member \_\_\_\_\_

If either the presentation, flyer, or program is denied, committee chair should attach the reasons for the denial and the committee's suggestions for improvement, changes, and a new pre-recital jury date if necessary.

Revised 8/27/2010; 9/17

## **Senior Project Information (MU 4601/MU 4610, MU 4620/MU 4631) Performance, Composition, and Music Education Majors**

### **General Introduction**

Each of these majors must complete a capstone project. A capstone project should demonstrate a synthesis what the student has learned during the college career. The project should prove that the student is ready to move forward academically, whether by entering graduate or professional school, joining the workforce, or starting a business.

Depending on the specific major, this project will either be a recital, a presentation, or a combination of the two. Students will enroll in either MU 4601 or MU 4611 and co-enrolls in either **MU 4620 or 4631** in the term that he/she presents the capstone project.

### **Scheduling**

Faculty will schedule available dates for project presentations and recitals on Friday afternoons during the fall and spring terms. Students will then be assigned to a particular date by the faculty. Requests for changes from the assigned date may be considered under extenuating circumstances and must be made in writing to the committee chair at least 90 days prior to the original assigned date. Lack of readiness or preparation is not an acceptable reason for changing the date. Last-minute changes will be considered only for verified emergency situations.

You will also need to work with your committee to set dates for your Qualifying Review or Pre-Recital Jury and dress rehearsal. Furthermore, you will need to turn in all required documentation by due-dates and attend meetings with your committee chair. Your attention to and preparation for these important intermediate dates is part of the “timeliness” part of your grade. See the [Qualifying Review Approval](#) and Recital Approval forms for further information.

### **Evaluation**

Each Senior Project will be evaluated based upon the following elements:

1. Final Performance or Presentation (70% of grade)
2. Timeliness of Project including following the guidelines of the Qualifying Review or Recital Approval documents and completing assignments made by the committee or studio teacher (30% of grade)

The successful completion of a capstone recital or project is a vigorous and long process that takes at least one academic year. Students are required to envision, conceptualize, plan and execute their projects to the best of their abilities.

Performance majors must perform a recital for the senior project. Composition majors must organize and present a recital of their own original music, or present a composition/research project. Music Education majors may perform a recital or present a project that combines elements of a recital performance. Recitals and projects will be planned under the direction of the committee chair and the studio teacher.

## Committees

Each senior-project committee shall include the two full-time faculty members assigned to your specific emphasis area with the part time-studio teacher added as needed. Share your ideas about the project with them. Refine your ideas and those suggested to you by the members of the faculty so you can fill out the Draft/Description of project section of the Senior Project Form. The chair of your committee will be responsible for all direct communication with you during the planning and implementing of your senior project and for administering your grade.

## Recitals/Pre-Recital Jury/Rehearsals

Recital senior projects are approximately 60 minutes in length. Music Education students may choose to give a recital as all or a portion of their senior project. The recital repertoire must be approved by the studio teacher in conjunction with the student's committee chair. This program will be listed on the Senior Project Form. Each recital will have a printed program with program notes and/or translations written in consultation with the studio teacher.

A Pre-Recital Jury is mandatory for all recital senior projects. See the "Recital Preparation and Approval Form" for detailed information.

Rehearsals for recitals normally take place during student's studio lesson times as well as weekly coachings and individual practice sessions, but if chamber ensembles or small groups/bands are involved on recitals, their rehearsals may need to be coordinated with the staff technician and the studio teacher. The dress rehearsal for a recital is coordinated by the chair of the committee, with the technician, the studio teacher, and the accompanist, if she is performing on your recital. **The studio teacher MUST attend the dress rehearsal of the recital.**

### Recital Preparation Timeline

#### *Spring Semester before final year*

1. Begin thinking about your recital repertoire. For performers, listen to many performances of literature for your instrument to help you in selecting repertoire that is appropriate for your level and for a senior recital. Develop a practice and lesson plan for summer. For composers, determine which works of yours to present, and begin identifying and inviting performers to be involved in your recital.
2. Seek out advice and guidance from your teacher to shape your program.

#### *Final year*

1. Enroll in Senior Project Research and Preparation (MU 4601) or Senior Studio (MU 4610). This is a requirement, not an option. This class must be taken before the student can complete their capstone project.
2. You should make final selections and develop a regular practice routine for learning your recital repertoire. Composers doing recitals should distribute parts to the performers and create a rehearsal schedule. If your recital is in fall, this should have been done the previous spring or during the summer.
3. Attend your lessons regularly. Perform recital repertoire in Performance Seminar as often as possible.
4. If your committee chair is NOT your studio teacher, make sure you keep him or her informed of your preparation process.
5. Seek performance opportunities on and off campus; local nursing homes, churches, other schools, family gatherings, Music Hour, MU 3940s projects, etc. Recording these

performances in video or audio format, for reflection and personal analysis, is recommended.

6. Work with your studio teacher or committee chair to develop your program draft complete with program notes and translations where necessary.
7. Schedule your pre-recital jury for 4 weeks before your recital date. This often takes place during winter quarter exam week. Your entire committee must attend the pre-recital jury as well as any guest artists who may be performing on your recital. A draft of your program and publicity flyer must be submitted at that time for approval.
8. Schedule your dress rehearsal if you have not already done so. Your studio teacher must attend the dress rehearsal.
9. Two weeks before the performance, post your flyers in the department and submit your final program to Teresa.
10. If possible, it is highly recommended that you take off work or limit work hours to a minimum during the week of your performance. You want to be rested and to have time to practice and do any last minute preparation. You want to be healthy and have the time to focus on your performance.
11. Perform your dress rehearsal 2 or 3 days before the recital. Wear your performance shoes and attire. Receive feedback from your teacher. Reflect and make corrections during the final days before the performance.
12. Perform your recital! Your family may provide a reception following your program.
13. Meet with your committee approximately 1-2 weeks following your recital to evaluate the experience and receive your final grade.

#### FAQ

1. "How long is the recital?"  
*Each recital is about one hour to one hour plus 15 minutes long. That includes a 10-minute intermission.*
2. "How should I dress?"  
*You should dress in a professional manner appropriate for your particular area of expertise. Discuss your attire with your teacher for suggestions.*
3. "Can someone assist me on my recital?"  
*Your studio teacher has the final word on repertoire for the recital. It is often to the benefit of the student to include chamber music, duets or ensembles as part of the recital program.*
4. "What exactly happens during the pre-recital jury?"  
*During the pre-recital jury, you will present your program to the committee. Usually the entire recital is not performed, but the studio teacher takes the lead in determining what segments or excerpts will be performed. The committee must determine if you will be prepared for a public performance in approximately 4 weeks from this jury.*
5. "What happens if I fail the pre-recital jury?"  
*As this is your capstone project, you should never be in a position to fail MU 4631. If you have closely followed instructions, and maintained good practice and performance routines, it is unlikely that you will fail. Sometimes however, there may be suggestions on the order of the music or in extreme cases, suggestions to remove something from the program that is not up to par. If the student is clearly not prepared, then failing the pre-recital jury means that you receive an F for MU 4631. You would need to re-register for the class in a subsequent quarter and do the whole process over again.*

**RECITAL PREPARATION AND APPROVAL FORM**  
**Recital Approval, Program Approval, and Dress Rehearsal Instructions**  
**(Approval Form Attached)**

Instructions:

1. The **Pre-recital jury** should be scheduled approximately 4-6 weeks prior to the recital date (minimum 4 weeks). Allow approximately one hour for the jury. All members of the committee should attend the pre-recital jury. The jury may be recorded if extenuating circumstances prevent a member from attending. All members of the committee must approve the recital.

2. The student will:

- a. Select two or three possible dates for the jury in consultation with the teacher, accompanist where needed, staff technician, and any other performers.
- b. Contact his/her committee chair and all committee members to select final date, location and time for the jury. The jury may be held in room 101, 104, 105 or 191. Work with the studio teacher to determine the best space.
- c. Provide the committee chair with the names and emails of all other performers on the recital.
- d. Work with the staff technician and studio teacher to ensure that all needed sound equipment, stands, chairs, etc. will be in place for the jury.
- e. **At the pre-recital jury**, provide a draft of the program including names of repertory, composers, dates of composers, program notes, translations where needed. Personal “thank yous” may be included but must be limited to 30 words or less. The committee members reserve the right to edit any portion of the program.
- f. **At the pre-recital jury** provide a draft of the flyer to the committee for approval.
- g. Submit the final program with any changes to committee chair **three weeks** before the recital.
- h. Print and post the approved flyer about 10 days before the recital. Send invitations to family and friends.

3. The committee chair will:

- a. Send out a confirmation email to all parties involved at least 1 week prior to the jury.
- b. Review, edit and approve the program and flyer in consultation with the studio teacher.
- c. Submit the final program with any changes to Teresa **two weeks** before the recital.
- d. Attend the recital.
- e. Schedule the post-recital meeting for committee members and student.
- f. Post the final grade for the student.

**4. Dress Rehearsal:**

The student will:

- a. Consult with the studio teacher, accompanist, and staff technician to schedule the dress rehearsal. This final rehearsal should take place during the recital week in the location of the recital (most likely 191). The studio teacher must attend the dress rehearsal.
- b. Try to create the same experience as you want to have during the recital, i.e. plan your day with rest, wear your dress shoes, make sure you have all the equipment, instruments, etc. that you require for the recital, warm up as you plan for the recital, try to present the program in the same order as on the program.



## RECITAL APPROVAL FORM

Date: \_\_\_\_\_ Bronco number: \_\_\_\_\_  
Name: \_\_\_\_\_ Email: \_\_\_\_\_  
Studio Teacher: \_\_\_\_\_ Emphasis/Option area: \_\_\_\_\_  
Recital date: \_\_\_\_\_ Instrument/voice: \_\_\_\_\_

**1. Student: Take this form to the people listed below for their initials (A and B below). Return it to the committee chair.**

A. Please initial approval of the pre-recital jury date:

Pre-recital date: \_\_\_\_\_ Time: \_\_\_\_\_ Location: \_\_\_\_\_

\_\_\_\_\_  
Teacher      Accompanist      Technician      Comm. Member      Committee Chair

B. Please initial approval of the dress rehearsal date:

Dress rehearsal date: \_\_\_\_\_ Time: \_\_\_\_\_ Location: \_\_\_\_\_

\_\_\_\_\_  
Teacher Accompanist      Technician

List equipment needs: \_\_\_\_\_

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**2. Committee Chair: Bring this form to the pre-recital jury for recital approval.**

Recital: approved \_\_\_\_\_ denied \_\_\_\_\_

Program: approved \_\_\_\_\_ denied \_\_\_\_\_ Flyer: approved \_\_\_\_\_ denied \_\_\_\_\_

Committee chair: \_\_\_\_\_

Studio teacher: \_\_\_\_\_

Committee member \_\_\_\_\_

If the recital, flyer, or program is denied, committee chair should attach the reasons for the denial and the committee's suggestions for improvement, changes, and a new pre-recital jury date if necessary.

Ed. 8/27/10

## **Music Student Senior Project Publicity Guide**

Students who will be completing their senior projects need to coordinate with the Music Publicist on the preparation of project publicity materials (flyer) and the project program.

### **1. Contact the Music Publicist for signature on the senior project application form.**

**2. Provide 3 copies of Flyer to the Publicist.** Students are responsible for preparing a flyer for their senior project. The flyer must be submitted to the committee chair for approval prior to printing. The student must have the flyer approved prior to posting. Required elements on all flyers:

- University Logo (may be found on the Graphic Standards webpages)
- Music Department identification
- Event time, date, and location

**3. Submit Program Information to the Publicist at least 2 weeks prior to your senior project date.** The Publicist is required to complete the program for all senior project presentations. Please submit the information in digital form, via Word or email. The information does not need to be formatted for print, the Publicist will format the information. Content editing is the responsibility of the student and the committee members. Please submit your information after committee approval is received and after it has been proof read for spelling and grammar errors.

- Senior Presentations - please submit a paragraph or two describing your presentation.
- Senior Recitals - please submit complete program information and any required translations.

**Credit by Examination Policy**  
**Ratified 9/23/98**  
**Revised 07/23/01**

**(AWAITING UNIVERSITY POLICY CHANGES TO THIS DOCUMENT)**

1. The use of challenge exams is authorized by the university. The Music Department administers these exams with the understanding that the intent of the challenge exam is to gain credit for a course by passing the exam, otherwise known as ‘credit by examination’. The challenge exam is not a means whereby a student may seek to have course requirements waived.
2. All challenge exams administered by the Cal Poly Pomona Music Department must be approved by majority vote of the Music Faculty. Any test that currently is used by the department must be reviewed to insure that it meets current requirements. No faculty member may unilaterally create and use a challenge exam.
3. In order for the challenge exam to be approved, it must demonstrate that the learning objectives of the course can be tested for using the tool being submitted.
4. Challenge exams are to be conducted in accordance with University Policy, posted in the University Manual, or as revised and published in an official Cal Poly Pomona source.
5. All challenge exams will be on file in the office of the Chair of the Department, with copies available in the office of the Department Secretary for distribution when needed.
6. According to University policy, to challenge a course, all of the following conditions must apply:
  - Student is an undergraduate enrolled during the term of the challenge request;
  - If a student pre-registered for the course, the student dropped the course within the first five days of the term;
  - This course is not a prerequisite to a course the student has already completed or in which they are currently enrolled as shown in the University Catalog;
  - Student has met all prerequisites to the course being challenged as shown in the University Catalog;
  - Student has not received credit in this course or an equivalent, similar, or a more advanced course;
  - Student has not been enrolled in the course and earned any grade;
  - Student has not withdrawn from the course (graded withdrawal) or audited the course
  - The course being challenged has not been previously challenged.

**Note:** *A course may be challenged only once. Credit acquired through challenged exam may not apply towards resident credit. No more than 24 semester units may be challenged. Credit by examination is for subject matter in which the student is especially qualified only through non-traditional education or experience.*

**PROCEDURE for Priority Registration**  
**(WE AWAIT UNIVERSITY POLICY CHANGES TO THIS DOCUMENT)**

2. New Priority Registration Policy (Academic Senate Action 4/19/02)

For the purposes of this report Priority Registration is defined as a two-day time period that precedes the standard pre-registration process each term.

***2.1 Access to Priority Registration is not automatic for any student. Priority Registration is valid only for one semester at a time, not for the entire academic year.***

2.2 Application for priority registration may be requested by the Director/Chair/Responsible Person (for example the Director of Athletics, President of ASI, etc.) for serious and compelling reasons, which must be accompanied by specific documents/justification for each student requesting priority registration. Such requests must also meet all three of the following criteria (current policy for each student: (All students within a group must be individually listed)

2.2.1 Each student will be participating in activities that advance the academic or institutional goals of the University, AND

2.2.2 need it in order to participated in the activity for the term specified, AND

2.2.3 will not be receiving it as a reward or as a substitute for pay.

***2.3 Request for priority registration must be received in the Academic Senate Office by 5:00 pm on the due date listed in 2.6 below for each term. Late applications will NOT be accepted. Only formal written requests will be considered. Personal appearances will be by request of the Committee.***

The Music Department will submit the names of the students currently enrolled in the ensembles listed on the Changes in Scheduling, Registration and Addition of Courses in the next section of this manual.

***2.4 The Academic Affairs Committee will consider all requests for priority registration in a single meeting each semester.***

It is not guaranteed that the Academic Senate will award the departments the exact number of registration slots as they originally submit. If the Music Department is awarded fewer registration slots than requested, the department will conduct a lottery to assign the awarded slots.

***2.5 The Director/Chair/Responsible Person will be notified of the committee's decision no less than 8 working days prior to the beginning of the priority registration period. It is the responsibility of the Directory/Chair/Responsible Person to notify the students of the decision.***

Once the Music Department is notified of the committee's decision, the Administrative Coordinator will post the names of the ensemble students and contact the ensemble instructors. The ensemble instructor is responsible for notifying their students about the approvals and the priority registration dates. In the next semester, the Music Department will verify that the students who were granted priority registration are again registered for the ensemble. Students who have received priority registration the previous semester and are not registered in one of the three ensembles may lose their right to priority registration in future semesters.

***2.6 Deadlines for applications for priority registration must be made by the date***

*specified below (This date is approximately four (4) weeks prior to the beginning of priority registration each semester.)*

- *1<sup>st</sup> working day in October for Spring Semester*
- *1<sup>ST</sup> working day in April for Summer Semester*
- *1<sup>st</sup> working day in May for Fall Semester*

California State Polytechnic University, Pomona

Academic Senate Report

AS-767-901/AA

## CHANGES IN SCHEDULING, REGISTRATION AND ADDITION OF COURSES

CORRECTED COPY 3/25/91

(WE AWAIT UNIVERSITY POLICY CHANGES TO THIS DOCUMENT)

Academic Senate Action:

Amended/Adopted: 3-6-91

Final Disposition:

Transmitted to President: 3-11-91

AS-767-90I/AA, CHANGES IN SCHEDULING, REGISTRATION AND ADDITION OF COURSES

### RECOMMENDATIONS

Priority Group - The Priority Group should consist of the following groups: Handicapped students/volunteer note takers; athletes/non-paid trainers; ASI officers; registration workers; resident assistants; and the University Choir, band, and jazz band. This Priority Group shall be fixed until review by the Academic Senate.

Maximum units in pre-registration - The maximum units that can be requested during pre-registration should be increased from 16 units to 18 units.

The near graduation group - The near graduation group priority in the 5/7/90 interim policy should be eliminated. A new near graduation priority group should be defined as "students who are within 30 units of graduation". This group will be placed in the third priority when BANNER is capable of doing so.

4. Add Priority - The priority list for adding classes which is now mandatory should remain the same as it has been since the 1981 Academic Senate report (See Appendix B).

Timing - All of these changes should be made by the Winter 1992 pre-registration period.

### MEMORANDUM

DATE: April 24, 1991

TO: Dr. Marvin L. Klein  
Chair, Academic Senate

Copy:  
Ms. Suzanne Burger

FROM: Hugh La Bounty  
President

Mr. Robert Charles  
Dr. Carolyn Denham  
Dr. Dave Edmonds  
Dr. Kenneth Finlay  
Dr. Bruce Grube  
Ms. Patricia Kurisko  
Dr. Lisa Rossbacher  
Academic Deans' Council

SUBJECT: AS-767-901/AA, Changes in Scheduling, Registration, and Addition of Courses

I approve Recommendation 1 regarding the composition of the highest priority groups of students for preregistration. I appreciate the Academic Senate's efforts to identify guidelines for defining this group.

I also approve the Senate's Recommendation 2, increasing the number of units for which a student can preregister from 16 to 18. Given the University's budgetary concerns for the upcoming fiscal year, this increase should be delayed until after the current fiscal crisis has passed. This delay will assist more students in being able to preregister for courses. The Enrollment Management Steering Committee should review the situation in Spring Quarter 1992 and decide on implementation for Fall 1992 preregistration.

I concur with the Senate's new definition, as outlined in Recommendation 3, of "near-graduation" students. As soon as BANNER is capable of implementing this, the proposed definition (within 30 units of graduation) should be implemented. Until then, the existing definition of "near graduation" will be used to identify those students in this category for preregistration priority.

Recommendation 4 is approved. Because this reaffirms the existing priority for adding classes, no change is needed in the Schedule of Classes regarding this policy.

I concur with the Senate recommendation that these changes be implemented by the Winter Quarter 1992 preregistration period, with the exceptions noted above for Recommendations 2 and 3.

**Policy for Student Concerts**  
**(revised, 9/17)**

1. Must be under the auspices of an ensemble. All financial charges to go back to the ensemble account.
2. Supervised by a faculty member.
3. Approved by the full-time faculty on a case-by-case basis.

Not to be held during the last two weeks of any term.



**Policy for disbursement of “Gig funds”  
(revised 9/8/15)**

Any and all funds obtained from student or ensemble performance gigs are to be assigned to the ensemble foundation account or scholarship account. The ensemble director may choose, but is not obligated, to give a stipend to individual students. Stipends are paid to students through the Kellogg Foundation.

## **Cal Poly Pomona Music Department Scholarship Policy**

The following Policy statement is the guiding document for the Music Department's Scholarship deliberations. The fiscal base from which the scholarship awarding process operates will be updated each year to reflect the reality of the awarding/funding activity within the account.

## **Cal Poly Pomona Music Department Scholarship Policy**

### **GOALS**

1. Reward deserving students for the following:
  - a. Academic achievements as measured by GPA
  - b. "Service to the department" as shown by
    - i. Being an officer in a Cal Poly Pomona music organization
    - ii. Serving on the Cal Poly Pomona Music Board
    - iii. Being a member of MEISA, MENC, MUSE, AES, or other pre-professional organization at Cal Poly Pomona
    - iv. Other activities deemed to support of the department
  - c. Demonstrated excellence in performance or project-building as measured by artistic and technical merit (in a performance audition for the faculty) or effectiveness of a project (submitted for consideration to the faculty).
2. Attract students
3. Retain students
4. Honor important donors or faculty

### **HOW**

1. Complete and submit a University scholarship application form found at: <https://csupomona.academicworks.com/>
2. If required, audition for faculty of the whole, if practical, with a quorum of 3 required.
3. If required, complete, and submit a project by the submission deadline.

### **CATEGORIES**

Cal Poly Pomona Music Department awards scholarships in the following five categories:

1. Emphasis specific: up to 9 scholarships will be awarded in the following options/emphasis:
  - a. Music Industry Studies
  - b. Music Education
  - c. Performance
2. Ensemble specific (likely to vary each year)
  - a. Choral ensembles
  - b. Instrumental Ensembles
  - c. String Ensemble

- d. Jazz ensembles
  - e. Guitar ensemble
  - f. Other ensembles
3. Faculty initiative
- a. Faculty concerts
  - b. Faculty gifts
4. Project specific
- a. Voice Studio: Lindsley Memorial
  - b. Voice Studio: Grant
  - c. Keyboard Studio: Clarke Memorial
  - d. Phillip Browne Scholarship
  - e. Huff Family Saxophone Scholarship
  - f. Music Industry Studies
  - g. Ella Fitzgerald Foundation Scholarship
  - h. Service to the Music Department
  - i. Other activities
5. Endowed Scholarships
- a. Duo Concertante
  - b. Paul Anka
  - c. Varnasi Karnatic
  - d. Eric and Elizabeth Turkel
  - e. Recruitment

## **FUNDING of SCHOLARSHIPS**

### 1. Option/Emphasis areas:

One third of all ensemble regular concert net gate receipt proceeds, with the exception of any ASI/IRA funded performance, are to be placed in the Music Option/Emphasis scholarship section of the Foundation Scholarship account. The funds are to be equally divided among the number of scholarships to be awarded. (The other two thirds of all ensemble regular concert net gate receipt proceeds are to be placed in the Ensemble account to assist in paying for expenses of the performance class.)

### 2. Ensemble specific

All funds specifically awarded as scholarship to an ensemble are to be used only for the ensemble that has earned the funds.

### 3. Faculty initiative

Faculty will decide to which scholarship, if any, the net gate receipts of their endeavors shall go. The same understanding applies to any donation given by a faculty member.

### 4. Project specific

Through grants (and the terms of those grants) or other initiatives, funds may be raised (and awarded in the name of the donor, a faculty member) and awarded in accordance with a specific area of endeavor (performance, academic, service to the department, etc.)

### 5. Endowed Scholarships

Through donations or other initiatives, funds are secured in an endowed scholarship housed with Cal Poly Pomona University Educational Trust. Per the guidelines of the endowment, funds may be added to the endowed scholarship.

NB: The Music Department, acknowledging the need to accurately prepare for future scholarship awarding, commits to maintaining the equivalent of 2 years of scholarship awards for the 9 (maximum) currently established “Option/Emphasis Areas” in the Foundation Music Department Scholarship account. Further, it commits to attempting to establish endowed scholarships for as many areas or categories as funds can be raised.

## **CRITERIA for Applying for/Awarding Scholarships**

### 1. Option/Emphasis areas:

- a. Currently enrolled as a Music major (includes double majors)
- b. Minimum 3.0 Overall GPA as of the term prior to application.
- c. Demonstrated ability for high quality performance or project creation
- d. Completed University scholarship application

### 2. Ensemble specific

- a. Currently enrolled Cal Poly student or entering freshman/transfer student
- b. Minimum Overall GPA as of the term prior to application: 2.2
- c. Demonstrated service to or ability to serve the ensemble
- d. Demonstrated ability for high-quality performance
- e. Completed University scholarship application

### 3. Faculty initiative

- a. Currently enrolled Cal Poly student or entering freshman/transfer student
- b. Minimum Overall GPA as of the term prior to application: 2.2.
- c. Demonstrated service or demonstrated excellence in performance or project creation

d. Completed University scholarship application

4. Project specific

- a. Currently enrolled student, entering freshman/transfer student or a student committed to enrolling in, and attending classes at, Cal Poly Pomona.
- b. No minimum GPA, except by requirement of the project.
- c. Demonstrated service or demonstrated excellence in performance or project creation.
- d. Completed University scholarship application

5. Endowed Scholarship

Each of the endowed scholarships carries specific and unique criteria. This is in accordance with the University Educational Trust Endowment Agreement. Please check with the Music Department for details of a specific scholarship

**ADDITIONAL INFORMATION FOR CAL POLY STUDENTS**

- 1. Applications for Scholarships are due on Friday of the 10th week of Spring semester.
- 2. Annual Scholarship performance auditions are to take place during the Spring Quarter on Thursday at noon of the 12<sup>th</sup> week of Spring semester.
- 3. Annual Scholarship project presentations are to be uploaded to the University application by the application deadline. Alternatively, they may be submitted to the Chair of the Music Department by noon on Thursday of the 12<sup>th</sup> week of Spring semester.
- 4. Performances may not exceed 5 minutes. Music need not be memorized.
- 5. Projects must be presented in completed form. Where applicable, they must be typed. Where applicable, they should be presented as a portfolio. There should be a minimum 2-page typed statement of the contents and summary of the project, with the project attached. (Provide documentation of sources used.)

Projects may include the following: composition, sequence, computer program, computer generated presentation, curriculum for home based teaching studio, curriculum for a level-specified class, research paper, final projects completed for courses previously taken, among others.

- 6. Music Industry Studies scholarships will be awarded only on the basis of a project. Music Education scholarships will be awarded on the basis of either a project presentation or performance audition. Music Performance scholarships will be awarded only on the basis of a performance audition.

**ADDITIONAL INFORMATION FOR ENTERING  
FRESHMAN/TRANSFER STUDENTS**

The Music Department is committed to recruiting qualified freshman and transfer students. Ensemble-specific, faculty-initiative, project-specific and specific-endowed scholarships are open to entering students. Entering students must apply online and adhere to the deadlines of the application process.

## **OBLIGATION of the SCHOLARSHIP STUDENT**

1. Option/Emphasis areas:  
maintain status as Music major in the particular option/emphasis, maintain a minimum of 8 units of curricular course work for each semester of the next academic year .
2. Ensemble specific  
enrollment in the specified ensemble for each term of the next academic year.
3. Faculty initiative  
continue with 8 units of course work for each term of the next academic year, or complete action in compliance with the terms of the award.
4. Project specific  
continue with 8 units of course work for each term of the next academic year, or complete action in compliance with the terms of the award.
5. Endowed Scholarship  
continue with 8 units of course work for each quarter of the next academic year, or complete action in compliance with the terms of the award.

## **PAYMENT of the SCHOLARSHIP**

Payment of the scholarship will be made upon the successfully completed (and documented) enrollment in classes at Cal Poly Pomona. For scholarships awarded for the entire academic year, the payment of the scholarship will be pro-rated over two semesters.

Revised 9/17

## STUDENT ASSISTANT ELIGIBILITY and WORK REQUIREMENTS

**Student Assistant Eligibility Requirements:** It is the employing department's responsibility to verify the student's eligibility to work as a student assistant each term. Please click on the link for the training guide that will take you step-by-step through the process of hiring your student assistant as well as using the report. [http://www.cpp.edu/~payroll/forms/std-payroll/StudentEmploymentGuide\\_rev5\\_2015.pdf](http://www.cpp.edu/~payroll/forms/std-payroll/StudentEmploymentGuide_rev5_2015.pdf)

### Eligibility Requirements

- **ENROLLMENT** – Undergraduate Students must be enrolled in a minimum of 6.0 units. Graduate Students must be enrolled in a minimum of 4.0 units. Extended University units and/or units from enrollment at another California State University campus may be included to meet the minimum unit requirement.
- **GPA** - Student assistants are required to maintain a minimum overall GPA and Cal Poly Pomona GPA of 2.0

**Exceptions:** Approved Crop and Farm Units - Students must be enrolled in 1 or more units and may work up to 40 hours per week.

Disabled Students - The unit requirement may be waived for student assistants who are disabled. Contact Payroll Services for additional information at extension 2233.

### Work Requirements

- **HOURS** - Student assistants are allowed to work up to 20 hours a week while school is in session. If the student has more than one job, the 20-hour rule applies to hours worked in all jobs. **Under emergency or other unusual situations**, it may be permissible for student assistants to work up to 30 hours per week. This exception requires Vice Presidential approval in advance of the hours worked.
- **Student assistants are not allowed to work overtime.**

**International Students (F-I and J-I Visa Status)** – To qualify for employment, the student must be enrolled in 12.0 units (Undergrad) and 8.0 units (Grad), and must maintain the required GPA. **Employment is restricted to 20 hours per week while enrolled in classes, no exceptions.**

These students are appointed in a job classification called Non-Citizen Student (NC). International Students are not eligible for Work Study.

**Summer Employment (Student Assistants & International Students):** **To qualify for summer employment, the student must have been enrolled as a CSU student the previous spring term with the required GPA and units, is currently not enrolled or enrolled in less than the required units, AND intends to enroll the following fall quarter.**

- Students **not enrolled in any classes** may work up to 40 hours per week; regardless of the number of jobs held.
- Students **enrolled in less than the required units** may work up to 20 hours per week, regardless of the number of jobs held. (Summer Only)
- **OVERTIME IS NOT ALLOWED.** Overtime is any hours worked in excess of 40 hours in a work week (Sunday through Saturday).

- Earnings may be subject to federal and state withholding tax deductions, a 7.5% Department of Personnel Administration (DPA) Part-time, Seasonal, Temporary (PST) retirement plan deduction and a 1.45% Medicare tax deduction.

### **Instructional Student Assistants**

Student assistants who perform grading, tutoring or instruction for the majority of his/her work hours during the academic term are classified as Instructional Student Assistants (ISA). ISAs do not have a unit enrollment requirement to be eligible for employment, only the GPA requirement applies. ISAs are part of a collective bargaining unit, represented by the UAW (Unit 11). The terms and conditions of the appointment are covered by the Collective Bargaining Agreement between the CSU and the UAW. ISAs will have union dues or fair share fees automatically deducted from their pay.

- To qualify as a work study instructional student assistant, the student must meet the minimum unit requirement (6.0 units)
- International Students, the undergraduate 12.0 unit and graduate 8.0 unit enrollment requirement applies.

### **Work Study Student Assistants (On-Campus and Off-Campus)**

Work Study students must meet the criteria set by the Federal College Work-Study Program. For information about this program contact the Office of Financial Aid & Scholarships. Work study student assistants who meet the qualifications of an Instructional Student Assistant or Bridge Student Assistant will be placed in the appropriate classification. Graduate and International Students are not eligible for work study.

Rev. 3/2017



**Music Classes Tour Policy**  
**Ratified 07/12/10**

The purpose of the tours of music classes is to:

1. Recruit future students to Cal Poly
2. Recruit future music majors
3. Provide students with an experience that enhances the goals of the class
4. Provide students with the opportunity to participate in festivals or competitions appropriate to the class

Costs:

1. Travel
2. Lodging
3. Food
4. Staff overtime (when required)
5. Unavailability of staff for other academic and performance classes
6. Disruption of student academic work, student work schedules, personal lives of students, other academic classes in the department
7. Faculty time and lost income (especially part time faculty), for no faculty may be paid for the tour.
8. Disruption of other music classes (tests, other performances, project due dates, use of department equipment affected by tour dates that conflict with other departmental activity)

Tours are costly and time/labor-intensive projects that have the capacity to be rewarding for all participants. They can bring many positive returns to the university and the department. However, too many tours, especially if they are complex undertakings, too closely grouped together, damage the life of the department, because they drain departmental resources and put students, faculty, and staff in situations where work continuity is severely compromised.

1. The tenured Music Department faculty must approve a tour plan. The plan must account for all costs identified above (and others that may be specific to the proposed tours), have a budget specifying all costs, must minimize the operational inconveniences identified above.
2. Tours need to be planned keeping in mind other major undertakings by the department, e.g., hosting major festivals, music theater productions, number of department recitals.
3. All approved tours must receive clearance from all appropriate Cal Poly Pomona agencies before they are undertaken. Because the requirements for approval are continually being updated, the faculty member requesting the tour must take responsibility for obtaining all required clearances and being informed of all current university policies.

If a tour for a class is approved, all students in the class are expected to participate. Exceptions will be handled on an individual basis.

## TRAVEL GUIDELINES – MUSIC

*The Chancellor's Office has updated travel procedures. Cal Poly Pomona has updated their travel procedures.*

**FOR ALL TRAVEL INFORMATION, PLEASE GO TO: <http://www.cpp.edu/~fas/university-accounting-services/travel.shtml>**

### **DOMESTIC TRAVEL** (travel within the U.S.)

The traveler will submit a 1A “Authorization to Travel on State Business” form to the Music Administrative Coordinator (minimum of **one and one half week** prior to the trip) for Department Chair Approval. The 1A form should be submitted with an itinerary, list of students (when applicable) or other information regarding the event with (i.e. when, where, why).

The Music Department will submit to the Dean (at least one week prior to the trip): Approved 1A “Authorization to Travel on State Business” form

The dean's office will return the signed 1A form to the department office.

### **INTERNATIONAL TRAVEL**

For faculty or staff traveling internationally on a grant, attending a workshop, presenting a paper, attending a conference, receiving an award, or other state business:

The traveler (through the Music Department office) will submit to the Dean (minimum of **five weeks** prior to the trip) the following 3 documents:

1. A signed copy of a 1A “Authorization to **Travel on State Business**” Form
2. A **justification memo** from the traveler which details travel objectives as follows:
  - a. What is to be accomplished by the trip (goals)?
  - b. How does this trip relate to the mission and objectives of the College or School?
  - c. How will the results of the trip benefit Cal Poly Pomona, your College or School and yourself?

The Dean reviews the paperwork, and if approved, attaches a supporting memo to the package. The original package is then returned to the initiating department. It is the responsibility of the department to forward this documentation to the Vice President for Academic Affairs. Please indicate routing instructions for the VP upon his/her approval. (e.g., “please return to Mary Smith, XXX Department after approval” or “please forward to accounts payable Univ. Fin. Services after approval”, etc.)

### **College Funding for Travel (President's and Dean's) -**

The Dean determines how travel funds shall be allotted.

## PROCEDURE FOR STATE VEHICLE USE

Facilities Planning and Management no longer maintains a fleet of cars and vans. The University has partnered with Enterprise Rent-A-Car to create a new vehicle lease/rental program. All details can be found at:  
<http://www.cpp.edu/~fpm/management/auto/vehicle-lease.shtml> Rev. 9/17

### FIELD TRIP or TOUR INSURANCE

Field trips provide unique opportunities for students to engage in learning beyond the classroom, with opportunities for connecting both theory and practice. This type of student learning experience is supportive of our polytechnic “Learn by Doing” philosophy.

Out-of-classroom learning experiences bring with them certain risks. It is impossible to eliminate all risks entirely. However, the resources below have been developed to help minimize these risks and exposures for faculty, students, and the university.

#### Field Trip Planning

- Select the field trip site. Secure the necessary department/college approvals, such as your travel form and approval for any required expenditures. The Authorization to Travel on State Business (travel form) is to be completed by the instructor and is not applicable to students.
- Faculty should visit the general area prior to the field trip or demonstrate sufficient knowledge of the area in order to document any potential risks.

Method(s) used to identify risk:    Site Visit    Other (specify):

Document the potential risks identified and, if possible, how they are to be reduced/mitigated:

- If field trip involves foreign travel, check to make sure the proposed country is not on the U.S. Department of State Travel Warning List. CSU policy prohibits travel to a country on this warning list, unless an exception is granted by the Chancellor. Submit exception request to the Provost’s Office 30 days in advance of proposed travel to a country on the warning list. Contact Marissa Martinez, the Executive Assistant to the Provost, extension 3393, for assistance. The Provost’s Office coordinates the campus review. Requests endorsed by President Coley are then forwarded for review by the Chancellor.
- If field trip involves travel outside the U.S., check with Risk Management, extension 4846, <http://www.cpp.edu/~rms/> regarding required Foreign Travel Insurance (cost involved for both faculty and students). Additionally, if your field trip involves driving in Mexico, you are required to purchase Mexican Auto Insurance; this can be coordinated through Risk Management.
- If chartered field trip transportation is warranted, obtain departmental approval and contact

Procurement & Support Services. Otherwise, field trip is to begin and end at the field trip site and students are responsible for their own transportation.

- Develop Health & Safety Instructions for all field trip participants. Consider the need for special clothing or equipment that may be required due to site conditions. Determine any training needed for field trip participants, including training for safety gear or equipment to be utilized. Contact Environmental Health & Safety if you need assistance in identifying hazards or needed safety gear.
- Plan for and accommodate students with disabilities.
- Develop an emergency plan for your field trip. Include first-aid provisions, emergency communication needs, list of local emergency contact numbers and sites, evacuation plans, etc.
- Communicate codes of conduct for students, addressing such issues as fraternizing, consuming alcohol, controlling activities, and conduct during “free time.” In reviewing permissible conduct rules with students, be sure to include the CSU policy regarding alcohol and chemical substances.

### **Doing the Paperwork**

#### **Field Trip Itinerary**

Complete a Field Trip Itinerary Form and provide a copy to your department and send one copy to the Dispatch Center in University Police Services.

### **Agreements and Certificates of Insurance**

Some field trip sites may require a Use or Lease Agreement be signed. Only Procurement & Support Services can sign an agreement obligating the university. Any lease agreement must be reviewed and signed by procurement. (Caution: your signing an agreement may make you liable for the terms of the agreement.) Provide a copy of the Use or Lease Agreement when requesting a Certificate of Insurance. The Agreement will speak to the site's insurance requirements for the Certificate. The Use or Lease Agreement and request for Certificate of Insurance should be submitted to Risk Management with a minimum of 30-days lead time.

### **Course Syllabus**

All academic field trips should be clearly identified as such in the course syllabus at the beginning of the term, with detailed information about dates, times, locations, and any other details the student will need to know about the field trip.

On the syllabus, note requirement for students to sign a Release and Hold Harmless Form. It is recommended that in the first class of the term, you discuss with students in appropriate detail any risks associated with the field trip and provide each student with the required Student Travel Release Notice and the Release and Hold Harmless form.

### **Student Travel Release Notice**

The Student Travel Release Notice is required by CSU Executive Order 1041. There's nothing you need to complete on this notice, you just need to provide it to your field trip participants for their review.

### **Release and Hold-Harmless Form**

The Release and Hold-Harmless Form is required under CSU Executive Order 1041. Any risks specific to field-trip activities should be listed at the top of the Release and Hold Harmless forms.

Each field trip participant must sign a release form. If multiple field trips are being conducted during a semester and the field trips are similar in risk, then one form can be utilized to cover multiple trips. If multiple field trips with differing risks, then a separate release is needed for each of the different trips (e.g., the release to visit a landslide site needs be separate from the release signed to visit a museum). Helpful tip: A recommendation from one faculty member to simplify this process, is to complete the top of a single release form, indicating the specifics of the activity, the dates, etc. and photocopy the completed form to hand out to students for their signature.

### **Academic Field Trip Participant List (Emergency Contact Information)**

The Academic Field Trip Participant List is to be used until the Student Emergency Contact Report is developed. This form was developed to assist you in compiling emergency contact information for your field trip participants. This information is considered confidential and may only be utilized in the event of an emergency during the field trip that requires immediate notification of the student's emergency contact.

For more information go to: <https://www.cpp.edu/~rms/travel-risk-management/field-trips.shtml>

A.S.I. has a form for each participating student to list their Health provider and Policy Number, person to contact in an emergency, etc., information that would be very important if an accident should occur. The A.S.I. forms are copied. Distribution: Original with faculty, copy at Music Department , and copy at C.L.A.S.S.

## **Car Rental Information**

For rental related to travel, information can be found here:

<https://www.cpp.edu/~fas/university-accounting-services/travel/car-rentals.shtml>

Rev. 9/17

## **Building & Room Use Policy**

**Ratified 9/23/98**  
**Revised 07/29/05**

Effective maintenance of the facility enables the department to mount its classes and presentations in a safe, clean and attractive environment.

1. Food and beverages are not to be consumed in any classrooms during class times and during unscheduled times. The use of bottled water is approved because it is considered a health necessity for many individuals.

The prohibition against food and beverages may be waived in certain instances, e.g., faculty meeting, authorized celebration, etc.

2. No classroom may be occupied by more individuals than is allowed for by Fire Marshall regulations. (See attached.)

3. The building, except for practice rooms, is not available for general student use before or after normal working hours (Monday - Friday 8:00 AM - 5:00 PM). Exceptions will be handled on an individual basis.

Practice rooms that do not require keys are available from the time the building is opened until it is closed in the evening.

4. Faculty may use the building at any time. If a faculty member schedules an activity, meeting, rehearsal, etc., that requires more than the use of faculty office space, the space(s) must be reserved through the Department Technician. On- and off-campus leases will limit the availability of some spaces at times.

5. Faculty may schedule rehearsals for performance classes but must do so through the Department Technician to avoid conflicts with other classes, on and off campus leases.

6. No faculty or staff may schedule the building for a student or student group unless the faculty member is present for the duration of the time scheduled in the location that is to be used by the student group.



## Occupancy limits for Bldg. 24 and 24A

The following occupancy limits are based on uniform building code public occupancy formula of 15 square feet per person.

24-101 112, movable seats (1 six-foot aisle)  
24-102 28, moveable seats  
24-104 15, moveable seats (not including pianos)  
24-105 138, movable seats  
24-106 30, moveable seats  
24-107 30, moveable seats  
24-108 10, moveable seats  
24-109 6, moveable seats  
24-110 13, moveable seats  
24A-131 19, moveable seats  
24A-132 9, moveable seats (not including piano)  
24A-133 10, moveable seats (not including piano)  
24A-144 8, moveable seats  
24A-159 41, moveable seats  
24A-160 41, moveable seats (not including pianos)  
24A-184, (dressing room) 6 moveable seats  
24A-189, (lobby) no seating  
24A-191, stage area 64 moveable seats  
24A-191, audience 172 fixed seats plus 4 wheelchair parking spaces

The Music Building 24 and 24A fall under the occupancy classification of Group A, Division 2 (per 1994 Uniform Fire Code)

### **Group A Occupancies:**

Group A Occupancies include the use of a building or structure, or portion thereof, for the gathering together of 50 or more persons for purposes such as civic, social or religious functions; recreation, education or instruction; food or drink consumption; or awaiting transportation. A room or space used for assembly purposes by less than 50 persons and accessory to another occupancy shall be included as a part of that major occupancy.

Division 2. A building or portion of that building having an assembly room with an occupant load of less than 1,000 and a legitimate stage.

**Policy for use of Recital Hall**  
**Ratified 9/23/98 revised 9/17**

The Recital Hall is university space. It is not a part of the Music Department. The Music Department is given funds for its maintenance and exercises responsibility for it for leasing and event-scheduling purposes. It is classified as a performance space, to be used for rehearsals, performances and special events. The Music Department schedules events in the facility, but does so in cooperation with the university community.

1. All on- and off-campus leases are to be arranged through the Department Technician. A minimum of one Music Department student assistant must be present for all events except regularly-scheduled classes or certain rehearsals for which the provision may be waived. The student will handle curtain and basic lighting needs. Specific lease arrangements may necessitate having more student assistants.

2. The Recital Hall is available for rehearsals between 8:30 AM and 4:30 PM by Music Department performance classes but must be scheduled through the Department Technician. Arrangements must be made for opening the facility, for lights, for use of equipment, for returning the facility to its status prior to the rehearsal.

After-hours rehearsals require different planning procedures. Each request will be handled on an individual basis.

3. The Recital Hall is available for rehearsals by students preparing for recitals. Each student is limited to two 90-minute sessions. Arrangements must be made for opening the facility, for lights, for use of equipment, for returning the facility to its status prior to the rehearsal.

4. The Recital Hall is available for rehearsals by faculty preparing recitals but must be scheduled through the Department Technician. Arrangements must be made for opening the facility, for lights, for use of equipment, for returning the facility to its status prior to the rehearsal.

5. The Recital Hall is generally not available for studio lessons at any time. Requests for deviation need to be made in advance to the chair so that the department may more effectively plan for the added demand on the hall, on staff time and resources.

Stage Production Policy  
August 26, 2015

The key to a successful performance or event is strong and frequent communication between the performers on stage, the stage crew and the planners/directors. Unfortunately, many times these groups speak in different languages about the same topic. To ensure your performance or event is as successful as possible, take the following steps in the days and weeks leading up to your event.

1. Coordinate with the Music Publicist and Department Technician to select a date for your event.
2. Use the form on the next two pages as a guide to help you make the staging and technology decisions. (Please be aware that when technology is used, often there is a lead-time needed to arrange for equipment.)
3. Communicate with the Department Technician to verify if the plan is technically or realistically feasible. The department's resources are limited, and unfortunately we are not always able to accommodate a request.
4. Ask questions!

CAL POLY POMONA

**Music Event Stage Production Form**

Please use this form to guide you along through the production planning of your event. While this form is not binding, please attempt to provide the most accurate information as possible. The information provided on this form will help to ensure your event is a success.

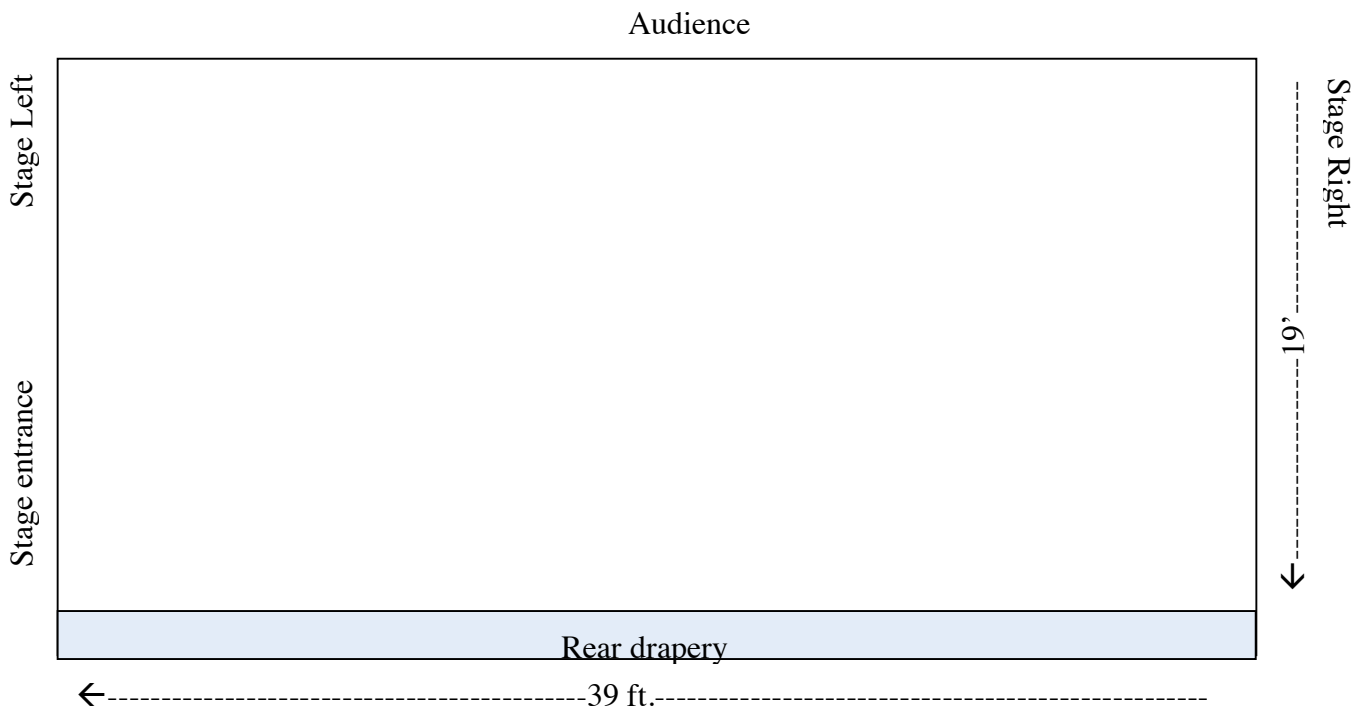
<b>Ensemble/Performer Information</b>	
Today's Date:	
Ensemble or Performer Name:	
Sponsoring Faculty Name :	
Event Date:	
Event Location:	
Number of Personnel Performing:	
Special Guest or Visiting Artist Names:	
Is the event associated with a lecture or master class?	
<b>Production Information</b>	
Will the acoustical shell be needed?	
If "yes", will the standard or choral setup be needed?	
Will platform or choral risers be needed?	
If so, please approximate how many:	
How many chairs will be needed?	
How many music stands will be needed?	
Will a conductor's podium, stand or chair be needed?	
Will an acoustic grand piano be needed?	
If "yes", please specify how many:	
Will any audio/video technology be needed?	
If "yes", please indicate <u>audio</u> , <u>video</u> or <u>presentation</u> :	

Please use the following section for A/V requirements:

For audio, please specify the amplification needs (i.e. music playback, the number of vocal microphones, the number of instrument microphones):	
Will on stage monitoring be needed?	
If "yes", how many on stage monitors will be needed?	
Will personal monitoring be needed?	

If “yes” how many personal mixers will be required:	
Will the performance be multi-track recorded into Pro Tools?	
Will an audio equipment operator be required?	
For video or presentation playback, is the video a component of a performance?	
Is the playback source a notebook computer, desktop computer, DVD player or Blu-Ray player?	
Has the media been assembled into a seamless presentation?	
If “yes”, please specify the application used to assemble the presentation:	
Will a video equipment operator be required?	

Please use the stage plot below to approximate the setup for your event. The plot below does not represent the whole stage, just the visible stage during a performance (this is measured from the proscenium to the stage’s rear drapery). What is most important here are performers, equipment such as chairs, stands, acoustical shells and pianos, as well as other needs on stage (i.e. power outlets, tables, etc.).



## **Student Use of Recording Studio Labs and Equipment (Approved 9/26/2012, rev 9/17)**

The Music Department maintains two recording studios: **Studio A** (Control Room 24- 131 & Tracking Room 24-108) and **Studio B** (Control Room 24-109 & Tracking Room 24-110). These studios are for use as recording classrooms and as student labs for projects associated with recording coursework. Except with special permission from the faculty, the recording studios are not available as practice rooms or for other purposes.

The Music Department keeps dedicated microphones, musical instruments, and other specialized equipment for use in the recording studios. Except with permission of the faculty, this equipment is not available for other purposes.

### **Studio and Equipment Availability and Procedures**

- Except with special permission from faculty, the studios are available Monday through Friday, 8:00 am to 8:00 pm during the fall and spring semesters. A staff person must be available in order for the studios to be open to students. When the studios are closed, they will be locked and alarmed.
- Faculty will assign designated time slots for each student enrolled in a recording class to have access to the recording studios, posting schedules outside of 24-110 and 24-131.
- To gain access to the recording studios outside of scheduled course time, students must be enrolled in or have completed music recording classes at Cal Poly Pomona. Music students with recording transfer credit from other institutions may also use the studios, but only with permission from the faculty.
- Students enrolled in recording classes or engaged with senior projects have priority access to these recording studios as well as to the Department's equipment. When the studios are free, other currently enrolled music students may use them on a first-come, first-served basis provided they meet the criteria in #3.
- To gain access to the studios or to check out equipment, a student must present a current Bronco ID to the Department's technician in 24-201. The technician will hold the student's ID until he or she returns the equipment and studio keys. If the technician is unavailable, students should seek the department's administrative coordinator, in 24-141, or a recording faculty member.

### **Policies**

- Students who are found violating any of the following procedures will have their studio privileges revoked for a period determined by the faculty.
- Students are forbidden from smoking, eating, or drinking in the recording studios, as these activities endanger equipment and instruments.
- Students are responsible for backing-up their own data, either to the provided server or to their own media.
- Students will treat the instruments and equipment with care.
- Students will leave the studios in better condition than they found them.
- Students must not leave unauthorized persons in the studios without supervision.

- Students are responsible for the conduct of their guests.
- Students should never leave doors propped open or unlocked.
- Students should not leave personal items in the studios. The University is not responsible for damaged, lost or stolen items.
- Students should pull patch cords and normal-out the consoles and other equipment when they have completed using the studios.
- Students will coil cables and return microphone stands to standard storage positions when they have completed using the studios.

## TO USE A PRACTICE ROOM

### PLEASE READ THE FOLLOWING:

The Music Department is authorized to regulate the usage of practice room facilities. Practice Rooms are intended to be used by Cal Poly Pomona Music Majors and students registered in classes in the Cal Poly Pomona Music Department. Cal Poly Pomona faculty and staff are authorized to use the practice rooms in conjunction with their Music Department responsibilities. Music Department alumni or other Cal Poly faculty and staff not in the Music Department are also authorized to use the practice rooms provided that the use does not conflict with the priorities listed below.

Music Department Faculty and Staff are authorized to deny further use of a practice room to any person who uses the facility in a manner that is deemed inappropriate or disruptive. The determination of appropriate use is at the discretion of the faculty or staff of the Music Department. The use of the practice room facilities is not a right guaranteed by admission to the university.

The rooms are not available for recreational use at any time. Recreational use is defined as that use which is not directed at fulfilling the course objectives for Cal Poly Pomona Music Department courses.

1. Priorities are as follows (with recommended daily maximum time usage):
  - a. Students enrolled in Studio Courses (3 hours per day)
  - b. Students in Music Department performance groups (1 hour per day).
  - c. Students in Music Department courses that require performance preparations (1/2 hour per day):
    - \*Fundamental Classes
    - \*Class Piano
    - \*GE Music Classes
2. Practice Rooms are considered available for use by students specified above (1a., 1b., 1c.) if not occupied within 10 minutes of the reserved time posted.
3. Please write your name on the posted reservation card.

***NO.....FOOD or DRINKS..... !!***

**YOU WILL BE ASKED TO LEAVE THE PRACTICE ROOM IF THESE ARE BEING CONSUMED IN THE PRACTICE ROOM!**



**Policies Governing Use of Lockers and Equipment Covered by Department Fee**  
**Ratified 8/18/98**  
**Revised 7/28/05, 9/17**

The purpose of the repair fee is to enable the department to recover the costs of supplies, parts and tools required to maintain its musical instruments and to cover repair expenses of musical instruments outside the expertise of the Music Dept. Technician.

**The \$15 per semester fee is charged to:**

1. All music majors
2. All non-majors who need to use department instruments (other than practice room pianos) to fulfill the requirements of an ensemble, performance, or academic class.

**The \$15 per semester fee enables the following:**

1. Use of a locker of appropriate size for an instrument (either the student's or the department's) for primary studio, ensemble, or class. Due to space limitations and limited availability of lockers for all sizes of instruments, it is not likely that the department can satisfy all possible needs. The department technician, in consultation with the department chair, will have responsibility for adjudicating all problems regarding locker availability.
2. Use of a departmentally provided lock. No other locks may be used. If and when they are used, the department technician is authorized to cut the lock and remove the contents of the locker to the office of the department technician. The contents may be claimed upon display of appropriate identification.
3. Access to, and use of, the department's inventory of instruments and equipment, under limitations of guidelines posted in the Use of Instruments policy statement.
4. The Music Department, CLASS, and the University are not responsible for safety of the contents of lockers located in the Music Building. The lockers are provided as a convenience only. Items placed in lockers are the responsibility of the person who checked out the locker

**Other policy statements:**

5. The fee enables a student to check out 2 instruments per semester, if the instruments are available. Requests to exceed that limit will be handled on an individual basis and must be approved by the chair of the Music Department.
6. The fee does not entitle use of grand pianos in teaching studios or the recital hall (Room 191).
7. Practice room pianos are open to all students in all music classes without payment of the \$15 fee.

## SHOP POLICY

**Ratified 9/1/98**

1. Be on time, ready to work.
2. Be sure of your own personal safety and of those working with you.
3. Return tools to their proper location after they have been used.
5. Never leave an open flame unattended.
6. Wear nothing (loose clothing, ties, long hair, jewelry, etc.) that may get caught in machinery (drill, bench motor, etc.).
7. Turn off the power to or unplug all electrical devices before working on them.
8. When using a cutting tool, cut away from your body.
9. If you have a question, ask!

Sign and date below indicating that you have read and understand these guidelines.

---

signature

date

## **Equipment Use Policies**

**Ratified 9/1/98**

Effective distribution of department resources is necessary for the success of all department activities. Limited amounts of equipment, insufficient funds for augmenting the department's inventory or for emergency replacement, and multiple demands for available equipment place tremendous burdens on the staff, faculty, and students alike.

1. When faculty wish to take state property off campus, faculty must arrange to check out the department's equipment through the Department Technician. Acceptance of financial responsibility and providing return dates are required. All use must conform to CSU policy regarding use of state property. (See attached.)
2. Certain pieces of department equipment are used by more than one performance class. Instructors must work out a schedule of use of department equipment through the Department Technician and it must be posted on the master calendar. No performances may be scheduled that interfere with another class's access to the equipment.
3. Grand pianos in classrooms are performance instruments. They are used in classroom settings and for rehearsals. Because they are instruments of some complexity and because their maintenance and repair are costly, there must be particular care exercised in their day-to-day use. They are not to be available for general student use. Only when there is direct supervision by keyboard faculty or staff may grand pianos be available for student use.

## **Policies Governing Instrument Use Covered by Department Fee**

**Ratified 8/18/98**  
**Revised 07/28/05; 9/17**

### **Who may Check Out an Instrument:**

1. Music majors
2. Cal Poly students enrolled in Music Department classes requiring the use of the instrument.
  - a. Music faculty responsible for the class must provide the department technician with an authorizing statement.
  - b. “General interest”, e.g., wanting to explore an instrument, requests will be handled on an “as available” basis.
  - c. Conflicts in request for usage of an instrument need be resolved in accordance with the priority statement provided below, or in consultation with the department chair.
3. Cal Poly Pomona Music Department faculty and staff.
4. No other individuals are authorized to borrow any Music Department instruments or equipment, unless by special arrangement. The arrangement must specify acceptance of financial responsibility for the instrument by the borrower in the event of theft, breakage, or other loss. (A deposit may be required.) The arrangement must contain a limited (to no more than one semester) and specified time-frame.

### **Checking out instruments:**

1. In order to check out instruments, a verification of the student’s payment of the \$15 per semester fee needs to be established. For continuing Music Majors, this is automatic. For new Music Majors, their names need to be added to the list (by the Department Secretary) and then verified. Non-music majors must provide a receipt verifying that the fee has been paid for the semester during which the instrument is to be used.
2. The instrument may be checked out at any time during the semester. Faculty and students must schedule a time with the Department Technician to check out instruments.
3. Because of the diverse inventory of instruments in the department’s possession, the inventory has been divided into “Student Level” and “Professional Level” categories.
  - a. Student Level instruments are available for use in: Instrument Fundamentals courses; Instrument Classes; “general interest”.
  - b. Professional Level instruments are available for use in: Studio; Ensemble (special circumstance or solo performance required). Professional level instruments are NOT to be made available for Instrument Fundamentals courses; Instrument Classes; “general interest”.
4. The following priorities are established:

a. Student Level instruments:

1. Instrument Fundamentals courses
2. Instrument Classes
3. “general interest”

b. Professional Level instruments:

1. Studio
2. Ensemble (special circumstance or solo performance required).

Conflicts in request for usage of an instrument need be resolved in accordance with the priority statement presented above, or in consultation with the department chair.

5. A student may check out 2 instruments per semester. Requests to exceed that limit will be handled on an individual basis and must be approved by the chair of the Music Department.

6. Instruments need to be returned by the Friday of Finals Week. They may be re-checked out over semester break so that use into the subsequent semester is uninterrupted.

7. Instruments borrowed from the Music Department are not insured and become the responsibility of the borrower once checked out. This applies whether in a locker, on or off campus. Supplemental insurance is available through the Music Department Technician, or separate arrangements can be made if desired

Special provisions are necessary for checking out an instrument during the summer. This requires acceptance of financial responsibility for the instrument by the borrower in the event of theft, breakage, or other loss.

Failure to return the instrument by the deadline specified will result in the Music Department turning the matter over to the Cal Poly Police Department. A “hold” on grades will be imposed.

## **Policies Governing New Library Acquisitions**

**Ratified 9/1/98**

**Revised 7/23/01, Revised 07/29/05, Revised 9/5/17**

Library Acquisitions includes all printed sheet music for classes (performance ensembles, studio), video and audio recordings, software, and books for the reference center.

1. Orders must be placed through the Administrative Support Coordinator or the Department Chair.
2. Faculty initiating orders will check current library holdings to prevent duplication.
2. When ordered materials have been received by the department, they will then be given to the department librarian for processing.
3. The department librarian will notify faculty when ordered materials are in and/or available.
4. Distribution of materials will be coordinated between faculty and the department librarian.

## **Policies Governing Library Maintenance**

**Ratified 8/18/98**

**Revised 7/23/01, 07/29/05, Revised 9/5/17**

Library maintenance includes inventory control, cataloging, housing, regulating and defining access to materials which include: printed sheet music for classes (performance ensembles, studio), video and audio recordings, software, and books. This policy statement addresses borrowing and browsing.

1. Five categories of Cal Poly Music Department borrowers are identified:
  - a. Faculty directors of performance classes borrowing materials for use in those classes.
  - b. Faculty directors of performance classes loaning materials to another institution.
  - c. Faculty borrowing materials for classes.
  - d. Faculty borrowing materials for research or other personal/professional use.
  - e. Students borrowing ensemble or performance studio materials as required for a class.
2. Students may borrow ensemble or studio class materials, when required to for a class, under the signature of the faculty member. Materials from recordings, video, or book collections are not available to students.
3. Browsing of reference materials is available to faculty on an unlimited basis. Students may browse, supervised by faculty or the staff librarian, only in the performance ensemble and studio libraries.
4. There will be a clipboard & pen near the CD/DVD case and another in the first bookcase. Please sign out & date withdrawn items and initial & date return.
5. Materials taken from the shelves during browsing need to be returned to their spots on the shelves.
6. The entire catalogue of the department's holdings will be placed in an EXCEL file (with a separate sheet for each library) created, held, and maintained by the staff librarian. It will be made available by a non-editable PDF to all staff and faculty on the music department website. A new file will be sent when there are updates to the files, at least once a year.
7. Performance class directors are responsible for taking inventory of materials as they are used. All materials used in a given term should be filed at the end of the term. Student librarians and the staff librarian will work together to ensure their proper return. If music is to be used in subsequent terms, then all music must be returned and filed by the end of the academic year. When replacement parts are needed, the director needs to ascertain the cost of replacements. The performance ensemble budget will be utilized to replace any missing parts or scores. The librarian will be made aware of such replacements.

8. Xeroxing of extra parts will not be permitted except as authorized by law. The only xeroxed music that will be held in any library will be original, un-copyrighted, or by-permission-of-composer items.
9. Materials that are borrowed for a faculty member's personal/professional use or to loan to colleagues at a neighboring organization will be signed out as usual. Please note on the sign-out sheet, in addition to an inventory of the borrowed materials, the estimated date of return, and initial the entry to indicate acceptance of financial responsibility in the event of loss or damage.
10. All student librarians for performance ensemble classes must coordinate their activities through the Music Department librarian.



## **Recording and handling of Cal Poly Music Department performances** (approved 9/08/14; rev 9/17)

The department technician will see that performances in the following categories are recorded on CD: Music Department student ensembles, student senior recital performances and faculty performances. It is understood that the intent of departmental recording is archival and that no claim to professional recording studio quality is intended or claimed. Individuals or ensembles wishing professional-level quality will need to make separate financial arrangements for that service.

One CD will be made of any faculty performance; it will be given to the performer.

Two CDs will be made of student ensemble performances. They will be given to the department librarian who will label them. The director's copy will go to the director. The department copy will be cataloged and maintained in the department archive library.

Three CDs will be made of student senior recital performances. The student's copy will be given to her/him. The student's studio instructor will also receive a copy. The department copy will be cataloged and maintained in the department archive library.

Students requesting copies of performance ensemble CDs will be sent to the ensemble directors, who can make their copies available for the students to copy, or make copies themselves for students, as they wish. The department archive library does not circulate. It is intended as a record of department activities. Should an item be required from it, it is expected that a faculty member use it only to make a copy to meet that need.

All senior project presentations will be video-recorded for the department archive. Only one copy will be kept for the archive library. Students and faculty may request to have a copy provided to them. Please make this request with the department technician.

With the addition of the Music Recital Hall's recording system, the capability to produce professional level, multi-track recordings is possible. While the system is available for all performances that take place in the Recital Hall, the department's limited staff cannot always provide services to operate the equipment. If you are considering a multi-tracked recording of a performance, please read below on guidelines to obtain a multi-tracked performance.

1. If an ensemble director or performer is interested in having their performance recorded in a multi-track manner, please seek the advice of the department technician. Matters of scope, creative direction and logistics will be discussed. Multi-tracked recordings take a considerable amount of time to setup and it is imperative to know how in-depth the recording should be.

2. If the Department Technician is not available to record a performance, students studying in the emphasis of music technology and recording arts may operate the equipment in lieu of the technician. Students wishing to record a performance using the Music Recital Hall's

equipment may also do so, but only at the approval of the department technician. Students must not only have completed MU3281, but must also demonstrate a solid understanding of the art of recording audio. Policies regarding the use of the recording studios will be in effect when recording in the Music Recital Hall.

3. The department will not provide mixing services of the recorded audio. Ensemble directors and performers who wish to receive a fully mixed performance may recruit a student studying recording arts. They may seek an outside, third-party to mix the audio.

## PROCEDURES FOR LENDING STATE PROPERTY

Permission is granted at the discretion of the department's Dean or Director. Loans may not exceed one year. The borrower of State property in executing this agreement agrees to assume responsibility for the property on loan, and has agreed to reimburse the University in the manner prescribed by the University Property Review Board should this equipment become lost, stolen or damaged while in the custody of the borrower. In additions, the borrower agrees to return the equipment to the University for physical inventory as requested.

### **Procedure**

A. "Loan of State Property Form" F183-01 must be completed.

### **Section I: To be completed by the Borrower**

- a. Description of Item
- b. Property and Serial Number
- c. Date of Loan
- d. Date to be Returned
- e. Name and Address of the Borrower
- f. Home and Campus Telephone Numbers
- g. Department
- h. Rational for the Loan

### **Section II: To be completed by Authorizing Signatures**

- a. Department Chair/Supervisor
- b. Dean/Director

### **Section III: Return of Equipment to be completed by the Campus Inventory Officer**

- a. Location
- b. Return Receipt

### **Loan Renewals**

The Campus Inventory Officer is responsible for notifying the authorized signatory and borrower two weeks prior to the expiration of the current loan. Expiration of the current loan form requires the completion of a new "Loan Property Form". Extensions **will not** be granted on the expired form.

### **Stolen or Damaged Property**

Any loaned property that is lost, stolen or damaged during the loan period should immediately be reported to the authorized signatory. Stolen property must be reported to Public Safety. It is the borrower's responsibility report the theft to Public Safety and obtain a police report.

Lost or damaged property must be reported immediately to the Campus Inventory Officer. A “Missing Property Report” will be completed and forwarded to the Property Review Board. In accordance with State Administrative Manual Section 8643, the borrower may be charged for any loss and/or damages to State Property while in his/her possession. (Underlining added)

### **Returned Equipment**

The borrower is required to return the loaned equipment to the authorized signatory, who will then notify the Campus Inventory Officer of its return. The Campus Inventory Officer will then contact the borrower to make arrangements to physically inspect the property, at which time the borrower will be released of all liability. The Campus Inventory Officer will then officially receipt the equipment to the borrower and notify the signatories of the return of the equipment.

February 1, 1995

RE: SURVEYING EQUIPMENT

Per Pam Shinogle, Procurement Services:

1. Department may *survey* for a trade, i.e. the old electronic pianos.
2. Do not have to trade for a "like" item. It may be any equipment we want.
3. Can not *survey* for donation, i.e. cash. Same as a sale.
4. The trade must be done through a Retailer. The Retailer accepts the *surveyed* item and in return the department receives wanted merchandise.
5. The dollar value of the inventory item does not need to be matched by replacement item.

### **Policy for housing selected technology (Revised 9/17)**

Commonly used pieces of equipment will be stored in the following locations with the following personnel:

1. Panasonic “professional” and Sony “prosumer” camcorders will be secured in the Music Recital Hall control booth (Room 24-190)
2. Hitachi mini-DVD camcorder will be secured in the Department Technician’s office (Room 24-201)
3. Canon Professional DSLR camera will be secured in the Publicist’s office (24-188)
4. Portable PA system will be stored in the voice studio (24-133)
5. Only full-time faculty and staff may check out equipment
6. Borrowers assume all responsibility for the well-being of the equipment. All loans must be coordinated with the Department Technician.

## **Music Publicity - Services Overview**

### **Who We Are**

The Cal Poly Pomona Music Publicity Office currently consists of the music publicist and a team of student assistants, volunteers, and interns who provide a variety of services.

- Media relations and campus media
- Alumni relations
- Prospective student recruitment support
- Website and social media management
- Event production and publicity
- Photography
- Graphic design and print production
- Box Office management

### **Information Submission**

We work to promote events and news stories from all areas of the music department. Much of what the publicity office does is time-sensitive and deadline-driven. If you would like publicity office support, please comply with information submission deadlines.

- Media Coverage – 6 weeks prior to event date
- Event Publicity - 5 weeks prior to event date
- Collateral - 5 weeks prior to distribution/need date
- Event Program - 2 weeks prior to event date

### **Media Relations**

We are interested in hearing about special events, new classes, music programs, innovative scholarship initiatives, creative collaborative work and research, and the greatest accomplishments of your students. While media do not send reporters to cover most events as a rule, we may be able to help share your event's merits or outcomes with the right people, including those who publish announcements of public events. When requesting support from the music publicity office briefly outline the story idea. From your perspective, what makes this story newsworthy? Why is this story significant? Who is your audience?

The music publicist writes, edits and sends out news releases regarding music department activities. These releases are submitted to the local media and to The Department of Strategic Communications who in turn edits and posts articles in campus media. News outlets that cover Cal Poly Pomona include the San Gabriel Valley Newspaper Group, Inland Empire Community Newspapers, the Los Angeles Times and other local and daily newspapers. In addition, music department releases are uploaded to the music website and are sent to our constituents via email. The music publicist must approve all press releases issued and must approve and coordinate all submissions to campus media.

### **Campus Media**

- PolyCentric - provides the latest Cal Poly Pomona news to the community on a daily basis and is accessed on the home page of the University website.
- PolyUpdates –provides the campus community with the latest news on a weekly basis via email.
- PolyTrends – glossy print magazine with news highlights, feature articles, spotlight on philanthropy mailed twice a year with a circulation of 20,000. Audience: donors, friends, alumni, VIPS.
- Panorama – tabloid-style magazine with shorter stories for alumni and community mailed twice a year with a circulation of 100,000+. Audience: alumni, community, new parents.

- PolyAlumni – email newsletter for alumni, highlighting individuals, events and college updates sent 9 times a year with a circulation of 55,000+. Audience: alumni
- Cal Poly Pomona NOW – email newsletter highlighting news, research, innovation & community engagement sent 12 times a year with a circulation of 2,500. Audience: non-alumni donors, community, academic peers, industry.
- Parents & Friends – email newsletter with campus news, announcements, events, deadlines sent 3 times a year with a circulation of 9,000+. Audience: parents, family, guardians and friends of current students.
- Electronic Marquee - the university maintains two electronic marquee signs, located on the corner of Temple and South Campus Drive and at Kellogg and University Drive, which flash illuminated messages of important notices and events to passersby.
- The PolyPost – student run campus newspaper issued every Tuesday throughout the year except during the summer months.

### **Alumni Relations**

The music publicist aims to keep the school, its accomplishments and needs in front of alumni using electronic communications. The publicist oversees:

- Maintenance of the alumni data base
- Fundraising activities
- Alumni scholarship
- Networking events

### **Prospective Student Recruitment**

The music publicist provides support of prospective student recruitment efforts including:

- Design and production of trade show booth
- Design and production of recruitment brochures and posters
- Department tours

### **Website and Social Networking Pages**

The music publicist maintains the music department website and social networking pages. The website includes a wealth of information about our programs and activities. All music department events are included on the website and a Facebook Event is created for each production. Department videos are uploaded to the music department YouTube channel.

- Music department website
- Facebook
- Twitter
- Instagram
- YouTube
- Flickr

### **Event Production**

The music department presents over sixty events annually, drawn from faculty/staff artist concerts, guest artists, and department ensemble class concerts. Student Assistants serve as event staff. The music publicist oversees:

- Student assistant hiring, training, and scheduling
- Design and production of event publicity materials
- Event income/expense tracking
- Guest artist coordination



## **Event Publicity**

The publicity office staff supports all events sponsored by the music department. A press release is issued to the Department of Strategic Communications and to press contacts announcing each term's calendar of events. In addition, each event receives the following support:

- Included on music publicity web pages
- Included in music department e-mailings
- Listed in the University Master Calendar
- Poster design and printing
- Program design and printing
- Event photography
- Marquee listing
- Included in music displays

Special events such as guest artist performances and faculty presentations will be featured in the music department's publicity efforts. A music press release will be issued for each featured event, or series of events, sent to strategic communications and music press contacts 4 weeks prior to the event date.

## **Photography**

Photography services are available through the music publicity office. We do our best to ensure that events sponsored by the department are photographed, however it is not always possible. If it is important that your event be covered by a photographer please contact the music publicist to review your project in advance so that the right coverage can be determined.

## **Graphic Design/Print Production**

Design and production services are offered at no charge for most music department activities. The cost for printing is provided by event gate receipts, or special funding sources. The turn-around time will vary depending on the scope of the project and the number of projects that are in queue. Types of projects vary but include:

- Flyers, posters, brochures, mailers
- Event and senior project programs
- Physical displays

## ***Use of Outside Design Services***

Artwork created by the use of outside design services, including students, will be accepted for printing if compliance with the following requirements are met.

- Files must be complete, correctly formatted and must include all fonts
- Compliance with University Graphics Standards must be met
- Artwork must be submitted in PDF format two weeks prior to established delivery date

## ***Preparing Your Own Materials***

The music publicity staff tries to support all events that the music department sponsors. In some instances, however our workload just does not allow us to meet your deadlines and you may be in a situation where you need to prepare your own collateral materials. For your convenience, we have provided Word templates for an event flyer, a master class flyer, and program cover that you may download and use. Included on these templates are required university logos and essential department information. You can easily customize these materials to give your event that special look by inserting your own photos, changing type fonts, and including descriptive information. These templates may be accessed online at the music department faculty resource page <http://www.cpp.edu/~class/music/faculty-staff/resources.shtml>

### **Box Office Management**

The music publicist oversees event ticket sales and the box office staff. The box office is open weekdays from 12 to 1pm and opens one hour prior to show-time. Tickets are also available online at [csupomona.tix.com](http://csupomona.tix.com). Current ticket prices are:

- Guest Artist, Faculty, and Annual Fundraisers - \$15 general/\$10 student
- Student Ensemble Performances - \$10 general/\$10 student
- Noon Hour Performances - Free
- Student Subscription - \$7 (must buy 3 unique event tickets)

## Event Photography/Videography Policy

All requests for photography by the music department student assistant staff should be made with the music publicist. The publicist does make it a priority to have photographs taken of all department concerts and performances, within the confines of work schedules and availability. If you want to guarantee that a student assistant will photograph a particular event please make arrangements at least 2 weeks in advance. The cost to pay student employees comes out of the event gate monies.

If you are seeking photography for a story idea or event, please complete the following questions.

- What type of photographs do you need?
- Group shots or candid shots?
- How will you use the photo?
- What time would you like the photographer to arrive/depart?
- **Request deadline - 2 weeks prior to event date for event photography; 6 weeks prior if related to a publicity campaign.**

For special request photography, such as for class photos for projects, please schedule an appointment time with the publicist.

The music department digital camera is to be used only by the department publicist.

Requests for copies of digital photography will be fulfilled as soon as possible after a request is made according to the publicist's schedule and availability. Images are available on the music department Facebook and Flickr pages, and higher resolution images will be provided upon request.

The music department does not provide videography services. Video services are available through Media Vision contingent on their schedule and availability. You may videotape your event yourself, or may have a private contractor or assistant help you. *Video equipment may not be left unattended at any time before, during, or after an event.*

## **Music Student Senior Project Publicity Guide**

Students who will be completing their senior projects need to coordinate with the music publicist on the preparation of project publicity materials (flyer/poster) and the project program.

1. Contact the music publicist for signature on the senior project application form.
2. Provide 3 copies of flyer to the publicist. Students are responsible for preparing a flyer for their senior project. The flyer must be submitted to the committee chair for approval prior to printing. The student must have the flyer approved prior to posting. Required elements on all flyers:
  1. University logo (may be found on the Graphic Standards webpages)
  2. Music department identification
  3. Event time, date, and location
3. Submit program information to the publicist at least 2 weeks prior to your senior project date. The publicist is required to complete the program for all senior project presentations. Please submit the information in digital form, via Word or email. The information does not need to be formatted for print, the publicist will format the information. Content editing is the responsibility of the student and the committee members. Please submit your information after committee approval is received and after it has been edited for spelling and grammar errors.  
Senior Presentations - please submit a paragraph or two describing your presentation.  
Senior Recitals - please submit complete program information and any required translations.

## **Use of Music Department Display Cases**

To schedule a display in one of the music department display cases, please see the music department publicist. Requests will be scheduled on a first com/first serve basis for 2 week intervals. Music department features will be given first priority. Materials to be displayed must be reviewed with the publicist prior to posting.

## **Los Angeles Philharmonic Tickets Community Concert Connections Program**

Cal Poly Pomona's Department of Music is a participant in the Los Angeles Philharmonic's Community Concert Connections Program. As a non-profit organization whose work is to serve individuals in the areas of education and culture, we are eligible to receive, based upon availability, up to 50 complimentary tickets for certain LA Philharmonic-sponsored concerts. The music department participates in this program to provide its students with access to the concerts of this world-renowned orchestra.

For each set of tickets that we receive we pay a handling fee. This fee is passed on to event-goers via a ticket price of \$2 each.

Ticket availability will be posted in the music department only. Requests for tickets will be fulfilled on a first come/first served basis, with a maximum of 4 tickets to each person. Priority will be given, in order, to music department students, music department faculty, music department alumni, Cal Poly Pomona students, and Cal Poly Pomona faculty and staff members.

## **Press Coverage of Music Events**

To ensure that music events are not disturbed the following guidelines have been established for press coverage of music events. Advisors for the PolyPost campus newspaper should contact the music publicist prior to sending photographers and writers to cover an event. Phone 909-869-3554 or e-mail: tkelly@cpp.edu at least one day prior to the event being covered. The publicist should be notified in advance of an event, is in attendance at most events, and can be found prior to the event from 6:00pm in the publicity office, room #24-188, or the recital hall, room #24-191.

The publicist will let the appropriate director know that a photographer and/or writer will be coming, and together can determine the access the press should be allowed during the event:

- Before or after staged photograph
- Off stage/back stage access
- House access, but staying in one location
- Full house access, moving around discretely

The publicist will notify the student assistants working the event that the photographer will be coming and what access they are permitted.

### **Photographer Rules of Conduct**

Flash photography is never allowed during a music event.

Photography takes a secondary role to the event and should not interfere with the performance. Care should be taken by photographers to be discreet, moving around the house quietly ensuring the audience and performers are not distracted by photographer's activities.

Camera equipment should be quiet and during especially quiet performances (such as string events) every effort should be made to take pictures only when the shutter will not be disturbing.

Limit the number of photographs taken and stop shooting once enough good pictures are obtained.

## **Music Department Publicity Internship Overview**

The Cal Poly Pomona music publicity office has many opportunities for student interns. Unpaid internships provide students with the opportunity to work on campus, in a busy publicity office, and to experience an on-the-job, deadline driven application of their course studies. Students majoring in Communications and Music Industry Studies, who are interested in music event production and publicity, are best suited for music publicity internships. *Interested students should contact their major office for specific department requirements, and then contact the music publicist for an interview. A GPA of 3.0 or above, a resume, a portfolio of relevant work, and two letters of recommendation are required for consideration.*

### **WRITING/JOURNALISM**

*Press Releases for Special Events* – research performer and composer biographical information and write a one-page press release, using department press release format, including a minimum of one photo.

*Newsletter Articles* – determine article emphasis and interview questions, interview subject, and write features for music department e-newsletter.

*Website/Social Media* – write blurbs and announcements for social networking sites and music website.

*Online Calendars* – input all music department event information for on and off-campus media sites. Write necessary submission, or complete required form, and submit to ensure that music department events are listed in the media.

### **GRAPHIC DESIGN/DESKTOP PUBLISHING**

Utilizing Adobe Creative Suite, assist with the design of music department publicity materials:

- A. Event calendars, concert flyers & posters
- B. Direct mail postcards & brochures
- C. Event programs
- D. Recruitment materials

### **TICKET SALES/CUSTOMER SERVICE**

Noon Hour Sales and Performances - Handle box office duties for noon hour sales (Monday-Friday) and complete necessary budget tracking forms. Serve as usher for noon hour performances.

### **OTHER DUTIES**

- Displays/posting – design layout and change department and college displays featuring upcoming events. Post all flyers on department bulletin boards and campus wide in a timely manner to ensure effective promotion of the event.
- Archives – maintain publicity archive files.
- Photography – photograph department events as assigned.
- Duties as assigned – additional duties as assigned.



## **Introduction to Careers in Music - Service Assignment Parameters**

Students enrolled in the Introduction to Careers in Music course are required to complete service hours for music publicity. Each assignment will require 4 hours of time. All students will be under the direct supervision of the publicist, or other music department staff or faculty, while performing these duties and the appropriate supervisor will submit an evaluation of the work performed to the class instructor. All work assignments are to be arranged with the publicist in advance by the third Friday of the quarter. Please refer to the published calendar of events when deciding which date and time you are available to work.

### **Event Staff**

Perform as an usher, house, or stage assistant for a music department event. Students would be under the supervision of the house and/or stage manager in attendance, as well as the publicist. Dress code requires that you wear black slacks, or skirt, with a white or black shirt. No t-shirts, jeans, or sandals are permitted. Students who arrive inappropriately dressed will not be allowed to work.

### **Publicity Writer**

Obtain information from the appropriate directing faculty member on an upcoming music department event and write a press release promoting the event. Submit to the publicist at least 4 weeks prior to the event date. Publicist would then submit to the appropriate press sources if deemed appropriate.

### **Event Photographer**

Using student owned camera, take photographs of a music department event. This entails making arrangements with the director to take photographs just prior to the event (during rehearsal time or as arranged with the director) and/or during the event, following stipulations set by the director. It also includes taking the photographs, editing the photographs, and submitting them to the publicist by the established deadline. (Digital photography only accepted.) Publicist would then submit to the appropriate media or social networking sources if deemed appropriate.

### **Publicity Office Assistant**

Under direction of the publicist, perform administrative duties which would include posting of flyers, preparing mailing materials, handing out flyers, making photocopies, proof reading text, archiving materials, and other duties as assigned.

### **Graphic Designer**

Using student owned computer, utilizing Adobe Creative Suite software, prepare an event flyer and program for one Music Department event. This entails gathering the content information from the appropriate director, preparing the layout and graphic element, checking for accuracy, gaining approval from the director, and submitting it for printing to the publicist, in digital format, by the established deadlines.

### **Music Librarian Assistant**

Assists the music librarian with related library duties such as cataloging materials i.e., CDs, music, books.

## **Cal Poly Pomona Music YouTube Channel Policy**

As part of the music department's publicity efforts we have a YouTube channel where we subscribe to other channels and also upload videos we feel are relevant from our faculty and students, highlighting department activities to enhance recruitment, promotion, and development efforts.

<http://www.youtube.com/user/MusicCalPolyPomona>

It is essential that faculty and staff are aware that by posting videos to YouTube we are responsible for complying with the copyright protection of works being performed and that this becomes a "Public Performance" of the work. This means that we must gain permission from the composer and the performer and possibly pay licensing fees.

The following steps outline the procedure for checking copyright & licensing of compositions as well as arranging for the actual production of the videos. The person requesting the video(s) to be added to our channel is responsible for ensuring that these procedures are completed. Once the videos are completed and approved by the faculty approval committee, the publicist will upload them to the YouTube channel.

### **Quick Guide**

- Determine the content of what is to be filmed (i.e.; who will be performing, what material will be performed, when said performance will take place, etc.)
- Notify the publicist of your plans and anticipated completion date
- Using the guide below as reference, acquire all licensing and copyright clearance
- Obtain a performer's release signed by all participants to be videotaped (attached)
- Contact Cal Poly Pomona's MediaVision Department ASAP to schedule services, as their availability is completely up to their discretion
- Await approval of finished video(s) by faculty approval committee

### **Complying with Copyright & Licensing**

#### **Copyright & Licensing:**

As is referenced on the National Association for Music Education<sup>i</sup> (NAfME) webpage, streaming video is considered a public performance, therefore two licenses are needed:

- A reproduction right (in the form of a sync license)
- A public performance right (in the form of a blanket license obtained from a Performing Rights Organization [PRO]<sup>ii</sup>)

#### **Determining Who the Publisher Is:**

- If a copy of the physical score is at hand examine it for a listed publisher, then find out the publisher's contact information<sup>iii</sup>
- If the publisher is not listed on the score search the major PRO's repertory databases<sup>iv</sup>, and then obtain the publisher's contact information
- If the publisher is not listed on the piece or in any of the PRO databases then try Google or other search engines
- If the composer is known to you, contact them and have them sign an Original Work Usage Release Form (attached) and comply with any licensing requirements
- To determine if a piece is within public domain run a search on the Library of Congress archive webpage<sup>v</sup>

### **If a Composition is Under Current Copyright Protection:**

- Determine who the publisher is utilizing the above method, then contact to negotiate a sync license<sup>vi</sup> (attempt to obtain a gratis license)
- Have a release signed by all performers/participants

### **If a Composition is Considered Public Domain:**

- Double check public domain status using the above Library of Congress search
- Have a release signed by all performers/participants

### **Guest Artists:**

- Make sure a release is signed by the artist, and that he or she is aware of the possibility of his or her performance being recorded and uploaded online

### **How to Obtain a Sync License:**

Contact the publisher of the music in question and be sure to push for a gratis license. Have all necessary information prior to contacting; attached are samples of sync license request forms<sup>vii</sup>.

### **Arranging for Video Production**

Cal Poly Pomona's MediaVision Department services are utilized to produce videos to ensure a high-quality standard is met. Responsibility for coordination with Media Vision for the production of videos is the responsibility of the party requesting the video, including ensuring that copyright and licensing requirements are satisfied prior to beginning video production.

<http://www.cpp.edu/~mediavision/index.shtml>

- Determine the content of what is to be filmed (i.e.; who will be performing, what material will be performed, when said performance will take place, etc.)
- Using the above guide as reference, acquire all licensing and copyright clearance
- Obtain a performer's release signed by all participants to be videotaped
- Contact MediaVision ASAP to schedule services, as their availability is completely up to their discretion
- Await approval of finished video(s) by Faculty Approval Committee

<sup>i</sup> <http://musiced.nafme.org/resources/copyright-center/copyright-guidelines-for-schooltube/>

<sup>ii</sup> This is already covered by the College

<sup>iii</sup> <http://www.mpa.org/directory-of-music-publishers/> or <http://www.mpa.org/directory-of-publisher-imprints/>

<sup>iv</sup> <https://www.ascap.com/Home/ace-title-search/index.aspx> and <http://repertoire.bmi.com/startpage.asp> and <http://www.sesac.com/Repertory/RepertorySearch.aspx>

<sup>v</sup> <http://www.loc.gov/index.html>

<sup>vi</sup> If the writer is personally known or in house, simply clear usage

<sup>vii</sup> [http://www.thecopyrightco.com/license\\_synch.html](http://www.thecopyrightco.com/license_synch.html), <http://www.sesac.com/Licensing/Synchronization.aspx>, <http://www.emimusicpub.com/global-offices/australia/licensing/sync-license-request.php>, [http://www.wixenmusic.com/sync\\_request\\_form.pdf](http://www.wixenmusic.com/sync_request_form.pdf)

**Cal Poly Pomona Music Department  
3801 W. Temple Avenue  
Pomona, CA 91768**



**ORIGINAL WORK USAGE RELEASE FORM**

I hereby grant permission to the State of California, the Trustees of the California University, California State Polytechnic University, Pomona, and their employees, officers, directors, volunteers and agents (collectively "University") to utilize my original work(s) \_\_\_\_\_ in the form of an audio/visual recording, digital streaming service (such as YouTube), mechanical fixed format e.g. DVD, or other media or fashion listed here \_\_\_\_\_

Furthermore, I recognize that this usage will be in a strictly promotional context, as is related to furthering activities and academic endeavors of the University.

I understand that by allowing Cal Poly Pomona to use a work(s) of my own creation in a promotional fashion there may be a potential risk for proliferation or exploitation by unknown third parties should my work(s) be non-protected. By consenting to this agreement, I either taken steps to ensure that my work(s)

\_\_\_\_\_ are already sufficiently protected and I am wholly satisfied with this protection, or that I fully assume the risk and liability for these works and shall acknowledge the State of California, the Trustees of the California University, California State Polytechnic University, Pomona, and their employees, officers, directors, volunteers and agents (collectively "University") as *not* responsible should my works be compromised.

I am competent to sign this release, and have read and fully comprehended the foregoing in its meaning, content, scope, impact as is related to my original work(s), and fully and freely accept to these terms.

\_\_\_\_\_  
Name

\_\_\_\_\_  
Date

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Telephone/Email Address

**Cal Poly Pomona Music Department  
3801 W. Temple Avenue  
Pomona, CA 91768**



**VISUAL/AUDIO PERFORMER RELEASE FORM**

I hereby grant permission to the State of California, the Trustees of the California University, California State Polytechnic University, Pomona, and their employees, officers, directors, volunteers and agents (collectively "University") to utilize my likeness and performance of \_\_\_\_\_  
in the form of an audio/visual recording. Furthermore, I recognize the fact that this recording may be employed in various media (such as a digital streaming service like YouTube), and that this usage will be in a strictly promotional fashion, as is related to furthering activities and academic endeavors of the University.

I am at least 18 years of age, competent to sign this release, and have read and fully comprehended the foregoing in its meaning, content, scope, impact, and fully and freely accept to these terms.

\_\_\_\_\_  
Name

\_\_\_\_\_  
Date

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Telephone/Email Address

Parent/Guardian Consent (if participant is under 18)

I am the parent/guardian of the minor named above. I have the legal right to consent, and do consent fully to this agreement.

\_\_\_\_\_  
Parent/Guardian Name

\_\_\_\_\_  
Date

\_\_\_\_\_  
Parent/Guardian Signature

\_\_\_\_\_  
Parent/Guardian Telephone/Email



**Music Industry Studies**  
Student Intern Evaluation Form

Student Intern: \_\_\_\_\_

Host Company or Organization: \_\_\_\_\_

Date: \_\_\_\_\_ Quarter (circle one): Fall / Winter / Spring / Summer

Supervisor: \_\_\_\_\_ Telephone: \_\_\_\_\_ E-mail: \_\_\_\_\_

Following is a form designated to evaluate the performance of the student who is presently working or recently completed working as an intern for your company or organization. If you prefer to write a narrative, please feel free to use this form as a guide. Pass over the areas that you consider not applicable or that you which not to be involved. Additional comments are encouraged but not necessary.

Your objective evaluation will contribute significantly in the determination of a grade for the student and will also serve to point out the student's strength and weaknesses. If you have any questions please contact Prof. Arthur Winer at the Cal Poly University Music Department (909) 869-3412, [ahwiner@csupomona.edu](mailto:ahwiner@csupomona.edu).

<b>Brief description of the student interns' assignments:</b>						
<u>Personal Qualities</u>	Excel- lent	Good	Average	Below Average	Unsatis- factory	N/A
Poise and Stability						
Sense of Responsibility						
Initiative						
Ability to organize and complete tasks						
Sensitivity to others						
Awareness						
Ability to communicate in writing						
Ability to communicate orally						
Leadership						
Judgment						
Emotional maturity						
Comments:						



<u>Relationships</u>	Excel- lent	Good	Average	Below Average	Unsatis- factory	N/A
Makes use of effective supervision						
Relates with and learns from staff						
Establishes and maintains meaningful relationships						
Makes appropriate referrals to other departments						
Comments:						
<u>Knowledge and Skill</u>	Excel- lent	Good	Average	Below Average	Unsatis- factory	N/A
Demonstrated appropriate skills to the position						
Recognizes potential problems and solutions						
Maintains records and written reports						
Adheres to professional values and ethics						
Comments:						
<u>Identification with Organization</u>	Excel- lent	Good	Average	Below Average	Unsatis- factory	N/A
Understands organization functions						
Demonstrates ability to communicate your goals						
Participates in staff meetings conferences etc.						
Ability to identify with others in the organization						
Comments:						



<u>Participation in the organizational experience</u>	Excel- lent	Good	Average	Below Average	Unsatis- factory	N/A
Understands departmental problems and organizational needs						
Manifests awareness of total organizational resources						
Comments:						
Comments on ratings "below average" or "unsatisfactory"						
Your opinion of the student's potential						
Would you recommend this student to another employer	Yes					
	No					
Explanation:						

(Please circle one) The student has completed < **100** / **100** / **200** / > **200** hours of internship work.

Supervisor's signature: \_\_\_\_\_

Please mail or fax signed form to:

Prof. Arthur Winer  
 Music Department  
 Cal Poly Pomona University  
 3801 W. Temple Ave.  
 Pomona, CA 91768

(909) 869-4145 fax





CAL POLY POMONA  
**Music Department**

Prof. Arthur Winer, Internship Coordinator

[ahwiner@csupomona.edu](mailto:ahwiner@csupomona.edu)

(909) 869-3412

March 27, 2013

### **Music Industry Studies Internships FAQ**

#### ***Do I need to take the course MU 392 Music Industry Internship?***

Yes, if you are a Music major in the Music Industry Studies (MIS) option. MIS students need 2 units (minimum) of MU 392. Each unit corresponds to approximately 100 hours worked in an internship.

#### ***Do I have to be a Music Industry Studies student to take MU 392? Who may take the class?***

Any music major entering his or her junior or senior year may take MU 392. During the summer quarters *only*, Prof. Winer will allow a student entering his or her sophomore year to take the class. A Music Performance or Music Education major should meet with his or her advisor to determine MU 392's effect on the student's degree progress.

#### ***How does the class work?***

A student will locate and secure an internship at a company or organization outside of Cal Poly Pomona. If necessary, Prof. Winer will send a letter to the organization to verify that the student is eligible for academic credit. The student will then complete the work of the internship at this organization—not in a classroom at Cal Poly. Students will, however, receive academic credit at Cal Poly through MU 392. MU 392 is an on-line course that uses Blackboard for communications with Prof. Winer. After completing 20-hour increments at internships, students will post progress reports on the MU 392 Blackboard discussion forum. Upon completion of the internship, each student will return an internship evaluation form to Prof. Winer, filled out by the student's supervisor.

#### ***During which quarters will the Music department offer MU 392?***

The Music department will offer MU 392 every quarter. During the fall, winter and spring quarters, MU 392 will be offered for 1 unit only. During summer quarters, MU 392 will be offered for 2 units.

#### ***When should I find an internship, and when should I enroll in MU 392?***

You may begin an internship any time during your junior or senior year. Ideally, you should find your internship *before* the quarter you intend to enroll in MU 392. Once you have secured an internship, please enroll in MU 392 *during* the quarter you plan to begin your internship.

***What if my internship's start & finish dates do not correspond with a quarter's dates?***

A student should make every effort to finish 100 hours (or 200 hours during the summer) during the quarter he/she enrolls in MU 392. But sometimes, an internship's start and finish dates do not correspond with the Cal Poly quarter's. Often, an internship doesn't begin until the Cal Poly quarter is well underway, and it doesn't end until well after the next quarter has begun. To allow for these discrepancies, a student who has yet to complete an internship by the end of a quarter will carry a grade of RP (report-in-progress) until he/she finishes. A student with a grade of RP will have one additional quarter to complete the internship, whereupon Prof. Winer will change the grade from an RP into the final grade. *Students who have not completed their internships by the end of one additional quarter will receive severely reduced or failing grades.*

In essence, a student has two consecutive quarters to complete a given internship.

***May I sign up for MU 392 and receive academic credit for an internship that I've already completed?*** No.

***May I sign up for MU 392 and receive academic credit for an internship in progress? Do the hours I've already worked count towards my total?*** You may sign up for MU 392 and receive academic credit for an internship in progress. However, the "clock" to calculate how many hours you've worked in an internship begins at the same time as MU 392.

***Do I need to intern with the same organization to meet the curricular requirement?***

To meet the MIS curricular requirement of 200 hours, you could have one or more internships. While you should only intern with one company at a time, you may intern with more than one organization consecutively. However, you should remain at a given internship for a minimum of 100 hours.

***What if I begin an internship, but then it doesn't work out?***

Sometimes, internships do not work out for reasons beyond the control of the student. In these cases, the hours on-the-job that the student has accrued will count toward his/her curricular requirement of 200 hours. A student in this position will still need to return an internship evaluation form to Prof. Winer, filled out by the student's supervisor. A student in this position should try to secure a new internship as soon as possible.

***What is an internship?***

Access to many professions once involved lengthy apprenticeships to aid newcomers in attaining requisite skills. This total-immersion approach to learning had many benefits for both the apprentice (access to knowledge) and the professional (years of cheap and abundant labor). This model no longer exists to the extent that it once did, nor would it be appropriate for already overburdened students to sign large chunks of their life away! But like an apprenticeship, an internship can be a mutually beneficial arrangement between a student and an organization.

***What is the value of a music industry internship?***

Many organizations understand that the interns of today can become the valued employees and industry entrepreneurs of tomorrow. And because internships last for a limited duration, a student may use them to dabble in different professions to ascertain his or her career interests. It can be an opportunity to see if a potential career *fits*.

An internship can show you the inner-workings of a business or organization as it relates to the industry. While a classroom exposes you to the “big picture” of the industry, a good internship helps you learn-by-doing. *First and foremost, you should view it as an extension of the classroom and as an educational opportunity in applied knowledge.*

Additionally, an internship may give you: • professional contacts for future career opportunities • vital résumé building • exposure to the real-world workings of a music organization

***Should I expect to earn money from my internship?***

No. Although the work you complete may be difficult and time-consuming, you should not expect to earn a salary from your internship. You should view the educational value of the internship as your salary. That said, some organizations do offer stipends, food allowances and/or hourly wages to interns. Also some organizations will cover your travel and work-related expenses.

***Could my part-time job count as an internship?***

If your job is in the music industry or in an organization that is tangentially related to the music industry (film & television, for example) then it may count as an internship. Prof. Winer will determine if your job qualifies.

***Does my internship need to be at a company or organization near Cal Poly Pomona?***

If you are enrolled in other classes at Cal Poly, then you should choose an internship in the area. If you are not enrolled in other classes (such as during the summer), you may find an appropriate internship that is located anywhere in the world. *If you are uncertain, please check with Prof. Winer to determine whether or not an internship is appropriate.*

***What type of work will I do in my internship?***

A typical internship occurs in a place-of-business. Businesses are usually hierarchical environments, and an intern ranks quite low. In an office, you may be expected to do tasks similar to that of an entry-level assistant: making copies, running errands, etc. However, because an internship is somewhat outside the hierarchy, you should expect to participate in educational tasks that will teach you aspects of the business and give you real-world experience.

Some workplaces are unionized and therefore engage strict rules regarding what type of work an intern will be permitted to perform. For example, in a unionized post-production house or recording studio, it is highly unlikely that an intern will be allowed to operate equipment.

***How should I go about finding an appropriate internship?***

Prof. Winer maintains a growing list of companies and organizations that are seeking interns, and he posts it outside of 24-110. Also, students are encouraged to find companies that interest them. Many businesses and music industry organizations have existing internship programs. Others do not, but are often open to the idea of establishing a program. In either case, you will be responsible for making initial contact with the organization. The process is much the same as looking for a job: you’ll need to send a résumé and cover letter. Your music faculty members can look over your résumé and cover letter, but I recommend that when you begin writing these you take advantage of Cal Poly’s Career Center, Building 97, Room 100, (909) 869-2344. The Career Center has counselors to help you get started.

***What are some examples of internships that are appropriate for MIS students?***

The music industry is vast and complex, comprising a wide variety of businesses and organizations. You should seek an internship in an arena in which you would like to develop professional skills. It should correspond easily with your career aspirations and/or interests. Keep in mind: many organizations that are seemingly tangential to the music industry might prove useful in helping you acquire professional skills. If you are uncertain whether or not an internship opportunity is appropriate, consult with Prof. Winer. In broad categories, here are some examples of businesses and organizations in which to seek internships:

- *performing rights organizations such as ASCAP, BMI or SESAC* • *independent record labels* • *major record labels* • *recording studios*
- *music supervision departments (often part of film & TV production companies)* • *music marketing firms* • *concert promoters* • *music composition studios (jingle houses)*
- *music publishers* • *radio stations* • *artist management companies* • *symphonic orchestras* • *musicians' union (AFM)* • *live-sound companies* • *audio manufacturers* • *musical instrument manufacturers* • *music instrument and audio retailers* • *music instrument & audio rental companies* • *non-profit choral groups and orchestras*