



SCHOOL OF MUSIC

San José State University

UNDERGRADUATE MUSIC STUDENT HANDBOOK 2026-27

COLLEGE OF HUMANITIES AND THE ARTS

SAN JOSE STATE UNIVERSITY

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Preface

WHY PUBLISH AN *UNDERGRADUATE HANDBOOK* FOR MUSIC MAJORS?

All undergraduate students enrolled in SJSU School of Music are responsible for being fully aware of and understanding the information in the *SJSU School of Music Undergraduate Music Student Handbook*.

This Handbook constitutes a formal agreement between you and the School.

The information contained in this document is updated as needed and is considered official school policy. Additional information about the University can be found in the University catalog

(<https://catalog.sjsu.edu/index.php>).

The SJSU School of Music and SJSU reserve the right to make changes, including programs, course descriptions, faculty, tuition and fees, and college policies, or other subsequent changes which may result through action by the California State University.

Information concerning changes will be transmitted through the Office of the Director of the School of Music.

Director's Greeting

Dear Students,

Welcome to the 2026-27 Academic Year!

As we embark on a new school year, filled with possibility and artistic growth, I want to welcome you to the School of Music (one of the most vibrant parts of the SJSU campus). You've got so much to look forward to: new friends and colleagues, connections with exceptional faculty, exciting performances, and challenging academic pursuits.

A Legacy of Excellence

San José State University, established in 1857, holds the distinction of being the West's oldest public university. The School of Music has a storied tradition of preparing performers, composers, and educators, earning a reputation as one of the most comprehensive programs in California. This excellence was recently recognized by Great Value Colleges, which ranked SJSU's music program as one of the nation's best.

Fostering Transformative Experiences

The School is deeply committed to fostering transformative artistic experiences, holding the belief that regular, focused engagement with beauty can inspire imagination and personal growth. Faculty members include renowned performers—from Metropolitan Opera artists to key members of Bay Area symphonies and top jazz musicians. Esteemed conductors lead student ensembles, who frequently showcase their talents at major conferences and on international stages.

Collaborative Creative Community

Collaboration between students and faculty serves as a cornerstone of the School's culture. These partnerships aim to create meaningful artistic experiences, with the intention of making the university an even more dynamic place to live and learn. The School holds the arts as vital in forging strong relationships between the university and the surrounding community.

Mission and Opportunities

The School of Music's mission is to prepare, encourage, and inspire students toward professional distinction as educators, performers, composers, and scholars—fostering the next generation of arts leaders. We invite all students to participate in the diverse offerings of the School. These activities will enhance student growth and help make a meaningful impact both now and in your future careers.

Looking Ahead

As we begin an exciting new semester and school year, I encourage you to challenge yourself (both artistically and academically) and explore all that SJSU and our amazing School of Music have to offer. Join a new club or two, meet a few new friends, and connect with our extraordinary faculty. I'm here if you need anything.

Here's to an inspiring 2026-27 academic year!

Best,

Jeffrey Benson

Dr. Jeffrey Benson
Director, School of Music

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RESPONSIBILITIES: WHO TO SEE

FACULTY MEMBERS

Administration

Dr. Jeffrey Benson, Professor & Director of the SJSU School of Music, Director of Choral Activities.

See Dr. Benson for any emergency. See Dr. Benson after you've read this Handbook and completed all the suggested actions. *In general, see Dr. Benson when you find yourself in a situation you cannot otherwise resolve.* You're also welcome to speak with him about something you're interested in...

Dr. David Vickerman, Professor, Director of Bands & Associate Director of the SJSU School of Music. Area Coordinator for Brass. See Dr. Vickerman if you're unable to get in touch with Dr. Benson.

Full-time Faculty Members and Area Coordinators

Dr. Catalina Barraza, Assistant Professor of Music, Area Coordinator for Strings
See Dr. Barraza for all concerns related to the String Area,

Dr. Laura Bock: Assistant Professor of Music. **Advisor** for Music Teacher Preparation Concentration
See Dr. Bock for all concerns related to the Music Teacher Preparation Concentration area.

Dr. Erica Buurman, Associate Professor & Director of the Beethoven Center
Advisor for Graduate Students

Dr. Fred Cohen, Professor & Director of the SJSU Orchestra, **Advisor** for Music Minors

Dr. Pablo Furman, Professor and Area Coordinator for Composition
See Dr. Furman for concerns related to the Composition

Dr. Grant Knox, Assistant Professor, Director of Athletic Bands
See Dr. Knox for all concerns related to the Athletic Bands area

Dr. Michael Hernandez, Assistant Professor, Area Coordinator for Woodwinds
See Prof Hernandez for all concerns related to the Woodwind area.

Prof. Divesh Karamchandani, Lecturer, Area Coordinator for Percussion
See Prof Karamchandani for all concerns related to the Percussion area.

Dr. Aaron Lington, Professor, Area Coordinator for Jazz Studies
See Dr. Lington for all concerns related to the Jazz Studies area.

Dr. Christopher Luna-Mega, Assistant Professor, Area Coordinator for Music Technology
See Dr. Luna-Mega for all concerns related to the Computer Music area.

Dr. Luis Orozco Assistant Professor, Director of Opera Theater

Prof. Jacque Scharlach and **Prof. Jonathan Smucker**, Lecturers, Area Co-Coordinator for Voice

See Prof Scharlach or Prof. Smucker for all questions related to the Vocal area.

Dr. José Torres, Assistant Professor; **Advisor** for Bachelor of Arts, Music students and **Advisor** for Bachelor of Music Composition, Jazz Studies, Performance degrees

See Dr. Torres for all concerns related to the Bachelor of Arts, Music degree, and for the Composition, Jazz Studies, Performance degrees.

STAFF MEMBERS

Ms. Cece Caro, Scheduling Analyst

See Ms. Caro for all concerns related to class registration including applied lessons, questions about using DocuSign, Music Use Fee cards, and so forth.

Mr. Trevor Grant, Community and Student Analyst

See Trevor for all scheduling needs in the Music Building, recital permissions and checklists, and related facility concerns.

Ms. Hannah Hudgins, Financial Analyst

See Ms. Yamakawa Cox for all concerns related to university finances, including all scholarships, and so forth.

Mr. Sean Martin, Performing Arts Technician

See Sean for all concerns regarding audio and video recording and support, including sound reinforcement, amplification, and visual displays.

Mr. Ernie Martinez, Piano Technician

See Mr. Martinez for all concerns regarding keyboards (tuning, maintenance)

Mr. Paul Olivo, Ensemble Librarian

See Mr. Olivo for all concerns regarding music lockers, instrument inventory and check-in/check-out, all ensemble library materials.

MISSION STATEMENT

San José State University School of Music Mission Statement

Music is an essential expression of human experience. The purpose of the School of Music is to:

- Prepare, inspire, and motivate students to achieve excellence in professional careers in teaching, performance, composition, musicology, and related fields;
- Engage a diverse university population in experiences that foster life-long learning and a greater understanding of music in all its forms;
- Provide and sustain a unique performing arts culture for the University, Silicon Valley, and the Greater Bay Area communities;
- Generate creative activities and scholarship in music that have local, national, and international significance,

DEGREES OFFERED

UNDERGRADUATE DEGREES

Bachelor of Music Degrees

The **Bachelor of Music** degree is designed for those students who have professional ambitions in music performance, public school teaching, composition, jazz studies, as a music generalist, or seek a foundation for graduate study leading to college or university teaching or research positions. The Bachelor of Music degree with a specialization in Music Teacher Preparation Concentration leads to the California Single Subject Teaching Credential.

The **Bachelor of Music Performance** curriculum is a professional baccalaureate degree designed to enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in instrumental and/or vocal performance. Competencies include comprehensive capabilities in a major performing medium, including the ability to work independently to prepare performances at the highest possible level; knowledge of applicable solo and ensemble literature; and orientation to and experience with the fundamentals of pedagogy.

The **Bachelor of Music Composition** curriculum is a professional baccalaureate degree designed to provide students with the highest possible level of skills in the use of concepts, tools, techniques, and procedures to develop a music composition from concept to finished product, including fluency in the use of tools used by composers.

The **Bachelor of Music in Jazz Studies** curriculum is a professional baccalaureate degree designed to produce a comprehensive professional competence in jazz. This includes comprehensive capabilities in various jazz idioms, and the ability to work as a performer and composer/arranger with a variety of jazz and studio music idioms in various settings.

The **Bachelor of Music in Music Teacher Preparation Concentration** curriculum is a professional baccalaureate degree designed to provide competencies in pedagogy and in specific areas of musicianship. The curriculum provides breadth in general studies, attitudes relating to human, personal considerations, and social, economic, and cultural components that give individual communities their identity. Musical competencies include conducting and musical leadership, arranging, functional performance, and analysis/history/literature, in addition to specialization competencies in general music, vocal/choral music, and instrumental music.

Bachelor of Arts in Music

The **Bachelor of Arts in Music** degree is a broad-based liberal arts curriculum that allows students to combine music with areas of interest outside of music. BA music graduates pursue careers in music technology, arts management, music business, performance, teaching, or fields outside of music.

Bachelor of Arts (Music Technology)

The **Bachelor of Arts (Music Technology)** degree is a broad-based liberal arts curriculum that includes a focus on music technology.

Music Minor

The **Music Minor** allows students with other majors to continue their previous training in music by completing 18 units of musical study.

DOUBLE MAJOR

If a student has completed the requirements for two or more concentrations within the same baccalaureate degree (e.g., two concentrations for the same BM degree) for the same graduation application period, those concentrations shall be acknowledged on a single diploma and on the student's transcripts.

For BA degrees students need 24 units of separation and distinction.

For BM degrees, students need 36 units of separation and distinction.

MAJOR FORMS

MAJOR FORMS for all degrees are found on the [sjsu.edu/music](https://catalog.sjsu.edu/music) website:

—major forms list all courses required to complete a given degree—

- Bachelor of Arts in Music
- Bachelor of Arts in Music (Music Technology)
- Bachelor of Music in Choral Music Teacher Preparation Concentration
- Bachelor of Music in Instrumental Music Teacher Preparation Concentration
- Bachelor of Music in Performance (Instrumental, Keyboard)
- Bachelor of Music in Performance (Vocal)
- Bachelor of Music in Jazz Studies
- Bachelor of Music in Composition

ROAD MAPS for all degrees are found:

<https://catalog.sjsu.edu/index.php?catoid=10>

- Bachelor of Arts in Music
- Bachelor of Arts in Music (Music Technology)
- Bachelor of Music in Choral Music Teacher Preparation Concentration
- Bachelor of Music in Instrumental Music Teacher Preparation Concentration
- Bachelor of Music in Performance (Instrumental, Keyboard)
- Bachelor of Music in Performance (Vocal)
- Bachelor of Music in Jazz Studies
- Bachelor of Music in Composition

MUSIC ENSEMBLES

CHORAL ENSEMBLES

- Concert Choir—MUSC 50A/150A. Meets M/W, 12:00-1:50PM
- Choraliers—MUSC 60A/160A. Meets T/Th, 1:30-3:20PM
- Glee Club—MUSC 51/151, section 3. Meets M/W, 2:00-2:50PM
- Treble Choir — MUSC 51/151, section 4. Meets T/Th, 3 :30-4 :20PM
- Jazz Choir—MUSC 60E/160E. Meets T, 6 :00-8 :00PM
- Opera Theater—MUSC 52/152. Meets M/W, 2:00-3:50PM
 - Pitch, Please! (student ensemble)
 - Spartones (student ensemble)

BANDS

- Wind Ensemble—MUSC 55/155/255. Meets M/W, 12:00-1:50PM
- Symphonic Band— MUSC 54/154. Meets T/Th, 3:30-5:20PM
- Spartan Marching Band—MUSC 56/156. Meets MWF, 3:30-5:56PM (fall semester only)
- Pep Band—MUSC 56/156 (spring semester only)

JAZZ ENSEMBLES

- Jazz Orchestra—MUSC 57/157. Meets T/Th, 1:30-3:20PM
- Jazz Ensemble—MUSC 60/160I. Meets F, 12:30-2:20PM
- Jazz Combo—MUSC 60F/160F. *times tbd*
- AfroLatin Jazz Ensemble—MUSC 59/159. Meets M/W, 12 :00-1 :50PM

ORCHESTRA

- Symphony Orchestra—MUSC 53/153. Meets T/Th 1:30-3:20PM

OTHER ENSEMBLES

- Mariachi Ensemble— MUSC 60/160S
- *ModLark* - Mobile Device and Laptop Orchestra—MUSC 60/160F
- New-Music Ensemble (Disrupt)—MUSC 64/164
- Brass Ensemble—MUSC 60K/160K, section 2. Meets Friday, 10 :30AM-12 :20PM
- Saxophone Ensemble—MUSC 60M/160M. Meets 7 :00-9 :00PM
- Clarinet Ensemble—MUSC 60L/160L. *meeting time tba*
- Horn Ensemble—MUSC 60K/160K, section 1 *meeting time tba*
- Guitar Ensemble— *not offered fall '25*
- Percussion Ensemble—MUSC 60H/160H. Meets T, 6:00-7 :50PM
- Trombone Ensemble—MUSC 60O/160O. Meets Friday, :30-10:20AM
- Chamber Music—MUSC 60C/160C *multiple sections*

SCHOLARSHIPS AND FINANCIAL AID

Music scholarships are recommended by School faculty on the basis of excellence in performance or by evaluation of merit in a non-performance area. Students must be music majors to qualify. The School of Music offers scholarship awards ranging from \$300 to \$15,000 per year. Information can be found at: Student Affairs' Office of Financial Aid and Scholarships website: <http://www.sjsu.edu/faso/Scholarships/>

Your entrance audition also serves as your scholarship audition. Scholarships are renewable for a maximum of eight semesters for frosh, and four semesters for transfer students.

To be eligible for continuation of a music scholarship, music students must complete a minimum of 12 units each semester and maintain a minimum overall GPA of 3.0. Students must earn a minimum grade of "B" in private lessons and performance ensembles. Students enrolled in Open University courses are not eligible for scholarships.

Students must participate in a major ensemble each semester of residence on their primary instrument or voice and may be assigned to perform in more than one ensemble. If a student's award is rescinded for two consecutive semesters due to qualifying requirements, no future scholarship awards may be made.

In addition to scholarships, the School offers a limited number of opportunities for student workers, including Concert Managers, Audio/Visual Technicians, Music Theory Tutors, and Student Office Assistants. For information regarding Concert Managers, consult the Student and Community Analyst in the School of Music main office (M179); for information regarding Music Theory Tutors, consult Dr. Pablo Furman; for information regarding Student Office Assistants, contact Eliza Rentschler in the School office.

Students are encouraged to apply to the University Scholarship Committee for scholarships listed on the SJSU Scholarship webpage. Other financial aid is available from the University in the form of loans, grants, and part-time employment for eligible students. Information about all state, federal, and institutional aid programs is available from the Office of Financial Aid and Scholarship. For general information about financial aid and scholarships please visit this link: <http://www.sjsu.edu/faso/> For specific questions about your financial aid and/or scholarship, please consult Hannah Hudgins in the School of Music office, rm. 165.

STUDENT MUSIC ORGANIZATIONS

MU PHI EPSILON

Mu Phi Epsilon is one of the nation's several professional music fraternities. SJSU's student chapter, established in 1938, maintains approximately 30-50 active members. Direct questions regarding this organization to the School of Music Office or check the Mu Phi Epsilon board near M157 for further information.

NAfME STUDENT CHAPTER

SJSU has an active NAfME (the National Association for Music Teacher Preparation Concentration) Collegiate Chapter. All Music Teacher Preparation Concentration majors are encouraged to join. Other music majors who plan to teach in private studios or universities are also encouraged to join. NAfME membership grants inclusion in CMEA (the California Music Educators Association) and the Bay Section CMEA. The SJSU NAfME helps run the CMEA Bay Section Conference each January, the CASMEC convention each spring, brings speakers of interest each semester to address Music Teacher Preparation Concentration students, supports projects related to Music Teacher Preparation Concentration, and has an active board of student directors. Elections for these offices are held at the beginning of each school year.

AMERICAN CHORAL DIRECTORS ASSOCIATION STUDENT CHAPTER

Founded in 1959, the American Choral Directors Association (ACDA) is a nonprofit music-education organization dedicated to the advancement of choral music. ACDA membership consists of choral leaders who represent more than one million singers across the United States. The SJSU student chapter of the American Choral Directors Association is an active student organization in the School. Activities include conventions, workshops, reading sessions, student conducting clinics, festivals, guest speakers/performance groups, and monthly meetings. Questions should be directed to the Choral Office (Room 262).

KAPPA KAPPA PSI

Kappa Kappa Psi is a fraternal organization that promotes the advancement of college and university bands through dedicated service and support. It operates primarily as a student service and leadership recognition society whose chief aim is to assist the Director of Bands in developing the leadership and enthusiasm that is required of his/her band. The honorary nature of membership is based on the premise that "it is an honor to be selected to serve" this band, its school of music, its sponsoring institution, and the cause of band music in the nation's colleges and universities. The Fraternity is presently located in over 150 colleges and universities..

AMERICAN STRING TEACHERS ASSOCIATION

The student chapter of the American String Teachers Association (ASTA) is the newest student organization in the School. Founded in 1946, the ASTA exists to support string and orchestra teachers and players. Members range from budding student teachers to artist-performers. ASTA provides teaching resources, professional education, local and national events, a career center, insurance programs, and access to a vibrant and collaborative strings community. For more information, see Dr. Catalina Barraza.

SCHOOL OF MUSIC STUDENT COUNCIL

Established in 2021-22, the Music Student Council serves as the voice of the student body and liaison to the faculty and the administration. Members are elected on an annual basis and include a mixture of representatives from all areas of the School. The Council meets regularly with the Director of the School of Music, communicates student concerns to the administration, and responds to issues raised by the administration. For more information, contact Dr. Cohen.

RESOURCES —Helpful Websites

SJSU School of Music: <https://www.sjsu.edu/music>

SJSU Campus Map: <https://www.sjsu.edu/map/>

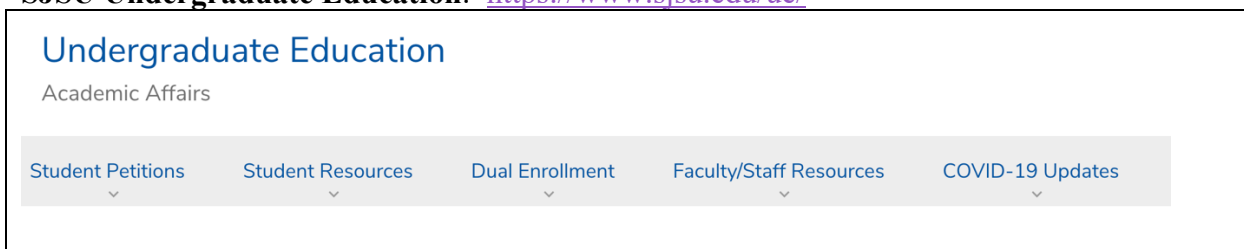
SJSU 2026-27 Catalog: <https://catalog.sjsu.edu/index.php>

SJSU Music Community College Articulation Page:

<http://artic.sjsu.edu/web-dbgen/artic/categories/cat39-bycourse.html>

SJSU Accessible Education Center: <https://www.sjsu.edu/aec/>

SJSU Undergraduate Education: <https://www.sjsu.edu/ue/>



SJSU MLK Library Music Page: <https://libguides.sjsu.edu/music>



SJSU Office of Diversity, Equity, and Inclusion: <https://www.sjsu.edu/diversity/office/>
(access to multiple websites for student resources across the University)

GENERAL INFORMATION

MUSIC USE FEE

All music majors may pay a \$30 Music Use Fee each semester. This fee is used to pay for the specialized equipment in the building: musical instruments, audio & visual equipment, and so forth. The fund is also used to pay for piano tuning for the Practice Room pianos, for the purchase and rental for ensemble music, and other musical activities.

Students who pay their Music Use Fee receive free admission to all School of Music performances.

You may pay the Music Use Fee via link on the Music Website, dropdown menu, “Current Students”: <https://www.sjsu.edu/music/current-students/music-use-fee.php>

BUILDING HOURS

Music Building hours are:

- 7:00AM-10:30PM, Monday-Friday;
- 8:00AM-7:00PM Saturday.
- Closed Sunday —except for registered Music Majors who can access the building 8:00AM-7:00PM

Students who are enrolled in classes that meet in the Music Building are granted external access to the Music Building on their Tower Cards during regular hours. Students who pay their Music Use Fee each semester may apply for extended access; see Ms. Caro.

BUILDING REGULATIONS

- Consumption of food and beverages is not allowed in classrooms, rehearsal rooms or the Concert Hall.
- Animals are not permitted in any campus building unless approved by FD&O (University Facilities).
- Shoes must be worn at all times in the Music Building.
- Rollerblading, skateboarding and bicycles are not allowed in the Music Building.

When using the facility, be respectful of others. The decibel levels must be kept within bounds in order not to interfere with those using nearby rooms. If a student is practicing is too loud, they may be asked to leave the building. Repeated problems will result in loss of practice privileges by the individual or group concerned.

Under no circumstances should outside doors or windows be propped open after the building is locked. This is a serious safety risk and will result in the loss of after-hours privileges.

REQUESTING USE OF SCHOOL EQUIPMENT OUTSIDE OF THE MUSIC BUILDING

Students and faculty who wish to use school equipment outside of the Music Building must make the request in writing (email is appropriate) to Trevor Grant. Requests should include a detailed list of the equipment being requested. “Equipment” includes items such as instruments, music stands, and chairs. If the request includes moving equipment to another location, Mr.

Grant must be notified at least three weeks in advance. *Student groups and ensembles should not assume they will be permitted to use school equipment outside of the building prior to approval.*

RECITAL POSTERS AND OTHER POSTED ITEMS

Posted items may not exceed a size of 11" x 17". Signs, posters, and similar forms of announcements may not be posted anywhere in classrooms, bathrooms, walls, doors, or columns, and are permitted only on approved bulletin boards and non-painted surfaces. Individuals or groups are limited to seven posters throughout the Music Building on designated bulletin boards. Students can only post recital announcements three weeks in advance of their event.

Banners are not permitted anywhere within the perimeter of the Music Building unless approved by the Director.

Any signs, posters, banners, or similar forms of announcements that are posted other than on approved bulletin boards or in approved locations will be taken down or otherwise removed. Posters that do not comply with University policies and procedures will also be removed.

RECORDING AND PUBLICITY POLICY

From time to time, organizations at the School make performance recordings and have them distributed for sale or other promotional purposes. The proceeds of any sale of this kind are always used for educational purposes and for the advancement of the School. A student's enrollment in the course or ensemble implies consent for any such activities.

COPYRIGHT POLICY

Students may not distribute, upload to websites, or otherwise publicly disseminate any audio or video recordings of School of Music concerts or recitals, other than those of their own student recital(s), without the express written consent of the Director. Unauthorized distribution or sharing of such recordings may constitute a violation of copyright law and may open the student to potential legal action by the relevant copyright holders.

CONCERT ATTIRE

The following description and definition of “concert attire” is for general purposes, to be used by students in School of Music ensembles as directed by their ensemble director:

- Concert Attire: **Concert Black**

Tops

Solid black long-sleeve dress shirt, blouse or dress. Blouses and dresses with a $\frac{3}{4}$ sleeve are permissible, but short sleeves are not.

- Collared shirts should be buttoned to the top button and must be accompanied by a solid black necktie or solid black bowtie AND a solid black suit jacket or solid black blazer.
- For other tops, necklines may be rounded or V-neck, but must not be plunging, and a solid black suit jacket or solid black blazer is optional.

Notes:

- No white undershirt should be visible.
- Backs must be covered (no open back)
- No tuxedo jackets or ruffled tuxedo shirts
- No turtlenecks
- It is not permitted to use a black t-shirt, even if long-sleeve, as your visible top.
- Midsection must be covered completely when standing or seated. No skin should show between top and bottom.
- Black sheer is permitted only if there is black opaque material underneath it.

Bottoms

Solid black dress pants, pantsuit, dress, or skirt that reaches fully down to the ankles.

Notes:

- Dresses and skirts must have no slit above the knee.
- Black leggings are not permitted.

Hosiery/Socks

Solid black dress socks mid-calf (no ankle socks) or black stockings.

Knee-high stockings may be worn as tops will be completely covered by skirts, dresses, or pants.

Footwear

Solid black dress shoes. Shoes must be closed-toed, but may be slip-on or tied, flat or heeled. Strappy sandals, flip flops, and athletic shoes are not permitted.

Accessories

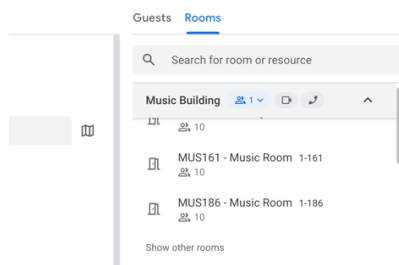
Silver, gold, or pearly jewelry may be worn. Necklaces should not contain easily visible displays of colors other than these.

Earrings should be studs or no more than 1 inch in length. Wrist watches are permitted. Smart watches should be silenced and set to airplane mode.

BOOKING ROOMS

Students requesting the use of performance halls or classrooms in the School of Music for purposes other than regularly scheduled classes and rehearsals must book those through Google Resource Calendar.

Almost every Music classroom is listed in the School's Google Calendar:



Regularly scheduled classes are added to these calendars before the start of each semester. SJSU students and faculty can add events from their own google calendars to Music classroom calendars if that room is available at the time of their event.

If an event causes a conflict, the calendar will not fully accept the second event, and it will be crossed out (deleted). This includes repeating events: if even one event of a repeating event is unavailable, all of the repeating events will be crossed out. This can cause problems because if an event is crossed out, the calendar shows that time as available and a student or faculty member could schedule an event in that time, causing a conflict.

Reservation requests must be made one working day in advance with a 4pm cutoff time; weekend & Monday reservations must be made by Friday at noon, at the latest. All requests are subject to approval. Do NOT use the Google Resource Calendar to schedule concerts. Please direct questions to Trevor Grant.

Classrooms Available in Google Calendar

Rm. 113 (special permission needed)	Rm. 150
Rm. 124 (special permission needed).	Rm. 157
Rm. 160	Rm. 211
Rm. 161	Rm. 227
Rm. 182	Rm. 250
Rm. 186	Rm. 266 (special permission needed)
Rm. 210	

Keys to rooms listed above will be available from the Music Staff (M179). *Students must leave current Tower Card while retaining a Music Building key.* Regular office hours are Monday-Friday 8:00 a.m. – 5:00 p.m.

In addition:

- No rooms may be signed out when school is not in session or during breaks.
- If amplification is being used, students must book 133, 134, 157, 186.
- Rooms must be vacated 10 minutes prior to the end of the reservation time if a class is using the space directly afterwards to allow passing and set-up time for the class.

- Furniture or equipment in a classroom or rehearsal room which is rearranged for a special purpose must be returned to proper position or place at the conclusion of a period.
- No equipment, including music stands, should be removed from any classroom without prior approval from the Student and Community Analyst.

USE OF THE CONCERT HALL AND ROOM 150

- The Concert Hall and Room 150 are used for scheduled classes, performances, rehearsals for upcoming performances and special events.
- Use of the rooms must be scheduled according to building policies.
- No food or drink is permitted in the Concert Hall.

RESERVATION OF FACILITIES FOR NON-SJSU STUDENT ENSEMBLES: FACULTY AND NON-FACULTY DIRECTED

A spokesperson of the ensemble must register the group with Trevor Grant in M165. This registration consists of supplying the names of all members of the ensemble and one ensemble member who agrees to be responsible for protection of the room and all equipment therein. The responsible ensemble member must sign an agreement concerning the use of School facilities.

Following registration of the ensemble, the person responsible may request the reservation of a room for rehearsal. Only rooms, not equipment, may be reserved. Due to space limitations, instruments and equipment may not be stored in the building without permission of the Director of the School of Music.

GENERAL PRACTICE AND PRACTICE ROOM POLICIES

The Music Building has 41 practice rooms for individual use. Several of the rooms contain grand pianos and are reserved for piano majors, some of the rooms are designated for percussion majors' use and two are for drum set students. Unless specifically assigned to use one of these specialized rooms, students should not enter them.

Any of the remaining practice rooms may be used by any student at any hour the building is open. *A room may be considered unoccupied if left vacant for ten minutes regardless of personal equipment left therein.*

Classrooms, rehearsal rooms, stairwells, lobbies, other common areas, and performance halls are not considered open practice areas.

MUSIC BUILDING: HOUSEKEEPING

No food, beverages, or smoking are permitted in practice areas, classrooms, rehearsal rooms, the Concert Hall. Trash receptacles are located at convenient points in the building. It is expected that all students will have sufficient pride in our building to keep all areas neat. Pianos may not be moved without permission from the Piano Technician. All lights should be turned off by the last person leaving any room. All requests for moving of equipment (excluding audio-visual equipment) or extra janitorial service may be submitted to Trevor Grant, at least three days in advance.

SCHOOL OF MUSIC STUDENT COMMUNICATION

Email

All SJSU students are assigned a college email address, and those addresses are available to all members of the college community. Students are strongly encouraged to check their college email *at least once a day* for messages from faculty, staff and other students even if they maintain a private email address.

Messages

Notes and other materials from students to be placed in faculty mailboxes can be left with the Student Receptionist in M179.

INSTRUMENT/EQUIPMENT POLICY AND CHECKOUT PROCEDURE

Instrument Checkout Policy

Only SJSU students who are enrolled in a music (MUSC) performance class and/or a Music Teacher Preparation Concentration (MUED) fundamental class, or who are taking lessons from a member of the Music faculty, may check out School instruments.

Students must pay the Music Use Fee and provide proof of registration before receiving a School instrument. Please note that the Music Use Fee must be paid each semester.

All instruments are checked out per semester or for shorter time periods. **Music Teacher Preparation Concentration fundamental instrumental students may check out one instrument at a time and must return the instrument before being allowed to check out the next instrument in the course.** Ensemble instruments can be renewed for the following semester after the new semester's Music Use Fee has been paid. See Paul Olivo if there are questions.

Checkout Procedure

Instrumental check outs are arranged from M114 (Music Building, rm. 114). Before taking possession of the instrument, the instrument and the contents of its case will be inspected by the instrument tech. Upon return of the instrument, the instrument tech will inspect the instrument and the contents of its case (see below). If you have any questions, please see Paul Olivo.

STUDENT LIABILITY FOR EQUIPMENT CHECK OUT

Students must return equipment in the same condition in which it was issued. If the equipment is damaged, the student agrees to pay for the repairs as deemed appropriate by the School of Music. All instruments will be assessed for damage upon cleaning and billed to student upon completion of repairs.

Students who borrow School of Music equipment are financially responsible for that equipment. Students must pay for the replacement of equipment that is lost or stolen. Unpaid

fees for lost and stolen equipment will result in a freeze on student records, and hold on registration, until all fees are paid.

KEYS AND SWIPE CARDS

All Music Majors who pay the Music Use Fee and have classes on campus will be issued swipe card access to open the exterior of the Music Building with your Tower Card. The swipe card is authorized only for the student to whom it has been issued. Propping open a door, or allowing another person to use your swipe card, will result in confiscation of the card.

Students are responsible for any key issued by the School. If a key is lost or stolen, the student must notify the School as soon as possible. The student must pay for the lost or stolen key(s) and interview with the Director before the reissue of key(s).

Undergraduate students will not be issued classrooms keys. Students in need of a short-term loan of a key should make arrangements in advance with Trevor Grant (rm. 165).

Unless otherwise noted, the end of each semester keys must be turned in to the School office. If a student leaves school earlier, their key(s) must be surrendered. A hold will be put on registration materials of students failing to turn in their keys.

MUSIC LABS

The Music Recording Studio and Labs (rooms 124, 213, 266) are limited access rooms requiring a swipe card for access. Students must be enrolled in an appropriate class or have the written consent of an appropriate faculty member to activate their Tower cards for access. Students must also have paid their Music Use Fee.

Food or drink are not allowed in any of the lab facilities.

RESOURCE CENTER CHECKOUT POLICY

The Resource Center for the School of Music is located in M114. The Resource Center houses the performance sets for the Band, Choir, and Orchestra. It also has a collection of chamber music, solo instrument music, reference books, and recordings.

Music majors may check out music for use in a performance ensemble, a music class or applied lessons. Students must have paid their Music Use Fee before checking out music.

Study scores may be checked out for two to ten weeks; music for classroom use and chamber music may be checked out all semester.

Students will be required to pay for replacement of Resource Center materials that are lost or stolen while in the students' possession (on- or off-campus). Materials not returned may result in a hold on students' records.

PIANO AND PERCUSSION PRACTICE ROOM KEY LIABILITY

Practice rooms 215, 216, 217, 241, and 242 are set aside for the use of piano majors.

Students registered for private instruction in percussion, or who have permission from the percussion instructor, may use the percussion rooms and equipment

KEYBOARD TUNING

Ernie Martinez, SJSU Piano Technician, must be **notified a minimum of two weeks** before a requested recital or other event by faculty and/or students. Tunings that require more time—such as adjusting the action for a guest concert pianist, a senior keyboard recital, or using a harpsichord—must schedule at least **one month** in advance.

Tunings for keyboard performances in the Concert Hall must contact the Trevor Grant to arrange for the required two Concert Managers to move the keyboard(s) to and from the stage at agreed upon times.

Contact Mr. Martinez via his email (ernie.martinez@sjsu.edu).

DUPLICATION OF MATERIALS

Materials for class will be duplicated by the administrative office staff only if specified as necessary for classroom procedure by a member of the faculty. Budget limitations make it imperative to keep photocopy and printing of multiple copies on network printers to a minimum. At least two (2) days must be allowed for processing.

SOCIAL MEDIA GUIDELINES

There are many social media pages associated with the School of Music. This does not include personal student, faculty, or staff pages, only those that reference or represent the School directly.

The main SJSU School of Music social media sites are titled “SJSU School of Music,” and include Facebook, Instagram, and Twitter; at YouTube, we are “SJSU School of Music.”

Questions regarding these should be directed to the Dr. Michael Hernandez. Below are guidelines concerning social media sites associated with SJSU School of Music.

- Students may consider creating SJSU School of Music-related social media sites for student-run organizations or for other areas of interest (jazz studies or mariachi, for example). Before creating a new social media site associated with the School, make sure a page for the entity does not already exist, or consider using the main School social media page or another page that already exists. For events, it is particularly inadvisable to create a new page/identity for a single event as these will quickly go out-of-date. In addition, any new social media site will suffer from having to start from scratch in regard to likes/friends/followers. By using existing pages, students can take advantage of the connections already present on these sites.
- All social media sites associated with the School should include links to the main School of Music and SJSU sites in that medium (assuming they exist) via “liking,”

“following,” etc. Additionally, if you tag the School as a location, make sure you are tagging the official School site. A link to the School website may also be appropriate.

- Plan to give access to your site to someone else on leaving the institution. Students should consider this a normal activity, like handing in your keys on leaving the college. For student organizations or clubs, leaders in the organization should include social media passwords and access to be part of the normal transition from one set of officers to the new ones. This information includes site addresses, usernames and passwords. Student organization leaders should share social media log-in information with their faculty advisors as this can also assist with transitions. If a student is not sure who the appropriate person to hand this information to is, it can be given to Dr. Hernandez, who will ensure the information gets to the appropriate person(s).

LOCKERS

The purpose of the Music lockers is to reduce damage to and loss of equipment. Music lockers are for the storage of academic material and music equipment only. Such items as food storage, combustible materials, and illegal contraband are not allowed. SJSU assumes no responsibility nor liability for instruments stored in music building lockers.

Only School of Music locks assigned to the locker can be used. Any other lock found on a locker will be removed, as well as the contents stored within. No swapping of locks between lockers is allowed.

Lockers are assigned by Mr. Paul Olivo. Questions should be referred to Mr. Olivo in M114. Qualified music students who have paid their Music Use Fee may have a music building locker assigned to them for their use during the academic year. The particular locker assigned is dependent upon the student's primary instrument and availability rather than individual preferences for location or type.

No taped items, stickers, decals, writing, thumbtacks, painting, cutting, carving, marking, or similar forms of defacements of the lockers including swinging from or standing on the locker doors will be tolerated. Any individual found to have performed such vandalism will be reported to campus security, fined, and will not be allowed to check out a locker in the music building again.

Assignments are terminated at the end of each semester. All lockers must be vacated each semester by the date announced by the School (typically the last day of final exams). Any locker not vacated by that time will be opened and the contents discarded.

Users of unassigned lockers are subject to having their locks and materials removed without notice.

CONCERT ATTENDANCE REQUIREMENTS AND POLICIES

Attending concerts and recitals as a music major is an important part of developing critical listening skills and the ability to discern quality and differences in artistic interpretation. These insights are developed over time by consistently attending performances.

Students are encouraged to attend performances that provide exposure to a wide variety of musical styles and genres, and to expand their appreciation of other performing arts, including dance and theater.

Bachelor of Music Student Concert Attendance Requirements

*All Bachelor of Music students are required to attend a **minimum of 12 concerts**, recitals, or approved performances per semester for eight semesters.*

How to meet the requirement

- a) Concerts may be identified online on the sjsu.edu/music website. School of Music presentations such as ensemble concerts, student/faculty or visiting artist recitals, and other performances may be used to meet the requirement.
- b) Students will be issued one **Concert Attendance Card** each semester. It is the student's responsibility to keep the Concert Attendance Card secure throughout the semester. If your card is lost or destroyed, please see Dr. Benson for a replacement.
- c) To be credited for a recital/concert attendance, students must present their **Concert Attendance card** to a Concert Manager at the performance.
- d) You will be expected to present your complete Concert Attendance Card at your end-of-semester jury. Concert attendance is a portion of your applied instruction grade.

What doesn't count?

- e) Students who are working at a concert or recital as an usher, stage manager, house manager, audio engineer, or similar employment, will not receive attendance credits for those concerts where they are working.
- f) Students do not receive attendance credit for their own degree recital.
- g) Students do not receive attendance credit for off-campus performances not sponsored by the School of Music. Exceptions to this policy are offered with the cooperation of the sponsoring professional organization if proper monitoring and validation is available. Permission must be provided in advance by a Music faculty member, and students must submit the off-campus attendance form to the Main Office no later than two weeks after the performance.
- h) Students will receive attendance credit for a recital or concert in which they are a performer on one piece, or any concerts presented by a performing group in which s/he is enrolled for credit.
- i) Students will receive attendance credit when performing in a composition student's junior, senior, or graduate recital.

GENERAL POLICIES

STUDENT CREDIT LOAD

Policies on student credit load can be found in the SJSU Catalog

(<https://catalog.sjsu.edu/content.php?catoid=13&navoid=4902>).

- Full-time is 12 units and above;
- Three-quarter time is 7-11 units;
- Half-time is 6-8 units;

GRADE REQUIREMENTS

A grade of 2.0 or higher (“C” or above) is required in each music course for it to count toward a major in a music degree.

PROBATION, DISQUALIFICATION, AND REINSTATEMENT POLICY

See Appendix III

PROBATION FROM APPLIED MUSIC

For students majoring in a Bachelor of Music degree, a sub-category of Academic Probation is **Probation From Applied Music**. Students enrolled in applied lessons receiving a semester grade below “C” in their applied lesson will be placed on **Probation From Applied Music** and will be notified in writing by their Area Coordinator of their probation status. The notification will specify that in order to regain good standing in the applied area, the student will be required to earn a “C” grade or better in the subsequent applied semester, successfully passing all deficient material. Students will not be disqualified from applied study until they have been on Probation From Applied Music for one academic term.

In the specific instance when the applied semester leads to the *Junior Qualifying Exam* (typically second semester of sophomore year, e.g., MUSC 30D or MUSC 29E), if a student earns a semester grade in the applied lesson below “C,” then and only then the *student is allowed to repeat* the terminal Lower Division applied area course the following semester. During the repeat semester, the student will be placed on **Probation From Applied Music** and will be notified in writing by their Area Coordinator of their probation status, with copies to the Music Office and to the Major Advisor. The notification will specify that in order to regain good standing in the applied area, the student will be required to earn a “C” or better in the subsequent *Junior Qualifying Exam*, successfully passing all deficient material. If the second consecutive *Junior Qualifying Exam* is not passed with a grade of “C” or higher, the student may be removed from the Bachelor of Music degree. Approved course drop or semester withdrawals (W grades) may not be counted as an attempt at a course repeat.

UNDERGRADUATE ACADEMIC ADVISING

Freshmen and new transfer students are required to meet with their music adviser at least once per semester.

All undergraduate students are assigned to a faculty advisor by the School of Music. The first two Thursdays of each semester are Mandatory Meetings for all undergraduate Music Majors in the Concert Hall, 12:30-1:20PM. *You are expected to attend these orientations.*

Undergraduate music advisors in 2026-27 are:

- Dr. José Torres (Bachelor of Art in Music, Bachelor Music in Composition, Performance, Jazz Studies)
- Dr. Laura Bock (Bachelor Music in Music Teacher Preparation Concentration)

All academic advising OUTSIDE of music coursework should be done at the [College of Humanities and the Arts Student Success Center](#). It is highly advised that you meet with the music advisor and a GE advisor every semester of enrollment at SJSU.

CLASS SCHEDULING NOTE

***STUDENTS ARE EXPECT TO
ATTEND ALL LISTENING
HOURS.DO NOT SCHEDULE
CLASSES ON THURSDAY 12:30-
1:20PM***

APPLIED LESSONS

ALL undergraduate music majors must be enrolled in a major ensemble that is directly related to the area in which they are receiving lessons in order to receive private instruction. Students must take an audition for approved ensembles at the start of each semester.

- Wind and Percussion majors must be enrolled in the Wind Ensemble, Symphonic Band, Orchestra, or a jazz ensemble.
- String majors must be enrolled in the Orchestra.
- Vocal majors must be enrolled in the Concert Choir.
- Keyboard majors may enroll in MUSC 160C (Chamber Music) a substitution for the major ensemble requirement, with advisor approval.
- Music Teacher Preparation Concentration voice majors should enroll in one semester of a band or orchestra.
- Music Teacher Preparation Concentration instrumental majors should enroll in one semester of a choir.

Make-Up Lessons

Instructors will endeavor to make up lessons when the instructor necessitated the absence. When a student does not attend a scheduled lesson, the missed lesson will be at the discretion of the instructor.

Absences From Private Lessons

If a student misses three or more scheduled lessons in a semester without a valid reason, the student may be required to re-audition for continuation in private lessons in subsequent semesters owing to lack of participation.

PLACEMENT EXAMS FOR KEYBOARD SKILLS

Incoming students will have an opportunity to place out of keyboard courses on the day before classes begin. Details about the placement procedure will be sent to incoming students as part of summer orientation. Keyboard Placement Exam procedures and materials can be found online at <https://www.sjsu.edu/music/current-students/index.php>

Any questions concerning the placement process can be directed to Dr. Namik Sultanov <pianosultan48@gmail.com>.

Credit by Examination for Keyboard Skills

Students who have already been placed in the keyboard skills sequence and who wish to apply for credit by examination for a keyboard skills course must first contact Dr. Namik Sultanov <pianosultan48@gmail.com>.

Credit by exam is designed for students who exhibit outstanding ability and preparation. Students are allowed only one credit by exam attempt per course.

JURIES

Regular Jury Examinations

Each semester of private instruction concludes with a solo performance before a faculty jury. The jury panel will include instructors of the performance area or a related area.

The music to be performed on the jury examination should be decided early during each semester in consultation with the instructor. In some areas, a jury is not required if a student performed a junior or senior recital in that semester; see your Area Coordinator.

Missed Jury Examinations

All students enrolled in applied lessons must sign up for and appear at the jury examination on the day scheduled. To be excused from a jury for verifiable urgent situations, such as medical and family emergencies, the student must submit an incomplete form with documentation to be approved by the Area Coordinator prior to the jury. Lack of adequate preparation is not a valid excuse to miss a jury examination.

Students with a grade of “Incomplete” are responsible to contact their Area Coordinator to facilitate a make-up jury.

JUNIOR QUALIFYING EXAMINATION—FOR UPPER DIVISION STANDING—

All Bachelor of Music students must successfully pass the Junior Qualifying Examination before entering upper division applied study.

Typically, at the end of the fourth semester of applied study, music majors are evaluated during the jury exam for placement in upper division study. This jury exam, known as the ***Junior Qualifying Exam***, is more extensive; students should consult with their applied instructor and Area Coordinator for specific requirements. In most areas, at the Junior Qualifying Exam, each student presents a repertoire sheet that includes all method/technique books, all studied solo repertoire, and a list of all repertoire performed publicly. All compositions with piano accompaniment for the jury must be performed with live accompaniment. Students taking the Junior Qualifying Exam must sign up for two consecutive jury time slots; consult with your Area Coordinator.

Upon successful completion of the examination, the student will be advised that:

- Admission to upper division standing has been recorded in the School of Music office;
- The student may subsequently enroll in upper-division lessons as required for the degree program.

Should the student receive a “Fail” on the examination, the student will be notified in writing that admission to upper-division standing has been denied. The student must retake the exam at the next scheduled opportunity. See “Probation from Applied Music.”

JUNIOR QUALIFYING EXAM REPERTOIRE REQUIREMENTS (BY AREA)

See Appendix III

RECITAL HEARINGS

All BM Composition, BM Music Teacher Preparation Concentration, BM Jazz Studies, and BM Performance students performing a senior recital must complete the following:

- Arrange for a faculty recital hearing no later than one month prior to the recital date;
- Contact each faculty member on your committee to confirm their attendance at the hearing;
- Reserve a room for the hearing no later than one month prior to the hearing;
- Receive permission from your applied studio instructor for any assisting musicians. All students performing on a senior recital must play at a senior level or higher;
- All musicians who will be performing on the recital must play the recital hearing;
- If any special instruments are needed, including harpsichord or organ, make arrangements to have these instruments available at your hearing;
- Provide at least one copy of the solo part for all literature to be performed for the committee members;
- A legible copy of the exact program should be submitted to the committee at the time of your hearing. This should include the order of the program, titles of movements, all assisting musicians, and birth and death dates of the composers, and program notes (as required by your area). The program should be exactly as it will appear on your concert program;
 - For Music Teacher Preparation Concentration students sharing a recital, your program order should be coordinated prior to the hearing, with one form submitted with both programs;
- Translations for voice and program notes must be prepared, duplicated, and inserted by the student;
- Generally, attire for your hearing consists of coat and tie for men, and dresses, skirts and blouses, or dressy pant suits for women. Please confirm with your applied instructor. The recitalist's accompanists are requested to wear similar attire. Sloppy or poor attire is unprofessional.

JUNIOR AND SENIOR RECITALS

***** SMD 2026-27 Music Recital Docusign powerform**

See Trevor Grant (rm. 165)***

Junior Recitals

During the junior year of study, all Bachelor of Music in Jazz Studies, Performance, and Composition degree students must perform a public solo recital presenting at least thirty minutes of music. In all cases, the approval of the applied instructor and Area Coordinator is required. Junior Recitals may be shared with another Junior Recitalist.

Check with your Area Coordinator regarding Recital Hearings.

Timing for individual pieces must be included on the recital audition program. Chamber music may be included for a small portion of the recital upon approval of the Area Coordinator. Depending on the area, the student may not be required to perform a jury during the semester in which they perform a Junior Recital. If for some reason the recital must be postponed to the following semester, the student may be required to perform a jury at the scheduled jury time at

the end of the semester. Normally the last two semesters of lessons will not be permitted until the completion of the Junior Recital.

Senior Recitals for Bachelor of Music Students

Performance in a Senior Recital is the culmination of four years of applied music study. Bachelor of Music students pursuing the Performance degree, Jazz Studies, or the Composition degree shall perform a full solo recital lasting a minimum of 60 minutes; the course number is MUSC 182 (1-unit; required). *See the next section regarding Recital Hearings.*

Timing for individual pieces must be included on the recital audition program. Chamber music may be included for a small portion of the recital upon approval of the Area Coordinator. Depending on the area, the student may not be required to perform in a recital or jury during the semester in which they perform a Senior Recital. If for some reason the recital must be postponed to the following semester the student may be required to perform a jury at the scheduled jury time at the end of the semester.

- Bachelor of Arts in Music (if approved by your faculty mentor) and Bachelor of Music_Music Teacher Concentration Preparation students are encouraged to share their 30-minute recitals with another senior recitalist;
- Students performing senior recitals should begin planning a recital date no later than the beginning of the fall semester of the senior year in consultation with your Area Coordinator, applied instructor, and the Student and Community Analyst;
- As early as possible, recitalists should secure an accompanist with the aid of your applied teacher. *The School provides student degree recitalists with a set amount to compensate collaborative pianists for their required recitals:*
 - **\$300 — junior recital (max. length 30 minutes; 3-1/2 hours of rehearsal)**
 - **\$350 — graduate recital (4 hours of rehearsals)**
 - **\$375 — senior recital (4 hours of rehearsals + hearing)**
 - **\$200 — student accompanists (if students accompany a complete recital)**
- Students should contract with Simona Snitkovskaya, Victoria Lington, or with another accompanist, pending approval of their applied faculty member and the Music Office.
- All recital programs must be reviewed by the applied studio instructor and the Area Coordinator for approval before the student presents their recital. Any changes in programming will require additional review and approval by the aforementioned individuals.

School policy requires that all senior recitals or projects be presented on the SJSU campus. Any exceptions must be presented to the Area Coordinator for approval.

Student Recital Front-of-House & Back-of-House Concert Hall Support

Each recital is staffed by two concert managers: one assigned to **back of house** (BOH) and one to **front of house** (FOH).

Back of House

The BOH concert manager handles all set changes. Because recital setups are typically minimal (adding or removing a few chairs and stands as needed), the BOH manager can usually manage these changes independently between pieces.

Front of House

The FOH concert manager will remain at the front of the hall for the duration of the recital to:

- **Manage the doors** throughout the performance, admitting audience members only between pieces or during appropriate breaks.
- **Protect the recording and performers** from interruption. Audience members must not enter the hall while a performance is in progress.
- **Maintain building security.** Because the hall is accessible from the streets of downtown San José, the FOH manager is responsible for monitoring entry and ensuring that only authorized guests are admitted to the building.

Expectations for Door Management

FOH managers are responsible for controlling the doors thoughtfully and quietly. Guests should be seated only at appropriate times, and doors should be closed gently — never left to slam — so that performers and recordings are not disturbed.

Senior Recitals for Bachelor of Arts in Music students:

Student must register for MUSC182—Senior Project—only during the semester the recital will be completed. If a student enrolls in Senior Project and does not complete the recital, a “no credit” will be assigned. No incompletes are granted for Senior Projects. If a repeat is necessary, the student must re-enroll in MUSC 182 during the semester the recital is attempted.

BA Music Technology Junior Project/ Senior Projects

Junior or senior projects can be a live performance project or lecture/ presentation with accompanying written document. A written proposal must be submitted and approved by the jury members and applied instructor. See the Area Coordinator for details.

RECORDING AND STREAMING SERVICES

Audio/Video Recording Sessions

- All requests for audio/video recordings must be scheduled through the College’s Performing Arts Technician, Sean Martin (sean.martin@sjsu.edu).
- All regularly scheduled student recitals will be provided with an audio recording at no additional cost. The recording will be “raw”: e.g., unedited, recording the entire

program.

Private Audio Recording Sessions

- Private audio recording sessions with our engineers are available. Our staff is capable of handling a variety of project types, and can record in several locations, including the Concert Hall, rm. 150, and other locations using portable equipment.
- The first step in planning a private recording session is to schedule the space. First, confer with Trevor Grant. After you confirm availability of the desired space, contact Sean Martin who will then contact the recording studio to schedule an engineer.
- While we make every effort to accommodate scheduling requests, sometimes it is simply not possible to schedule an engineer during your booked time. Please be flexible and work one-on-one with us to ensure things are planned in advance.
- *All recording sessions must be scheduled at least 14 days in advance.* There are no exceptions to this policy.

Video Syncing

- For video syncing services for School recordings (such as your recital), please contact Sean Martin.

Amplification & Live Sound Reinforcement

- All events requiring amplification or live sound reinforcement **must** have a designated setup time of at least one hour when the venue is empty so we can ensure correct setup. Expecting the technology to work effectively and the engineer to create a quality product when the space is full of people making noise is nearly impossible. Please plan accordingly and provide stage plots and channel lists to the recording studio *at least one week* in advance of the event.

Deadlines and Last-Minute Scheduling

- All recording sessions not on the master recording calendar (i.e., official SMD events) *must be scheduled 14 days in advance, preferably longer.*
- Under no circumstances will recording sessions take place on short notice. Please note this policy: *We will NOT record with you unless it is scheduled within the 14-day advance deadline.*

Obtaining Copies of your Recordings

Once completed, links to archived recordings from the SJSU School of Music will be hosted in Google drive folders (sjsu/music website; “current students”). Any SJSU Google account will have access; other access is by individual request. Students may not distribute, upload to websites, or otherwise publicly disseminate any audio or video recordings of School of Music concerts or recitals, other than those of their own student recital(s), without the express written consent of the Director. Unauthorized distribution or sharing of such recordings may constitute a violation of copyright law and may open the student to potential legal action by the relevant copyright holders.

COLLABORATIONS WITH PIANISTS

Contact your friendly collaborative pianists *at least two weeks in advance* for scheduling rehearsals, lessons, and any other collaborations or performances. Each student's accompanying hours are meant to be spread out evenly during the semester for a gradual learning progress. No make-ups will be given for missed rehearsals unless the pianists receive twenty-four hours notice in advance. Additional costs may occur beyond the assigned accompanying hours.

SMD Collaborative Pianists are:

- Victoria Lington
- Simona Snitkovskaya

RECITAL PROGRAMS

- Students have two options for printing recital programs:
 - Program may be printed by the School of Music on 8.5"x 5.5" paper;
 - Students may print their own programs.
- All degree recitals **must** have the following statement: "In partial fulfillment of the [degree]. [Student name] is a student of [applied instructor]."
- Ten original programs will be kept by the Music Office. Further information about recital programs is available on the Student Recital Request form.
- Program notes, including translations, may be printed in the program, or as an addendum/insert to the program, or linked virtually. Please coordinate with your applied faculty member.

GRADUATION PROCEDURES

All prospective candidate for the baccalaureate degree should submit an application for graduation to the Registrar's office when two semesters remain to complete requirements for the degree (consult your degree Roadmap). In any case, a student should not apply later than the date indicated in the Academic Calendar. Consult the current class schedule for the current academic calendar.

Students must make an appointment with their major advisor to review the graduation approval and to verify classes that have been successfully completed.

All students continuing to the teacher credential program for single-subject licensure in music must also pass a proficiency exam. See Dr. Bock for details.

STUDENT PROCEDURE FOR CHANGING INSTRUCTOR ASSIGNMENT IN APPLIED STUDY PLACEMENT

In all applied areas with the exception of Composition, Keyboard, and Voice, a single applied faculty member is responsible the entire area, so students are automatically assigned to that faculty member (for example, all oboists study with Prof. Laura Griffiths).

Since there are multiple faculty members in the Composition, Keyboard, and Vocal areas, the School assigns students to instructors with whom they are most compatible. The policy if/when Composition, Keyboard, or Vocal majors wish to change teachers is:

1. The student must notify their present teacher of their desire to change studios;
2. The present teacher informs the Area Coordinator, who contacts the requested teacher regarding the new studio assignment request;
3. After consultation with the requested teacher and the present teacher, and in consultation with the Director of the School of Music, the Area Coordinator will recommend an appropriate action. The Director will consider all factors, including budget and studio space, in implementing the recommendation.

STUDENT EXTERNAL ENGAGEMENTS

The faculty of the School of Music expect each student to develop professionalism and aspire to outstanding accomplishment in one's endeavors. The faculty also encourages the pursuit of artistic and scholarly opportunities beyond the SJSU campus.

Professionalism is an important trait for all music students, and it includes meeting the requirements of each class in which they are enrolled. Maintaining one's professionalism is especially important in collaborative art forms such as Music, where the contributions of each student are integral to the educational experience of every other student.

To that end the following expectations will be followed whenever a student chooses to perform in an event that conflicts with a course in which they are enrolled.

Expectations For External Engagements

- Students will not accept or pursue external performances or engagements that conflict with posted exams, class meetings, rehearsals, lessons, dress rehearsals, or concerts unless they have obtained advance approval from the instructor(s) of each course where a conflict exists;
- It is the student's responsibility to communicate with their applied instructor if they will be missing any lessons due to off-campus events;
- If no approval is granted, the curricular requirements and expectations of the course take precedence in all situations;
- Faculty will include in all course syllabi an outline of the schedule, learning outcomes, and grading criteria for students;
- Faculty must exercise caution when adding additional class meetings, rehearsals, performances, or other expectation once the course syllabus has been distributed on the first day of each semester;
- Faculty involved in promoting student professional activities such as conference presentations, performances, tours, or any off-campus appearances must notify and consult with their faculty colleagues and studio faculty whose courses or lessons may be impacted before engaging students in such activities at the earliest possible time;
- Faculty members are encouraged to provide reasonable accommodations for significant professional activities that will benefit the student and the School of Music.

PEDAGOGICAL TACTILE CUEING PRACTICE

The School of Music recognizes longstanding pedagogical practices and courses that include kinesthetic learning, which may necessitate a degree of tactile cueing between teacher and student related to the physical aspects of performing (i.e., posture, stretching exercises, arm, hand, or finger positioning, etc.). Individual professors may ask for permission to touch a student in an appropriate, professional manner in the course of instruction. If tactile cueing ever becomes problematic or causes discomfort for any student, that student should immediately inform their teacher, who will respond and adjust appropriately. If the student is not comfortable addressing the topic with the teacher, the student may also report concerns to the Director of the School of Music, or to the Title IX Coordinator. If the student experiences any unwanted touching of a sexual nature, they are encouraged to immediately report such conduct to the Title IX Coordinator. It is the official position of the University and the School of Music that all teacher-student relationships reflect the highest standards of personal conduct as described in the SJSU Title IX policy.

BIAS INCIDENT RESOURCE TEAM

The Bias Incident Resource Team (BIRT) is a non-judicial, non-investigative campus based team of trained professionals who support members of SJSU who bring forward internal allegations of bias. “The purpose of a bias response team is to collect reports of incidents of bias that have impacted the campus community. They reach out to and work to provide support to reporters and impacted parties, as well as work to engage them in voluntary educational activities such as conversations, trainings, and workshops. They keep up with emerging trends that may impact the campus climate. They do not discipline, punish, and/or sanction community members.”

To report an incident, go to: <https://www.sjsu.edu/diversity/bias/team/report-bias.php>

PROTOCOLS FOR STUDENT SAFETY and ILLNESS:

All students who attending an in-person class or activity will be directed, either on the syllabus, via messaging on Canvas, through verbal instruction by the faculty member, and ideally through all three modes of messaging, to review SJSU Health/[Safety Protocols](#) information including symptom monitoring before coming to campus

Through the SJSU Health/Safety Protocols website, to which students will be directed, students will be reminded of required symptom monitoring before coming to campus and advised to not come to class if they are experiencing any symptoms of illness.

If a student falls ill during class and informs the instructor, the student will be excused from class and encouraged to seek medical advice from either the Student Wellness Center or the student's personal healthcare provider. If the ill student resides in on-campus housing, the instructor should notify the department chair to contact housing so that appropriate accommodations can be made for the returning student.

A student who reports being ill with COVID-19 will be directed to the link [Report a COVID-19 Case](#) portal to report the case to Student Wellness Center and begin case management.

HEALTH AND SAFETY INFORMATION AND RECOMMENDATIONS FOR MUSICIANS:

The School of Music suggests faculty, staff and students review information on maintaining health and safety in music study and practice. Health and safety depend largely on personal decisions made by informed individuals. SJSU has health and safety responsibilities, but fulfillment of these cannot ensure any individual's health and safety. Each individual is personally responsible for avoiding risk and preventing injuries.

Hearing Health

- Hearing health is essential for lifelong success as a musician. Noise-induced hearing loss is generally preventable.
- Sounds over 85 dB can pose a risk to hearing health. The closer you are to a loud sound, the greater the risk.
- Risk is based on a combination of sound intensity and duration. See the provided maximum daily exposure times for various decibel levels [6].
- Avoid overexposure to loud sounds and turn down excessive volume levels when possible.
- Use earplugs and earmuffs to protect your hearing during loud rehearsals and performances.

Protecting Your Hearing Health

- Be mindful of your volume levels when practicing and performing. Avoid excessive noise exposure.
- Keep MP3 player and music volumes at a safe level.
- If you are concerned about your hearing health, consult a medical professional.

Neuromusculoskeletal Health

- Practicing and performing music is physically demanding. Musicians are susceptible to numerous neuromusculoskeletal disorders
- Maintain good posture and correct physical technique. Warm up thoroughly before practice.
- Take regular breaks to avoid physical stress and strain. Set reasonable practice time limits.
- Maintain healthy habits like proper nutrition, physical exercise, and rest.
- If concerned about neuromusculoskeletal health, consult a medical professional.

Vocal Health

- Vocal health is essential for all musicians who speak, sing, rehearse, or teach others.
- Understand basic vocal care and avoid vocal abuse like shouting or screaming.
- Warm up properly before singing or extended vocal use.
- Maintain adequate hydration and avoid smoking and excessive alcohol.
- If concerned about vocal health, consult a medical professional.

Instrument Hygiene

- All students should have their own instrument and mouthpiece if possible
- Never share reeds. If instruments must be shared, use alcohol wipes or germicide solution between users
- Clean mouthpieces, bocals, and neck crooks regularly with appropriate solutions to maintain hygiene
- For other instruments, wash hands before and after use

Safe Practices

- Be aware of proper lifting techniques to avoid injury when moving equipment
- Follow all safety protocols for potentially dangerous materials, equipment, and technology used in music study

For further information:

See “[Basic Information on Neuromusculoskeletal and Vocal Health](#)”

“[Protecting Your Hearing Health](#)”

“[Protecting Your Vocal Health](#)”

INFORMATION FOR TRANSFER STUDENTS

DETERMINATION OF TRANSFER CREDIT

SJSU has extensive agreements regarding course credit transfers (“articulations”) with community colleges throughout California. Refer to this website for the most current articulation agreements between the SJSU School of Music and community colleges in California: <http://artic.sjsu.edu/web-dbgen/artic/categories/cat39-bycourse.html>

Courses articulated on the Artic website (above) are automatically credited, correctly, by the SJSU Registrar’s Office.

For all other courses:

Music Credits

- The decision on whether and how transferred music credits apply toward completion of a music major at SJSU rests with the SJSU School of Music.

Non-Music Credits

- Consult the College of Humanities and the Arts Student Success Center (Clark Hall 224) for transferring non-music course work.

Additional Information

- Students planning any off-campus (e.g., summer session) course work which is to be applied to their program at SJSU should check in advance regarding the acceptability of the credits.

For music courses, submit a published description of the course to the Director of the School of Music; for non-music courses, submit the same to the College of Humanities and the Arts Student Success Center. Students will not normally be permitted to transfer in credit for a required music course which they earlier took, but did not pass with at least a 2.0, at SJSU.

UNDERGRADUATE TRANSFER CREDIT IN APPLIED MUSIC

During the entrance audition, studio faculty will place the student in the appropriate studio course number. This placement is based on the student's achievement in relation to SJSU School of Music requirements and may be below the number of semesters the student has already completed. Normally, credit exceeding semester limits of this school will be recorded as free electives.

Students wishing to avoid extra semesters of applied study based solely on studio requirements have the following options:

- If the student has additional credits of studio which did not initially transfer, the student can request to apply some or all of those credits. See your Music Advisor for details. Typically, this is done no later than the semester before the student plans to graduate.
- Private study at another institution. This option requires the student to request the application of these transfer credits. Transfer is not automatic. See your Music Advisor for details.

TRANSFER CREDIT IN BASIC MUSICIANSHIP COURSES

Transfer students who have completed four semesters or six quarters of music theory and musicianship courses with a gpa of 2.0 (“C”) or above, and whose courses articulate with SJSU’s MUSC 1AB-4AB sequence, are placed in upper-division theory upon their matriculation to SJSU (refer to *Determination of Transfer Credit*; <http://artic.sjsu.edu/web-dbgen/artic/categories/cat39-bycourse.html>).

Transfer students who have completed four semesters or six quarters of articulated music theory and musicianship courses with a gpa of 2.0 (“C”) or above, but wish to have their skills in this area refreshed, are welcome to audit MUSC 3A/B and/or MUSC 4A/B. Such students may enroll in these courses, but the Registrar’s office will erase the courses from your academic record if you’ve complete and passed the articulated course(s) at your community college.

Transfer students who have not yet taken music major theory courses at the college level, or taken a partial sequence of these courses, may register for the appropriate next level at SJSU. See your Music Advisor for details.

KEYBOARD SKILLS AND KEYBOARD PROFICIENCY EXAM

All Music Majors must pass the Keyboard Proficiency Exam. All majors with the exception of BM Performance (Keyboard) and BM Jazz Studies (Keyboard) must enroll or pass out of MUSC 25A (Piano Proficiency 1) and MUSC 25B (Piano Proficiency 2).

Here are the general requirements for the Piano Proficiency Exam.

Questions concerning the placement process can be directed to Dr. Namik Sultanov <pianosultan48@gmail.com>.

TECHNIQUE:

- Major and minor (harmonic) scales in 2 octaves, hands together: up to 5 sharps and 5 flats.
- Chord inversions, using proper keyboard fingering in each hand.

KEYBOARD SKILLS:

- Knowledge of both treble and bass clefs, key signatures, time signatures, basic music terminology, rhythms, and intervals.
- Chord progressions using:
I-V-I, I-IV-V7-I, I-vi-IV-I-ii-I-V7-I, I-iii-IV-I-ii-I-V7-I, I-V-iv-iii-ii-I-V7-I
- Ability to identify and label chords within a given key
- Transpositions of simple, 2-3 line pieces.
- Harmonizations of melodies using the chord progressions listed above.
- Sight-reading, using both hands.

REPERTOIRE:

Ability to play pieces from late elementary to early intermediate levels of piano repertoire, stressing hand independence, scale passages, proper fingering, articulation and dynamics. Composers include Heller, Beethoven, Bach, Kabalevsky, Bartok, Schytte, etc.

UNDERGRADUATE APPLIED MUSIC AND PERFORMANCE INFORMATION AND POLICIES

GENERAL INFORMATION

To earn applied music credit each semester, the undergraduate student typically attends one (1) private lesson and one (1) performance class each week. Simultaneous study for credit in more than one (1) applied studio is permitted under special circumstances and with special permission of the Director (see *Adding a Second Applied Studio*, below).

REQUIREMENTS

Applied music instruction for music majors includes a combination of private and class study leading to four sequential levels at the lower-division level (ex., MUSC 30A-30B-30C-30D), and four sequential levels at the upper-division level (ex., MUSC 130A-130B-130C-130D). Level requirements vary according to degree program, are listed by degree program below and are evaluated by a jury of studio faculty qualified from the performance area concerned. The requirements for each level are determined by the appropriate performance area (e.g., voice, strings, brass, etc.). In most cases, the successful completion of the required level leads to a required recital performance (also listed below).

APPLIED MUSIC REQUIREMENTS BY DEGREE PROGRAM

Applied music instruction requirements, and the related juries, levels and recitals, vary for each of the music degrees.

Bachelor of Music (B.M.) Degrees

Music Teacher Preparation Concentration

- Satisfactory completion of four semesters of 60-minute lower-division applied lessons and the Junior Qualifying Exam
- Satisfactory completion of four semesters of 60-minute upper-division applied lessons
- The performance of a Thirty-Minute Recital is typically during one of the last two semesters in which the student is registered for courses offered on campus and enrolled in studio lessons.

Composition

- Satisfactory completion of four semesters of 30-minute lower-division applied lessons and the Junior Qualifying Exam
- Satisfactory completion of four semesters of 30-minute lower-division composition lessons and the Junior Qualifying Exam
- Satisfactory completion of four semesters of 60-minute upper-division composition lessons
- Presentation of a Thirty-Minute Recital for 0 credit during the junior year
- Presentation of a Sixty-Minute Recital for 1 credit during the senior year (Register for MUSC 182)

Performance

- Satisfactory completion of four semesters of 60-minute lower-division applied lessons and the Junior Qualifying Exam
- Satisfactory completion of four semesters of 60-minute upper-division applied lessons
- Presentation of a Thirty-Minute Recital for 0 credit during the junior year

- Presentation of a Sixty-Minute Recital for 1 credit during the senior year (Register for MUSC 182)

Jazz Studies

- Satisfactory completion of four semesters of 30-minute lower-division applied lessons and the Junior Qualifying Exam
- Satisfactory completion of four semesters of 60-minute upper-division composition lessons
- Presentation of a Thirty-Minute Recital for 0 credit during the junior year
- Presentation of a Sixty-Minute Recital for 1 credit during the senior year (Register for MUSC 182)

Bachelor of Arts (B.A.) Degree

- Satisfactory completion of four semesters of 30-minute lower-division applied lessons
- No recital performance is required.
- The four semesters of applied studio should be taken during the first four semesters of residence at the School of Music. Students seeking an exemption to this policy must appeal to the Director for such an exemption prior to the start of the semester in which they wish to not take studio.

REQUESTING ADDITIONAL SEMESTERS OF APPLIED STUDIO

Students who have completed the required semesters of applied study for their degree program but who wish to enroll in additional semester(s) of studio must first receive permission from the Director prior to registering. Students should seek the recommendation of the individual studio teacher to make this request. Petitions will be considered on the basis of the student's record as well as the availability of space in the studio and budgetary availability. Students will additionally be required to concurrently enroll in an ensemble.

ADDING A SECOND APPLIED STUDIO AREA

Music majors wishing to study applied music on a second instrument (area) may do so in one of two ways:

- Students may audition for formal acceptance into the studio or area, and if accepted, must complete all performance requirements of the major on both instruments. Students in two studios should consult with both studio instructors and the Area Coordinators for both areas to formulate a plan to complete both sets of ensemble requirements.
- Students may, on a semesterly basis, request permission through the Area Coordinator, to study with a faculty member when there is space available in the faculty member's load and the faculty member is willing. Students may additionally be required to concurrently enroll in an ensemble.

WAIVERS IN APPLIED MUSIC CREDITS

Students who will have outstanding studio credits remaining (up to 3 for the performance degree and 2 for all others) after completing all other degree requirements may petition for a waiver of one semester of studio. The written recommendation for the studio instructor and Area Coordinator will be forwarded to the Director of the School of Music for final approval. Such petitions will typically be considered for students who have satisfactorily completed all performance requirements for their degree (i.e. courses(s) and recital(s)), and who have acceptable academic standing. This will permit a student who has completed all other requirements for graduation to finish his/her program without remaining on campus an extra

semester. Students who have a semester of studio waived may also have one semester of ensemble waived at the discretion of the Director of the School.

PROCEDURES FOR CHANGE OF APPLIED MUSIC TEACHER

In all applied areas with the exceptions of Composition, Keyboard, and Voice, a single applied faculty member is on faculty, so students are automatically assigned to that faculty member (for example, all clarinetists study with Prof. Steven Sanchez).

Since there are multiple faculty members in the Composition, Keyboard, and Voice areas, the School shall endeavor to assign students to teachers with whom they are compatible. The policy if/when music majors wish to change teachers is:

1. The student must notify their present teacher of their desire to change studios.
2. The student must notify the Director of the School of Music of their desire to change studios.
3. The Director of the School of Music will contact the Area Coordinator in regard to the student's desire to change studios.
4. The Area Coordinator will contact the student in regard to their wish to change studios.
5. The Area Coordinator will contact the studio teachers (both present and requested) in regard to a new studio assignment for the student.
6. After consultation with both teachers, the Area Coordinator will contact the student in regard to a new studio assignment.

It is understood that students shall have no negative repercussions as a result of changing teachers.

Studio changes will be made and assigned by the Area Coordinator based on consultation with the Director of the School of Music and the availability of space in another studio.

Faculty will respect the major-professor relationship and should not solicit a student directly or through another person.

The relationship between teacher and student will be established, maintained and ended in a professional manner. Faculty will respect the student's choice and will maintain and promote ethical and professional conduct.

REHEARSAL TIME AND RECITAL PROGRAMS

Students are entitled to two hours of practice time in the performance venue, excluding rehearsal time with a SJSU performing ensemble (if applicable).

Technical Support

If technical support in the form of sound reinforcement is required for a recital, such as a sound system for a piece requiring a pre-recorded tape, you must inform Sean Martin and Trevor Grant of your requirements *at least three weeks* prior to the event. Due to the large number of recitals which must be scheduled, we cannot provide such support for your performance without three weeks advance notification.

NOTE: We do not provide technical support for concerts or recitals which are not part of the official calendar of the SJSU School of Music.

PIANO AND HARPSICHORD USE

There are two excellent concert grand pianos in the Concert Hall which remain in the hall at all times. When scheduling your recital/performance, you must specify which keyboard you choose to use: the Steinway or the Yamaha Concert Grand.

Special requirements such as prepared piano or use of two pianos must be cleared with the Piano Technician at least three weeks prior to the recital date.

Use of Harpsichord

Use, tuning and moving of a school harpsichord for a performance must be scheduled at least three weeks in advance. To reserve the use of a harpsichord, contact Trevor Grant and Ernie Martinez with your request.

A harpsichord can only be moved to a performance space for final rehearsals and performances arranged through Trevor Grant, and will be tuned the day before a performance unless other arrangements are made with Ernie Martinez.

ANNUAL SCHOOL OF MUSIC CONCERTO COMPETITION

The SJSU School of Music Concerto Competition will be held on Friday, November 6, 2026. All instrumental and vocal students—undergraduate and graduate—are invited to compete. Repertoire for audition must be excerpted from the concerto the student intends to perform. Unless otherwise approved by your Area Coordinator, audition repertoire should be memorized and must last no longer than 10 minutes. Students are responsible for arranging for their own collaborative pianists. If desired, preliminary rounds may be scheduled through the applied areas.

The SJSU School of Music Concerto Competition will be judged by up to three non-University affiliated musicians, chosen by faculty with the consent of the Director.

Winners of the School of Music Competition will perform with the SJSU Symphony Orchestra and/or the Wind Ensemble during the spring '27 semester.

PRINCIPAL ENSEMBLES and STUDENT ENSEMBLE SUBSTITUTION POLICY

Only one principal ensemble credit counts toward the principal ensemble requirement per semester. For students in multiple tracks or majors, this requirement may apply per track or per major if the tracks or major require different ensembles. Performance majors in voice can receive credit for both a principal choral ensemble and opera in the same semester.

Student Ensemble Substitution Policy

“Large Performing Ensembles” consist of the following five ensembles:

- **Concert Choir**
- **Jazz Orchestra**
- **Symphonic Band**
- **Symphony Orchestra**
- **Wind Ensemble**

2) Applied Lessons and Ensemble Participation:

To receive private lessons on their primary instrument or voice, undergraduate music majors must participate in an ensemble that matches their primary area of study. Generally, it is expected that students enroll in an appropriate large performing ensemble. However, students who wish to substitute another School of Music ensemble for their required participation in a large performing ensemble may request to do so when it meets their academic and/or artistic goals. To qualify, students must have passed their Junior Qualifying Exam and register in an upper-division or graduate ensemble.

Students who wish to switch ensembles must first discuss their plans with their applied faculty member and primary large ensemble director. Such requests must receive approval from the student's applied faculty member, the director of the appropriate large ensemble, and the Director of the School of Music. Approval of such requests will be considered on a semester-by-semester basis.

If the applied faculty member and the ensemble director do not agree on the student's placement, the final decision will rest with the Director of the School, who will seek guidance from the relevant Area Coordinator(s), and subsequently make a determination.

All substitutions are expected to offer comparable artistic rigor—e.g., technical and musical demands appropriate to the student's level—rehearsal expectations, and performance outcomes in keeping with School of Music expectations and NASM accreditation guidelines.

ENSEMBLE AUDITIONS

Participation in most ensembles (with the exception of the Glee Club and Treble Choir) is by audition only. For ensembles not listed below, please contact the faculty director or watch for posted announcements for more information on auditioning. Students are responsible for registering for their assigned ensemble(s) by the end of the first week of classes; by the end of the third week of classes, students may register, but must pay a late-add penalty. Students not enrolled in their assigned ensembles after this time will not be added without the permission and approval of the faculty ensemble director, the Area Coordinator, and the Director of the School of Music, and will not receive academic credit toward their degree requirements for the ensemble.

Choral Ensembles

All students in a choral/vocal track should audition at the start of the fall semester for choral placement for the following year. Only students with legitimate course conflicts are eligible to seek approval from the Director of Choral Activities to audition for a specific ensemble(s). Please note that participation in Concert Choir, as a co-requisite, is required as a major choral ensemble.

Instrumental Major Ensembles

All wind, brass, and percussion students, as well as any non-major students seeking placement in an auditioned major ensemble, must play a placement audition during the first week of classes. Students will be assigned by the studio teacher and ensemble directors to one or more instrumental ensembles (i.e. SJSU Symphony Orchestra, Wind Ensemble, or Symphonic Band). Repertoire and information about placement auditions is distributed by the studio teacher for each instrument.

String students must audition during the first week of classes for seating placements within SJSU Symphony Orchestra. Repertoire for seating placement auditions is distributed by the director of the Orchestra, and auditions held by the string studio faculty.

Jazz Ensembles

Auditions for Jazz Ensemble and Jazz Band are held during the first week of classes. Contact the Director of Jazz Studies for more information.

CLASS/COURSE INFORMATION AND POLICIES

MUSIC COURSE SUBJECT CODES

All music courses are identified by a course reference number (CRN), a course subject code and course number. The subject code has the following meaning:

The first four letters “MUSC” indicate it is a music course.

The first four letters “MUED” indicate it is a Music Teacher Preparation Concentration course

- Lower-division courses are numbered 1-99;
- Upper-division courses are numbered 100-199
- Graduate level courses are numbered 200-299

Applied music courses are in alphabetical order, notated after the level: ie, MUSC 33A, MUSC 33B, MUSC 33C, MUSC 33D.

- Applied music courses with the suffix “X” such as MUSC 33AX indicate a 1-unit, 30-minute-per-week course;
- Applied music courses without a suffix such as MUSC 33 indicate a 2-unit, 30-minute-per-week course.

COURSE ENROLLMENT POLICIES

Registration in the appropriate courses is each student’s responsibility. This includes registration for studio and ensembles. Students not properly enrolled in these courses will not be eligible to receive lessons and participate in ensembles.

Registration instructions and rules can be found on the SJSU Registrar’s website at <http://www.sjsu.edu/registrar>. Students can also find information about late registration, add/drop procedures, and withdrawal policies using the links on that site. Please keep in mind that late registration typically ends around the third week of classes. Students cannot add a course after the third week of classes without paying an additional fee. See this site for further information: <https://www.sjsu.edu/ue/student-petitions/drops/index.php>

Also note that dropping below 12 hours of courses may have an effect on your financial aid eligibility. Students should check with the Financial Aid Office prior to withdrawing from a course if the rest of their course-load is less than 12 credit hours.

Withdrawing from a course for medical or emergency reasons is possible up until the final day of classes. Forms for medical/emergency withdrawal are available here: <https://www.sjsu.edu/ue/student-petitions/drops/index.php>.

INDEPENDENT STUDY

Independent Study in music is available, with approval of the Director, in individual cases in which a course offering in the area is not available or in work advanced beyond course offerings. Independent study requests will not be considered for any core music theory or history course. Procedures for requesting independent study are as follows:

- The student should discuss the proposed independent study project with a full- or part-time Music faculty member who will guide and evaluate the project. This discussion must occur before the end of the semester prior to when the class will be offered.
- Late independent study requests will have to include an appeal and may not be approved.

AUDITING COURSES

Information on Auditing Courses is available in the Catalog. Students are not allowed to audit classes in which studio or observation are involved. Students may not audit any course that is part of a sequence beyond the level they have already passed.

The link to the SJSU audit form can be found online at <https://www.sjsu.edu/studentaffairs/>

UNDERGRADUATES TAKING GRADUATE LEVEL COURSES

See the Catalog for the University policy on undergraduates taking graduate courses for either undergraduate or graduate credit.

Seniors who meet the criteria in the Catalog, and who wish to enroll in graduate courses for graduate credit, must submit an application to the Director of the School of Music.

CREDIT AND TIME REQUIREMENTS

SJSU defines a credit hour in accordance with the CSU's accreditor, the WASC Senior College and University Commission (WSCUC), which publishes its own definition of student credit hour and related accreditation processes.

The CSU defines a credit hour as an amount of work represented in stated learning outcomes and verified by evidence of student achievement. Such evidence is an institutionally established equivalency that:

Approximates not less than:

- One hour of direct faculty instruction and a minimum of two hours of out-of-class student work each week for approximately 15 weeks for one semester or equivalent amount of work over a different amount of time; or
- At least an equivalent amount of work as required above for other academic activities as established by the institution including practica, studio work and other academic work leading to the award of credit hours;

A credit hour is assumed to be a 50-minute (not 60-minute) period. In some courses, such as those offered online, in which "seat time" does not apply, a credit hour may be measured by an equivalent amount of work, as demonstrated by student achievement.

ADVISING

UNIVERSITY/COLLEGE ADVISEMENT

Students applying to the SJSU School of Music identify a major before their audition. The audition is the gateway to the major: students are approved for their chosen music degree, placed into another music degree consequent to the audition, or denied admission to the music major during the audition process. Students may fail the audition but be granted admission to SJSU. Similarly, students may pass the audition but fail to be granted admission to SJSU.

During the summer following acceptance, incoming freshmen meet with an advisor to select first semester courses. All freshmen and transfer students are assigned an academic advisor based on the chosen and approved major.

Whenever students have a question or problem regarding their degree program, they should first contact their academic advisor. Additional assistance is available in the Music Office (M179).

For questions concerning General Education requirements, contact the Director of Academic Advising located in the College of Humanities and Arts Student Success Center, Clark 224.

Using MySJSU, the College Catalog (for the year in which they entered SJSU) as a guide, as well as the University's online degree program plans, it is the student's responsibility to plan their academic program so that graduation requirements are met. The function of the advisor is to assist the student in furthering their academic and professional aims and in meeting these requirements. This handbook may also be of assistance. If problems concerning graduation or certification are encountered which are beyond the power of student and advisor to resolve, the students should refer the situation directly to the Director or Associate Director of the School Music.

An advising meeting with the student's assigned academic advisor is required before the second semester of study at SJSU. Review of the student's audit on MySJSU should be completed each semester between the advisor and student during the advising meeting.

UNDERGRADUATE MUSIC ADVISORS

Music advisors in 2026-27 are:

- Dr. José Torres: **Music BA, BM_Composition, BM_Jazz Studies, BM_Performance**
- Dr. Laura Bock: **Music Teacher Preparation Concentration**
- Dr. Fred Cohen: **Music Minors**

SCHOOL OF MUSIC FACULTY

LAST NAME	FIRST NAME	ROLE/RANK	EMAIL
Barraza	Catalina	Assistant Professor, Violin. Area Coordinator, Strings	catalina.barraza@sjsu.edu
Behroozi	Dahveed	Jazz Piano	davheedbehroozi@gmail.com
Bengochea	Christopher	Vocal studies	basquetenor@yahoo.com
Benson	Jeffrey	Professor, Director of School of Music, Director of Choral Activities	jeffrey.benson@sjsu.edu
Bock	Laura	Assistant Professor, Music Teacher Preparation Concentration	
Brown	Corie	Assistant Professor, Choral and Music Teacher Preparation Concentration [sabbatical, fall '25]	corie.brown@sjsu.edu
Buurman	Erica	Associate Professor, Music History, Director of the Beethoven Center	erica.buurman@sjsu.edu
Byram	Forrest	Tuba, Euphonium	forrestbyram@att.net
Chen	Sandy	Keyboard	sandy.t.chen@sjsu.edu.
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Cohen	Fred	Professor, Orchestra Director	fred.cohen@sjsu.edu
Dryden	Jonathan	Jazz Piano, Theory	jonathan.dryden@sjsu.edu
Ellison	Paul	Music History	paul.ellison@sjsu.edu
Freeman	John	Trumpet	john.freeman@sjsu.edu
Furman	Pablo	Professor, Composition, Theory	pablo.furman@sjsu.edu
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Griffiths	Laura	Oboe	laura.griffiths@sjsu.edu
Harris	Timothy	Global Music	timothy.harris@sjsu.edu
Hernandez	Michael	Assistant Professor, Saxophone, Area Coordinator Woodwinds	michael.hernandez@sjsu.edu

Hornig	Thomas	Trombone, Euphonium;	thtrombone@gmail.com
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Levy	Frank	Keyboard	franklevy960@gmail.com
Lewis	Jason	Jazz Drumset, Combos	jason@jasklewis.com
Lewis	Jeffrey	Jazz Trumpet; Director, Latin Jazz Ensemble	Hornforhire@aol.com
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Lington	Victoria	Collaborative Piano, Music Theory	aaron.lington@sjsu.edu
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Ma	David	Hip Hop	davidma.davidma@gmail.com
Metcalf	Kate	Music Appreciation	kate.j.metcalf@gmail.com
Mitchell	Jennifer	Vocal studies	jennifer.alexis.mitchell@gmail.com
Mohammed	Michael	Vocal studies	michael.mohammed@sjsu.edu
Mok	Gwendolyn	Professor, Keyboard (FERP, fall 2026)	gwendolyn.mok@sjsu.edu
Moyer	Bruce	Contrabass	bruce.moyer@sjsu.edu
Orozco	Luis	Assistant Professor, Voice, Opera	Luis.a.orozco@sjsu.edu
Robbins	Daniel	Jazz Bass	daniel.robbins@sjsu.edu
Romero Ramirez	Abi	Music in Latin America, Jazz piano	pianochasers@aol.com
Rosen	Michael	Audio Technology	michaelsrosen@icloud.com
Russo	Vincent	Music Appreciation	john.v.russo@sjsu.edu
Sacolick	Robin	Global Music, Music Appreciation	profsacolick@yahoo.com
Sanchez	Steve	Clarinet	steve.sanchez@sjsu.edu
Scharlach	Jacque	Vocal studies, co-Area Coordinator	jacque.scharlach@sjsu.edu
Schwyter	Lucas	Audio Recording	youngkwang.schwyter@sjsu.edu

Skinner	Philip	Vocal studies	philip.skinner@sjsu.edu
Smith Franklin	Caitlyn	French horn	k8tlyns@aol.com
Smucker	Jonathan	Vocal studies, co-Area Coordinantor	jonathan.smucker@sjsu.edu
Snitkovskaya	Simona	Collaborative Piano, Opera Theater	ssnitkovskaya@yahoo.com
Sultanov	Namiq	Keyboard, Piano proficiency	namiksultan@yahoo.com
Torres	Jose	Assistant Professor, Ethnomusicology, Mariachi	jose.r.torres@sjsu.edu
Yu	Jon	Music Theory	jon.yu@sjsu.edu
Vandivier	Rick	Jazz guitar, MUSC 8	rickvandivier@mac.com
Vickerman	David	Professor, Director of Bands; Associate Director, School of Music	david.vickerman@sjsu.edu
Wahl	Alison	Songwriting	Alison.wahl@sjsu.edu

STAFF DIRECTORY

Caro	Cece	Administrative Analyst, Scheduling	MUS 179	liza.rentschler@sjsu.edu
Grant	Trevor	Community and Student Analyst	MUS 165	Trevor.grant@sjsu.edu
Hudgins	Hannah	Financial Analyst	MUS 165	Hannah.hudgins@sjsu.edu
Martin	Sean	Sound/Lighting Technician	MUS 179	Sean.martin@sjsu.edu
Martinez	Ernie	Piano Technician	MUS 154	ernie.martinez@sjsu.edu
Olivo	Paul	Resource Librarian	MUS 114	paul.olivo@sjsu.edu

Building Directory	
Full-Time Faculty	
Barraza, Catalina (Strings: Violin/Viola)	208
Benson, Jeffrey (Director, Director of Choral Activities)	179 and 262
Bock, Laura (Music Teacher Preparation Concentration)	164
Buurman, Erica (Musicology/Graduate Studies/Beethoven Center)	107 and MLK 530
Cohen, Fred (Symphony Orchestra, former Director)	159
Furman, Pablo (Composition)	202
Brown, Corie (Choral Activities/Music Teacher Preparation Concentration)	268
Hernandez, Michael (Woodwinds/Classical Saxophone)	271
Knox, Grant (Director of Athletic Bands/Asst. Director of Bands)	248
Lington, Aaron (Jazz Studies, Jazz Orchestra, Jazz Saxophone)	109
Luna-Mega, Christopher (Composition/Music Technology)	204
Mok, Gwendolyn (Piano)	112
Orozco, Luis (Opera Theater, Vocal studies)	246
Torres, Jose (Ethnomusicology)	201
Vickerman, David (Director of Bands, Associate Director)	254
Part-Time Faculty	
Behroozi, Dahveed (Jazz Piano)	207
Bengochea, Christopher (Vocal studies)	245
Branham, Tara (General Education, Opera Theatre (sp27)	185
Byram, Forrest (Tuba)	205
Chen, Sandy (Piano, General Education)	112

Ciach, Brian (Music theory/composition)	206
de Seriere, Jeffrey (Instrumental Conducting)	253
Dryden, Jonathan (Jazz Piano/Jazz theory)	105
Durbin, Shelley (Music Teacher Preparation Concentration)	Off-Campus
Ellison, Paul (Musicology, General Education)	107
Freeman, John (Trumpet)	205
Furuta, Ray (Flute)	103
Gove, John (Jazz trombone)	Off-Campus
Griffiths, Laura (Oboe)	105
Harris, Timothy (Ethnomusicology)	Off-Campus
Hilemann, Lynn (Bassoon)	158
Hornig, Thomas (Trombone)	270
Karamchandani, Divesh (Percussion)	188
Kearns, Adelle-Akiko (Cello)	102
Langan, Thomas (General Education/Jazz Studies)	206
Latham, Christina (Music Teacher Preparation Concentration)	Off-Campus
Lewis, Jason (Jazz drumset, Combos)	187
Lewis, Jeff (Jazz trumpet/Latin Jazz Ensemble)	187
Li, Elliona (Ella) (Music theory/musicianship)	206
Lin, Steven (Guitar/General Education)	203
Lington, Victoria (Collaborative Piano/General Education)	207
Ma, David (Hip hop)	Off-Campus
Manspeaker, Willow (Music Teacher Preparation Concentration)	Off-Campus
Metcalf, Kate (General Education)	104
Mitchell, Jennifer (Vocal studies)	245
Mohammed, Michael (Vocal studies)	245

Moyer, Bruce (Contrabass)	102
Robbins, Daniel (Jazz bass)	102
Romero Ramirez, Abi (Music in Latin America/Piano)	185
Rosen, Michael (Music Technology)	104
Russo, John Vincent (General Education)	Off-Campus
Sacolick, Robin (Ethnomusicology/General Education)	185
Sanchez, Steve (Clarinet)	158
Scharlach, Jacque (Vocal studies)	245
Skinner, Phillip (Vocal studies)	245
Smith Franklin, Caityln (French horn)	205
Smucker, Jonathan (Vocal studies)	245
Snitkovskaya, Simona (Collaborative Piano/Opera)	112
Sultanov, Namiq (Piano/Piano skills)	207
Troung, Carlton (Choral literature)	262
Vandivier, Rick (Jazz guitar/Music Teacher Preparation Concentration)	187
Wahl, Alison (General Education)	104
Yu, Jon (Music theory/Musicianship)	206
Zigas-Brown, Rita (Music Teacher Preparation Concentration)	Off-Campus
Director, School of Music	
Benson, Jeffrey	179
Associate Director, School of Music	
Vickerman, David	254

Office Staff	
Caro, Cece (Scheduling Analyst)	179
Grant, Trevor (Student and Community Coordinator)	165
Hudgins, Hannah (Financial Analyst)	165
Performing Arts Technician	
Martin, Sean	
Piano Technician	
Martinez, Ernie	154
Collaborative Pianists	
Lington, Victoria	207
Snitkovskaya, Simona	112
Resource Center	
Olivo, Paul (Music Librarian)	114
Music Undergraduate Advisor (BM/BA)	
Torres, Jose	201
Music Teacher Preparation Concentration (BM) Advisor	
Bock, Laura	164
Music Minor Advisor	

Cohen, Fred	159
Music Graduate Advisor	
Buurman, Erica	107 and MLK 530
Graduate / Teaching Assistants	
Altez, Bridget	252
Ateaga, Roe	252
Braisher, Dillon	268
Carlton, Ian	268
de Lima Souza, Nicollie	203
Healey, Morgan	262
Kimber, Carson	253
Lee, Jody	266
Smith, Christopher	248
Torres, Jorge	266
Tovar, Angel	251
Vielma, Ivan	262

MUSIC AREA COORDINATORS

AREA COORDINATORS, 2026-27

Audio Technology	Dr. Christopher Luna-Mega
Brass	Dr. David Vickerman
Composition	Dr. Pablo Furman
Computer Music	Dr. Christopher Luna-Mega
Graduate Studies.....	Dr. Erica Buurman
Keyboard	
Music Teacher Preparation.....	Dr. Laura Bock
Jazz	Dr. Aaron Lington
Percussion.....	Prof. Divesh Karamchandani
Strings.....	Dr. Catalina Barraza
Voice.....	Prof. Jacque Scharlach & Prof. Jonathan Smucker
Woodwinds.....	Dr. Michael Hernandez

APPENDIX TWO:

Junior Qualifying Exam Repertoire Requirements (by area)

KEYBOARD AREA:

- Three stylistically contrasting compositions, including a Bach 3-voice fugue and a sonata movement.
-

VOCAL AREA:

The student must sing ALL assigned repertoire from their fourth semester of applied study (Sophomore IV), or 12 full minutes of music:

BM PERFORMANCE:

- Four pieces in contrasting styles, representing at least three different languages
- At least one selection should be in Italian
- One selection must be in French or German

BM MUSIC TEACHER PREPARATION CONCENTRATION, BM COMPOSITION AND BA MUSIC:

- Three pieces in contrasting styles, representing at least three different languages
- At least one selection should be in Italian
- One selection must be in French or German

Students are to submit the following to the Voice Area Google Drive at least one day prior to the Junior Qualification Exam

- The completed Jury form
 - Sheet music (PDFs) for all repertoire from the current academic semester
 - IPA and translations for all jury pieces, written into your sheet music AND as a separate document, in the format approved by your instructor
 - A complete, typed repertoire list including all vocal solo repertoire studied during your collegiate vocal career. This list should be organized by language and include song titles and composer names, and give indication of pieces performed.
-

INSTRUMENTAL AREA:

- Three stylistically contrasting compositions (etudes, solos), one of which must have keyboard accompaniment.
 - All major scales, minor scales in natural, melodic, and harmonic forms, major and minor arpeggios, performed from memory at appropriate speeds.
 - Demonstration of proficiency in various articulations at various speeds.
 - Sight reading
-

COMPOSITION AND ELECTRO-ACOUSTIC MUSIC:

- Minimum of four works, two of which must be from the last year (sophomore), reflecting a solid grasp of technical issues (linear constructs, harmony, structure, instrumentation).
- The pieces must have been developed under the guidance of the student's applied instructor and have been approved by the instructor for this examination.

- Works must be accompanied by corresponding printed score of professional quality and CD recordings.
- In case of purely electronic works, a CD recording or multi-channel playback will be satisfactory. All materials must be properly labeled.
- Successful completion of all lower division core courses including Music 1-4 series, piano proficiency, and at least 170A and 167 (music technology)

MUSIC TECHNOLOGY

- Each jury examination shall include evidence of progress in the following areas:
- Ensemble recordings of both large and small ensembles in various genres (classical, jazz, world music). Fully edited. Include audio CD.
- Project demonstrating competency in advanced techniques, audio/sound for digital media, sound design, synthesis techniques, live interactive projects, installations, programming, etc. and others, as the jury requests and approves.
- Projects in audio technology as they apply to directed studies.

JAZZ STUDIES

1. Instrumental and Vocal

- The student is to prepare two short contrasting pieces (no more than 3-4 minutes each).
- The performance should demonstrate the technical skills using an etude or a transcribed jazz solo.
- The performance also should demonstrate the player's improvisational skills on a jazz standard or assigned piece by the applied instructor.
- All major scales, Dorian, and mixolydian scales, and major 7th and minor 7th chord arpeggios.
- The student must demonstrate sight-reading skills. Lead sheets will be provided by the faculty.
 - Note: Particular emphasis and attention should be given to jazz stylization, swing feel, jazz phrasing, and jazz improvisation.

2. Rhythm Section Players

- Attention will be paid to "time feel," stylistic authenticity, technical proficiency, tone/touch, and overall musicianship skills.

3. Guitarists/Pianists

- Must be able to play the melody and then improvise on both a ballad and a medium or up-tempo jazz standard.
- Comping (chord accompaniment) will be included as part of the jury using the chord changes from one of the jazz standards. This is to be played first in a jazz swing feel and then in a bossa-nova feel.
- All students must demonstrate sight reading skills. Lead sheets will be provided by the faculty.
- All major scales, dorian, and mixolydian scales, and major 7th and minor 7th chord arpeggios.

4. Drummers

- Are expected to play appropriately in the following rhythmic feels: swing, bop, Latin (mambo, samba, bossa-nova, and Afro-Cuban 6/8), and a ballad using brushes.

- All drummers must prepare a transcribed drum solo. Recommended drum soloists are: Max Roach, Art Blakey, and Philly Joe Jones.
- Drummers also will be required to sight-read and interpret/realize a jazz lead sheet.

5. Bassists

Are expected to improvise bass lines for:

- A rhythm changes tune AABA 32 bar (“I Got Rhythm,” “Oleo,” etc.) using a “two feel” on the A sections and walking on the B section.
- A jazz ballad (“Tenderly,” “Body and Soul,” etc.)
- The following Latin styles: mambo, samba, bossa-nova, and 6/9 Afro-Cuban.
- All students must demonstrate sight reading skills. Lead sheets will be provided by the faculty.
- All major scales, dorian, and mixolydian scales, and major 7th and minor 7th chord arpeggios.

APPENDIX THREE:

PROBATION, DISQUALIFICATION, AND REINSTATEMENT POLICY SCHOOL OF MUSIC

Academic standing of students majoring in MUSC, MUED and DANC includes assessment of *quality of performance* and *progress toward the degree*. To remain in Good Academic Standing, students must:

- maintain a minimum overall GPA of 2.0 in major courses (including courses in preparation for the major);
- earn a minimum grade of C- in all major courses (including prep courses);
- maintain an overall University GPA of 2.0.

Students who do not meet these standards will be placed on **Academic Probation in the Major** and will be notified in writing by the School of Music Office of their probation status. The notification will include a description of the curricular pathway the student must follow to regain good standing in the major, as well as the circumstances that would lead to academic disqualification in the major. Students will be required to meet with both their faculty advisor and the assigned advisor in the H&A Student Success Center within *three weeks* of notification to design a study plan that addresses academic deficiencies. Students on **Academic Probation in the Major** will be required to earn a C or better in all major courses taken during the probationary term, and must enroll in at least six credits of such courses. Students will not be academically disqualified from a program until they have been on program probation for one academic term.

Academic Disqualification in the Major

If a student on probation in the major does not meet the requirements of the curricular pathway to good standing, s/he may be academically disqualified from the major. Notification of disqualification from the major will be made by the School of Music Office to the student in writing. The School will also notify the Registrar of a student's disqualification from a major degree or program.

The letter communicating the School's disqualification notice will describe conditions that the student must meet to petition for **Reinstatement to the Major**. If circumstances are such that the School or University will not allow reinstatement after programmatic disqualification, then that will be communicated.

In extenuating circumstances, students who receive notice of disqualification in the major may appeal the action to the School's RASR Committee who will make a recommendation to the Director. If the response is negative, the student may appeal to the ADRRC (Academic Disqualification & Reinstatement Review Committee), which makes a recommendation to the Associate Dean of Undergraduate Studies to confirm or rescind the action.

Reinstatement to the Major

Students requesting **Reinstatement to the Major** must complete the following steps:

- Meet with their major Faculty Advisor and assigned advisor in the H&A Student Success Center to design a study plan that addresses student deficiencies and demonstrates that the student is ready to resume rigorous academic work
- Demonstrate an earned GPA higher than 2.0 overall;
- Successfully complete one or more specific program requirements:
 - Any major, prep, or pre-req courses that the student should have completed by the time they were disqualified, as determined by the major Faculty Advisor; and
 - Any non-course program requirement that is normally required for continuation in the major, as determined by the assigned advisor in the H&A Student Success Center;
- Submit a written petition for reinstatement that documents completion of all conditions for reinstatement. The letter should be addressed to the Chair of the RASR committee, which will review reinstatement petitions at quarterly intervals (e.g, early September, mid-November; early February, late May). RASR will make a recommendation to the Director, who will make a recommendation to the Associate Dean of the College, who will make a recommendation to the Associate Dean of Undergraduate Studies.