

BOB COLE CONSERVATORY OF MUSIC
California State University, Long Beach
BRASS STUDIES HANDBOOK 2018-2019

WELCOME TO “BRASS AT THE BEACH”

“Brass at the Beach” is your pre-professional training ground for brass players. Our esteemed studio faculty hold some of the most coveted positions in the United States, and all have tremendous teaching experience. Competition is encouraged and expected in a rigorous yet friendly environment with a proven track record of success.

Performance opportunities are the key to our program. The BCCM offers two symphony orchestras, two wind ensembles and a concert band, a brass ensemble, several brass quintets, trumpet ensemble, trombone ensemble, tuba ensemble and three jazz orchestras. University Symphony Orchestra is top-notch with the leadership and programming of Dr. Johannes Müller-Stosch. Wind Symphony, under the direction of John Carnahan and Symphonic Band, conducted by Dr. Jermie Arnold, have performed at major conventions throughout the country and abroad. Trumpeter Jeff Jarvis has led Concert Jazz Orchestra to performances at the world-renowned Monterey Jazz Festival and at Lincoln Center.

Our studio teachers have performed on hundreds of motion picture soundtracks. You can study with performers with real-world experience in real-world music situations: Kyle Covington, John Lofton, Michael Hoffman, Bill Reichenbach, and Steve Trapani, trombones; Ryan Darke, Rob Frear and Rob Schaer, trumpets; Dylan Skye Hart and Jenny Kim, horns; John Van Houten and Gabriel Sears, tubas and euphoniums.

Do you want to be a part of music in the professional world? Rub elbows with the ones who perform it, compose it and record it every day: come to “The Beach!” Our campus is situated about three miles from the Pacific Ocean in one of the most desirable microclimates in Southern California. Long Beach feels like a small town in a huge metropolis, just minutes from the numerous motion picture, television, and recording studios that form the world’s largest entertainment center. What an ideal place to refine your skills and build your professional network!

What Can We Do For You?

“Brass at the Beach” functions as a microcosm of the professional music scene. In addition to helping you advance as a musician, our environment is designed to promote punctuality, preparedness, and a professional image - all essential attributes for success in the workplace. We teach you, advise you, and perform with you in classes and rehearsals. Our mission is to help you become a versatile, highly educated music professional.

Is “Brass at the Beach” right for you?

Typical undergraduate candidates have a history of strong academic achievement and 4-6 years of experience as leading performers in their high school and/or community college ensembles. They listen to all styles of music regularly, are building a strong repertoire, and can sight read at a high level.

Typical graduate candidates have a history of strong academic achievement and 6-8 years

of experience as the leading performers of their high school and undergraduate music programs. They have extensive performance repertoire and can sight read at a nearly professional level.

For application and admission procedures, go to Cal State Apply (<https://www2.calstate.edu/Apply>). If you still have questions or concerns, undergraduate candidates should contact the music office at (562) 985-4781 or the Undergraduate Advisor, Kirsten Sumpter at kirsten.sumpter@csulb.edu. Graduate candidates should email the Graduate Advisor, Dr. Alicia Doyle at alicia.doyle@csulb.edu. If you have any further questions, please e-mail the Director of Brass Studies at rob.frear@csulb.edu. “Brass at the Beach” has a strong, experienced faculty that is eager to help you realize your highest professional and artistic goals.

THE BRASS STUDIES FACULTY

Brass studies majors at the Bob Cole Conservatory take private lessons from leading music industry professionals. A current list of “Brass at the Beach” faculty for your instrument is available at: csulb.edu/depts/music/areas/brass-studies/.

“BRASS AT THE BEACH” PERFORMANCE ENSEMBLES

For a list of ensembles visit csulb.edu/depts/music/areas/brass-studies/ensembles.php

All brass students should enroll in Brass Chamber Music (MUS200/400/600L) and participate in an assigned ensemble with their peers. Chamber music is where one learns independent musical thought and is one of the most important aspects of your musical development. Members of the University Brass Ensemble, Conservatory Brass Quintet, and the University Trumpet Ensemble are selected by audition. Only the most highly regarded musicians will be invited to participate.

APPLIED LESSONS

Your Applied Instructor

One of the most critically important aspects of your education at the Bob Cole Conservatory is your relationship with your applied teacher. This individual provides you with one-on-one instruction and helps you make important career decisions. If you are performing at a suitably advanced level, your applied instructor may recommend you for performance opportunities during your college years and afterward. As with any relationship, good communication is essential. If you need help with a particular aspect of your playing, or with your ensemble, jury or recital repertoire, let your instructor know. This should not be a passive relationship: be proactive and learn as much as humanly possible from these highly skilled, motivated and successful people.

You must be enrolled in a large ensemble to receive State Paid lessons on your instrument. Undergraduates are required to enroll in one of the three wind bands, but may also perform with the University Symphony Orchestra. Graduate students will be assigned to ensembles as needed by the Area Director.

Lesson Frequency

You are entitled to receive 13 weekly lessons (or the equivalent) on your instrument each semester. Tardiness or missed lessons delay the progress of nearly every aspect of your

college and professional career. If you are ill, contact your instructor well before the lesson time to reschedule. If you cancel the day of a lesson, the instructor is not required to reschedule that lesson.

Evaluating Your Applied Instructor

Each semester you will fill out confidential forms to evaluate your applied instructor. You can also include detailed feedback about the content, frequency, or productivity of your lessons in a lesson journal. To ensure quality control, please be forthcoming in your assessments.

Resolving issues

As in any important relationship, issues may arise that need resolution. If you are not comfortable discussing the matter directly with your applied instructor, notify the Director of Brass Studies as soon as possible.

Changing Applied Instructors

When issues cannot be resolved a change in your applied teacher may be approved by your Area Director. If approved, the change will be effective the following semester.*

APPLIED LESSON JOURNALS

In order to ensure you receive the best possible applied lessons, all majors are required to keep lesson journals to help us monitor lesson frequency and content, and to track your goals and perceived progress. These confidential journals are seen only by the Director of Brass Studies, and are cross-referenced for consistency with weekly grading sheets submitted by your instructor.

Here is a sample entry of appropriate content and length:

9/4/15

Today's lesson addressed the following technical issues _____. I was assigned _____ etude(s), and I am working on mastering _____ for juries.

Based on the sample journal entry above, your entire journal will amount to approximately 2-3 printed pages of single spaced Times New Roman 12-point font. Please do not submit hastily prepared, handwritten journals.

Keep your journal current by making weekly entries on a laptop, tablet, or smart phone. The completed journal will be submitted via email to the Director of Brass Studies before each jury. If you are performing a recital that semester and do not play a jury, submit the lesson journal to the Director of Brass Studies before juries are over.

Read your journal. Advancement as a musician is a slow process, so it is easy to overlook your many small successes that add up to something big. Reviewing past journal entries will serve as a reminder of what you have accomplished. Realizing how far you have come is more motivating than obsessing about how far you have to go.

It is the responsibility of both you and instructor to ensure you receive 13 lessons per semester or the equivalent. High profile instructors will have professional engagements that conflict with lessons from time to time. You may need to be flexible if they are to work around these obligations to help you produce optimum results. Your instructor

should play a key role in identifying and helping you prepare appropriate repertoire for your juries and recitals. It is your responsibility to inform your applied teacher about jury and recital requirements. In the event of a missed lesson due to a student or instructor scheduling conflict, provide a brief explanation in the journal.

If you feel your applied lessons are lacking with regard to content, frequency, or productivity, include this in your lesson journals and in your semester evaluations of the instructor.

*Changing applied instructors is not permitted mid-semester.

INSTRUMENTAL AUDITION REQUIREMENTS

Candidates for the B.M. Degree

Undergraduate instrumental auditions are held in February, during which time candidates are evaluated for admission and scholarship consideration. Go to www.csulb.edu/depts/music for information on deadlines and the live audition date for undergraduate applicants. Those invited to the designated live audition day should contact the music office at (562) 985-4781 to sign up for a time slot. Acceptance to the conservatory does not imply admission to California State University, Long Beach. University application and admission procedures can be found at <https://www2.calstate.edu/Apply>.

IMPORTANT: If accepted, be certain to observe all deadlines for acknowledging your intent to attend the university, sending in deposits, and completing academic placement exams. If you still have questions or concerns, contact the music office or the Undergraduate Advisor, Kirsten Sumpter at kirsten.sumpter@csulb.edu.

Candidates for the M.M. Degree

Graduate auditions are held in February, during which time candidates are evaluated for admission and scholarship consideration. Go to www.csulb.edu/depts/music for information on deadlines and the live audition date for graduate applicants. Those invited to the designated live audition day should contact the Graduate Advisor, Dr. Alicia Doyle at alicia.doyle@csulb.edu to sign up for a time slot. Acceptance to the conservatory does not imply admission to California State University, Long Beach. University application and admission procedures can be found at <https://www2.calstate.edu/Apply>.

IMPORTANT: If accepted, be certain to observe all deadlines for acknowledging your intent to attend the university, sending in deposits, and completing academic placement exams. If you still have questions or concerns, please contact the Graduate Advisor, Dr. Alicia Doyle at alicia.doyle@csulb.edu.

Placement Auditions

In addition to entrance auditions, ensemble placement auditions are held the week before the start of the fall semester. Announcements are posted on the Brass Studies bulletin board, the individual instrumental studio Facebook pages, and on the department website. It is the student's responsibility to check social media and/or the website to stay informed of audition materials and dates. Admission to the various ensembles is open to all CSULB students registered for six or more credits (pending ensemble audition results).

AUDITION REPERTOIRE

Brass placement auditions are held anonymously behind a screen. The material is posted on the BCCM website sometime in June or early July. There will also be sight reading for highly qualified students. The most outstanding candidates on each instrument will be invited to call back auditions for the University Symphony Orchestra, if they wish.

You must be enrolled in a large ensemble to receive State Paid lessons on your instrument. Undergraduates are required to enroll in one of the three wind bands, but may also perform with the University Symphony Orchestra. Graduates will be assigned to ensembles as needed by the Area Director.

“BRASS AT THE BEACH” SCHOLARSHIPS

Awards presently available to undergraduate and graduate brass studies majors include:

State Paid Lesson Scholarship – entitles all BCCM brass studies majors in good standing to 13 private lessons per semester. (The tuition costs at many colleges do not include private lessons.)

Bob Cole Scholarships – these highly competitive scholarships are awarded at the time of your audition for the Conservatory. They range from \$1,000 to full tuition and are based on talent. Cole Scholarships are awarded for four years, pending full time enrollment and a GPA of at least 3.0.

Instructionally Related Activities (IRA) Scholarships – these are scholarships that can be offered by the Area Director for extraordinary merit or for participation in a premier ensemble. They are normally awarded one year at a time and are not automatically renewed.

Continuing Student Scholarships – each spring the Conservatory holds auditions for Continuing Student Scholarships. These competitive awards range from \$100 - \$5,000. They are for one year and are based on a one-time performance. You are encouraged to audition for these awards. Two factors are highly desirable to the committee: musical collaboration and memorization. Work with an accompanist often to get comfortable, and don't apply if you aren't going to play from memory.

Music majors who accept any scholarship (including state paid lessons) are expected to:

- Perform with large ensembles and chamber ensembles as assigned by the Area Director for the duration of the scholarship.
- Maintain high performance standards.
- Maintain high standards in academic and non-performance music courses. Many scholarships have a GPA minimum attached to them. Make sure you know what that minimum is and stay well above it.
- Serve as positive role models to all students in the music department.

The selection criteria for each award are available upon request. Some scholarships cannot be combined with other scholarships or financial aid. If you plan to apply for, or are receiving grants, scholarships, student loans or financial aid from any other funding sources, please inform the Director of Brass Studies before accepting one of the

scholarships described above.

ENSEMBLE REQUIREMENTS AND PROTOCOL

Major Performance Ensemble Requirements

Brass studies majors must satisfy the Major Performance Ensemble requirement by enrolling and performing in a wind band.

All lower division, upper division, and graduate brass studies majors are required to attend ensemble placement auditions held prior to the beginning of each fall semester. Those majors qualified for a position in a premier ensemble must participate as assigned to remain in good standing as a student in the BCCM.

Brass studies majors are encouraged to perform in as many ensembles as their schedule allows. These ensembles include, but are not limited to, University Symphony Orchestra, Concert Jazz Orchestra, Studio Jazz Band and Jazz Lab Band. Members of the University Brass Ensemble, Conservatory Brass Quintet, and the University Trumpet Ensemble are selected by audition.

Performance Attire

Your director will determine the appropriate dress for different concert settings. For instrumental groups, concert attires include:

Formal Attire.

Men should wear a black tuxedo with a white formal shirt, a black bow tie and black vest or cummerbund, black socks, and black dress shoes.

Men in the University Symphony Orchestra will wear black tails with a white formal shirt, a white bow tie and white vest or cummerbund, black socks, and black dress shoes.

Ladies should wear a black dress, or black dress slacks or skirt (knee-length or below), blouse, and black shoes. Avoid excessive and/or dangling jewelry, and clothing with plunging necklines, low-cut backs, high slits, or spaghetti straps. Casual attire such as jeans, shorts, tee shirts, hats, caps, sunglasses, athletic shoes, and sandals is not acceptable.

All Black.

Men should wear black dress slacks (no jeans), black collared shirt, black belt, black socks, and black shoes – no athletic shoes of any description. Shirtsleeves may not be rolled up. A black tie and black sport coat are optional. Ladies may wear an all black outfit with black shoes, including pants suits, slacks and top combination, or dress/skirt (knee-length or below) and a top. Women's tops do not have to have collars. Avoid excessive and/or dangling jewelry, and clothing with plunging necklines, low-cut backs, high slits, or spaghetti straps. Hats, caps and sunglasses may be worn for outdoor concerts only.

Recital and Jury.

Men should wear a collared shirt and a long tie (with the knot covering the fastened top button), dark trousers, socks and dress shoes. Wearing a suit or sport jacket is optional. Women should wear dark dresses, dark pants suits or dark colored dress slacks or skirts

(knee-length or below), and dark shoes. Avoid excessive and/or dangling jewelry, and clothing with plunging necklines, low-cut backs, high slits, or spaghetti straps. Casual attire such as open-collared shirts, sweaters (unless worn with a shirt and tie), jeans, shorts, tee shirts, hats, caps, sunglasses, athletic shoes, or sandals is not appropriate for juries. Non-compliance with the jury dress code by you or your accompanist may result in a lower jury grade.

MISCELLANEOUS REHEARSAL PROTOCOL

Music Folders and Performance Music

Bring your music folders containing all distributed performance music to all rehearsals. You are responsible for your music folder and its contents. Lost or damaged parts are not always replaceable. Before departing on tours or off-campus performances, scan and save your music in PDF format to a thumb drive or other storage device, and bring the device with you. Lost or damaged parts can easily be reproduced on a school or hotel computer. Writing reminders on your music in pencil is recommended and expected, but writing unnecessary or nonessential annotations is discouraged.

All ensemble members are expected to attend all scheduled rehearsals and sectionals. Be set up, warmed up, and ready to rehearse at the published meeting time. If you have a compelling reason to miss a rehearsal, notify the ensemble director well in advance to request an excused absence.

In the event of illness, please notify the ensemble director as soon as possible. If the absence is approved, it is your responsibility to make arrangements for a substitute of like ability to take your place at the rehearsal. Make sure to get your music folder to the substitute. Sending a substitute to a rehearsal without prior approval or without your music will be considered an unexcused absence.

B.M. CURRICULUM

Log on to www.csulb.edu/divisions/aa/catalog/current/index.html to view the undergraduate catalog.

For application and admission policies and procedures, go to <https://www2.calstate.edu/Apply>. If you still have questions or concerns, undergraduate candidates should contact the music office or the Undergraduate Advisor, Kirsten Sumpter at kirsten.sumpter@csulb.edu.

M.M. CURRICULUM

Log on to www.csulb.edu/divisions/aa/catalog/current/index.html to view the graduate catalog.

Log on to <http://web.csulb.edu/depts/music/> and select Current Students > Degree Information > Graduate Handbook. You can read or download the handbook in PDF format.

For application and admission policies and procedures, go to <https://www2.calstate.edu/Apply>. For further questions about the application and admissions process, please email the Graduate Advisor, Dr. Alicia Doyle at Alicia.doyle@csulb.edu.

BRASS JURY REQUIREMENTS

Juries are held on the final two days of classes at the end of each semester. A panel of faculty and your applied instructor evaluate and grade your performance for correct style, intonation and rhythmic accuracy. The jury performance counts for 1/3 of your final semester grade for applied lessons. You are required to hire an accompanist for juries. Failure to have an accompanist will result in a one full grade reduction in your semester grade. Accompanists are not provided by the BCCM. Ask your studio teacher, your Area Director or check the list of recommended accompanists in the Music Office to find your collaborator. The quality of your performance is directly tied to the quality of your accompanist. **Since you are now required to play at least one piece on your recital(s) by memory, it is good practice to perform your jury from memory.**

FRESHMAN YEAR

By the end of your freshman year you are expected to be able to play all major scales from memory, in all keys. In addition, the following pieces are an example of the minimum performance requirements for your instrument:

Trumpet: Ropartz *Andante and Allegro*
Horn: Mozart *Sonata*
Trombone: Guilman *Morceau Symphonique*
Bass Trombone: Galliard *Six Sonatas*
Euphonium: Galliard *Six Sonatas*
Tuba: Marcello *Six Sonatas*

SOPHOMORE YEAR

By the end of your sophomore year you should be able to play all major scales in thirds and fourths and three forms of minor scales in all keys. In addition, the following pieces are an example of the minimum performance requirements for your instrument:

Trumpet: Hummel *Concerto in E-flat*
Horn: Mozart *Concerto No. 2 in E-flat*
Trombone: Serocki *Sonatina*
Bass Trombone: Lebedev *Concerto in One Movement*
Euphonium: Arban *Fantaisie Brillante*
Tuba: Vaughan-Williams *Concerto*

JUNIOR YEAR

By the end of your junior year you should have fluent memory in major and minor scales, as well as knowing dorian, phrygian, lydian and mixolydian mode scales. Minimum solo performance standards will be evaluated and assigned individually by your studio instructor.

SENIOR YEAR

By the end of your senior year you should have fluent memory in all scales. Minimum solo performance standards will be evaluated and assigned individually by your studio instructor.

GRADUATE STUDENTS

Graduate students and studio teachers are to work closely together to establish the highest

possible performance standard. A jury grade of less than an “A” should be cause for serious assessment of your goals and practice habits.

INSTRUMENTAL RECITALS

Your recital is the culminating experience of your degree program and should demonstrate the skills you have developed to date. While this performance should represent who you are as an artist, you must also follow with the guidelines below. Non-compliance may result in a lowered recital grade and/or addressing the infractions prior to scheduling a second jury performance.

Brass Recital Advisor

Professor Rob Frear is the Brass recital advisor. In addition to being present at the recital approval jury, he will organize a mandatory meeting of all recital candidates each semester, during which time recital requirements and procedures are explained. In addition to this meeting, Professor Frear monitors all aspects of the preparation and presentation of recitals. Recital candidates must consult individually with Professor Frear no less than 30 days before the recital for final approval of the program content, the printed program, and accompanying personnel.

Recital approval

Recital approval takes place during juries. If you have a recital coming up, be prepared to perform at least 60% of the recital selections at your jury. Be prepared to perform your part of pieces you’ll be programming with chamber ensembles. Jury examination is waived during the semester a recital is performed.

Scheduling Your Recital

Dr. Jermie Arnold is in charge of scheduling all recitals. Scheduling occurs the first and second week of the semester of your recital. Watch for written announcements and listen for announcements of meetings. Before finalizing your recital date, booking a venue, or contacting accompanists, consult with your private teacher and the Director of Brass Studies. This will avoid scheduling conflicts with their professional engagements. **Do not schedule recitals during holidays and breaks.**

Criteria for Recital Content

The criteria below apply to junior, senior, and graduate recitals. The following are guidelines to use, in consultation with your private instructor, for recital programs:

1. Program and perform at least one selection from each of the following genres:
 - a. Baroque or Classical
 - b. 20th Century Sonata or Concerto or Unaccompanied Solo Piece
 - c. 21st Century Sonata, Concerto or Unaccompanied Solo Piece
 - d. French Recital Piece
 - e. Early American Solo Piece (i.e. Herbert L. Clarke, Arthur Pryor, Jean-Baptiste Arban, etc.)

The difficulty level of the selections must be appropriate for the degree. **At least one piece on the program must be performed from memory.**

Program Length

Junior recitals shall be 30-45 minutes of music. Senior recitals shall be 45-60 minutes of music. Graduate recitals shall be 60-75 minutes of music. The prescribed length of the recital does not include intermissions.

Printed Programs

Keep it simple. Lengthy professionally printed programs are not required. A template for the authorized recital program cover can be downloaded at www.csulb.edu/depts/music/current-students/recital-program-templates.php

Evaluation

Recital performances are evaluated subjectively for musical factors including but not limited to tone, technique, style and your progress as a musical performer. Professionalism, suitable programming, appropriate attire (for the recitalist and accompanying musicians), and compliance with all other recital guidelines also factor into the recital grade.

PLANNING YOUR COURSEWORK

How long should it take to complete my degree at the Bob Cole Conservatory?

It can be accomplished in four years for undergraduates and two years for graduate students. With careful planning you can finish in a reasonable amount of time, while still having time to practice and fulfill your performing ensemble obligations.

Meet regularly with your advisor and enroll in required courses when offered. Since most courses are offered on a rotation of 2-4 semesters, failure to enroll may delay your graduation and incur additional tuition expenses.

Remember why you came to the Bob Cole Conservatory of Music. Just as scholars need time for research, performance majors need time to practice. If your coursework is preventing you from practicing, you have a time budgeting issue that needs resolution.

Outside musical activities

YOU ARE A STUDENT FIRST. Plan your outside activities and employment around school commitments, not the other way around. A shift at Disneyland or at your part-time job is not an acceptable excuse for being late to or missing a class, rehearsal, lesson, meeting, concert, or tour.

Check the Brass studies bulletin board, your email and your studio's Facebook page regularly. Announcements are posted often about policies, upcoming events, etc.

Music Courses

All classes at the BCCM are sequential; this means that missing even one class puts you at risk of falling behind and earning a lower semester grade. Gigs, lack of sleep, or your work schedule do not take precedence over your coursework. If you cannot manage your schedule now, you are likely to lose gigs and other opportunities in the future.

General Education Courses (GE's)

Consider taking some of your required GE (General Education) courses during the

summer session at CSULB or a community college. Taking one course per summer could save you time and/or allow you to concentrate on music courses and ensembles during the fall and spring semesters. Another option is to enroll in winter courses offered during the semester break. Winter courses are taught at an accelerated pace and may be more challenging.

Grades

Strive for the highest GPA possible. B's and C's may earn degrees, but they can be "red flags" on graduate school and job applications.

Thoughts about large ensembles and chamber music

At "Brass at the Beach" we value an even balance of large ensemble and chamber music. Large ensemble participation improves your concept of orchestral blend, balance, section playing, intonation, rhythm, time, phrasing, articulation, and dynamics. It is here that you learn how to play in a group with a conductor dictating musical style, phrasing and all artistic decisions, most of the style of playing you will do professionally in your career. Chamber music requires you to function in a setting with fewer players. Opportunities exist to contribute to the interpretation of music, learning to work without a conductor, and you will often end up with great friends from your chamber ensemble.

BUILDING YOUR PROFESSIONAL NETWORK

Since many of the Brass Studies faculty compose, arrange, orchestrate, sing, or perform music for movies, television, radio, theater, industrial films, video games, and record dates, we know exactly what will be expected of you in the professional world. In addition to teaching you to perform, we address the equally important skills of working with contractors, studio protocol, administrating your career, professional etiquette, and more. Remember that success in the music business is not entirely based on musical proficiency; it occurs when preparation meets opportunity, the latter of which depends on effective networking. Here are some tips on making the best possible impression with your professors and peers:

Be easy to read.

New acquaintances judge your character, professionalism, and commitment in the first few seconds of meeting you. Their first impression is based on your looks, clothing choices, facial expressions, and body language. Once you have impressed new contacts with your appearance, communicate in an expressive manner. The sooner people can figure you out, the more they will trust you.

Clean up your e-life.

Easy access to information on the Internet allows people to form an impression before they have even met you. Does the content of your social networking site(s) represent you in the best possible way? This is vitally important since administrators and employers routinely search social networking sites when screening graduate school and job applicants.

Be dependable.

Even the finest musicians lose accounts for being late to or forgetting a rehearsal/gig, or

“upgrading” to another gig that pays a little more. However, if you are offered an extended tour or a substantially higher paying engagement, most contractors will understand if you give them sufficient time to arrange for a replacement.

It starts now.

Demonstrate your ability to be a good co-worker to your student colleagues. As you transition into the professional world, your classmates are likely to be the same people who refer or hire you – or not. Demonstrate your professionalism to your professors, who often refer qualified students for paid work.

PERFORMANCE POLICIES

Attending “Brass at the Beach” concerts and Brass Forums are an essential part of the total educational experience for Brass studies majors since these events integrate aspects of the BCCM artistic and academic curricula. Attending “Brass at the Beach” events also demonstrates support and consideration for your colleagues.

You are required to attend all Brass Area concerts and recitals. The updated performance schedule is on the website. Current 2018-2019 performances include:

- Faculty Artist Recital** Rob Frear, Trumpet– Sunday, October 7, 4:00PM, DRH
- Conservatory Brass Quintet and University Wind Quintet** – Tuesday, October 30, 8:00PM, DRH
- University Brass Ensemble and Brass Chamber Music** – Thursday, November 1, 8:00PM, DRH
- Conservatory Brass Quintet** – Thursday, April 18, 8:00PM, DRH.
- University Brass Ensemble and Brass Chamber Music** – Sunday, April 28, 4:00PM, DRH

Student Recitals will be assigned in the first few weeks of the semester. There will be a weekly Facebook post in your studio about all brass area recitals. You are required to attend all student recitals.

Concert etiquette

Always maintain a professional bearing when onstage. Avoid talking or whispering when not playing. After you solo, show appreciation for applause. Don’t reveal your displeasure about your solo or engage in celebratory behavior when you think you have played well.

MISCELLANEOUS PERFORMANCES

The Brass area is routinely asked to provide musical entertainment for on and off campus functions.

Service to CSULB, its departments, or organizations

We occasionally receive requests for student ensembles to perform at important CSULB events. The Area Director carefully screens such requests to avoid exploitation of our students.

Paid Performances

We are frequently asked to provide musicians and ensembles for receptions or events

outside the music department on a work for hire basis. Brass studies majors who consistently perform at the highest levels and purport themselves in a professional manner will be considered for paid performances.

Performances organized by students

Students are permitted to perform outside engagements with their respective BCCM Brass Chamber Ensembles with the approval of the Director of Brass Studies. Liability forms must be filed with the music office.

- BCCM Brass groups may not perform on or off campus using a different name.
- BCCM Brass majors/participants may not perform regularly for ensembles at other colleges or universities.

TOUR POLICIES

(Applies to all off-campus performances)

Brass ensembles sometimes have the opportunity to travel to perform at conferences, competitions and other educationally worthwhile activities. While every effort is made to minimize missed class time by scheduling tours and off-campus performances during off hours, weekends, and vacations, performances for some groups may fall during the week. In such cases, music department faculty will be notified by email. Excuse letters will be provided for you to present to non-music faculty.

It is your responsibility to inform non-music faculty that you will be absent from class meetings.

You will be provided with detailed itineraries prior to performances and tours.

Successful tours are the result of many hours of careful planning. To ensure our tours are safe, productive and comfortable, here's what you can do to help:

Lost or damaged music

Before departing, scan and save your music in PDF format to a flash drive or other storage device, and bring the device with you. Lost or damaged parts can easily be reproduced on a school or hotel computer.

Be punctual.

One latecomer to a bus departure can shorten rest stops, set-up time, sound checks, or even cause us to miss a performance.

Bring sufficient spending money

Unless indicated on the printed itinerary, meals are your responsibility.

When participating in contests, festivals, and outside concert appearances:

- Be receptive to clinicians' comments, criticisms, and suggestions.
- Be friendly and respectful.
- Accept compliments graciously.
- Attend the performances of other participating groups.

- Do not make negative comments about other participating bands or musicians.
- Congratulate other groups and performers. Someone you meet may hire you someday.

Recruit

As the Brass program continues to grow, so does the value of your degree – even after you graduate. It is in your best interest to share your positive experiences with high school, community college, and university students you meet. If appropriate, encourage them to consider becoming part of our community at “Brass at the Beach”.

Be courteous to bus drivers, sound engineers, hosts, festival staff, and hotel personnel.

Respect personnel, equipment, and facilities at performance venues. Please be considerate of other hotel guests by keeping the noise down at night. Leave hotel rooms exactly as you found them. Thank everyone.

Always remember that you are representing ...

- California State University, Long Beach
- Bob Cole Conservatory of Music
- “Brass at the Beach”
- Your director
- Yourself

STATE PAID LESSON MEETINGS

Students at many university music programs are assessed an extra fee for their lessons. However, BCCM students receive lesson scholarships from the State of California.

Each semester the conservatory staff will notify you about mandatory state paid lesson meetings weeks in advance via email and postings on bulletin boards throughout the conservatory. This gives you ample time to make yourself available for the meeting.

These meetings are the only time we have the opportunity to meet with all Brass studies majors. If you are absent from these mandatory meetings, your name will not appear on the SPL list and you risk losing your state paid lesson scholarship.¹²

What happens at State Paid Lesson meetings?

- SPL lists are checked for accuracy and submitted immediately following the meeting.
- Curriculum and policy updates are announced and explained.
- Upcoming “Brass at the Beach” events are announced.

DO NOT ASK TO BE EXCUSED FROM THE STATE PAID LESSON MEETING FOR A SHIFT AT YOUR PART-TIME JOB.

CONTACT INFORMATION

The Director of Brass Studies has provided his cell phone number to you. That number is to be used for calls or texts from 8:00AM – 9:00PM on Monday through Friday. Emails are welcome at any time, and will be answered as soon as they are read. **DO NOT TEXT OR CALL THE DIRECTOR OF BRASS STUDIES OUTSIDE OF THOSE HOURS UNLESS THERE IS AN EMERGENCY!**

Rob Frear

Director of Brass Studies (562) 243-4664 rob.frear@csulb.edu

Dr. Johannes Stosch

BCCM Director (562) 985-4781 johannes.stosch@csulb.edu

Kirsten Sumpter

Undergraduate Advisor (562) 985-8434 kirsten.sumpter@csulb.edu

Dr. Alicia Doyle

Graduate Advisor (562) 985-8152 alicia.doyle@csulb.edu

Stacia Ticer

Personnel Coordinator (562) 985-5331 stacia.ticer@csulb.edu

Liz Gutierrez

Administrative Assistant (562) 985-4782 liz.gutierrez@csulb.edu