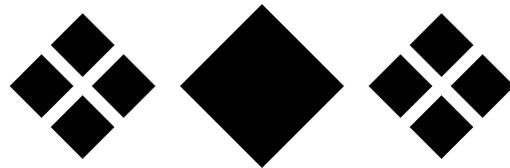


Music Study Handbook

2018-2019

University of Portland



An Addendum to the University of Portland Bulletin



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ABOUT THIS HANDBOOK

This handbook is provided to facilitate your study in music. In the first part of the booklet you will note some policies that are of concern to all music students. These policies (and suggestions) are set down here to avoid the many questions and misunderstandings about "what is required" to complete your studies toward a music degree. These policies were formulated as a result of extended discussion among various music students and the music faculty, including input from MUSAC (Music Student Advisory Committee). We appreciate your cooperation in observing these policies.

In addition you will find information regarding student employment and details regarding such topics as accompanists, juries, and recitals. Please take the time to familiarize yourself with the information included here.

As this handbook is considered an addendum to the *University Bulletin* (catalog), all policies stated here should be considered requirements for graduation. Should you have any questions, please see the Director of the Program Music, Dr. Murphy.



Faculty Directory

David De Lyser

Associate Professor of Music
Chair of the Department of Performing and Fine Arts
delyser@up.edu

Nicole Hanig

Associate Professor of Music
hanign@up.edu

Susan McDaniel

Lecturer in Music - Staff Accompanist
mcdaniel@up.edu

Patrick Murphy

Associate Professor of Music
Director of the Music Program
murphyp@up.edu

Don Norton

Assistant Professor of Music
nortond@up.edu

Call (503) 943-7228 or use the UP online directory to get contact information for other faculty members.



Mission of the Music Program Within the University Of Portland

The Music Program of the University of Portland offers undergraduate students a focused musical learning environment within the context of a comprehensive university that follows the Holy Cross tradition of education of the whole person. Music majors earn a Bachelor of Arts degree in one of four emphases—instrumental, vocal, pre-music education, or general—with the goal of breadth of general study in theory, history, and performance. The curriculum includes the University’s general education core in humanities, natural science, and social science, adhering to the University’s commitment to the liberal arts as the foundation of learning. The music minor provides a foundation in musicianship and performance. All students are welcome to participate in performing ensembles, lessons, and music classes.

The tenure-track faculty members are committed to teaching, scholarship and creative work, and service. Teaching is primary, and it is enriched by scholarly and creative activities, as well as service to the University and community. Well-qualified professionals augment the regular faculty in classrooms, studios, and performances.

Learning Outcomes: Music Program

The Music Program at the University of Portland is designed to form musicians in three areas: performances, organization of the sounds of music, and analysis of music. Students who successfully complete the B.A. in music should be able to:

- Perform capably as a soloist or within an ensemble;
- Organize the sounds of music through basic composition;
- Understand the structure and style of compositions, as performers and listeners.

Accreditation

The bachelor’s degree in music is accredited by the National Association of Schools of Music, 11250 Roger Bacon Drive, Suite 21, Reston, VA 20190, (703) 437-0700.



Scholarship and Grant Policies For Music Students at the University of Portland

Scholarships for Music Majors and Minors

Music majors and minors are eligible for music scholarships. These funds will be used for tuition, including the private lesson fee of \$400 per semester. Incoming freshmen are given priority in awarding scholarships, but current students are eligible to apply and audition. Scholarships are renewable for up to four years assuming continued musical progress and academic progress (3.0 GPA in music courses, 2.5 overall GPA). Applicants for music scholarships must audition by presenting, in person or via recording, 7-10 minutes of music that demonstrates their technique, tone quality, and musicianship.

There are other music scholarships that are awarded annually by the music faculty and the Financial Aid Office. See the list below. In addition, students may be eligible for scholarships not limited to music students. See the Financial Aid Office for details.

Name of Scholarship:	Applications Accepted?	Selected by:	Criteria:
University of Portland Music	Yes	Music Faculty	Audition Preference for incoming freshman
Carl and Jean Seegert Scholarship	Yes	Music Faculty	No restrictions Usually reserved for continuing students
Marilyn M. Anderson Scholarship in Music	Yes	Music Faculty	Full-time Music Major Financial Need
Dr. Philip T. Cansler Trumpet Scholarship	No	Financial Aid	Trumpet player, music major
Margaret Mary Galati Memorial Scholarship	Yes, in fall only	Financial Aid. Contact them for details.	Minimum GPA of 3.4, participate in foreign language and/or music studies, completion of two semesters at UP.
Lena D. Amato Scholarship	No	Music Faculty	Undergraduate, 3.0 GPA, piano or voice, full-time, financial need
Fabian and Ellen Carangelo Endowed Scholarship in Music	No	Music Faculty	Undergraduate, minimum GPA set by music faculty, music or music ed major, interested in teaching (schools or private teaching)
Roger O. and Kay Doyle Scholarship for Choral Musicians	No	Music Faculty	Music or music ed major, Stated interest in choral music education
Bob & Dolores Hope Scholarship Fund	No	Music Faculty	One award each to a music and drama major
Warren Grecco Memorial Fund	No	Financial Aid	Music/ Music Education Major Financial need
Margaret Vance Scholarship	No	Financial Aid	Music/ Music Education major
Gerald J. Hart Scholarship Fund	No	Financial Aid	Performing and Fine Arts Major
Paul Ouellette Scholarship	No	Financial Aid	Performing and Fine Arts Major
Wessenger Foundation Endowed Scholarship	No	Financial Aid	Performing and Fine Arts Major

Performance Grants for Non-Majors/Minors

UP offers performance grants of \$800 per year to students who are not music majors or minors. Students will audition for grants by the same process used for scholarships, and they will be chosen because they will be able to make significant contributions to the ensembles. The faculty expects a high level of performing ability when offering these grants. Students will, without exception, participate in the ensemble for both semesters and take private lessons. (Note: voice students may be assigned to MUS 235, Group Voice Workshop, instead of private lessons in their first semester of study.) Failing this, the grant will be voided. The grant covers the private lesson fee of \$800 per semester. These grants are not automatically renewable. Students must apply for a grant for the following year.

For further information about all scholarships: Contact Dr. David De Lyser



Other Financial Assistance

Numerous Music Program jobs are available to students. The jobs and job requirements are listed below. Applications for these jobs are taken at the beginning of the fall semester. If you would like to be considered for a work study job, please get an application from the Office (Buckley Center 235). If selected for a job, you will be notified by the third Wednesday of the term. Job Descriptions for each position are provided later in this Handbook.

Head Librarian—Music Performance Library: Will have ultimate responsibility for the maintenance of the library and all equipment housed there. This person will also oversee and assign the work of other students in the library. (\$2000 per year) Supervisor: Murphy

Assistant Librarian—Music Performance Library (2 positions): Will assist Head Librarian. (\$1000 per year) Supervisor: Murphy

Ensemble Managers: Ensemble managers have designated rehearsal set-up responsibility for one ensemble. They may also be assigned duties for departmental concerts beyond their ensemble.

Wind Symphony/Pep Band Managers (2)	\$1500 each per year (Murphy)
Jazz Band	\$1000 per year (Norton)
University Singers Manager	\$1000 per year (De Lyser)
University Orchestra Managers (2)	\$1000 each per year (De Lyser)
University Women's Chorale Manager	\$1000 per year (Briggs)

House Manager (1 position): Will be responsible for 1) arranging and setting all equipment and setting the stage for Music at Midweek, and 2) managing the lobby for all concerts (in all venues- BC Auditorium, the recital hall, or off campus). (\$750 each per year) Supervisor: Murphy

Social Media Manager (1 position): Will be responsible for the updating and creation of the Music Program's Social Media presence, as well as facilitate live streaming of music events (\$750 per year) Supervisor: Murphy

Recording Engineers (2 positions): Will be responsible for recording **all** performances sponsored by our department, including student performances at Music at Midweek (\$1000 per year) Supervisor: Murphy

Music Theory Tutor (1 position): Will be responsible for tutoring students in MUS 101 and 103 during specific posted hours and others as arranged (\$500 per year) Supervisor: Murphy



Music Minor Program

Music minors are an important part of the Music Program at UP. They are actively involved in ensembles, lessons, and classes. To insure the successful completion of the music minor, the following policy has been established by the music faculty.

1. Dr. David De Lyser is the advisor to music minors. Minors are expected to meet with him at least annually.
2. All music minors are required to declare the music minor with the College of Arts and Sciences.
3. Music minors are required to make continual progress toward completing the minor. Scholarships will be continued if minors take only one semester without music courses (or two for those in study abroad programs), but may be terminated after two semesters without music courses (three semesters for students who have been away for a year). This decision will be made by the advisor to minors.
4. Music minors are eligible for scholarships to cover the private lesson fee and some tuition. If a music minor does not receive a scholarship, the student may apply and audition for the following semester. See the section in this handbook describing scholarships.
5. Student progress in private lessons will be demonstrated during juries during the four semesters in which the student is taking lessons.
6. Music minors receiving scholarships must maintain a GPA of 3.0 in music classes and 2.5 overall GPA.
7. The required courses for the music minor are: MUS 101, MUS 103, MUS 303, four semesters of lessons, four semesters of ensembles, two semesters of MUS 001, and 5 credits of upper division electives in music (three of the elective credits must be in a classroom course, excluding lessons or ensemble).
8. Minors must enroll for 200-level ensembles for two semesters before enrolling for the 400 level. In order to graduate with a music minor, you must have two semesters of upper division ensembles and private lessons. The five ensembles that qualify for the music minor are University Singers, Women's Chorale, Wind Symphony, Orchestra, and Jazz Band.

See a list of required courses for the music minor in the section on Undergraduate Degree Programs below.



Ensemble Participation

We believe that all students become better musicians by performing with others in musical ensembles. Thus, we require that all music majors participate *every* term in an ensemble employing (where possible) the student's chosen solo instrument of concentration.

The following ensembles fulfill degree and/or program requirements as noted for a student who performs on the listed instrument or voice:

Instrument/voice:	Ensemble:
Brass	Wind Symphony, University Orchestra
Guitar	Appropriate ensemble with permission of music advisor
Keyboard	Appropriate ensemble with permission of music advisor
Percussion	Wind Symphony, University Orchestra
Strings	University Orchestra
Voice	Women's Chorale, University Singers
Woodwind	Wind Symphony, University Orchestra

Participation in Jazz Band is encouraged strongly. It does not, however, fulfill the ensemble participation requirement (except for guitar and/or keyboard majors/minors, with the permission of the advisor and Jazz Band director). It does, however, fulfill the requirements for the Instrumental emphasis.

All chamber ensembles (MUS 447) fulfill the requirements for the Instrumental emphasis.



Private Lessons

Students enrolled for lessons generally will receive twelve (12) lessons during the fourteen-week semester. Each lesson lasts fifty-five (55) minutes. Lessons include a study of both technique and repertoire. All music/music education majors enrolled for lessons must perform during that semester on a Music At Midweek recital as well as at the end-of-term Performance Final Examinations. Music minors perform for the faculty at Performance Final Examinations only during their four required semesters of lessons.

Voice students may be required to take MUS 235, Group Voice Workshop, as a substitute for the first semester of private lessons in MUS 286. Students with extensive private lesson experience may request to take lessons instead of the voice workshop by contacting the director of music.

Primary Instrument

Students are expected to select one primary instrument (or voice) and build skill over successive semesters of private lessons and ensemble performance. The lesson requirement may not be fulfilled by taking lessons on a variety of instruments without the specific permission of the Director of Music. Students are welcome to take a secondary instrument at their choice.

Practice Requirements

All music students are expected to practice at least one hour daily. Some instructors may require a written record of a student's practice routine.

Absence Policy

Students are expected to be present and on time to every private lesson. If illness or some other unavoidable circumstance necessitates your being absent, common courtesy requires you to notify the instructor well in advance of the lesson.

Arrangement for a make-up lesson is the responsibility of the student. Instructors are not required to make up lessons missed without sufficient notice (24 hours). Exceptions may be made in the case of a bona fide emergency. Ten-minute tardiness for a lesson releases the teacher from any responsibility for that lesson.

Hiring an Accompanist

Susan McDaniel is the staff accompanist. She accompanies students, without charge, for Music at Midweek and Performance Final Examinations. Students must contact her to set this up and provide music to her at least two weeks in advance; otherwise she is entitled to decline to play. Contact her directly regarding guidelines for scheduling of rehearsals/performances. Within some studios there are also other accompanist options.



Juries

Juries will be held on previously announced times and days during finals week. A blank schedule will be posted in the Performing and Fine Arts office (BC 235) two weeks prior to the exam period so students may choose a time most convenient to them and their accompanist. Students will submit all information regarding repertoire electronically prior to their jury.

The jury will include the following:

- 1) The performance of all materials assigned for the examination by the private instructor;
- 2) Questions concerning the compositions performed and their composers. The questions will concern the period (time) of the composition, form, style, and comparisons of the various repertoire items.
- 3) The questions will concern the period (time) of the composition, form, style, and comparisons of the various repertoire items.

Following the jury, each student will receive emailed comments from the faculty regarding his/her progress and development as a music student.

Failure to appear for a final examination may result in failing the entire semester's work in performance as well as dismissal from the music program.

Students are not required to take part in performance final examinations during a semester in which they performed a senior recital, participated in the Honors Concert, or performed as a concerto or aria soloist with the University Orchestra or Wind Symphony.

Jury Instructions

All students with a declared major or minor in music are required to appear before the faculty on the dates announced to demonstrate the materials and techniques studied during the current term. Music minors perform for the faculty only for the first four semesters of study, as required for the minor.

You should have researched, as much as possible, full information about the music (and the composer) to be performed. Vocal performance students should also be prepared to give an English translation of the all works sung in a foreign language.

Procedures:

- *When invited to perform, introduce yourself and your repertoire from the stage.
- *The faculty (jury) may choose to hear a second work and/or ask of your knowledge of the composer and work just performed.
- *Vocalists may choose their first piece, and the faculty will choose subsequent pieces.
- *Juries are closed to the public, as it is a final evaluation.

Music Performance Evaluation Rubric

Scoring

4 = maximum score per category

NA = not applicable

Articulation / Diction

- 4 Outstanding, comprehensive knowledge of styles and techniques is demonstrated at all times. Wide variety of articulations performed with excellent consistence and uniformity.
- 3 Technique is good most of the time. Styles performed uniformly much of the time, but lack consistency and accuracy. Complex articulations lack clarity and control.
- 2 Articulation correct some of the time. Styles are accurate and uniform some of the time.
- 1 Technique not well developed. Poor clarity and accuracy. Styles neglected most of the time.

Dynamics

- 4 Superior range with excellent control at all levels. Thorough use of all dynamic levels with excellent sensitivity.
- 3 Good use of dynamics throughout the performance with some lack of dynamic control. Full dynamic range not completely explored.
- 2 Some successful attempts at basic dynamic variation though limited in scope and range. Lower dynamic levels not well used. Upper dynamic levels not always performed tastefully.
- 1 Some attempts at altering dynamic but with limited range. Dynamic changes to well controlled and lack uniformity.

Intonation (N/A for pianists)

- 4 Tuned very well. Ability to control difficult tuning situations is well developed. Excellent control of pitch in all registers. Superior listening and adjusting skills.
- 3 Tuned well. Problems sometimes occur in range and volume extremes and difficult passages and situations but are of short duration and/or quickly corrected. Listening is very good, with good ability to correct most problems.
- 2 Tuned relatively well. Intonation is often good with inconsistencies. Less demanding melodies, intervals, and harmonic structures performed successfully. Wide intervals, octaves, unisons, are with practical success. Listening is good, attempts are made to correct obvious problems.
- 1 Somewhat in tune. Intonation is inconsistent. Difficult intervals and harmonic structures are major intonation weakness. Problems are seldom corrected.

Musical expression / style

- 4 Superior use of musical techniques to create a sensitive, effective, naturally expressed artistic performance.
- 3 Overall performance is expressive, sensitive, and tasteful most of the time. Overall expression of musical ideas is very good.
- 2 Some knowledge of artistic concepts but with incomplete success.
- 1 Little meaningful musical interpretation. Expression is almost non-existent.

Phrasing

- 4 Always natural and uniformly performed.
- 3 Thorough and natural most of the time. Consistent throughout most of the performance.
- 2 Basic, uniform, and somewhat consistent some of the time although not always natural; often mechanical.
- 1 Mostly mechanical and non-musical.

Rhythm

- 4 Superb control of pulse, tempo, and rhythmic patterns. Precision and clarity are exemplary. Flaws, if any, are very minor and quickly corrected.
- 3 Accuracy and precision are excellent. Pulse and tempo are under control most of the time; lapses are infrequent and usually happen in more difficult passages. Rhythms interpreted correctly and uniformly; only minor inconsistencies. Problems occur at times during very difficult situations. Clarity and cohesiveness excellent most of the time.
- 2 Accuracy, precision, and understanding of subdivision good much of the time. Performer demonstrates good awareness of pulse and tempo, although problems occur occasionally and may be difficult to overcome. Rhythmic patterns interpreted correctly and uniformly much of the time. Problems occur with finer details of more complex rhythmic patterns and structures.
- 1 Basic rhythmic accuracy demonstrated in simple passages, although rapid or complex passages are weak. Precision achieved in simple passages. Pulse not always controlled, tempos not maintained at all times.

Technical facility

- 4 Superb. Superior mastery. Only minor flaws happen during the most demanding and complex passages. Superior concentration, creating an extremely solid and polished performance.
- 3 Well developed. Difficult passages are performed well with only minor flaws. Excellent concentration.
- 2 Good most of the time. Problems and breakdowns occur during difficult passages. Concentration good but occasionally inconsistent.
- 1 Fair to poor. Persistent problems. Faster, more complex passages tax the performer beyond his/her ability. Concentration seems to drift.

Tone

- 4 Superlative tone quality. Well-focused, full, open, resonant, consistent. Utmost clarity is achieved.
- 3 Excellent tone achieved most of the time. Lapses and problems infrequent, usually caused by the most demanding musical passages. Individual problems are minor and quickly corrected. Tone color is uniform, consistent, and well-controlled, though sometimes adversely affected in extremes of volume and range. Tonal clarity achieved most of the time.
- 2 Good basic approach demonstrated, focus often good. Uniform texture and color demonstrated in less demanding passages. Harshness and distortion are problems at upper volumes and registers. Fuzziness and/or lack of resonance are problems at softer volumes. Support or control general good, although not always maintained.
- 1 Basic understanding of tone quality concepts not yet developed. Volume and register extremes not controlled well, often harsh. Focus and resonance achieved occasionally.

Stage presence

- 1-4 Awarded at evaluator's discretion. Can address such issues as choice of repertoire, appearance, deportment, et al.

Grading scale

Instrumentalists and vocalists, except for pianists:

A	32-36
B	29-31
C	25-28
D	22-24
F	Below 21

Pianists:

A	29-32
B	26-28
C	22-25
D	19-21
F	Below 19



Practice Rooms

Practice rooms are available in the lower level of the Hunt Center. These are accessed with a card lock. Your UP ID card must be coded at Public Safety. The department sends a list of all majors, minors, and performers in ensembles. Go to Public Safety and let them know you need access to the practice rooms.

Keys are still needed for the percussion practice room (Hunt 1). To get a key, go to Public Safety.



Honors Recital

The University of Portland's annual Honors Recital features solo performances by students selected by the faculty because of their exemplary musicianship, academic achievement, and contributions to the music life of the University. Small ensembles also will be considered. Up to six students (or groups) will be chosen after the fall performance final examinations. The length of individual performances will be determined after the selection of performers. The Honors Recital will be presented on Founders Day, a Tuesday in April. Students performing solos in the Honors Recital are not required to complete a jury in the semester of the performance.



Concerto and Aria Competition

The University Orchestra holds an annual Concerto and Aria Competition each fall semester. The Competition is open to both instrumentalists and singers. Students who are selected to perform are not required to complete a jury in the semester of the performance. The Music Program will pay for any required accompanist.



Music Program Awards

The music faculty select students annually to receive the following awards:

Philippe De La Mar Musician of the Year Award
Roger O. Doyle Outstanding Vocalist of the Year Award
Instrumentalist of the Year Award
Music Academic Achievement Award

Plaques with the names of previous winners are on display in the Mago Hunt Center.



Senior Capstones

B.A. in Music

All students studying for the B.A. in Music are required to complete a capstone presentation in their senior year. This is one way of demonstrating students' development in music at the University of Portland.

Student projects will meet the following criteria:

- 1) The standard is 25-45 minutes of music held either on weekends or during Music at Midweek
- 2) Projects for B.A. majors may take the form of a research presentation, performance, lecture recital (a mix of spoken and musical presentation), a performance of the student's original compositions, or other formats approved by the faculty. Note that recitals are only one acceptable option. Students in the Instrumental or Vocal emphases are expected to prepare a recital.
- 3) Students who wish to present a program in addition to the one during Music at Midweek should contact the Director of Music, Dr. Murphy. Generally, the Recital Hall can be available on weekends or evenings.

The project will be planned in this way:

- 1) During their junior year, students will consult with their academic advisor and private teacher (or teacher of composition) to determine a project that is appropriate for the student's interests and level of artistic and academic development.
- 2) That proposal, approximately one page in length, should outline your recital, organized into sets, and should include a narrative description of the presentation and a list of repertoire. This repertoire is tentative but needs to list actual pieces rather than a vague description of what type of piece will be included.
- 3) If that proposal is for a recital, the private teacher must give a strong recommendation. Singers must include at least 3 languages and 3 time periods. Please see the Voice Area Handbook for more specific information.
- 4) Students may be asked to meet with the faculty to discuss their proposed projects.
- 5) The music faculty will approve the plan by the end of the student's junior year.
- 6) The student will present a preview presentation for the faculty approximately one month in advance, as assigned. See further information below.
- 7) During the senior year the student will prepare for the public presentation, which normally occurs in the spring semester.

8) MUS 498: Senior Capstone, taken in addition to lessons (MUS 486), provides students the equivalent of one additional weekly lesson. The course is designed to help students get ready for the musical performance and any spoken presentation, as well as the writing of program notes (500 words minimum, concentrating on the music). Students may take it in either fall or spring of the senior year. Some students prefer to register for the course in the fall to have more time and to prepare ahead for the spring presentation. To register, students need a Variable Credit/Section Approval Form, signed by the chair, along with a drop/add form. These must be brought to the Registrar's Office in-person. The Registrar will create a specific section for each capstone student and teacher.

Senior Presentation preview

About one month before the assigned date for the public presentation, the student will preview his/her senior capstone presentation for the faculty. Previews are generally held on a Wednesday afternoon, 2:45-4:00. Students should bring a copy of their program notes for faculty editing.

The faculty may make suggestions about the type of work needed in the weeks leading to the recital to make it ready for public performance. Whenever possible the student's private instructor is expected to be present for the preview.

Vocalists: Every selection should be memorized for the preview.

Examples of Successful Senior Presentations

Senior presentations may take a variety of forms based on a student's skills, interests, and aptitude. Examples include: a research presentation with examples performed by the student and/or others, a performance of music composed by the student, a conducting project (requires faculty recommendation and approval), a solo recital, a chamber music performance, and other similar projects. All presentations must include some performance of live music.

Accompanist for Senior Presentations

Accompanists may be secured through your private instructor. Students are responsible for payment for rehearsals and performances. Your private instructor can help you with this process.



Music Major and Minor Programs

BA Music Program (please note that students require permission to enter the different emphases)

UP Core: 39 credits

CAS Requirements: 21-33 credits (up to 12 credits are waived when students have four years of international language in high school or complete the intermediate level at UP- 202)

BA Music Core: 39-40 credits

Theory I, II, III, IV (12 @ 3) [MUS 101, 102, 201, 202]

Ear Training I, II (2 @ 1) [103, 104]

Music History I, II (6 @ 3) [301, 302]

World Music (3) [309]

Conducting (3) [331]

Lessons (6 semesters minimum, enrolled every semester on campus as a major) {Group Voice can substitute for the first semester of voice lessons} (6 @ 1) [286, 486]

Ensemble (6 semesters minimum, enrolled every semester on campus as a major) (6 @ 1)

Midweek (6 semesters minimum, enrolled every semester on campus as a major) (6 @ 0) [MUS 001]

Piano II (practical piano skills) [MUS 231]. Pre-requisite: Piano I [230] or permission of instructor (1-2) [passing proficiency would be regarded as passing Piano II with a C- or better; must be passed by the end of the sophomore year]

Additional Requirements for the General BA in Music (8 credits)

Senior Capstone (1) [MUS 498], a research paper and public presentation. A research paper and recital would be an option with faculty approval at the end of the sophomore year.

Music Elective UD classroom course (3)

General Elective (4)

Plus additional general electives to reach 120 credits if the language and piano requirements are waived in part or entirely

Total 120

Additional Requirements for the BA with Instrumental Performance Emphasis (11 credits)

Chamber Ensemble or Jazz Ensemble (4)

Music UD Electives (6), including at least one 3-credit UD classroom course

Senior Capstone (1) [MUS 498], a research paper and recital

Plus additional general electives to reach 120 credits if the language and piano requirements are waived in part or entirely

Total 123

Additional Requirements for the BA with Vocal Performance Emphasis (11 credits)

Diction (3) [MUS 336]

Musical Theatre Workshop [MUS 455] or Opera Workshop (3)

Music UD Electives (4), to include at least one 3-credit classroom course

Senior Capstone (1) [MUS 498], a research paper and recital

Plus additional general electives to reach 120 credits if the language and piano requirements are waived in part or entirely

Total 123

Additional Requirements for the BA with Pre-Music Education Emphasis (11 credits)

MUS 332, 333, 334 (Methods Courses; 1 credit each)

MUS 235 (Group Voice; not required for Voice students; 1 credit)

MUS 341 (Fundamentals of Music Education; 3 credits)

Music UD Electives (3)

Senior Capstone (1) [MUS 498], a lecture or recital

Plus additional general electives to reach 120 credits if the language and piano requirements are waived in part or entirely

Total 120



Music Minor Courses

This is the list of courses for the music minor:

MUS 101	Music Theory I
MUS 103	Aural Skills I
MUS 303	Classical Music and Musicians
MUS 001	Performance Attendance (2 semesters @ 0)
MUS 286/486	Private Lessons (4 semesters)
Ensemble	To be selected from Wind Symphony, Jazz Band, Orchestra, Singers, Women's Chorale (4 semesters)
Electives	5 credits, at least 3 from classroom courses. Up to 2 may be lessons or ensemble
TOTAL:	20 credits plus 2@0



Course Waivers

Piano Proficiency

The B.A. program requires students to complete MUS 231, Piano Skills, which covers practical skills in accompanying and score reading. MUS 131 or private piano lessons are a pre-requisite for MUS 231. Students may pass out of one or both of these courses with the approval of Tracey Edson.

Music Theory and Aural Skills

Students who are required to take MUS 101 and 103 may request a waiver of the courses. A placement test is given on the first day of each class to determine ability. The instructor will record any waivers in the student's file in the office of the College of Arts and Sciences. Students who took AP Music Theory will receive credit dependent upon the exam's subscores: scores of 4 or 5 on the Non-Aural subsection will result in credit for MUS 101 (3 credits), and a score of 4 or 5 on the Aural subsection will result in credit for MUS 103 (1 credit). A student who did not score a 4 or 5 on one or both subsections is still able to take the placement test and possibly have the course waived.



Job Descriptions for Departmental Positions

Music Performance Head Librarian

Job Description

Salary: \$2000 per academic year, paid monthly

Qualifications: Must be majoring in music or music education and have 6 hours per week to supervise the operation of the Music Performance Library.

Duties: The Head Librarian is expected to supervise the other student workers and assist the ensemble conductors with retrieving, filing, and maintaining the music performance library. The Head Librarian will be expected to attend the following duties.

1. Prepare work schedules with the assistant librarians to assure that the necessary work is completed.
2. Will assure that student workers have completed the assigned tasks.
3. Post hours of operation on library door so users will know when an attendant can be expected. Include contact information.
4. Maintain the library space in an orderly manner
5. Assure that music is logged in, stamped and shelved in a timely manner.
6. Will insist that assistant librarians observe proper library procedures
7. Will see that refuse and food are removed daily from the space.
8. Will make arrangements to assist ensemble conductors in keeping the library space free of clutter.
9. Will keep library catalogue current in a database, will keep computer software and operating systems updated (call x7000 for assistance).
10. Will assure that each ensemble conductor has a computer file of current holdings.
11. As requested by a conductor, will pull music from the stacks and deliver it to the conductor or the ensemble manager.
12. Will supervise and carefully monitor any borrowings from the library.
13. At the conclusion of use, will oversee a careful sorting of all music, repairs as needed, and return it to the stacks.
14. Will cooperate fully with the faculty supervisor in maintaining a superior Music Performance Library.

I have read the description of this student work position and I agree to fulfill the duties as outlined here. I further understand that my failure to attend the duties fully may result in my being dismissed from this position.

Student Worker

Date

Music Performance Assistant Librarian

Job Description

Salary: \$1000 per academic year, paid monthly

Qualifications: Must be a major or minor in music or music education.

Duties: The Music Assistant Librarian is expected to assist the Music Performance Head Librarian as requested toward the duties as listed below. The Assistant Librarian will be expected to attend the following duties.

1. Work as assigned by the Head Librarian, 3 hours per week.
2. Complete all tasks as assigned by the Head Librarian
3. Be present in the library during agreed hours and notify Head Librarian or Department clerical supervisor if unable to be present.
4. Maintain the library space in an orderly manner
5. Assure that music is logged in, stamped and shelved in a timely manner.
6. Observe proper library procedures
7. See that refuse and food are removed daily from the space.
8. Make arrangements to assist ensemble conductors in keeping the library space free of clutter.
9. Assist Head Librarian to keep library database current.
10. As requested by any UP ensemble conductor, pull music from the stacks and deliver it to the conductor or the ensemble manager.
11. Supervise and carefully monitor any borrowings from the Library.
12. At the conclusion of use, oversee a careful sorting of all music, repairs as needed and return it to the stacks.
13. Cooperate fully with the faculty supervisor in maintaining a superior Music Performance Library.

I have read the description of this student work position and I agree to fulfill the duties as outlined here. I further understand that my Failure to attend the duties fully may result in my being dismissed from this position.

Student Worker

Date

House Manager

Salary: \$750 per academic year, paid monthly

Qualifications: Must be majoring or minoring in music or music education. Must be available 12:10-13:35 on Wednesdays and on scheduled concert nights for UP ensembles.

Duties: The House Manager is expected to actively assist the Director of Music and/or a particular ensemble conductor in any and all ways possible to prepare the Recital Hall or Buckley Center Auditorium for a public concert. The House Manager will be expected to attend the following duties.

1. As scheduled by the Director of Music and according to the requests and needs of the performers, will prepare the stage and the Recital Hall for the Music at Midweek performance of the day by 12:15. Remain backstage as needed to re-arrange stage props between selections
2. Maintain order of appearance in the Recital Hall before and after Midweek.
 - a. Store stands, chairs, and pianos as appropriate
 - b. Place all extra orange chairs in the corner storage area
 - c. Clear the space and cover the piano at close of presentation..
 - d. Recycle extra programs and other papers lying about.
 - e. Pick up trash from floors and seats to maintain appearance of the hall.
3. Manage the lobby at UP concerts as scheduled. Give out programs, maintain quiet during the music, act as a public host.
4. Clean up the lobby after the concert. Collect programs and give to the director
5. Dress appropriately to represent the University and our Department (smart casual).

I have read the description of this student work position and I agree to fulfill the duties as outlined here. I further understand that my failure to attend the duties fully may result in my being dismissed from this position.

Student Worker

Date

Social Media Manager

Salary: \$750 per academic year, paid monthly

Qualifications: Preference given to music majors or minors.

Duties: The Social Media Manager is expected to actively assist the Director of Music and the ensemble conductors in the following ways:

1. Establish or maintain a UP Music Program presence on such platforms as Facebook, Twitter, YouTube, and Instagram. Included would be updates, pictures, and videos.
2. Establish or maintain UP ensemble presences on these platforms with similar media.
3. Coordinate live streams of concerts of interested ensembles through Ustream.
4. Coordinate with ensemble conductors to determine their social media needs for the year.
5. Dress appropriately to represent the University and our Department (smart casual).

I have read the description of this student work position and I agree to fulfill the duties as outlined here. I further understand that my failure to attend the duties fully may result in my being dismissed from this position.

Student Worker

Date

University Singers Manager

Job Description

Salary: \$1000 per academic year, paid monthly

Qualifications: Must be member of the University Singers and available to attend duties prior to and after the Singers daily rehearsals.

Duties: The Manager is expected to actively assist the Director in any and all ways possible and, when appropriate, ask whether further assistance is needed. The Manager will be expected to attend the following duties.

1. As requested by the Conductor, retrieve and return of all music to the Performance Music Library.
2. Prepare a concert folder for each Singer with complete inventory of music and associated materials.
3. Prepare the rehearsal space as desired by the conductor at least 10 minutes prior to the start of the session.
 - a. Set stands, chairs, and piano
 - b. Place music and pencils for use
 - c. Clear the space and cover the piano at close of rehearsal.
 - d. Return music to storage
4. Keep rehearsal attendance record of Singers
5. Make copies of memos and other necessary information for distribution to the Singers.
6. As requested by the Conductor, pull music from the folders and return it to the Performance Music Library.
7. Prepare the performance space for the concert with assistance of other singers as needed.
8. Assist in the preparation and proofing of printed programs—take them to the performance space and recruit volunteer ushers.
9. At the conclusion of the concert, recruit and direct team of Singers to clear the performance area and store all equipment.
10. At the request of the Conductor, see that all music is gathered, mended, and returned to the Performance Music Library.

I have read the description of this student work position and I agree to fulfill the duties as outlined here. I further understand that my Failure to attend the duties fully may result in my being dismissed from this position.

Student Worker

Date

Wind Symphony/Pep Band Managers: Two Positions

Job Description

Salary: \$1500 per academic year, paid monthly

Qualifications: Must be a member of the Wind Symphony and Pep Band. Must be available to attend to the duties prior to and after the Wind Symphony rehearsals and Pep Band games.

Duties: The managers are expected to actively assist the conductor in any and all ways possible and when appropriate ask whether further assistance is needed. The managers will be expected to attend to the following duties:

1. Set-up the chairs, stands, and percussion equipment for each rehearsal. Set-up must begin one full hour before the downbeat, so if problems arise there is ample time to fix the problem. This also gives members a chance to come early to warm-up.
2. Tear down the stage after rehearsal, putting chairs and stands away, and assisting the percussion to make sure the percussion equipment is put in the proper place. Room #20 must have a clear walking area around the percussion so other classes can get to the pianos.
3. At the request of the conductor, see that all music is gathered, placed in score order, and returned to the Performance Music Library in Hunt Center.
4. Prepare the performance space for the concert. Set-up must begin one full hour before the event.
5. As a member of both the Pep Band, the managers must see that the purple music stands are delivered to the band section and returned to the closet after each game.

I have read the description of this student work position and I agree to fulfill the duties as outlined here. I further understand that my failure to attend to the duties fully may result in my being dismissed from this position.

Student Worker

Date

Orchestra Managers: Two Positions

Job Description

Salary: \$1,000 per academic year, paid monthly

Qualifications: Must be member of the Orchestra and available to attend duties prior to and after rehearsals and concerts.

Duties:

1. Set-up the chairs, stands, and percussion equipment for each rehearsal. Set-up must begin at least 45 minutes before the downbeat, so if problems arise there is ample time to fix the problem. This also gives members a chance to come early to warm-up.
2. Tear down the stage after rehearsal, putting chairs and stands away, and assisting the percussion to make sure the percussion equipment is put in the proper place.
3. Take attendance at rehearsals and report any problems to the conductor.
4. Help with assignment of folders, and with distribution, collection and organization of music.
5. Mark in bowings on string parts at the request of string principals.
6. Prepare the performance space for the concerts. Tear down after concerts.
7. Assist in other administrative and marketing activities of the ensemble as directed by the conductor.

I have read the description of this student work position and I agree to fulfill the duties as outlined here. I further understand that my failure to attend to the duties fully may result in my being dismissed from this position.

Student Worker

Date

Women's Chorale Manager

Job Description

Salary: \$1000 per academic year, paid monthly

Qualifications: Priority in hiring is given to music majors and minors. Must be enrolled in MUS 252/452/552, University of Portland Women's Chorale and available for duties before and after rehearsals.

Duties: The Manager is expected to actively assist the Director in any and all ways possible and, when appropriate, ask whether further assistance is needed. The Manager will be expected to attend to the following duties:

BEFORE REHEARSAL (arrive by 6:55)

Move the piano into place.

Put a music stand out for the director.

Clean up the stage, putting equipment away and arranging the curtains.

Turn on the stage light (#13) in the back room.

Set out attendance sheets.

Pass out and/or collect music as needed.

Erase blackboard if necessary.

AFTER REHEARSAL (usually ten minutes)

Leave the piano in place if it is in the usual spot in center stage. Put the cover on.

Put away the director's music stand. Place the music in a stack near the blue file box.

Turn off the stage light (#13).

Collect and file the attendance sheets. Use a pen to cross out those who didn't sign in.

Erase the blackboard.

AT CONCERTS

Arrive early (time TBA) to work on getting out the piano and setting up risers.

Get a music stand for the director.

Afterward, put away equipment as necessary.

Check the lobby. Collect extra programs (give to the director) and leave it in good order.

These duties may be shared with other ensemble managers, house managers, and musicians for joint concerts.

There may be other duties assigned as needed.

I have read the description of this student work position and I agree to fulfill the duties as outlined here. I further understand that my failure to attend the duties fully may result in my being dismissed from this position.

Student Worker

Date

Jazz Band Manager

Job Description

Salary: \$1,000 per academic year, paid monthly

Qualifications: Must be member of the Jazz Band and available to attend duties prior to and after rehearsals and concerts.

Duties:

Before rehearsal: arrive early and set up as instructed by the director

After rehearsal: stay after rehearsal and put all equipment away. Place the cover on the piano and move it to upstage center. All chairs go on racks, which are rolled behind curtains. Music stands go on the rack. Nothing is to be left onstage except the piano. The room next to the stage door is to be left in order. Carefully store all instruments and equipment.

NOTE: The recital hall stage has been damaged by dragging equipment across the floor. Please avoid this and ask others to respect the stage as well.

At concerts: Arrive early and stay late, helping with set-up and clean up as directed

Other duties may be assigned as needed.

I have read the description of this student work position and I agree to fulfill the duties as outlined here. I further understand that my failure to attend to the duties fully may result in my being dismissed from this position.

Student Worker

Date

Recording Engineer: Two Positions

Job Description

Salary: \$1000 per academic year, paid monthly

Qualifications: Priority in hiring is given to music majors and minors. Must be available for the times assigned or willing to exchange with the other student recording engineer.

Duties: Recording performances as assigned according to the following procedure:

- Call Public Safety (7161) well in advance to open the Sound Booth (if necessary). Have your After-Hours Pass with you. The regular faculty members also have keys, so for events in BC Auditorium you can get access from them.
- All concerts in BC Aud are recorded through the house system and saved digitally.
- Be ready at least 10 minutes before the concert (or 5 minutes before Music at Midweek).
- After the concert, give the SD card to Dr. Murphy
- Recording Engineers will receive a schedule from Dr. Murphy. Trading dates with the other Recording Engineer is allowed, but all performances *must* be recorded. Students are responsible for maintaining their own calendar and showing up without reminders.
- Notify Dr. Murphy if blank CDs, CD cases, or batteries are running low.

I have read the description of this student work position and I agree to fulfill the duties as outlined here. I further understand that my failure to attend the duties fully may result in my being dismissed from this position.

Student Worker

Date

Music Theory Tutor: One Position

Job Description

Salary: \$500 per academic year, paid monthly

Qualifications: Completion of MUS 202

Duties: The music theory tutor will assist students in MUS 101 and 103 during the fall semester only. The tutor will hold regular hours, two hours per week minimum, and meet with students on request. Dr. Murphy will supervise the tutor.

I have read the description of this student work position and I agree to fulfill the duties as outlined here. I further understand that my failure to attend the duties fully may result in my being dismissed from this position.

Student Worker

Date