

Music Study Handbook

2020-2021



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 are considered requirements for graduation. Should you have any questions, please see the Director of the Program Music, Dr. Murphy.

This academic year will be unlike any we have experienced before—we know that online (remote) learning can be difficult, particularly in a field like ours that is typically reliant upon face-to-face communication and collaboration. The Music Program faculty will do everything possible to ensure that you have a successful year and are properly prepared to move on to the next step of your musical journey.



Faculty Directory

David De Lyser

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Susan McDaniel

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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 University 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: performance, 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 University of Portland 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 on these or any scholarship listed below.

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	No	Music Faculty	No restrictions Usually reserved for continuing students
Marilyn M. Anderson Scholarship in Music	Yes	Financial Aid	Full-time Music Major Financial Need
Dr. Philip T. Cansler Trumpet Scholarship	No	Financial Aid	Full-time student, trumpet player, music major or minor, must participate in Wind Symphony and/or Orchestra
Margaret Mary Galati Memorial Scholarship	Yes, in fall only	Financial Aid	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
Margaret Mary Privett Berchtold Scholarship	No	Music Faculty	Female-identifying Music Major
Waldroff Music Education Scholarship	No	Music Faculty	Music Education
Fabian and Ellen Carangelo Endowed Scholarship in Music	No	Music Faculty	Undergraduate, minimum GPA set by music faculty, music major, interested in teaching (schools or private teaching)
Roger O. and Kay Doyle Scholarship for Choral Musicians	No	Music Faculty	Music 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 Major Financial need
Margaret Vance Scholarship	No	Financial Aid	Music 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 \$400 per semester. Hour-long lessons (MUS 486) must be taken; 30-minute lessons (MUS 285/485) will not be funded by the grant.

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 beginning on page 26, and supervisors are listed in case you have any questions. 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, you must apply online through the Student Job Board.



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 ensure 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 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. Minors receiving scholarships must maintain a GPA of 3.0 in music classes and 2.5 overall.
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 in four semesters of lessons and four semesters of ensembles. The five ensembles that qualify for the music minor are University Singers, Bel Canto, Wind Symphony, Orchestra, and Jazz Ensemble.

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, Jazz Ensemble
Guitar	Appropriate ensemble with permission of music advisor
Keyboard	Appropriate ensemble with permission of music advisor
Percussion	Wind Symphony, University Orchestra, Jazz Ensemble
Strings	University Orchestra
Voice	Bel Canto, University Singers
Woodwind	Wind Symphony, University Orchestra, Jazz Ensemble

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 majors enrolled for lessons must perform during that semester on a Music at Midweek recital as well as at the end-of-term juries. Music minors perform for the faculty at juries 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 486. Students with extensive private lesson experience may request to take lessons instead of the voice workshop by contacting Dr. Hanig.

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 of 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.

Accompanists

Susan McDaniel is the faculty coach/accompanist. She teaches a section of MUS 485 (Private Lessons - Music Coaching) for junior and senior music majors. Enrolled students are entitled to weekly 30-minute coaching sessions. After consultation with their applied instructors, students may choose instead to enroll in MUS 498 (Capstone) with her in the semester of their senior

recital, which would entitle them to weekly 60-minute coaching sessions. All senior recitals are accompanied by the faculty accompanist.

All other students enrolled in private lessons may sign up for weekly 15-minute coaching sessions beginning the second week of the semester; information on how to sign up will be communicated via email at the end of the first week of classes. These sessions are free of charge and are meant to prepare students for Final Performance Examinations and (if applicable) Music at Midweek or other departmental recital performances. Students **must attend at least two of these sessions** before a performance or examination if they wish to perform with the faculty accompanist.

Students who choose to perform an optional recital must make their own arrangements for an accompanist. Applied instructors can advise students on this process.



Juries

Juries will be held on previously announced times and days during finals week. An online schedule will be sent to the Music Listserve 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:

Instrumental

The performance of all materials assigned for the examination by the private instructor

Vocal

Majors and Minors

The performance of 2 pieces from all repertoire prepared during the semester. You will choose the first piece, the jury panel will choose the second.

All others

The performance of 1 song chosen by the voice faculty from all repertoire prepared during the semester.

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 juries during a semester in which they performed a senior recital, participated in the Honors Recital, or performed as a concerto or aria soloist with the University Orchestra or Wind Symphony.

Jury Instructions

All instrumentalists with a declared major or minor in music as well as all singers (everyone in an hour-long lesson regardless of major) enrolled in hour-long lessons are required to appear before the faculty on the dates announced to demonstrate the materials and techniques studied during the current term. Instrumental 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.

Instrumental Music Performance Evaluation Rubric

Scoring

4 = maximum score per category

NA = not applicable

Articulation

- 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 for Instrumentalists

All instruments except piano	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

Vocal Music Performance Evaluation Rubric

Musical Elements (intonation, rhythm, thorough preparation)

- 5 Precise execution of musical elements is demonstrated.
- 4 Accuracy of musical elements is proficient and well established.
- 3 Accuracy of musical elements is being achieved most of the time.
- 2 Accuracy of musical elements meets minimal competency....a few noticeable mistakes.
- 1 Accuracy of musical elements does not meet minimal expectations...too many noticeable mistakes.

Text

- 5 Precise execution of texts in English and Foreign language. Demonstrates not only correct pronunciation and clear communication, but also an ability to be expressive in the language in the way that native speakers do.
- 4 Texts are accurate and easy to understand. Demonstrates ability to communicate meaning in a foreign language.
- 3 Accuracy of text is evident most of the time with a few mistakes regarding clarity and pronunciation.
- 2 Ability to communicate text clearly demonstrates potential for musical growth.
- 1 Singing of text demonstrates a lack of ability to communicate clearly with the audience.

Tone

- 5 Superlative tone quality that is focused, full, open, resonant, consistent and possesses absolute clarity.
- 4 Excellent tone achieved most of the time. Lapses and problems infrequent, usually caused by the most demanding musical passages. Tone color and clarity is uniform, consistent, and well-controlled most of the time.
- 3 Good basic approach demonstrated. Uniform color and clarity is demonstrated in less demanding passages. Lack of resonance is occasional.
- 2 Basic understanding of tone quality concepts not yet developed. Volume and register extremes not controlled well, Focus, clarity and resonance achieved occasionally.
- 1 Presentation is below minimal expectations and shows no growth during semester.

Technical Facility

- 5 Singing displays masterful technique in a variety of technical styles (recitative, coloratura, legato). Superior concentration, creating an extremely solid and polished performance with consistency of air release, placement and bodily support.
- 4 Displays highly proficient technique with only minor flaws happen during the most demanding and complex passages.

- 3 Well developed. Difficult passages are performed well with only minor flaws. Good concentration throughout.
- 2 Good most of the time. Problems and breakdowns occur during difficult passages. Concentration good but occasionally inconsistent.
- 1 Fair to poor. Persistent problems. Shows little development during the semester.

Musical Expression/Style

- 5 Superior use of technique to create a sensitive, effective, naturally expressed artistic performance. Shows professional level of poise and artistry.
- 4 Overall performance is expressive, sensitive, and tasteful most of the time. Overall expression of musical ideas is very good.
- 3 Good knowledge of artistic concepts but with incomplete success. Technique cannot support all artistic ideas.
- 2 Good start on expression/style but more work needed to create an artistic performance.
- 1 Little meaningful musical interpretation. Expression is almost non-existent. Lack of sensitivity to musical expression.

Presentation

- 5 Ability to perform musically demonstrates potential for professional success.
- 4 Demonstrates that the ability to perform musically is proficient.
- 3 Ability to present a musical performance is being achieved to the point where musical maturity is possible.
- 2 Presentation demonstrates a potential for musical growth.
- 1 Presentation demonstrates a lack of sensitivity to musical expression.

Grading scale for Singers

A	25-30
B	19-24
C	13-18
D	7-12
F	6 and below



Practice Rooms

Practice rooms are located in the basement of the Hunt Center and are accessed with a card lock. Your UP ID card must be coded at Public Safety. The department sends a list of all students in lessons or ensembles. Go to Public Safety to get access to the practice rooms on your ID card. Keys are 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 during 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 during the semester of the performance. The Music Program will pay for any required accompanist.



Music Program Awards

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

Margaret Vance Outstanding Senior in Music
Musician of the Year
Vocalist of the Year
Instrumentalist of the Year Award
Shawn Riley Award for Excellence in Music & Theater

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 traditional recitals are only one acceptable option. Students in the Instrumental or Vocal emphases are expected to prepare a recital.
- 3) Students should schedule their Capstone presentation with the Director of Music, Dr. Murphy.

The project will be planned in this way:

- 1) During their junior year, students will consult with their academic advisor and private teacher(s) 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. The proposal is **due the Monday after Spring Break** to Dr. Murphy.
- 3) If that proposal is for a recital, the private teacher must give a strong recommendation. Singers must include the following:
Music must represent 3 different time periods and 3 different languages
An effort should be made in regards to cohesion of repertoire; i.e., pieces included together in a set should relate to each other in some way (time period, language, subject matter)
No more than one operatic aria can be included. Baroque arias are an exception to this rule.
2/3 of music used in Senior Capstone Recital may be from previous semesters. 1/3 of the music must be new to the student during their senior year.

- 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. Students presenting a recital may register with Susan McDaniel for their Capstone Credit during the semester of their recital. This decision is between the student and studio instructor. If two lessons a week with the primary teacher are needed, this is valid. If this is the case, the student may need to hire an accompanist and agree to terms for rehearsals and performance.

Capstone Preview

At least three weeks before the assigned date for the public presentation, the student will preview his/her senior capstone presentation for the faculty. The purpose of the preview is to ensure that the student will be ready to give their presentation on the date scheduled. Students should be at a level of preparation where the recital could be performed within a week if need be.

Previews are generally held on a Wednesday afternoon, 2:45-4:00 and last about 20 minutes. Students should bring three complete drafts of their program and program notes including translations and biographies for faculty editing.

For performances, every selection should be presented as is it will be in the recital. For example, if it is to be performed from memory in the performance, it must be memorized in the preview. The student will select the first piece during the preview and the faculty will choose subsequent pieces at random.

In the case of students who are presenting original compositions or conducting performances that require the involvement of other students, one needs to have had several rehearsals on all music with a faculty member present prior to the preview. The faculty member can report on the student's progress.

Other types of capstone presentations should likewise be at a point of completion at the preview. Your capstone advisor will dictate what such previews will entail.

The faculty will 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.

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, unless otherwise approved by the faculty.

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

Bachelor of Arts in Music, General Emphasis				
Musicianship	Musical Performance and Music Electives	General Studies	Electives (may necessitate foreign language)	Total
29 credits	19 credits	60 credits	12 credits	120 credits

UP Core: 39 credits

CAS Requirements: 21-33 credits (depends on foreign language requirement)

Musicianship

MUS 101	Music Theory I	3 credits
MUS 102	Music Theory II	3 credits
MUS 103	Aural Skills I	1 credit
MUS 104	Aural Skills II	1 credit
MUS 131	Piano Proficiency I	1 credit
MUS 201	Music Theory III	3 credits
MUS 202	Music Theory IV	3 credits
MUS 231	Piano Proficiency II	1 credit
MUS 301	Music History I	3 credits
MUS 302	Music History II	3 credits
MUS 309	World Music	3 credits
MUS 331	Conducting	3 credits
<u>MUS 498</u>	<u>Senior Capstone</u>	<u>1 credit</u>
Total Musicianship		29 credits

Performance/Required Music Electives

N.B. Performance Attendance, Private Lessons, and Ensembles required during every semester in residence. Minimum requirements allow for year-long study abroad opportunities.

MUS 001	Performance Attendance	0 credits
MUS 486	Private Lessons	6 credits
MUS 4xx	Ensembles	6 credits
<u>Upper division</u>	<u>Music electives</u>	<u>7 credits</u>
Total Musical Performance/Required Music Electives		18 credits

Bachelor of Arts in Music, Instrumental Emphasis				
Musicianship	Musical Performance and Music Electives	General Studies	Electives	Total
29 credits	22 credits	60 credits	12 credits	123 credits

UP Core: 39 credits

CAS Requirements: 21-33 credits (depends on foreign language requirement)

Musicianship

MUS 101	Music Theory I	3 credits
MUS 102	Music Theory II	3 credits
MUS 103	Aural Skills I	1 credit
MUS 104	Aural Skills II	1 credit
MUS 131	Piano Proficiency I	1 credit
MUS 201	Music Theory III	3 credits
MUS 202	Music Theory IV	3 credits
MUS 231	Piano Proficiency II	1 credit
MUS 301	Music History I	3 credits
MUS 302	Music History II	3 credits
MUS 309	World Music	3 credits
MUS 331	Conducting	3 credits
MUS 498	Senior Capstone	1 credit
Total Musicianship		29 credits

Performance/Required Music Electives

N.B. Performance Attendance, Private Lessons, and Ensembles required during every semester in residence. Minimum requirements allow for year-long study abroad opportunities.

MUS 001	Performance Attendance	0 credits
MUS 253/453/447	Jazz Ensemble and/or Chamber Ensembles	4 credits
MUS 486	Private Lessons	6 credits
MUS 4xx	Ensembles	6 credits
<u>Upper division</u>	<u>Music electives</u>	<u>6 credits</u>
Total Musical Performance/Required Music Electives		22 credits

Bachelor of Arts in Music, Pre-Music Education Emphasis				
Musicianship	Musical Performance and Music Electives	General Studies	Electives	Total
29 credits	22 credits	60 credits	12 credits	123 credits

UP Core: 39 credits

CAS Requirements: 21-33 credits (depends on foreign language requirement)

Musicianship

MUS 101	Music Theory I	3 credits
MUS 102	Music Theory II	3 credits
MUS 103	Aural Skills I	1 credit
MUS 104	Aural Skills II	1 credit
MUS 131	Piano Proficiency I	1 credit
MUS 201	Music Theory III	3 credits
MUS 202	Music Theory IV	3 credits
MUS 231	Piano Proficiency II	1 credit
MUS 301	Music History I	3 credits
MUS 302	Music History II	3 credits
MUS 309	World Music	3 credits
MUS 331	Conducting	3 credits
MUS 498	Senior Capstone	1 credit
Total Musicianship		29 credits

Performance/Required Music Electives

N.B. Performance Attendance, Private Lessons, and Ensembles required during every semester in residence. Minimum requirements allow for year-long study abroad opportunities.

MUS 001	Performance Attendance	0 credits
MUS 235	Group Voice Workshop	1 credit
MUS 486	Private Lessons	6 credits
MUS 4xx	Ensembles	6 credits
MUS 332	Brass and Percussion Instrument Pedagogy	1 credit
MUS 333	Woodwind Instrument Pedagogy	1 credit
MUS 334	String Instrument Pedagogy	1 credit
MUS 341	Fundamentals of Music Education	3 credits
<u>Upper division</u>	<u>Music electives</u>	<u>3 credits</u>
Total Musical Performance/Required Music Electives		22 credits

Bachelor of Arts in Music, Vocal Emphasis				
Musicianship	Musical Performance and Music Electives	General Studies	Electives	Total
29 credits	22 credits	60 credits	12 credits	123 credits

UP Core: 39 credits

CAS Requirements: 21-33 credits (depends on foreign language requirement)

Musicianship

MUS 101	Music Theory I	3 credits
MUS 102	Music Theory II	3 credits
MUS 103	Aural Skills I	1 credit
MUS 104	Aural Skills II	1 credit
MUS 131	Piano Proficiency I	1 credit
MUS 201	Music Theory III	3 credits
MUS 202	Music Theory IV	3 credits
MUS 231	Piano Proficiency II	1 credit
MUS 301	Music History I	3 credits
MUS 302	Music History II	3 credits
MUS 309	World Music	3 credits
MUS 331	Conducting	3 credits
MUS 498	Senior Capstone	1 credit
Total Musicianship		29 credits

Performance/Required Music Electives

N.B. Performance Attendance, Private Lessons, and Ensembles required during every semester in residence. Minimum requirements allow for year-long study abroad opportunities.

MUS 001	Performance Attendance	0 credits
MUS 486	Private Lessons	6 credits
MUS 4xx	Ensembles	6 credits
MUS 336	Diction for Singers	3 credits
MUS 455	Lyric Theatre Workshop	3 credits
<u>Upper division</u>	<u>Music electives</u>	<u>4 credits</u>
Total Musical Performance/Required Music Electives		22 credits



Music Minor Courses

This is the list of courses for the music minor:

MUS 101 (3 credits)	Music Theory I
MUS 103 (1 cr.)	Aural Skills I
MUS 303 (3 cr.)	Classical Music and Musicians
MUS 001 (0 cr.)	Performance Attendance (2 semesters)
MUS 486 (4 cr.)	Private Lessons (4 semesters)
Ensembles (4 cr.)	To be selected from Wind Symphony, Jazz Ensemble, Orchestra, University Singers, Bel Canto (4 semesters)
Electives (5 cr.)	5 credits, at least 3 from classroom courses. Up to 2 may be lessons or ensembles.
TOTAL:	20 credits plus MUS 001



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 prerequisite for MUS 231. Students may pass out of one or both of these courses with the approval of the instructor.

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 eligibility, represented by an 85% accuracy on each placement test. 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 (no credit awarded).



Job Descriptions for Departmental Positions

Music Performance Head Librarian

Salary: \$2000 per academic year, paid hourly

Supervisor: Murphy

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. Maintain the library space in an orderly manner
4. Assure that music is logged in, stamped and shelved in a timely manner.
5. Will insist that assistant librarians observe proper library procedures
6. Will see that refuse and food are removed daily from the space.
7. Will make arrangements to assist ensemble conductors in keeping the library space free of clutter.
8. Will keep library catalogue current in a database, will keep computer software and operating systems updated (call x7000 for assistance).
9. Will assure that each ensemble conductor has a computer file of current holdings.
10. As requested by a conductor, will pull music from the stacks and deliver it to the conductor or the ensemble manager.
11. Will supervise and carefully monitor any borrowings from the library.
12. At the conclusion of use, will oversee a careful sorting of all music, repairs as needed, and return it to the stacks.
13. Will cooperate fully with the faculty supervisor in maintaining a superior Music Performance Library.

Music Performance Assistant Librarian

Salary: \$1000 per academic year, paid hourly

Supervisor: Murphy

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.

House Manager

Salary: \$750 per academic year, paid hourly

Supervisor: Murphy

Qualifications: Must be available 12:10-1:35 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).

Social Media Manager

Salary: \$750 per academic year, paid hourly

Supervisor: Murphy

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.

University Singers Manager

Salary: \$1000 per academic year, paid hourly

Supervisor: De Lyser

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 Conductor in all aspects of the University Singers.

1. Set-up piano and music stand for each rehearsal.
2. Tear down after rehearsal.
3. At the request of the conductor, see that all music is gathered, organized and returned to the Performance Music Library in the Mago Hunt Center.
4. Direct preparation of the performance space for the concert.
5. Direct tear down after the performance.
6. Check in with Section leaders on a regular basis to identify and deal with any issues within the choir. Consult Conductor as needed.
7. Assist in the preparation and proofing of printed programs
8. Other duties as directed by the Conductor.

Wind Symphony/Pep Band Managers: Two Positions

Salary: \$1500 per academic year, paid hourly

Supervisor: Murphy

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 a half 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 spaces for the concerts. Set-up must begin one full hour before the event.
5. As a member of 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.

Orchestra Managers: Two Positions

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

Supervisor: Kim

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.

Bel Canto Manager

Salary: \$1000 per academic year, paid hourly

Supervisor: Briggs

Qualifications: Priority in hiring is given to music majors and minors. Must be enrolled in Bel Canto 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.

Jazz Ensemble Manager

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

Supervisor: Norton

Qualifications: Must be member of the Jazz Ensemble 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.

Recording Engineer: Two Positions

Salary: \$1000 per academic year, paid hourly

Supervisor: Murphy

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:

- Ensure access to necessary recording facilities during the week of an event.
- All concerts in BC Aud and Mago Hunt Recital Hall 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.

Music Theory Tutor: One Position

Salary: \$500 per academic year, paid hourly

Supervisor: Murphy

Qualifications: Completion of MUS 202

Duties: The Music Theory Tutor will assist students in MUS 101, 102, 103, 104, 201, and 202 as needed. The tutor will hold regular hours, two hours per week minimum, and meet with students on request. Topics include fundamentals of music, aural skills assistance, and the reading of high-level analyses and explication papers.

Voice Area Assistant

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

Supervisor: Hanig

Qualifications: Must be a Music major with emphasis in Voice. Must be enrolled in Voice Performance Workshop.

Duties:

Create schedules for Voice Performance Class

Create programs and get parking permits for Music at Midweek performances

Assist with new student and Opera on the Bluff auditions

Other duties may be assigned as needed

Festivals Manager

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

Supervisors: De Lyser/Norton

Qualifications: Must be enrolled in either the University Singers or Jazz Ensemble and be able to stay in Portland for one week after Commencement.

Duties:

This position is the main student manager for both the University of Portland Jazz Festival (April) and The Best in the Northwest Choir Festival (May)

Position will help organize all aspects prior to the festivals, with supervision from the PFA Office Manager, and the Faculty Director of each festival (Dr. Norton – Jazz, Dr. De Lyser – Choir).

During the festivals, this position will supervise student workers and help ensure all aspects of the festivals run smoothly.

While many aspects of this position will take place in the Fall semester, the bulk of the work will be in the Spring semester.