

# Music Study Handbook

2024-2025



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 Music Program, Dr. Murphy.



## Faculty and Staff Directory

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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 full-time 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:

- (1) Demonstrate the ability to create in a variety of musical styles.
- (2) Embody techniques that increase artistic expression.
- (3) Develop knowledge and skills sufficient to work independently, as a leader, and in collaboration on matters of musical interpretation.
- (4) Communicate and defend musical judgments orally, in writing, and in practice.
- (5) Display an understanding of musical forms, processes, structures, contexts, and technologies.

### **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 \$500 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:	Apps 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	Music Faculty	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	Financial Aid	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 theater 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
Peggy Vail Schlager Memorial Jazz Scholarship	Yes	Music Faculty	Awarded to students with an interest in the pursuit of jazz studies and performance
Wessenger Foundation Endowed Scholarship	No	Financial Aid	Performing and Fine Arts Major

### **Performance Grants for Non-Majors/Minors**

UP offers Performance Grants of \$1000 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 \$500 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 30, 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. Rebekah Hanson is the advisor to music minors. Minors are expected to meet with her 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. Minors receiving scholarships must be enrolled in ensembles and/or lessons for at least four semesters each.
6. Minors receiving scholarships must maintain a GPA of 3.0 in music classes and 2.5 overall.
7. Requirements for the minor have changed as of Fall 2021. Please see the information later in the Handbook for course options.





## 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:

<b>Instrument/voice:</b>	<b>Ensemble:</b>
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, Wind Symphony, Jazz Ensemble
Voice	Bel Canto, University Singers
Woodwind	Wind Symphony, University Orchestra, Jazz Ensemble

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



## **Instrumental Lesson Requirements**

### **Practice Expectations**

Instrumentalists at the University of Portland are expected to practice regularly. To achieve consistent, recognizable improvement, daily practice recommendations are as follows:

Music Majors – two hours

Music Minors – one hour

Non-Majors/Minors – 30 minutes

These times include all activities associated with lesson instruction, including practice, listening, composition, musical analysis, etc.

### **Repertoire Expectations**

- Prepare no fewer than two pieces in contrasting styles (e.g., one slow piece and one fast piece). This can include contrasting movements of the same piece or jazz repertoire of varying styles and tempos.
- At least one of these pieces must include work with a collaborative instrument, such as piano.

### **Work with Collaborators**

\*Failure to meet any of these requirements will negatively impact a student's final semester grade.

- Students must rehearse with their collaborator(s) at least two times prior to a performance, and one rehearsal must take place before mid-semester.
- Jazz performances with a rhythm section must rehearse at least once prior to a performance with all members of the ensemble present at the rehearsal.
- Collaborative performers must have access to any needed sheet music no later than three weeks before a graded performance, with all movements to be performed clearly marked.
- Instructors should be present for at least one collaborative rehearsal or review a recording of a rehearsal before a performance. This can be a part of a student's lesson.

### **Jury Performances**

\*Failure to meet any of these requirements will negatively impact a student's final semester grade.

- Music majors and music minors will sign up for two six-minute time slots. Music minors who have fulfilled their private lesson requirements and non-majors/minors will sign up for one six-minute time slot.
- Performances by music majors and music minors fulfilling private lesson requirements will include two contrasting works, or excerpts from one work. Performances by all other students will feature one work that best demonstrates the student's abilities and progress over the course of the semester.
- All students must fill out the required repertoire sheet prior to the performance.

- Students should be prepared to share historical information for each piece and composer.
- The last two minutes of a jury will be spent demonstrating a technical exercise (e.g., scales) listed on the jury sheet. This requirement is waived for non-majors/minors.
- Jury grades will be calculated by averaging scores from the student's private lesson instructor and two other faculty members.
- Juries will count for a minimum of 10% of a student's final grade.

### **Music at Midweek Performances**

- Music majors and minors enrolled in Music at Midweek are required to perform once during the semester.
- Program information must be submitted by the deadline given by the recital organizer.
- Performances only need to feature one work.
- Grades will be given at the discretion of the private lesson instructor (all performances will be recorded) and can factor in feedback from other faculty members.
- Performances will count for a minimum of 10% of a student's final grade.



## 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



## **Voice Area Requirements**

(updated July, 2022; Please note that the Voice Area Handbook contains additional information)

### **Statement of Purpose for Vocal Study**

The purpose of private vocal study is to develop the student's voice and musicianship by establishing foundational techniques for healthy vocal production under the careful supervision of a professional voice teacher.

The foundational techniques for healthy vocal production begin with the use of efficient technique and repertoire from musical genres that support this technique. This repertoire includes art song, folk song, jazz, opera, oratorio, and music theater. In addition to lessons, many opportunities for learning repertoire and style of performance are offered. Students are expected to take advantage of all appropriate opportunities (ensembles, shows, master classes, recitals, vocal performance workshop, lyric theater workshop etc.). Responsibility is placed on the student to apply techniques learned in the voice studio to the various singing situations and to ask questions of the voice instructor when techniques and/or instructions seem unclear.

### **Number of Lessons per Semester and Guidelines for Missed Lessons**

- Each student is entitled to a total of 12 lessons each semester. Currently semesters have 14 weeks.
- If the instructor cancels or misses a lesson he/she is obligated to reschedule the lesson at a time of mutual convenience.
- If a lesson is missed because of a university related event, the instructor is not obligated to reschedule.
- If the student cancels or misses a lesson for any reason including illness the instructor is not obligated to reschedule.

### **Minimum Repertoire Guidelines for Voice Lessons**

Students should realize that each voice instructor may have their own policies for figuring specific grades and these policies may contain additions to these minimum guidelines. Because of learning difficulties, health situations or vocal pathologies, a voice instructor may alter these guidelines to fit the particular needs of a student. An instructor may also increase the number of requisite pieces if a particular student needs the additions in order to remain challenged by the course.

**Lessons are classes. If class is cancelled your lesson is cancelled.**

### **Requirements – hour-long lesson**

#### 1<sup>st</sup> year Majors & Minors as well as all years for non-degree seeking students

- 4-5 pieces memorized per semester
- 1 must be in a language other than English
- All pieces must fit within the spectrum of Classical, Jazz and Music Theater Repertoire, with the knowledge that the technique one learns singing in these styles can be applied to any genre.
- Selections should display variety of time period and style. An effort should be made to include the music of modern American composers (Ben Moore, Richard Hundley, Ned Rorem, Ricky Ian Gordon, John Musto, Tom Cipullo etc.)

#### 2<sup>nd</sup> year Majors, 2<sup>nd</sup>-4<sup>th</sup> year Minors

- 5-6 pieces memorized per semester
- 1 must be in a language other than English
- All pieces must fit within the spectrum of Classical, Jazz and Music Theater Repertoire, with the knowledge that the technique one learns singing in these styles can be applied to any genre.
- Selections should display variety of time period and style. An effort should be made to include the music of modern American composers (Ben Moore, Richard Hundley, Ned Rorem, Ricky Ian Gordon, John Musto, Tom Cipullo etc.)

#### 3<sup>rd</sup> and 4<sup>th</sup> year Majors

- 6-7 pieces memorized per semester
- At least 3 must be in a language other than English
- All pieces must fit within the spectrum of Classical, Jazz and Music Theater Repertoire, with the knowledge that the technique one learns singing in these styles can be applied to any genre.
- Selections should display variety of time period and style.
- 1 song must be the music of a modern American composer (Ben Moore, Richard Hundley, Ned Rorem, Ricky Ian Gordon, John Musto, Tom Cipullo, Jake Heggie, Lori Laitman, Libby Larsen, William Bolcom, etc.)

#### 4<sup>th</sup> year Majors

- Senior Recital Capstone given in lieu of one semester jury
- Senior Capstone Recital guidelines listed below

#### **Requirements - 30 minute Lessons**

- 3-4 pieces per semester. Pieces chosen regarding learning goals.

#### **Coaching with Collaborative Pianist, Susan McDaniel**

Coaching are individual sessions with a collaborative pianist who helps you understand your music and the way that you interact with the accompaniment. Susan McDaniel is available for coachings (sign up on Microsoft Bookings) for all UP students enrolled in applied music lessons. **You are required to meet with her a minimum of 2 times over the semester – once before fall or spring break and once afterwards.** *Failure to do so will result in lowering your grade by ½ letter grade for each session you fail to attend.* Do not hesitate to sign up to coach with her early in the semester. Once you sign up, you will receive a confirmation email with further details/instructions related to your coaching session.

*If you sign up for a rehearsal with Susan and you can **NOT** attend your time, you must email her at least 24 hours in advance of your appointment to let her know that you need to cancel so she can give your time to another student. Your semester grade will be lowered by half of a letter grade for each no-show you have.*

#### **Performance Class**

Performance class (**MUS 484**) is held on Monday from 12:30 to 1:30. All those taking lessons are encouraged to register. Ad hoc performance classes will be scheduled 2 to 3 times per semester on varying weeknights prior to NATS competitions and juries.

#### **Performance Final Examination/Juries**

Performance final examinations, also known as juries, will be held on previously announced times and days during finals week. Students will be sent sign-up information at least 2 weeks in advance. Music majors and minors will sing

The examination will include the following:

- Music Minor and Majors The performance of 2 pieces chosen by jury panel from all repertoire prepared during the semester.
- Non-majors will be told which piece sing 24 hours prior to the jury. The faculty as a whole will choose the repertoire to be performed.
- Following the jury, each student will receive 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 Capstone Recital, participated in the Honors Concert, or sang as an aria soloist with the University Orchestra or Wind Symphony.

### **Suggested Voice Grading Criteria**

TO THE STUDENT: The fair grading of voice students is at best, a delicate and somewhat complex procedure. Teachers are faced with making an objective judgment in an area which tends to be extremely subjective. Degrees of vocal talent, practice and application, musical background, desire to learn, and student-teacher rapport, all tend to affect the judgment. The following criteria have been compiled as a guide to understanding and interpreting your voice grade. You may do well to measure your own progress against these criteria.

A and A-	Excellent	<p><b>The production and control of vocal tone of distinct beauty and intensity.</b> A very high degree of accuracy and thoroughness in musicianship.</p> <p><b>The musical performance of a significant amount of repertoire from memory, in original languages.</b> A vocal technique showing flexibility and control, which includes convincing interpretation with correct diction and style.</p> <p><b>Continuing and marked improvement each semester.</b></p>
B+ and B	Above Average	<p><b>The production of very pleasant vocal tone with control and stability.</b> An obvious concern for accuracy and awareness of musicianship.</p> <p><b>The musical performance of assigned repertoire from memory in original languages.</b> A vocal technique showing growth in all the elements of good singing – diction, flexibility, interpretation, etc.</p> <p><b>Continuing and healthy improvement each semester.</b></p>
B-, C+, C	Average	<p><b>The production of acceptable vocal tone with average control.</b> An average concern for musicianship.</p> <p><b>The performance of minimum repertoire from memory in original languages.</b> A desire to sing acceptably showing an awareness of the elements of good singing.</p> <p><b>Generally positive learning attitudes with uneven and less-than-thorough preparation.</b></p>
C-, D+, D	Below Average	<p><b>Insecure production and control, and questionable tone quality.</b> Little concern for basic musicianship.</p> <p><b>The performance of less than minimum repertoire requirements from memory in original languages.</b> A minimum concern for basic vocal technique with little noticeable desire to sing well.</p> <p><b>Questionable learning attitudes and minimum preparation.</b> NOTE: It is doubtful that students in this category should remain in majors requiring voice lessons.</p>
D- and F	Unacceptable	<p><b>Lack of desire to learn to sing.</b> Lack of application and preparation.</p> <p><b>Disregard for teacher-student rapport.</b> Failure to attend lessons.</p> <p><b>NOTE: Students in this category should definitely pursue majors not requiring voice lessons.</b></p>



## 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 Campus Safety. The department sends a list of all students in lessons or ensembles. Go to Campus 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 Campus 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 while at UP.

#### **Student projects will meet the following criteria:**

- 1) The standard is 30-45 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, or with their studio teacher. This decision is between the student and studio instructor. If two lessons a week with the studio teacher are needed, this is valid. If this is the case, the student will need to sign up for Music Coaching (MUS 485) with Susan McDaniel.

### **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 generally last about 30 minutes. Students should bring three complete drafts of their program and a copy of their 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**

Susan McDaniel plays for all senior capstones. Students must register for MUS 485 or MUS 498 with her in the semester of their presentation.



## **Non-Required Recitals**

Recitals may be performed by seniors who are not Music majors and by junior Music majors, pending approval of music faculty. Non-required recitals must be arranged one semester in advance. A preview, consisting of the studio teacher and at least one full-time faculty member, must be given three weeks in advance of the recital, following the protocols found on pages 22-24 of the Music Program Handbook. A recital may be cancelled or denied if preparation is deemed inadequate.

Susan McDaniel will play for non-required recitals only if her schedule allows. In addition, she will establish an appropriate fee, to be paid by the student. If she is unavailable, the Music Program will help find a pianist and an appropriate fee to that pianist will be the student's responsibility.





## 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

<b>Bachelor of Arts in Music, Instrumental Emphasis</b>				
<b>Musicianship</b>	<b>Musical Performance and Music Electives</b>	<b>General Studies</b>	<b>Electives</b>	<b>Total</b>
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 4xx/447	Major/Chamber Ensembles (beyond req.)	4 credits
MUS 486	Private Lessons	6 credits
MUS 4xx	Ensembles	6 credits
Upper division	Music electives	6 credits
Total Musical Performance/Required Music Electives		22 credits

<b>Bachelor of Arts in Music, Pre-Music Education Emphasis</b>				
<b>Musicianship</b>	<b>Musical Performance and Music Electives</b>	<b>General Studies</b>	<b>Electives</b>	<b>Total</b>
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
Upper division	Music electives	3 credits
Total Musical Performance/Required Music Electives		22 credits

<b>Bachelor of Arts in Music, Vocal Emphasis</b>				
<b>Musicianship</b>	<b>Musical Performance and Music Electives</b>	<b>General Studies</b>	<b>Electives</b>	<b>Total</b>
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
<b>Total Musicianship</b>		<b>29 credits</b>

**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
<b>Upper division</b>	<b>Music electives</b>	<b>4 credits</b>
<b>Total Musical Performance/Required Music Electives</b>		<b>22 credits</b>



## Music Minor Courses

Course	Credits
MUS 001 (Performance Attendance—take once; twice if on Music minor scholarship)	0
MUS 101 (Theory I)	3
MUS 102 (Aural Skills I)	1
Upper-Division MUS Non-Ensemble/Non-Lessons Course(s)	3
Any combination of Upper-Division MUS courses	9
TOTAL CREDITS	
Lower-Division	4
Upper-Division	12
Total	16

Students with Music minor scholarships must complete four semesters each of ensembles and lessons (MUS 4xx) and take MUS 001 twice as part of their coursework. 30-minute lessons (MUS 285) do not count towards this requirement.



## 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 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).