



Linfield
University

Department of Music Handbook

Revised – Fall 2021

Linfield University
Department of Music Handbook
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I. INTRODUCTION

This Handbook explains the requirements and procedures that need to be followed in order to attain a major or minor in music. It also provides supplementary information regarding requirements that may not be explained in the university catalog. Comments and proposed changes are always encouraged and will be included in future editions as appropriate.

The music programs at Linfield University provide breadth and depth of musical performance and academic experience. Music majors will work closely with a music faculty advisor on the requisite planning to pursue their goals. It is each student's responsibility to seek the assistance and counsel of their advisor. Music minors will be advised by the Music Department Chair to help plan their course of study and to follow progress in the program.

The Department of Music Handbook has received input and review from students and adjunct faculty. Comments have been included in this Handbook as appropriate. The final responsibility for approval of the Department of Music Handbook rests with the full-time faculty of the Department of Music.

II. MISSION STATEMENT

The Linfield Department of Music – accredited through the National Association of Schools of Music – connects life, learning and community as it prepares undergraduate students for lifelong engagement with music. Our students thrive in a vibrant intellectual and artistic community within a liberal arts environment, and graduate with a Bachelor of Arts degree. The Department also serves the institution by providing music for campus events, and engages with local audiences by providing educational and concert offerings.

III. STATEMENT OF GUIDING GOALS (from NASM Handbook)

Linfield's music programs are accredited by the National Association of Schools of Music (NASM) and are subject to the standards set by NASM. This organization periodically reviews course offerings, degree programs, faculty, and facilities.

The NASM Handbook includes the following:

Standards for the Liberal Arts Degree with a major in Music

The degree focus is breadth of general studies combined with studies in musicianship and an area of emphasis in music such as performance, theory, music history and literature, music industry, and so forth.

Curricular structure, content, and time requirements shall enable students to develop a range of knowledge, skills, and competencies expected of those holding a liberal arts degree in music.

1. General Education.

a. Competencies. *Specific competency expectations are determined by the institution. Normally, students graduating with liberal arts degrees have:*

- 1. The ability to think, speak, and write clearly and effectively, and to communicate with precision, cogency, and rhetorical force.*
 - 2. An informed acquaintance with the mathematical and experimental methods of the physical and biological sciences; with the main forms of analysis and the historical and quantitative techniques needed for investigating the workings and developments of modern society.*
 - 3. An ability to address culture and history from a variety of perspectives.*
 - 4. Understanding of, and experience in thinking about, moral and ethical problems.*
 - 5. The ability to respect, understand, and evaluate work in a variety of disciplines.*
 - 6. The capacity to explain and defend views effectively and rationally.*
 - 7. Understanding of and experience in one or more art forms other than music.*
- 2. Operational Guidelines.** *These competencies are usually developed through studies in English composition and literature; foreign languages; history, social studies, and philosophy; visual and performing arts; natural science and mathematics. Precollegiate study, regular testing and counseling, and flexibility in course requirements are elements in achieving these competencies.*

2. Musicianship

a. Competencies. *Students holding undergraduate liberal arts degrees must have:*

- 1. The ability to hear, identify, and work conceptually with the elements of music such as rhythm, melody, harmony, structure, timbre, texture.*
- 2. An understanding of and the ability to read and realize musical notation.*
- 3. An understanding of compositional processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces.*
- 4. An acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources.*
- 5. The ability to develop and defend musical judgments.*

b. Operational Guidelines. *There is no one division of content, courses, and credits appropriate to every institution. These competencies should be pursued through making, listening to, and studying music.*

3. Performance and Music Electives

a. Competencies. *Students holding undergraduate liberal arts degrees must develop:*

- 1. Ability in performing areas at levels consistent with the goals and objectives of the specific liberal arts degree program being followed.*
- 2. Understanding of procedures for realizing a variety of musical styles.*
- 3. Knowledge and/or skills in one or more areas of music beyond basic musicianship appropriate to the individual's needs and interests, and consistent with the purposes of the specific liberal arts degree program being followed.*

b. Operational Guidelines

- 1. Instruction in a performing medium, participation in large and small ensembles, experience in solo performance, and opportunities to choose music electives are the means for developing these competencies.*
- 2. Institutions have various policies concerning the granting of credit for performance studies in liberal arts curricula, including the relegation of performance to extracurricular activity. Such policies are taken into account when curricular proportions are considered.*
- 3. Normally, opportunities are provided for advanced undergraduate study in various music specializations consistent with the liberal arts character of the degree.*

IV. DEPARTMENT OF MUSIC GOALS

1. Provide students with a broad educational experience reflecting academic and artistic excellence, and aligning with standards of musical competency set forth by the department and outlined by NASM.
2. Foster an inclusive, supportive, caring, and collaborative environment.
3. Present public concerts, lectures, and recitals by students, faculty and guest artists representing historical, diverse, and current music literature.
4. Participate fully in the life of the institution by providing music for all-campus and athletic events (convocation, baccalaureate, commencement, etc.)
5. Utilize NASM standards as the departure point for continuous and systematic review, evaluation, and modification of the Linfield Department of Music program offerings.

V. STUDENT LEARNING OBJECTIVES (SLO)

1. Develop musicianship skills that will serve to instill a lifelong appreciation of music. Students will
 - a. Create (perform, compose, improvise);
 - b. Perceive (listen and internalize);
 - c. Conceptualize (think, understand, analyze);
 - d. Collaborate (chamber music, large ensembles, peer learning).

2. Investigate the role and significance of music in history and explore its intersection with other cultures and disciplines from a variety of perspectives. Students will
 - a. Identify/describe styles and periods of western music and music cultures of the world within cultural, political, and socio-economic contexts;
 - b. Demonstrate critical thinking and analysis through written and oral presentations;
 - c. Develop an understanding and appreciation of significant musical accomplishments and contributions of diverse/marginalized groups.

3. With faculty guidance, complete a capstone project tailored appropriately to the student's area/s of interest and specialization. Capstones may include
 - a. A written thesis or significant research project and presentation;
 - b. A senior recital demonstrating competency in performing a broad range of styles;
 - c. A lecture-recital that combines elements of research, written thesis, and/or performance;
 - d. A composition portfolio presented publicly;
 - e. An interdisciplinary project.

VI. HEALTH AND SAFETY FOR ALL MUSIC STUDENTS

The Linfield Department of Music is committed to providing a safe environment for music students, faculty, and staff, to raise the awareness of musicians' health, and actively seeks to guard against injury and illness in the study and practice of music. Our accrediting body, the National Association of Schools of Music (NASM), requires us to inform our constituents of health and safety issues, hazards, and procedures inherent in practice, performance, teaching, and listening both in general and as applicable to their specific specializations. This includes but is not limited to information regarding hearing, vocal and musculoskeletal health, injury prevention, and the use, proper handling, and operation of potentially dangerous materials, equipment, and technology.

Each individual is personally responsible for avoiding risk and preventing injuries to themselves before, during, and after study or employment at Linfield.

Many organizations now exist that are dedicated to helping musicians maintain and protect health. NASM has collaborated with the Performing Arts Medical Association (PAMA) to develop a number of useful documents concerning health for musicians. Below is information devoted to different aspects of Musicians' Health and Safety based on documents developed together by NASM and PAMA.

Specific Safety Issues

HEARING HEALTH

Hearing health is essential to your lifelong success as a musician. Your hearing can be permanently damaged by loud sounds, including music. Noise-induced hearing loss (NIHL) is generally preventable by avoiding overexposure to loud sounds, especially for long periods of time. The closer you are to the source of a sound, the greater the risk of damage to your hearing. Sounds over 85dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing. Risk of hearing loss is based on a combination of sound loudness and duration.

Recommended maximum daily exposure times (National Institute for Occupational Safety and Health - NIOSH) to sounds at or above 85 dB:

- 85 dB (vacuum cleaner, mp3 player at 1/3 volume) - 8 hours
- 90 dB (blender, hair dryer) - 2 hours
- 94 dB (mp3 player at 1/2 volume) - 1 hour
- 100 dB (mp3 player at full volume, lawnmower) - 15 minutes
- 110 dB (rock concert, power tools) - 2 minutes
- 120 dB (jet planes at take-off) - without ear protection, damage is almost immediate

When working in the Composers Studio, keep your monitoring levels low to protect your hearing and maintain your essential ability to notice detail. If your neighbor can hear the music from *your* headphones, or the music can be heard from outside of the studio door, then you are monitoring with too much volume.

Wearing earplugs is suggested when rehearsing or performing seated in front of brass or percussion.

It is very important to understand that the hair cells in your inner ear cannot regenerate. Damage done to them is permanent. There is no way to repair or undo this damage.

NEUROMUSCULOSKELETAL HEALTH

The neuromusculoskeletal system refers to the complete system of muscles, bones, tendons, ligaments and associated nerves and tissues that allow us to move, speak, and sing. This system also supports our body's structure. The "neuro" part of the term "neuromusculoskeletal" refers to our nervous system that coordinates the ways in which our bodies move and operate. The nervous system consists of the brain, the spinal cord, and the hundreds of billions of nerves responsible for transmitting information from the brain to the rest of the body and back again in an endless cycle. Our nervous systems allow us to move, to sense, and to act in both conscious and unconscious ways. We could not listen to, enjoy, sing, or play music without these structures. In fact, making any change in our approach to movement, particularly to the array of complex movements needed for the performance of music, means working closely with our nervous system so that any automatic, unconscious or poor habits may be replaced with healthy, constructive, and coordinated movement choices.

Basic Protection Steps:

- Gain the information about the body that will help you move according to the body's design and structure. The parts of the human body most relevant to movement include the nervous system, the muscular system, and the skeletal system. Muscles move our bones at joints. Our bony structure is responsible for weight delivery and contributes to the support we need to move with ease and efficiency. There is nothing inherent in the design of our bodies or our instruments that should cause discomfort, pain or injury.
- Learn what behaviors or situations put your neuromusculoskeletal health at risk and refrain from these behaviors and situations.
- Always warm up before you practice, rehearse, or perform. It takes about 10 minutes before muscles are ready to fire at full capacity.
- Monitor your practice to avoid strain and fatigue. This means taking breaks when needed, avoiding excessive repetition or practice time if you notice fatigue, strain or discomfort.
- Use external support mechanisms when necessary such as neck straps, shoulder straps, proper bench or chair height.
- For vocal health, be sure to drink plenty of water, at least 8 glasses a day and limit your consumption of caffeine and alcohol. Avoid smoking.
- Be aware that some medications, such as allergy pills, may dry out your tissues. Be aware of side effects and consult your physician if you have questions.
- Maintain good general health and functioning by getting adequate sleep, good nutrition, and regular exercise.

VOCAL HEALTH

Vocal health and understanding basic care of the voice are important for all musicians and essential to lifelong success for singers. Because practicing, rehearsing, and performing music are physically demanding activities, musicians are susceptible to numerous vocal disorders, many of which are preventable and/or treatable.

Basic Protection Steps:

- Sufficient warm-up time is important.
- Begin warming up mid-range, and then slowly work outward to vocal pitch extremes.
- Good posture, adequate breath support, and correct physical technique are essential.
- Regular breaks during practice and rehearsal are vital in order to prevent undue physical or vocal stress and strain.
- It is important to set a reasonable limit on the amount of time that you will practice in a day.
- Avoid sudden increases in practice times.
- Know your voice and its limits, and avoid overdoing it or misusing it.
- Maintain healthy habits. Safeguard your physical and mental health.
- Drink plenty of water in order to keep your vocal folds adequately lubricated. Limit your use of alcohol, and avoid smoking.
- Day-to-day decisions can impact your vocal health, both now and in the future. Since vocal strain and a myriad of other injuries can occur in and out of school, you also need to learn more and take care of your own vocal health on a daily basis. Avoid shouting, screaming, or other strenuous vocal use.

- If you are concerned about your personal vocal health, talk with a medical professional.
- If you are concerned about your vocal health in relationship to your program of study, consult the appropriate contact person at your institution.

EQUIPMENT SAFETY

(Safe lifting and carrying techniques, adapted from Brookhaven National Laboratory, Safety Requirement for a Safe Workplace.)

Proper methods of lifting and handling protect against injury, and makes work easier. You need to "think" about what you are going to do before bending to pick up an object. Over time, safe lifting technique should become a habit.

Basic Protection Steps for safe lifting and handling heavy music equipment or instruments:

- Size up the load and check overall conditions. Don't attempt the lift by yourself if the load appears to be too heavy or awkward. Check that there is enough space for movement, and that the footing is good. "Good housekeeping" ensures that you won't trip or stumble over an obstacle.
- Make certain that your balance is good. Feet should be shoulder width apart, with one foot beside and the other foot behind the object that is to be lifted.
- Bend the knees; don't stoop. Keep the back straight, but not vertical. (Tucking in the chin straightens the back.)
- Grip the load with the palms of your hands and your fingers. The palm grip is much more secure. Tuck in the chin again to make certain your back is straight before starting to lift.
- Use your body weight to start the load moving, then lift by pushing up with the legs. This makes full use of the strongest set of muscles.
- Keep the arms and elbows close to the body while lifting.
- Carry the load close to the body. Don't twist your body while carrying the load. To change direction, shift your foot position and turn your whole body.
- Watch where you are going!
- To lower the object, bend the knees. Don't stoop. Make sure your hands and feet are clear when placing the load.

VII. DEPARTMENT OF MUSIC FACULTY AND STAFF

Anna Song, Department Chair

FULL-TIME FACULTY

ANTON BELOV, Associate Professor of Music. B.M., New England Conservatory; M.M. and Artist Diploma, The Juilliard School; D.M.A., Boston University. Applied Voice, Lyric Diction, Music and Civilization Through the Ages, Music History, Art Song, Opera Theatre.

FLORIAN CONZETTI, Visiting Asst. Professor of Music. B.M., Konservatorium für Musik; M.M., Eastman School of Music; D.M.A., Peabody Conservatory of John Hopkins University. Music Fundamentals, Musicianship, Orchestration, Applied Percussion.

JOAN HAALAND PADDOCK, Professor of Music. B.M.E., M.M., D.M., Indiana University. Instrumental Conducting, Brass Ensembles, Applied Trumpet, Instrumental Methods, Chamber Music, Drumwise, World Music.

ANDREA REINKEMEYER, Assistant Professor of Music. B.M., University of Oregon; M.M., D.M.A., University of Michigan. Applied Composition, Musicianship, Music Technology, Song Writing, Women in Music, Orchestration.

ANNA SONG, Associate Professor of Music and Chair. B.A., University of California, Los Angeles; M.M., Yale University; Ed.D. Teacher's College, Columbia University. Director of Choral Activities. Music Education, Linfield Concert Choir, Cascara Voce, Musicianship, Music History.

RICHARD ZELLER, Artist-in-Residence. B.M. George Fox University; M.M., Arts Diploma, University of Cincinnati, College Conservatory of Music. Vocal Pedagogy, Applied Voice.

ADJUNCT FACULTY

ISSAC BEU, Applied Clarinet. B.M., Southern Methodist University; Graduate Certificate, Chamber Music Performance, University of Wisconsin.

JULIE CROSS, Applied Voice, Principal Accompanist. B.M., Oberlin College Conservatory of Music; M.M., Manhattan School of Music; D.M.A., University of Michigan.

PAMELA GOLDSMITH, Class Guitar, Applied Guitar. B.A., University of Maine; M.M., Portland State University.

VICTORIA GUNN, Applied Violin, Applied Viola, Chamber Music. B.A., Harvard University; M.M., The Juilliard School.

STEVE KRAVITZ, B.A., M.A., California State University. Understanding Jazz (OCE).

DANA LIBONATI, B.A., M.A., University of Portland. Jazz Choir.

ADAIHA MACADAM-SOMER, Applied Cello. B.M., University of Wisconsin; M.M., Professional Studies Diploma, San Francisco Conservatory of Music.

VICTORIA MOREIRA, Applied Flute. B.M., Indiana University Jacobs School of Music; M.M., University of Oregon.

SARAH SHOUSE, Dance Classes and Applied Dance. B.A., California State University; M.F.A., Mills College.

LIFIA TEGUH, Applied Piano, Class Piano. B.M., M.M., Portland State University.

ANN VAN BEVER, Applied Oboe. B.M., M.M., Southern Methodist University.

SETH WOLLAM, Concert Band. B.M., Youngstown State University; M.A., Indiana University of Pennsylvania.

STAFF ACCOMPANISTS

JULIE CROSS (Principal), B.M., Oberlin College Conservatory of Music; M.M., Manhattan School of Music; D.M.A., University of Michigan.

ANNE BRITT, B.S., Brigham Young University.

KATHY GANSKE, B.A., Linfield University; M.A., Western Oregon State College.

KEYBOARD TECHNICIAN

ERIC LEATHA, B.M., Boise State University; Registered Piano Technician.

VIII. GENERAL INFORMATION

Music Facilities

The Linfield Music Department is housed in the Vivian A. Bull Music Center (VBMC), which features an acoustically flexible recital/lecture hall, a band rehearsal room, practice rooms, a music library, a seminar room, keyboard lab, classrooms, student lockers, and faculty offices and studios, all in close proximity and easily accessible to students. Two main performance spaces, Delkin Recital Hall (VBMC 145) and Richard and Lucille Ice Auditorium located in Melrose Hall, are used by the various ensembles and performers. A state-of-the-art Composers Studio is located in the James F. Miller Fine Arts Center (MFAC) just across the Arts Quadrangle from VBMC. In addition to the music library in VBMC, a more extensive collection of music scores, books, and recordings is located in the Jereld R. Nicholson Library.

Vivian A. Bull Music Center

- Air-conditioned
- Classrooms, faculty offices and studios, student lockers
- Soundproof practice rooms each with a piano
- Delkin Recital Hall with two grand pianos and seating for 98
- Woolley Rehearsal Hall
- Keyboard Lab

Richard and Lucille Ice Auditorium in Melrose Hall

- Auditorium with balcony seating for major lectures, concerts, campus awards ceremonies, community events and other functions
- Features a Steinway concert grand piano
- Alice Clement Memorial Organ: a 48-rank (Casavant, 1969) pipe organ containing over 2,300 pipes

Composers Studio (in the James F. Miller Fine Arts Center)

The Composers Studio at Linfield features a music technology lab with high quality equipment that mirrors the type of facility used by music and audio recording professionals.

The Music and Technology course (MUSC 225) provides students a hands-on opportunity to utilize the lab in individually designed projects and to consider the emerging impact of technological developments in today's artistic climate. Students have the opportunity to continue their study on an individual level through applied lessons in composition.

Creative projects in music and technology are explored in the form of multimedia collaborations, performance art, digital recording and editing, smartphone applications, and professional notation.

Opportunities in the study of music technology at Linfield offer a competitive edge in developing a professional career and a valuable resource through which to explore the continually expanding possibilities of sound.

POLICIES GOVERNING USE OF PRACTICE ROOMS (VBMC 105-116) AND VBMC ROOMS

1. Absolutely no food or drink allowed in the practice rooms (except water in a closed container). Smoking is also prohibited. *Violators will lose access to practice rooms.*
2. Please take pride in keeping pianos in the very best possible shape. Do not put any books or instrument cases on top of the pianos since this could scratch the surface.
3. All Linfield students may use the practice rooms, with priority given to music majors and minors.
4. As a courtesy to others, please do not play or sing music in the lobby area when classes are in session.
5. These rules apply to all rooms in the Vivian A. Bull Music Center, including Delkin Recital Hall (145), Woolley Rehearsal Hall (122), Classroom 117, Piano Lab (135), Collaborative Room (137).
6. Safety is a concern for all of us. Please be aware of your surroundings. Do not leave your belongings unattended. If you are practicing before or after class hours, please try

to come and go with a friend. A direct telephone line to Linfield Public Safety (CPS) is in the lobby near the main door. Dial 503-883-7633 to reach CPS from any cell or landline.

Programs Offered

BACHELOR OF ARTS IN MUSIC
MUSIC MINOR

Ensemble Performance Opportunities at Linfield

Ensemble performance experience is critical to musical development. The Linfield University Music Department offers vocal and instrumental ensembles ranging in size from smaller chamber music groups to large symphonic wind and choral ensembles that provide students many opportunities to gain valuable ensemble performance experience.

LARGE ENSEMBLES

LINFIELD CONCERT BAND (MUSC 110) Instrumental ensemble open to woodwind, brass, and percussion performers regardless of academic major. The ensemble presents a variety of traditional and contemporary repertoire spanning more than five-hundred years of tradition representing diverse historic and cultural styles, performing concerts on campus and for various community events. Focus is given to continued advanced ensemble skill development.

Prerequisites: Advisory audition.

LINFIELD CONCERT CHOIR (MUSC 117) is the premier choral organization for all qualified singers at Linfield. This select group of 25-40 voices was the first such ensemble in the Pacific Northwest and has toured nearly every year since its formation in 1930, traveling throughout the western states, Hawaii, Canada, and Costa Rica. The choir sings a variety of styles with performances on campus, in the community, and on tour. Recent performances with orchestra include the Duruflé Requiem, Mozart Requiem, and *Fern Hill* by John Corigliano. The choir performed Leonard Bernstein's *Chichester Psalms* to mark the 100th anniversary of the composer's birth year in 2018, and will perform Carl Orff's *Carmina Burana* in the spring of 2020. Audition required.

SMALL ENSEMBLES

WILDCAT MEN'S GLEE CLUB (MUSC 108) is open to all male singers on campus. The ensemble performs a wide variety of literature written for male voices, while focusing on developing vocal techniques unique to the male voice. Occasionally performs with Cascara Voce to sing SATB repertoire. No audition required.

CASCARA VOCE (MUSC 109) is open to all treble singers on campus. Performs a wide variety of literature written for treble voices, while focusing on developing vocal techniques unique to the treble voice. Occasionally performs with the Men's Glee Club to sing SATB repertoire. No audition required.

JAZZ CHOIR (MUSC 111) is a 12-voice ensemble specializing in singing vocal jazz one-on-a-mic with combo. Audition required.

OPERA/MUSICAL THEATRE WORKSHOP (MUSC 119) is an ensemble of solo vocal performers who rehearse and perform arias and ensemble excerpts from standard and lesser-known operatic repertoire. Care is taken to match roles with current level of vocal skill.

Participation is encouraged with recommendation of studio teacher. Students will also explore the vocal styles of musical theatre, from the grandeur of Broadway to intimate cabaret, as well as the major periods of performance including operetta, vaudeville and jazz, and the traditions of the classic composer/lyricist teams. The semester will culminate with a showcase performance. Spring semester only. Audition required.

CHAMBER ENSEMBLES

The Department of Music offers a wide variety of mixed chamber ensembles. Participation in chamber music is valued and encouraged. Students enrolled in chamber music (MUSC 115) have the opportunity to be coached by Linfield music faculty. Chamber music ensembles may also include voice and piano. Audition required. Ensembles vary from semester to semester based on instrumentation available and include:

- String Ensemble
- Brass Ensemble
- Woodwind Ensemble
- Percussion Ensemble
- Guitar Ensemble
- Jazz Band and Jazz Combos

EXTRA-CURRICULAR ENSEMBLES

LINFIELD MARCHING BAND. Established in 2018, the Linfield Marching Band (LMB) provides high quality entertainment for audiences at Linfield athletic events, as well as other events around the region. Linfield is the only college or university of our size in the Pacific Northwest to have a marching band program. The ensemble provides opportunities to perform in the LMB, Streak Street Band, and Linfield Dance Team. The group is open to Linfield students of all majors and community college students who perform on woodwind, brass, or percussion instruments as well as guitarists, bass, singers, color guard, twirlers, and dancers. For more information, please contact the LMB's director Seth F. Wollam, swollam@linfield.edu.

DANCE ENSEMBLE (MUSC 070) explores concepts and techniques through dance composition, production, and performance skills. Students will lead an original choreographed dance showcase in the spring. Meets three hours each week.

ENSEMBLE REQUIREMENT FOR MAJORS and MINORS

The following ensembles fulfill the ensemble requirement for music majors/minors:

- Concert Choir (MUSC 117)
- Concert Band (MUSC 110)
- Chamber Music (MUSC 115; by permission; only for piano, strings, guitar)

All other ensembles will be counted as electives.

IX. POLICIES AND PROCEDURES GOVERNING BOTH MUSIC MAJORS AND MINORS

Overview

The policies and procedures listed in the Department of Music Handbook have been carefully developed to ensure students receive a quality musical experience. At the same time, the Music Faculty affirms the right of each student to petition any of the policies in this Handbook. To request an exception to a policy, the student should submit a brief letter to the Music Department Chair stating the policy for which they are requesting the exception. The letter must argue why a rule which otherwise applies to all students affected by this Handbook should be set aside in the case at hand. (See the "Petitions" paragraph found in the Academic Policies and Procedures section of The Linfield University Catalog.)

Music Scholarships

All music majors and minors receiving music scholarships must enroll in a required ensemble every semester in residence. Music scholarships are reviewed for renewal on an annual basis. Progress in the core curriculum, grades, juries, and other factors are considered for renewal.

Vocal, Instrumental Music, Piano and Composition Seminars (VIPCS)

Each music major and minor studying applied music is required to register for applied lab and attend the performance seminar appropriate to the applied lesson. Attendance for music minors who have completed the applied lesson requirement for the minor, but are continuing applied study, is optional but encouraged. These seminars give students opportunities to perform for each other, participate in discussions of performances, receive constructive criticism from the faculty present and from peers, and engage with guest artists and speakers. Student composers participate in a weekly Composition Seminar held in the Composers Studio.

Student Recitals

Student Recitals include senior and elective recitals which may be held in Ice Auditorium or Delkin Recital Hall. The student's applied instructor must sign a permission form before a student may appear on any recital program. A sample form may be found on page 34 of this Handbook. **The form must be submitted to the Music Office the semester preceding the recital date.**

Applied Lesson Juries

Performance Juries will be required of all music major and minor applied students on their principal instruments only. Composition students should consult with their instructor for the required format of the composition portfolio submitted to the jury faculty for assessment. Juries are scheduled at the end of every semester. Non-music majors are not required to perform a jury and students performing Senior Recitals during a particular semester are exempt. Students should be prepared to demonstrate repertoire; instrumental students must also be prepared to play exercises/scales. An online Jury Form must be submitted by the last day of classes each semester. Sample jury comment sheets for composition, vocal, piano, and instrumental performances are found on pages 23-26.

Grading for Applied Music Lessons

Applied music faculty will provide a clear beginning assessment of each student including perceived strengths and weaknesses, and then work with each student to establish appropriate goals for the semester, to include appropriate participation in performance seminars and student

recitals. Final grading of students will be based on meeting the mutually established goals, the student's Concert/Recital Attendance Record, (see Concert/Recital Attendance Requirement, page 16), and the culminating end-of-semester jury. Please see the **Instrumental/Vocal Repertoire Guidelines** (on file in the music office) as appropriate to your instrument or voice.

Overview of Ensembles

One expectation of NASM accreditation is that the institution maintains required ensembles with sufficient size and balance to ensure high-quality musical performance experiences. In the event there is serious imbalance within sections of ensembles, decisions regarding placement of students in elective ensembles will be made on a case-by-case basis by the director(s) of the required ensemble(s) and the director(s) of the elective ensemble(s).

To ensure that students experience quality performance groups, the Department of Music will balance its ensembles through clear communication of needs and a cooperative spirit between full-time and adjunct ensemble directors.

A wide variety of performing ensemble opportunities are available to all Linfield students. The objectives, as well as the visibility and performance expectations of the ensembles determine the amount of rehearsal time required for each ensemble. Each ensemble is one credit for which a student receives a letter grade. Because of the differing nature of each ensemble, the time commitment for each ensemble may vary. **All music majors and minors receiving music scholarships must enroll in a required ensemble every semester in residence.** (See policies for specific major/minor ensemble requirements, pages 18 and 20).

Grading of Ensembles

Grading for ensembles is based on cumulative and consistent growth in the area of musicianship, leadership, and concert participation. Rehearsal attendance and preparation are two components of the above evaluation areas. Students enrolled in the fall semester are expected to re-enroll for spring semester. The nature of the work in these courses makes it essential that those ensembles have as few personnel changes as possible throughout the year. Ensemble conductors will explain their expectations and grading policies.

Accompanying

The Department of Music will provide accompanist support to majors and minors as follows:

1. weekly coachings;
2. performance seminars;
3. juries;
4. senior recitals/composition projects;
5. major voice lessons; major instrumental lessons if working on accompanied repertoire.

Students seeking an accompanist must submit a Staff Accompanist Request Form (SARF), which can be found on the music website under Student Resources (a sample form is on page 31, Appendix F). Actual amount of time allotted with the staff accompanists will be determined by the applied instructor, and must be coordinated with the Principal Accompanist. Concerns regarding inequities should be brought to the attention of the Department Chair. Students are responsible to contact the accompanist for scheduling in coordination with applied lessons and other rehearsal and performance expectations.

A. Policies and Procedures for Accompanying Services

The Principal Accompanist (PA) for the Linfield Music Department serves as the coordinator of accompanying services and helps to ensure that services are provided as equitably as possible. All assignments must be arranged through the PA, who will coordinate assignments and determine workloads according to the repertoire, its difficulty, the hours requested, schedules, and budgeted hours. Faculty members are requested to keep in mind that every piano-accompanied work they assign in an ensemble or studio impacts the overall workload of staff accompanists, who are paid hourly.

B. General Guidelines

The Staff Accompanist Request Form (SARF) must be completed and signed by the student, authorized by the applied instructor of the student who is to receive the services, and submitted to the PA along with music (copies must be legible) no later than 4 weeks prior to a public performance (recital, departmental performances, juries) and 2 weeks prior to a seminar performance (VPS, IPS, etc.) or coaching. Any requests falling short of these advance notice guidelines will be considered on a case-by-case basis.

For the benefit of clear communication and understanding:

- If forms are submitted incomplete (e.g. no scores), there is no guarantee that a pianist will be provided.
- There should be adequate notice of the accompanist's need to be in a lesson – at least 3 days in advance.
- Students will arrange and schedule rehearsal times with the accompanist and will show up on time and prepared (e.g. knows notes/rhythms, has listened to recording/YouTube, and can play close to performance tempo). Rehearsal time with a pianist is not practice time – it is rehearsal time. Both parties should prepare their part on their own outside of rehearsals.
- The accompanist will be given at least 24 hours notice if a lesson or rehearsal needs to be cancelled. Less than 24 hours notice will result in the missed time not being made up; the pianist will receive credit/pay for the time, and the no-show will be logged for the student.
- It is extremely unprofessional to not show up for a rehearsal or lesson without any notice. Should this happen more than twice, the accompanist will be excused from the accompanying assignment and the student will be responsible for finding and paying for their own accompanist.
- It is the student's responsibility to inform the accompanist if a lesson is canceled for any reason, including if it is canceled by the faculty.
- Students requesting time with an accompanist will not exceed the allotted time per week as outlined below for majors and minors
- Recording sessions are not part of staff accompanist services.

C. Music Majors

- Music majors taking 2 credits of voice lessons will be allotted one hour of pianist time per week – namely, 30 minutes for a rehearsal and 30 minutes for a lesson.
- Music majors taking 1 credit of voice lessons will be allotted 30 minutes of pianist time per week – namely, 15 minutes for a rehearsal and 15 minutes for a lesson.
- Music majors taking 1-2 credits of instrumental/composition lessons will be allotted up to 30 minutes of pianist time per week as needed and/or as recommended by their applied instructor in preparation for performance seminars, capstone projects, or juries.

D. Music Minors

- Music minors taking 1 credit of voice lessons will be allotted up to 30 minutes of pianist time per week – namely, 15 minutes for a rehearsal and 15 minutes for a lesson in preparation for performance seminar or juries.
- Music minors taking 1 credit of instrumental or composition lessons will be allotted up to six rehearsals (30 minutes/week) as needed and/or as recommended by their applied instructor in preparation for performance seminars or juries.

Non-Degree Recitals

Upon approval of the Applied Instructor and the Music Faculty, students may be permitted to give extracurricular recitals that are not required for the degree, but are significant for experiential learning. However, it must be clearly stated in all publicity, the recital program, and any other materials that this is an elective recital (not required for the degree). The student's applied instructor must sign a permission form before a student may appear on any recital program. A sample form may be found on page 34 of this Handbook. **The form must be submitted to the Music Office the semester preceding the recital date.** A recital checklist is found on page 29, Appendix D. The student is responsible for the expense of the recital. The accompanist fee is \$175, including one rehearsal and the performance. It is the responsibility of each student to make all arrangements for the recital and submit these arrangements to their applied instructor and music advisor for review and approval. After approval, the recital arrangements are submitted to the Music Office.

Student Advisory Council

The Student Advisory Council provides a regular opportunity for student/faculty dialogue on issues appropriate to the Department of Music. It is made up of six student representatives: one music major or minor from each class (freshman, sophomore, junior, and senior) and one representative each from the Concert Choir and the Concert Band. The chair of the Department of Music serves as the faculty advisor for the Student Advisory Council.

Concert/Recital Attendance Requirement

Understanding and appreciation of music as an art form can deepen and mature only through focused listening and involvement in musical performance. **Music majors must attend six concerts/recitals each semester in residence. Music minors must attend six concerts/recitals each semester for four semesters while they are taking applied lessons required to fulfill the minor.** Participation in a concert/recital does not count towards the attendance requirement. At least four of the six concert credits must be from the Linfield University Department of Music calendar. For the remaining two concert credits, students have the option to attend professional performances such as the Oregon Symphony, Portland Opera, etc. Only one of the outside performances may be a staged musical. These concerts provide real-life opportunities to experience the power of music; to become better acquainted with the literature, history and performance practices of music from different periods, cultures, and genres; and to support fellow musicians as they present the art of music to a changing world.

Musicians learn a great deal by hearing what others perform and how they interpret the music. Even more importantly, being involved in regular concert attendance as a listener and/or performer provides an enrichment that has life-long personal meaning.

The applied music instructor will explain the process used by the department to track attendance. A Concert Attendance Form will be available at each concert/recital for students to

record their attendance. Students are expected to attend concerts/recitals in their entirety and display honesty in recording their full attendance. Failure to meet the attendance requirement will automatically lower the grade for applied lessons one full grade.

Student recitals are especially important for student attendance and may be counted toward the attendance requirement. Student attendance provides the support that enables peer musicians to give their best possible performance. It also serves as an educational venue for understanding the development and maturing process involved in the making of music.

To experience an even broader exposure to music, the faculty encourages students to take advantage of the musical opportunities afforded by our close proximity to Portland. Trips to the Oregon Symphony, coordinated by the Department of Music, are one example of musical performances available in Portland.

X. POLICIES GOVERNING MUSIC MAJORS ONLY

Admission Requirements for a Major in Music

To become a music major, a student must first meet Linfield entrance requirements and be admitted to Linfield University. The process to declare a major in music includes minimum passing grades for Musicianship courses, passing proficiency exams, passing a major standing jury, along with an interview, audition, and assessment of musical skills by the full-time faculty instructor in the performance, creative, or scholarly area in which the student seeks to focus. Students desiring to major in music should consult with their advisor, applied lesson instructor, and the chair of the Department of Music.

Areas of Study and Teacher Preparation Program

The Department of Music offers intensive areas of study in performance, composition, music theory, and music history and culture. At the end of the sophomore year, students elect an emphasis subject to approval by the full-time music department faculty. This is part of the Major Standing Jury evaluation (see page 18). Each area of study requires specific upper-level courses and an appropriate capstone experience. All music majors completing the requirements for the degree earn a B.A. Students interested in teaching are advised to major in music with a major or minor in education, and to consult an advisor in the Department of Education.

Applied Music Study

Applied music lessons are currently available in composition, voice, piano, brass, winds, guitar, percussion and strings. For students taking applied music lessons, one semester credit is given for each half hour of instruction per week. Music majors minimally take one credit in their performance specialty. Two credits are strongly recommended for the first two years of study. After approval for Major Standing, students may take one additional credit in a second applied area with the permission of their advisor and a petition to the Department of Music. Students may take a maximum of three applied lesson credits per semester. The applied music instructor will determine specific performance requirements.

Please note that music majors register for applied lessons (MUSC 203, or MUSC 403 only if they have passed Major Standing). Music majors taking any number of applied lesson credits are charged a \$75 usage fee per semester. Additional education within the major

instrument/voice occurs in chamber music ensembles and/or Vocal, Instrumental Music, Piano and Composition Seminars (VIPCS) (see page 13).

Ensemble Performance Requirements

All music majors must enroll in one required ensemble in their performance area each semester while taking applied lessons. **In order to maintain scholarship eligibility, all music majors must enroll in a required ensemble every semester in residence.**

Musicianship – First- and Second-Year Proficiency Exams

All music majors are required to pass proficiency exams given during the spring semester of the required Musicianship course sequence prior to being approved for upper division courses. The first-year exam will test fundamental musicianship skills taught in MUSC 210-211, with sections in written, keyboard, and oral formats. The second-year exam will test more advanced skills in harmony and ear-training taught in MUSC 310-311, with sections in written, keyboard, and oral formats. The minimum passing score for each exam is 75 percent. Students must receive a passing score on both exams to be eligible for Major Standing.

Also recommended is a demonstration of keyboard proficiency by passing the Keyboard Skills sequence of courses (MUSC 140-141) with a grade of C or better. Music courses at the upper level will be determined in consultation with the full-time music advisor and the student.

Major Standing Juries

All music majors will be required to pass a Major Standing Jury appropriate to their proposed area of emphasis, or representative of their first two years of study. This will be administered at the end of the sophomore year **ONLY** if the student has received passing scores on the first- and second-year proficiency exams. The jury will be 20 minutes in length and will survey the student's first two years of work, including their academic progress in the Musicianship and Music History core curriculum. Jury members may ask for biographical and historical information about the composers represented; theoretical aspects/analysis of the works performed; and information regarding the context of the pieces performed.

In addition, each student will inform the faculty of a capstone focus as well as a rationale for the decision. The proposed capstone is not required to be in the applied area that the student prepared for the Major Standing Jury. However, the music faculty must support this decision. The full-time faculty member responsible for the applied or scholarly area of the proposed capstone focus must also approve the student's preparation and ability to successfully complete the project during the upper-level years of study. The student will need to work closely with their music advisor on a thesis, recital, or other senior project.

In the event that a student fails to pass after a second Major Standing Jury, they will be advised to drop the music major.

Senior Capstone Project

In addition to the basic requirements for the degree, music courses at the upper-level will be determined in consultation with both the student's senior capstone advisor and music faculty. Senior capstones involve advanced study in performance, composition, music theory, or music history and culture. Music majors will be advised towards a choice of a senior capstone project that meets their individual needs or interests. Students will pursue an approved program of advanced study in performance, composition, music theory and analysis, music history and culture, ensemble conducting, or other courses outside the music department if the senior capstone project is interdisciplinary. Music majors will be required to complete one of the following:

- write a thesis or complete a significant project on a topic approved by the music faculty
- demonstrate competency in performing a broad range of styles and present a senior recital as a capstone experience
- develop compositional skills to include counterpoint and orchestration, and compose a substantive final project or write a significant theoretical paper in the area of music theory

Senior Recital

The senior recital represents the individual student's achievement in musical performance attained through rigorous study, preparation and presentation. It is strongly recommended that students planning to pursue a senior recital in performance consult with their music advisor and applied instructor well in advance of the Major Standing Jury.

Music majors with an emphasis in performance, composition, or conducting are required to give a senior recital at least one hour in length that demonstrates advanced competency in their area of emphasis. Repertoire must be selected and approved according to the guidelines and timeframe established by the senior capstone advisor. See the Recital Checklist on p. 31 of the Handbook. It is the responsibility of each student to make all arrangements for the recital and submit these arrangements to their advisor for review and approval. After approval, the recital arrangements are submitted to the Music Office for processing.

XI. COURSE REQUIREMENTS FOR THE B.A. IN MUSIC

For a major in Music: 48 Total Credit Hours Required

| | |
|---|------------------|
| Music Ensembles and Applied Music Lessons Credit Hours | Total: 13 |
| MUSC ___ Ensemble participation (7 semesters minimum) | 7 |
| MUSC 203 Applied lower div. lessons (min. 4 credits over 4 semesters) | 4 |
| MUSC 403 Applied upper div. lessons (min. 2 credits over 2 semesters) | 2 |
| 4 Music Theory/Ear Training Courses | Total: 16 |
| MUSC 210 Musicianship I | 4 |
| MUSC 211 Musicianship II | 4 |
| MUSC 310 Musicianship III | 4 |
| MUSC 311 Musicianship IV | 4 |
| 4 Music History Courses | Total: 12 |
| MUSC 233 Introduction to Thinking and Writing about Music | 3 |
| Select three additional courses (at least two from MUSC 354, 356, or 357) | |
| MUSC 354 Music History: 20th Century | 3 |
| MUSC 356 Music History: Medieval, Renaissance, and Baroque | 3 |
| MUSC 357 Music History: Classic and Romantic Eras | 3 |
| MUSC 251 American Sense in Sound | 3 |
| MUSC 253 Music Cultures of the World | 3 |
| MUSC/GENS 355 Women in Music | 3 |
| Senior Capstone (select one depending on concentration) | Total: 3 |
| MUSC 490 Senior Thesis and Presentation (3 credits) | |
| MUSC 491 Senior Recital (1 credit) + MUSC 403 (2 credits) | |
| MUSC 492 Senior Project (1 credit) + MUSC 403 (2 credits) | |
| Music Electives (4 credits required, excluding ensembles and applied music lessons) | Total: 4 |

Upper level music courses and electives should be selected with careful consultation between student and advisor in light of student's long-term goals and interests. The following is the list of elective courses:

| | |
|--|-----|
| MUSC 135 Intro to Jazz: The Music, the Masters and the Stories | 3 |
| MUSC 137 American Popular Music | 3 |
| MUSC 212 Songwriting | 3 |
| MUSC 225 Music and Technology | 3 |
| MUSC 234 Lyric Diction | 3 |
| MUSC 243 Basic Conducting | 2 |
| MUSC 252 Drumwise | 3 |
| MUSC 312 Musicianship for Elementary Educators | 3 |
| MUSC 326 Orchestration | 2 |
| MUSC 328 Contrapuntal Techniques | 2 |
| MUSC 349 Art Song | 3 |
| MUSC/GENS 355 Women in Music | 3 |
| MUSC/TACA 375 History: The Broadway Musical | 4 |
| MUSC 443 Advanced Conducting | 2 |
| MUSC 447 Vocal Pedagogy | 2 |
| MUSC 480 Independent Study | 1-5 |

XII. POLICIES GOVERNING MUSIC MINORS ONLY

Overview

The minor in music provides an opportunity for students to study music from a historical, performance, and compositional perspective. Minors in music have the opportunity to develop their musicianship and performance expertise through participation in ensembles and by taking applied instruction in one performance area. See course of study below.

Admission Requirements for a Minor in Music

In order to be a music minor, a student must be formally admitted to Linfield University. In addition, the student must apply to and be accepted by the faculty of the Department of Music. This process will include an audition with the full-time applied faculty instructor who is responsible for the performance area in which the student wishes to focus. Since the music minor program is normally a two-year program, music minors will be expected to take Musicianship and music history classes concurrently with their applied lessons. The requirements for the course of study are found below.

Applied Music Study

For students taking applied music lessons, one semester credit is given for each half-hour of instruction per week. The applied music instructor will determine the performance requirements for the area of study. Please note that music minors register for applied music lessons (MUSC 202). Music minors taking private lessons will receive four semesters (one lesson credit per semester) of private lessons for one-half the fee charged to non-majors, as well as a \$40 usage fee per semester. Music minors register for one credit of applied lessons (one half-hour lesson per week). It is expected that music minors will take Musicianship and music history classes concurrently with applied lessons and required ensemble participation.

Ensemble Performance Requirements

All music minors must enroll in one required ensemble in their performance area each semester while taking applied lessons. **In order to maintain eligibility for a scholarship, all music minors must enroll in a required ensemble every semester in residence.**

XIII. COURSE OF STUDY FOR THE MUSIC MINOR

For a minor in Music: Minimum of 20 Total Credit Hours Required

| | |
|---|---|
| MUSC 202 Applied Music (4 credits over 4 semesters) | 4 |
|---|---|

In order to maintain eligibility for a scholarship, all music minors must enroll in a required ensemble every semester in residence.

| | |
|---|---|
| MUSC ____ Required Ensemble (4 credits over 4 semesters) | 4 |
| MUSC 210 Musicianship I | 4 |
| MUSC 211 Musicianship II | 4 |
| MUSC 233 Introduction to Thinking and Writing about Music | 3 |

| | |
|--|-----------|
| MUSC ____ One additional music history elective from the following: MUSC 251, 253, 355. (MUSC 354, 356, and 357 also meet this requirement, but require instructor permission) | 3 |
| Total: | 22 |

APPENDIX A: JURY SHEETS

VOCAL PERFORMANCE JURY SHEET

Score: 5 – excellent 4 – good 3 – satisfactory 2 – poor 1 – unacceptable

Tone quality and intonation

Technique: breath, resonance, alignment

Diction: vowels, consonants, language-specific articulation

Musicianship: rhythmic integrity, correct notes, phrasing, musical line

General artistry: expression, communication of meaning

Presentation, appearance, balance and coordination with accompanist, repertoire

Jury Member Signature

Total score

APPENDIX A: JURY SHEETS

PIANO PERFORMANCE JURY SHEET

Score: 5 – excellent 4 – good 3 – satisfactory 2 – poor 1 – unacceptable

Tone quality

Rhythm and precision

Articulation and performance practice

Technique and facility

Musicality and phrasing

Use of pedals

Jury Member Signature

Total score

APPENDIX A: JURY SHEETS

INSTRUMENTAL PERFORMANCE JURY SHEET

Score: 5 – excellent 4 – good 3 – satisfactory 2 – poor 1 – unacceptable

Tone quality and intonation

Technique and control, rhythmic integrity

Articulation and bowing; command of styles and performance practice

Musicianship: dynamics, phrasing, musical line

Expression, communication, general artistry

Presentation, appearance, balance and coordination with pianist, repertoire

Jury Member Signature

Total score

APPENDIX A: JURY SHEETS

COMPOSITION JURY SHEET

Score: 5 – excellent, 4 – good, 3 – satisfactory, 2 – poor, 1 – unacceptable

General Artistry and Creative Expression: character of musical ideas fully expressed and/or communicated through details, like: dynamics, articulations, orchestration, phrasing, and pedal markings.

Idiomatic Writing for the instruments or voices employed

Organization of Pitch: clear melodic and harmonic landscape

Organization of Rhythm

Formal Organization

Portfolio: notation clearly communicates ideas, organization and presentation of materials, inclusion of scores, recordings, and semester accomplishments.

Jury Member Signature: _____

Total Score:

APPENDIX B: MAJOR STANDING FORM
LINFIELD UNIVERSITY DEPARTMENT OF MUSIC
MAJOR STANDING

Student's Name _____

_____ has successfully passed major standing.

_____ has not passed major standing. Needs to reapply by _____

Music Advisor's Signature _____

Applied Instructor Signature _____

Department of Music Chair's Signature _____

Date _____

Comments _____

APPENDIX C: APPLIED LESSON PETITION
LINFIELD UNIVERSITY DEPARTMENT OF MUSIC
APPLIED LESSON PETITION

Student's Name _____

Music Advisor's Signature _____

Applied Instructor Signature _____

Department of Music Chair's Signature _____

Date _____

Main reason for seeking permission to add a third applied lesson credit _____

Committee decision: Approved _____ Not approved _____

APPENDIX D: RECITAL CHECKLIST

Recital Checklist

In the interest of helping the recital or concert go as smoothly as possible, please consult the following checklist:

1. Consult applied instructor about (a) the content of the program and (b) the date.
2. Schedule the recital date at least one semester in advance. The date may be reserved with the Administrative Coordinator in the Music Office, using a Student Recital Application Form (Appendix E). The date will be checked against the music calendar and college space availability; if approved, a copy will be returned confirming the recital date and performance space. Further reservation of space for rehearsals is the responsibility of the student and may be handled through the Administrative Coordinator. Be sure all dates are cleared with the applied instructor and other performers on the recital program as recital dates should not be changed, once they are confirmed, except in cases of extreme emergency or serious illness.
3. When the date for the Senior/Student Recital is approved, a Pre-Recital Jury should be scheduled for no less than one month before the recital, at which time an audition will be held for the faculty (minimum of 3 faculty present, including your applied instructor) and the student should be prepared to perform most of the recital repertoire. The jury will last approximately 30 minutes and will consist of performing portions of the pieces to be presented on the recital. This jury request must be arranged through the Administrative Coordinator at least two weeks in advance of the proposed jury time. Five copies of a typed program must be submitted at the jury.
4. Accompanists will be expected to prepare music involved and rehearse as requested by the instructor. Students desiring accompanists for additional practice beyond that authorized by the department should expect to pay for these additional services.
5. Publicity copies of repertoire, personal data, etc. and pictures for newspapers, radio, etc. should be given to the music Administrative Coordinator at least 4 weeks before the recital.
6. A final copy of the program including typed program notes (required of performance emphasis majors as part of Writing Intensive credit), and proofed by the applied instructor, must be given to the music Administrative Coordinator at least 2 weeks before the recital. Cost of the duplication (up to 200 copies) will be borne by the Department of Music. The uniform format established by the department must be used for all recital programs. Please consult a copy of the approved program format before you begin.
7. If a piano, harpsichord, or organ needs tuning, the recitalist should notify the Administrative Coordinator so the department chairman can determine the need for a special tuning.
8. Selection of ushers and stage crews should be coordinated between the recitalist and department Administrative Coordinator. The recitalist should discuss clearly and carefully the running of the recital with the ushers and stage crew.
9. Recording of recitals is arranged through the Administrative Coordinator. Any specialized recording needs should be referred to the department chairperson.
10. A reception following the recital is optional. The recitalist is responsible for the planning and any costs involved, including the \$175 accompanist fee if applicable. The Administrative Coordinator can assist the student in selecting a location as well as in advising as to campus building regulations and food options.

APPENDIX E: RECITAL APPLICATION FORM

Student Recital Application Form

Department of Music, Linfield University

Must be completed and submitted to the Music Office the semester preceding the recital.

Name _____ Date _____

Instrument/Voice/Ensemble _____

Application for:

_____ Senior Recital _____ Elective Recital

Recital date _____ Time _____ Venue _____

Full titles of works, including movements, to be performed

Composer(s) and dates

Accompanist

Special instructions (publicity, program copy, special equipment, etc.)

Recital Appearance Approvals (as necessary and as they apply)

1. _____ 2. _____ 3. _____ 4. _____
Applied Instructor Pre-Recital Jury Final Approval Dept. Chair
Dept. Chair Dept. Chair

- No. 1, 2 Needed for Senior or Elective Recital
- No. 1, 2, 3 Needed for Senior Recital credit
- No. 4 Needed if any extra expenses or special equipment are required

Copy 1 – Office

Copy 2 – Requestor

APPENDIX F: STAFF ACCOMPANIST REQUEST FORM (SARF)

Linfield Department of Music

STAFF ACCOMPANIST REQUEST FORM (SARF)

Faculty/Students are to use this form to request the services of a staff accompanist.

Submit completed form **along with music** (copies must be legible) to the Principal Accompanist's box in the music office NO LATER than **2 weeks** prior to a seminar performance or coaching and **4 weeks** prior to a public recital or performance.

Today's date: _____

Student to be accompanied: _____ Student is a music (circle one): MAJOR MINOR

Student email: _____ Cell Phone: _____

Instrument/Voice/Area: _____ Recommended number of rehearsals _____

Performance Type (check one):

- Weekly coaching
- Seminar Performance
- Jury
- Senior Capstone Recital
- Elective Recital
- Other (please specify) _____

List six list six blocks of time that you are available on a weekly basis (M-F, 9am-6pm) for rehearsal:

| | |
|-------|-------|
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |

Work(s) (title/s and composer/s; use back side if necessary):

Studio Teacher Name (print): _____

Studio Teacher Signature: _____ Date: _____