

# 2009 –2010 Music Student Handbook

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*PACIFIC LUTHERAN UNIVERSITY*

*Department of Music*

**2009 - 2010**  
**Student**  
**Handbook**

## INTRODUCTION

Greetings:

Welcome to the Department of Music. Whether you are interested in taking private lessons, joining an ensemble, or pursuing a major or minor in music, we have much to offer you.

This handbook contains information about our programs and procedures. If you can't find the answer here, come to the Music Office, Mary Baker Russell Music Center, Room 206 where Linda Miller, Shirley Garrison, Nita Muir, Ali Kuhn or I will be glad to help you. The faculty and staff of the Music Department want your experiences with us to be rich, rewarding and fun.

I look forward to seeing you on stage and in the audience at upcoming performances.

David P. Robbins  
Chair, Department of Music

# 1. Advising

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# ADVISING Chapter One

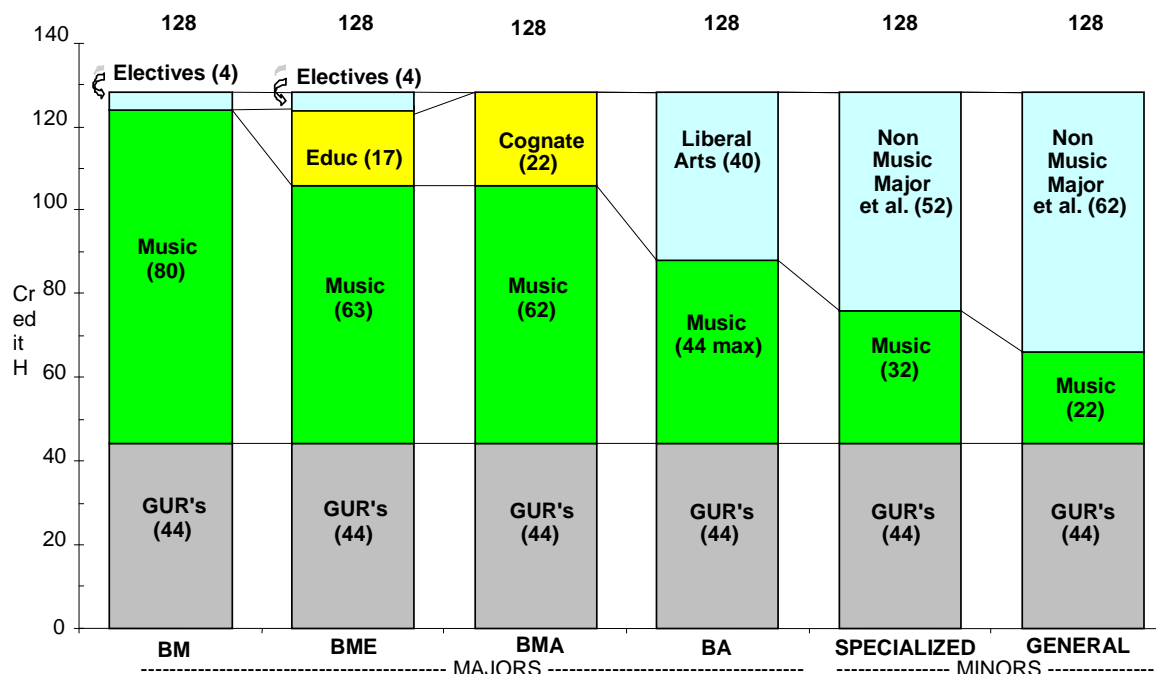
See your catalogue for specific degree requirements.

Pacific Lutheran University  
*Department of Music*  
**MUSIC MAJORS/MINORS DEGREE COMPARISON**

| MAJOR                                    | Concentrations   | Required Hours   | Other Music Requirements  | Comments  |
|--|--|--|---|---|
| <b>Bachelor of Music [BM]</b>            | Instrumental Performance<br>Organ Performance<br>Piano Performance<br>Vocal Performance<br>Composition | 80 hours in music  | Music GPA<br>Keyboard Proficiency<br>Sophomore Jury (performance)<br>Recital Juries<br>Junior and Senior Recitals (both full)<br>Composition: Junior & Senior Comp Juries | Intended for those wishing to study in the concentrations at the deepest level; Postgraduate: further study (grad school or privately); Vocational Options: private teaching (studio); individual performances (freelancing); community/professional ongoing organizations (church musician, orchestra, band, chorus, opera, musical theater) |
| <b>Bachelor of Music Education [BME]</b> | K-12 Choral (Elementary or Secondary Emphasis)<br>K-12 Instrumental (Band or Orchestra)                | 63 hours in music<br>17 hours in education   | Music GPA<br>Keyboard Proficiency<br>Sophomore Jury (performance & teaching)<br>Junior Skills Jury<br>Recital Jury<br>Degree Recital (half)<br>Student Teaching           | Intended for those wishing to teach in the public schools. Postgraduate: entering either the teaching profession (full-time or substitute) or graduate school; Vocational Options: public school teaching in music.   |
| <b>Bachelor of Musical Arts [BMA]</b>    | Music in combination with an outside (non-music) field   | 62 hours in music<br>Cognate: academic minor or 2nd major outside of music (12-24 hours) | Music GPA<br>Keyboard Proficiency<br>Sophomore Jury<br>Junior Jury<br>Culminating project that synthesizes music and cognate.   | Intended for those seeking to combine music and specific non-music study; Sample Combinations: arts management (public relations), music theater (theater); music merchandising (business); church music (religion); pre-music therapy (psych/sociology); musicology (history)  |
| <b>Bachelor of Arts in Music [BA]</b>    | None   | 44 hours maximum in music<br>Remainder in non-music (liberal arts)                       | Music GPA<br>Keyboard Proficiency<br>Sophomore Jury<br>Junior Jury<br>Culminating project which synthesizes music and liberal arts studies                                | Intended for those seeking a broad undergraduate education with limited study in major. Music degree of choice for double majoring. Postgraduate: often graduate study in non-music field (law, religion) or non-performance music (history, theory)  |
| <b>MINORS</b>                            |  |  |   |   |
| <b>Specialized</b>                       | Instrumental, Organ, Piano, Vocal, Composition, Jazz   | 32 hours in music  |   |   |
| <b>General</b>                           | none   | 22 hours in music  |   |   |

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Pacific Lutheran University  
MUSIC MAJORS/MINORS



## MUSIC DEGREE DESCRIPTIONS

### Bachelor of Music

The Bachelor of Music degree is offered in musical performance or composition. It is intended to prepare students of exceptional talent for further study at the graduate level, and ultimately for careers in music performance or composition.

Courses in music comprise 80 out of the total 128 credits required to graduate from PLU, making this our most intensive professional degree program. Approval to continue in this rigorous training program is by jury at the end of the sophomore, junior and senior years, and by successful progress in course work, studio instruction and recital preparation.

Concentration areas in the Bachelor of Music degree include:

- Performance (instrumental, organ, piano, vocal) and
- Composition

The senior capstone experience (MUSI 499 - 4 credits) is different for Performance and Composition majors.

For Performance majors, the capstone project is a full recital, prepared under the guidance of the studio instructor and the Jury Committee. It is expected that preparation for this recital will be the student's primary focus for the final two semesters of study at PLU.

For Composition majors, the capstone project is a formal presentation of student's portfolio of compositions, prepared under the guidance of the studio instructor and the Jury Committee. At least one work will be presented live or in recording and discussed in detail by the student. Other works will be discussed as evidence of continuing growth of compositional talent and technique. It is expected that composition of the performed piece and preparation for the presentation will be the student's primary focus for at least the final semester of study.

Assessment for students in the BM degree program will consist of the following:

- Semester performance juries each semester of studio study
- Sophomore jury at the end of the sophomore year (grants approval to continue BM degree program)
- Junior and Senior recital juries (performance) or portfolio assessments (composition)
- Junior Recital and Senior (capstone) Recital (performance), or Senior Portfolio (composition)

Vocational options for holders of the BM degree often include:

Professional Performance

ensemble performer, free-lance performer or composer, church musician

Professional Teaching

college, conservatory, or private studio teaching of performance or composition  
(Graduate degrees usually required)

Community Music Leadership/Participation

community organizations, church music, etc.

### **Bachelor of Musical Arts**

The Bachelor of Musical Arts degree is a cross-disciplinary degree combining music with another non-music cognate field. It is intended to prepare those students interested in other fields of music such as church music, music theater, music history, music theory, ethnomusicology, or music therapy; as well as those interested in such fields as arts administration, production, and management.

Courses in music comprise 62 out of the total 128 credits required to graduate from PLU. In addition, a non-music minor or second major (generally 16-44 credits) is required as a cognate field. Approval to continue in this cross-disciplinary program is by jury at the end of the sophomore year, and continuance in the program is determined by junior and senior year juries, and by successful progress in course work, studio instruction and capstone project preparation.

The senior capstone experience (MUSI 499 - 4 credits) is a major cross-disciplinary project combining music with the cognate field. It culminates in a public presentation, prepared under the guidance of a capstone project committee comprising members of the music faculty and a PLU faculty representative from the cognate field. The presentation will consist of a lecture based upon an accompanying paper, or internship documentation, and may include performance or composition. It is expected that work on this project will be the student's primary focus for the final one to two semesters of study at PLU.

Assessment for students in the BMA degree program will consist of the following:

- Semester performance juries each semester of studio study
- Sophomore jury at the end of the sophomore year (grants approval to continue the BMA degree program)
- Junior jury (assesses progress in music and cognate, and approves preliminary plan for capstone)
- Senior capstone project (including preliminary assessment, public presentation and final assessment) which combines music and the cognate field.

Vocational options for holders of the BMA degree often include:

Professional Activity in fields such as church music, music theater, music history, music theory, ethnomusicology, or music therapy, arts administration, production, and management.  
(graduate degrees or certification often required)

Professional Teaching in the above fields

(graduate degrees or certification usually required)

Community Music Leadership/Participation

community organizations, churches, etc.

### **Bachelor of Arts in Music**

The Bachelor of Arts in Music degree is a liberal arts degree, intended for those seeking a general knowledge of music amidst other liberal arts fields, in preparation for such careers as music therapy, ministry, arts law or business, or other fields requiring a broad education. It is the degree of choice for those wishing to double-major in music and another field.

The BA in Music degree is limited to 44 credits in the major field (Music) out of the total of 128 required to graduate. This ensures a broad education across the liberal arts with numerous choices of electives, including

the possibility of a second major or a minor. Approval to continue in the BA program is by jury at the end of the sophomore, junior and senior years, and by successful progress in course work, studio instruction and capstone project preparation.

The senior capstone experience (MUSI 499 - 2 credits) is a major project combining music with some aspect of the liberal arts. It culminates in a public presentation, prepared under the guidance of a capstone project committee comprising members of the music faculty and a PLU faculty representative from an appropriate non-music field. The presentation will consist of a lecture based upon an accompanying paper, or internship documentation, and may include performance or composition. It is expected that work on this project will be the student's primary focus for at least the final semester of study at PLU.

Assessment for students in the BA degree program will consist of the following:

- Semester performance juries each semester of studio study
- Sophomore jury at the end of the sophomore year (provides assessment of musical abilities)
- Junior jury (assesses progress in music and liberal arts, and approves preliminary plan for capstone)
- Senior capstone project (including preliminary assessment, public presentation and final assessment) which combines music and the liberal arts.

Vocational options for holders of the BA in Music degree often include:

Professional activity in fields combining music with areas of study developed in second major, minor, or further graduate school or certification programs: (ministry, music therapy, commercial music production or management, arts law or business, etc.)

Non-Professional Community Music Leadership/Participation (community organizations, churches, etc.)

### **Bachelor of Music Education**

The Bachelor of Music Education degree is offered in partnership with the School of Education and the Washington State Board of Education. It is intended to prepare students to teach music in the public schools.

Courses in music comprise 63 out of the total 128 credits required to graduate from PLU; another 17 credits are required in education offered by the School of Education. Students must be admitted to the School of Education at the end of their sophomore year. Approval to continue in this program is by jury at the end of the sophomore, junior and senior years, and by successful progress in course work, studio instruction, recital preparation and student teaching.

Concentrations areas in the Bachelor of Music Education degree include:

|                               |                          |
|-------------------------------|--------------------------|
| K-12 Instrumental – Band      | K-12 Choral - Secondary  |
| K-12 Instrumental – Orchestra | K-12 Choral - Elementary |

The senior capstone experience is in two parts: a) senior recital (MUSI 499 1-2 credits), normally a half recital, and b) successful student teaching (EDUC 468 - 10 credits).

Assessment for students in the BME degree program will consist of the following:

- Semester performance juries each semester of studio study
- Sophomore jury at the end of the sophomore year (grants approval to continue BME degree program) and includes both performance and teaching demonstration
- Junior skills jury (conducting)
- Degree recital and student teaching

Vocational options for holders of the BME degree often include:

Music teaching in the public schools: band director, choral director, string/orchestra teacher, elementary music specialist.



# DECLARATION OF MAJOR

The completion of a music degree may well require more time and energy than a degree in another field. For that reason it is important to declare your major early and to meet regularly with your assigned advisor(s). By declaring early instead of waiting until your sophomore or junior year, you can avoid costly, unnecessary credits and finish your undergraduate career in a timely and efficient manner. Students wishing to declare a music major or minor should make an appointment with the Music Department Chair (535-7603) to review program requirements and complete the Academic Program Contract. A sample is shown below.

| <b>Department of Music Academic Program Contract</b>  |  |
|---|--|
| <b>STUDENT</b><br>Name _____<br>SSN _____<br>Local Address: _____<br>_____<br>(city/state/zip) _____<br>Local Phone _____   | <b>MAJOR:</b> <input type="checkbox"/> <b>Cert-Only: (PMCT)</b><br><input type="checkbox"/> <b>BACHELOR OF ARTS IN MUSIC</b> (AR, BA, MMUS, MUSI)<br><input type="checkbox"/> <b>BACHELOR OF MUSIC EDUCATION</b> (AR, BME, MMU3, MUSI)<br><div style="border: 1px solid black; padding: 2px; margin: 2px;"> <input type="checkbox"/> <b>Choral (CHO)</b> P S      <input type="checkbox"/> <b>Instrumental – Band (CBAN)</b> P S<br/>           emphasis: _____ <b>Sec</b> _____ <b>Elem</b> _____ <input type="checkbox"/> <b>Instrumental – Orch (CORC)</b> P S _____<br/> <input type="checkbox"/> <b>General (CGEN)</b> – applies to all BME majors and cert-only         </div> <input type="checkbox"/> <b>BACHELOR OF MUSICAL ARTS</b> (AR, BMA, MMUS, MUSI)<br>cognate: _____<br><input type="checkbox"/> <b>BACHELOR OF MUSIC IN PERFORMANCE</b> (AR, BM, MMUS, MUSI)<br><div style="border: 1px solid black; padding: 2px; margin: 2px;"> <input type="checkbox"/> <b>Instrumental (CINS)</b>      <input type="checkbox"/> <b>Organ (CORG)</b>      <input type="checkbox"/> <b>Piano (CPIA)</b><br/> <input type="checkbox"/> <b>Voice (CVPR)</b>      <input type="checkbox"/> <b>Composition (CCOM)</b> </div> |
| <b>MINOR:</b> <input type="checkbox"/> <b>GENERAL (NMUS)</b> <input type="checkbox"/> <b>SPECIALIZED (NSMM)</b> – see concentration above _____ or <input type="checkbox"/> <b>Jazz</b>   |  |
| <b>SIGNATURES:</b> <i>When signed by chair of the major/minor department and the student, this is a program contract between the department/school and the student. Revisions to the program should be initiated by both student and adviser.</i><br>Student: _____ Dept. Chair: _____ Date: _____<br>The music program indicated above (check all that apply):<br>Is a first major _____ Is a second major _____ Replaces another major (specify) _____<br>Is a first minor _____ Is a second minor _____ Replaces another minor (specify) _____ |  |
| <b>ADVISER ASSIGNMENT:</b> A major adviser is assigned by the academic area: _____<br>Advisers are not assigned for minors. <span style="float: right;">MAJOR ADVISER</span><br><i>This adviser assignment will replace existing adviser assignments unless this is a second major. Students electing a BME degree should contact the School of Education (SOE) to have an SOE adviser assigned.</i>  |  |
| <b>MUSIC PROGRAM REQUIREMENTS</b>   |  |
| <b>PROGRAM COURSE REQUIREMENTS</b><br>see reverse (or attached sheet)   |  |
| <b>PROGRAM OTHER REQUIREMENTS</b><br>(music majors)   |  |
| <input type="checkbox"/> <b>Entrance Audition</b> _____ (date completed)<br><input type="checkbox"/> <b>All Music Courses C or higher</b> see transcript<br><input type="checkbox"/> <b>Ensemble every semester</b> see transcript<br>(except student teaching semester, BME)<br><input type="checkbox"/> <b>Keyboard Proficiency</b> _____<br><input type="checkbox"/> <b>Maintained minimum 2.5 GPA in academic music courses.</b><br>(Other Requirements Continued) (date completed)   | <input type="checkbox"/> <b>Sophomore</b> _____<br><input type="checkbox"/> <b>Junior</b> _____<br><input type="checkbox"/> <b>Senior</b> _____<br><input type="checkbox"/> <b>One year of French or German</b> see transcript<br>(BM vocal performance only)<br><input type="checkbox"/> <b>Completion of all music courses</b> see transcript<br>prior to student teaching (BME only)<br><input type="checkbox"/> <b>44 hours in music (limit*)</b> (BA in Music only)<br><input type="checkbox"/> <b>CAS Requirement – Opt 1 or 2</b> (BA in Music Only)  |
| <b>ASSESSMENTS</b> (scheduled)<br><input type="checkbox"/> <b>Freshman</b> _____  |  |
| <i>In addition to the requirements of the major or minor, students must complete all other requirements in the catalog.</i>   |  |
| <b>Transfer credits</b> accepted on reverse (or attached sheet) <b>Comments:</b><br>Department Chair (signature, date and comments)   |  |
| <b>Graduation clearance</b> in major or minor: All requirements described on reverse (or attached sheet) and above have been met, are scheduled,<br>Department Chair (signature, date) <b>Comments:</b> Pending successful completion of outstanding requirements   |  |

\*Must have 84 of 128 for graduation outside of music.

## **ACADEMIC ADVISORS**

Your advisor is a crucial source of assistance in selecting courses to meet your degree requirements, and will be assigned to you in your Freshman year as soon as you declare your major in music. Should you decide to change programs, your advisor will help you during the transition to select courses satisfactory to your new degree program. If your major is Music Education, you will be assigned two advisors--one in the Music Department and one in the School of Education. When declaring your major, be sure to refer to the copy of the Academic Program Contract shown on the previous page, and to consult with the Music Office.

**See your advisor at least once each semester!** You will need to meet with your advisor in order to receive your PIN for next semester's registration. An All-Department Advising Day, on which music classes are canceled and the faculty are available for advising, is scheduled every semester before advance registration for the following semester. Sign up for your semester advising appointment through your advisor.

Although the advisor's role is primarily academic, you should feel welcome to consult him or her with any concern affecting your experience at PLU. Please refer questions about advisor assignments, major declaration, etc., to Nita Muir, Senior Administrative Assistant to the Music Department Chair (535-7603).

## **OTHER ADVISING SERVICES**

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PLU offers free assistance through the Office of Student Services which every music student should know about. These services can answer such questions as:

- How can I get tutoring for my ear-training class?
- What are my career options in music?
- How do I take the Washington Pre-College Test to get into Ed. 253?
- Where on campus can I interview for jobs?
- How can I solve the problem I have with my roommate?

The Counseling and Testing Office provides personal counseling, vocational counseling, educational counseling, testing, and support groups. The Student Employment Office provides the means for students to contact employers and helps career planning through self-assessment, exploration of career options, decision-making techniques, interviewing skills, and on-campus interviews with employers.

## **OBTAINING FACULTY RECOMMENDATIONS**

---

At some point you will probably need to obtain a faculty recommendation. Many students give very little thought to recommendations until a job possibility is at hand, and, unfortunately, this approach does not always afford an opportunity for the best possible recommendation. In today's highly competitive job market you'll want to put your best foot forward! Before asking someone to write a recommendation on your behalf, ask yourself "Is this person an appropriate recommender for the job I'm seeking?" You may have been a terrific French fryer at McDonald's, but that doesn't necessarily mean you'll want a recommendation for a K-12 teaching job from your boss. In addition, make certain that you've had adequate--ideally, ongoing--contact with the potential recommender. The person doing the recommending needs to be able to address your skills clearly in relation to the type of job you are seeking.

Begin preparing your placement file as much in advance as possible. If you are graduating in May for example, you might begin asking for recommendations as early as April or before. Doing so will allow the recommender adequate time to reflect upon your qualities and will ensure that your placement file is ready when you need it. There are some specific things you can do to make your recommender's job a bit easier:

1. If there is a specific form to be prepared, fill out as much of the non-recommendation part as possible-- especially your name!
2. Make your request for a recommendation in writing, as well as verbally.
3. Consider giving your recommender a list of those items you'd like to be sure are included. (You can do this and still maintain your humility.)
4. Tell where and to whom the recommendation is to be addressed.
5. Include a pre-addressed, stamped envelope.

It is your legal right to view the contents of any recommendation as long as its author knows that you have an "open file". You may indicate whether your file is closed or open by signing (or not signing) the "Waiver of Right to Access" on most recommendation forms. The choice is yours, but bear in mind that some people are hesitant to write as frank, and therefore as credible, a recommendation when they know that you may read it.

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# SCHEDULE OF COURSE OFFERINGS

## DEPARTMENT OF MUSIC

### EVERY YEAR - ALTERNATE SEMESTERS

| FALL  |  | SPRING   |  |                 |   |               |     |
|---|--|--|--|-----------------|---|---------------|-----|
| E<br>V<br>E<br>R<br>Y<br><br>Y<br>E<br>A<br>R | MUSI 111/3   | Fundamental I & II   | 2,2  | MUSI 124        | Theory I  | 3             |     |
|   | MUSI 115   | Intro to Keyboarding   | 1  | MUSI 116        | Basic Keyboarding   | 1             |     |
|   | MUSI 120   | Music and Culture  | 4  | <b>MUSI 120</b> | Music and Culture   | 4             |     |
|   | MUSI 121   | Keyboarding I  | 1  | MUSI 122        | Keyboarding II  | 1             |     |
|   | MUSI 125   | Ear Training I   | 1  | MUSI 126        | Ear Training II   | 1             |     |
|   | MUSI 223   | Theory II  | 3  | MUSI 224        | Jazz Theory Lab   | 1             |     |
|   | MUSI 225   | Ear Training III   | 1  | MUSI 226        | Ear Training IV   | 1             |     |
|   | MUSI 240   | Foundations of ME  | 3  | MUSI 340        | Fundamentals of ME  | 2             |     |
|   |  |  |  | MUSI 234        | History I   | 3             |     |
|   | MUSI 333   | Music History II   | 3  | MUSI 334        | 20th Century Music  | 3             |     |
|   | MUSI 341   | Music for Clsrn Tchrs  | 2  | MUSI 341        | Music for Clsrn Tchrs   | 2             |     |
|   | MUSI 345   | Conducting I <span style="border: 1px solid black; padding: 2px;">FA08 only</span>     | 1  | MUSI 345        | Conducting I <span style="border: 1px solid black; padding: 2px;">Sp09 onwards</span> |               |     |
|   | MUSI 346   | Conducting II <span style="border: 1px solid black; padding: 2px;">FA09 onwards</span> | 1  | MUSI 346        | Conducting II <span style="border: 1px solid black; padding: 2px;">SP09 only</span>   | 1             |     |
|   | MUSI 348   | Practicum in ME  | 1  |                 |   |               |     |
|   | MUSI 360-383 Ensembles: Year-long Commitment; may include J-term |  |  |                 |   |               | 1+1 |
|   |  | MUSI 366   | Opera Workshop <span style="border: 1px solid black; padding: 2px;">FA08 only</span> | 1               | MUSI 446  | Conducting IV | 1   |
|   | MUSI 445   | Conducting III   | 1  | MUSI 469        | Student Tch Seminar   | 2             |     |
|   | MUSI 469   | Student Tch Seminar  | 2  | MUSI 499        | Senior Project  | 2,4           |     |
|   | MUSI 499   | Senior Project   | 2,4  |                 |   |               |     |

### ALTERNATE YEARS - ALTERNATE SEMESTERS

|                       |          |                    |   |          |                                |   |
|-----------------------|----------|--------------------|---|----------|--------------------------------|---|
| O<br>D<br>D<br>Y<br>R | MUSI 241 | String Lab         | 1 | MUSI 242 | String Lab (BME orch maj only) | 1 |
|                       | MUSI 245 | Brass Lab          | 1 | MUSI 246 | Brass Lab                      | 1 |
|                       | MUSI 248 | Voice Lab          | 1 | MUSI 247 | Percussion Lab                 | 1 |
|                       | MUSI 337 | Analyzing Music    | 3 | MUSI 338 | Researching Music              | 3 |
|                       | MUSI 347 | Adaptive Music     | 1 | MUSI 356 | Diction II                     | 1 |
|                       | MUSI 355 | Diction I          | 1 | MUSI 354 | History/Music Theater          | 2 |
|                       | MUSI 430 | Piano Literature I | 1 | MUSI 431 | Piano Literature II            | 1 |
|                       | MUSI 440 | M/M K-9 Music I    | 2 | MUSI 441 | M/M K-9 Music II               | 2 |
|                       | MUSI 447 | Band Methods       | 2 | MUSI 448 | Band Materials                 | 2 |

|                                    |   |                       |   |          |                      |   |
|------------------------------------|---|-----------------------|---|----------|----------------------|---|
| J-<br>TRM                          | MUSI 390 Ensemble Tour 4                |                       |   |          |                      |   |
|                                    | MUSI 341 Music for Classroom Teachers 2 |                       |   |          |                      |   |
| MUSI 391 Conservatory Experience 4 |   |                       |   |          |                      |   |
| E<br>V<br>E<br>N<br>Y<br>R         | MUSI 243                                | Woodwind Lab          | 1 | MUSI 244 | Woodwind Lab         | 1 |
|                                    | MUSI 358                                | Early Music Lab       | 1 | MUSI 336 | Making Music         | 3 |
|                                    | MUSI 366                                | Opera Workshop (FA08) | 1 | MUSI 343 | Sec General Music    | 2 |
|                                    | MUSI 453                                | Vocal Pedagogy        | 2 | MUSI 353 | Solo Vocal Lit       | 2 |
|                                    | <b>MUSI 443</b>                         | 2nd Choral Methods    | 2 | MUSI 444 | 2nd Choral Materials | 2 |
|                                    | MUSI 451                                | Piano Pedagogy I      | 1 | MUSI 452 | Piano Pedagogy II    | 1 |
|                                    | MUSI 455                                | String Pedagogy       | 2 | MUSI 456 | M/M School Strings   | 2 |

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# 2. Ensembles

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## **ENSEMBLES Chapter Two**

---

PLU offers the following ensemble performance opportunities. Asterisked\* ensembles meet music scholarship requirements; scholarship students must audition for said ensembles and be placed in them

- \*Choir of the West/University Chorale/University Men's Chorus/University Singers
- \*University Symphony Orchestra
- \*Wind Ensemble/Concert Band
- \*University Jazz Ensemble/Combos
- \*Piano Ensemble

Chapel Choir  
Choral Union  
Opera Workshop  
Chamber Ensemble

### **ENSEMBLE PARTICIPATION & PLU TUITION COSTS**

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Students may take ensemble for credit under block tuition; sections are also available for no credit for students exceeding the credit hour limits of block tuition.

### **AUDITIONS**

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To find out whether auditions are required for membership in a particular ensemble, consult your catalogue or inquire in the Music Office. As a rule, auditions are held at the beginning of the school year during orientation week. See individual conductors about mid-year admission to ensembles.

### **ENSEMBLE UNIFORM RENTAL**

---

Tuxedos and Choir/Chorale gowns are provided by the Music Department for a fee of \$30 per academic year. This fee will be deducted from your student account during the fall semester. Careful uniform check out records are kept in the Music Office. Students who fail to return their uniform either at the end of the academic year or at the end of their annual ensemble experience will be charged for the full replacement cost of the unreturned uniform through their student account. If a student should leave an ensemble before the academic year, the uniform must be returned in order to avoid these charges. Students are expected to take care of the uniform. Choral gowns need to be washed in a washing machine (on permanent press cycle) on a regular basis. The tuxedo (jacket, pants, cummerbund, and bow tie) must be dry cleaned.

### **GENERAL EXPECTATIONS**

---

Ensembles demand a high degree of commitment from each and every member, and are affected by individual participation more than other classes are. Self-motivated, responsible members greatly enhance the spirit and musical achievement of the group, but those who do not see the importance of their obligations to the ensemble can substantially negate the hard work and aspirations of the others. Please bear this in mind as you offer your talents to an ensemble at PLU.

It is expected that all ensemble participants will make a full year's commitment to the group since repertoire and development goals are planned with the assumption that all performers will be present for the whole year. If for some reason you cannot make a full year's commitment to an ensemble, you must make this known to the director before you audition.

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## **OFF-CAMPUS PERFORMANCES AND TOURS**

---

Ensembles undertake off-campus performances in a variety of contexts, including extended tours during the school year. It is assumed that all students in the ensemble will participate in such performances and every effort is made by the Music Department to minimize the amount of school missed. *Nevertheless, students are responsible for all class notes and assignments that are missed while off campus, because off campus events do not excuse you from any classroom obligations.*

Usually special arrangements can be made by informing your instructor of the upcoming missed classes **well in advance** of your absence.

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# 3. Private Lessons

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## PRIVATE LESSONS Chapter Three

---

Private lessons are offered in virtually every medium including:

|       |             |           |            |
|-------|-------------|-----------|------------|
| Voice | Harpsichord | Strings   | Percussion |
| Piano | Guitar      | Woodwinds | Harp       |
| Organ | Composition | Brass     | Jazz       |

Lessons are available in all media without prerequisite except in jazz.

### REGISTRATION

---

Registration for private lessons and ensembles occur in the Music Office until the 10th day of class each semester. The student must repeat the registration process *each semester*. The process is simple: returning students can register for lessons over Banner web. New students must register through the Music Office (MBR 206). New students complete a course eligibility form. Based on the information provided on the form(s), music office personnel will complete the registration process for the first semester only. **STUDENTS WHO ARE NOT REGISTERED FOR LESSONS CANNOT TAKE LESSONS UNTIL THE REGISTRATION HAS BEEN COMPLETED.** Private lesson instructors are not required to teach students who are not registered for lessons. Additionally, lesson time missed due to registration problems will not be made up by the instructor.

### FEES

---

In addition to regular tuition, a private lesson fee is charged which pays the difference between sharing an instructor with other students in a classroom setting and studying with him or her privately. The additional private lesson fee for study with one teacher is as follows: 1 credit - \$200.00; 2-4 credits - \$400.00. **If you study with more than one teacher, this fee schedule applies separately to each studio.**

### GENERAL EXPECTATIONS

---

Studying an instrument or voice with a private teacher is as rigorous and intensive an activity as any other academic pursuit. It is expected that students will demonstrate seriousness of purpose by regular, thoughtful preparation for their lessons. A guideline for the required daily practice is one hour per day per credit earned. Progress in lessons is monitored weekly and, in combination with seminar participation and *required* concert attendance, comprises the term grade.

"Private lessons" means weekly appointments of one hour or one-half hour each, depending upon the amount of credit student has registered. Lessons missed by instructors will be rescheduled; lessons missed by students *may* be rescheduled. In the event of illness or other unavoidable absence, the courtesy of advance notice is expected. If you can't reach your instructor by phone, leave a message on their voicemail. If you cannot reach the instructor's voicemail, call the Music Office (535-7602) to leave a message. When given enough notice, every attempt will be made to get the message to your instructor before your lesson.

### OBTAINING A LESSON TIME

---

Private lessons are a weekly appointment of either 30 minutes (1 credit) or 60 minutes (2-4 credits). Lesson times are to be arranged with the instructor. The student is responsible for contacting the instructor to arrange a lesson time. In the fall term this is done at the Music Student Orientation; in the spring term, lesson times are arranged by sign-up sheet on the instructor's studio door.

### PRIVATE LESSON SEMINARS

---

Throughout the semester private teachers hold special meetings of all their students. These seminars are devoted to student performances, the study of repertoire and pedagogy, etc. Many are held at noon on Fridays. Attendance at these seminars is a requirement of private lessons.

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## CONCERT ATTENDANCE REQUIREMENT

---

Experiencing a variety of live musical performances is an important aspect of private music study. For this reason, all students taking private lessons are **required** to attend a certain number of department-approved performances. The specific policy is as follows:

1. **All full-time undergraduate students registered for private lessons in performance or composition (Music 201-219, 327, 351, 401-419, 421, 427, 499) are required to attend six (6) on-campus, Music Department-sponsored concerts each semester. Concerts will be chosen from an approved list published at the beginning of the semester and available from the Music Office or posted on the Music Department web page: [www.plu.edu/music](http://www.plu.edu/music). The on-line list is always updated as events change.**
2. **The six required concerts will include:**
  - One concert given by faculty or guest professional artists +*
  - Two concerts given by Music Department Student Ensembles +*
  - Three more concerts chosen from the approved list without regard to category.*
3. **Concerts in which the student performs will not count toward the total, regardless of percentage of participation.** [NOTE: Any participation in a concert, regardless of amount, precludes counting that concert towards the requirement.]
4. **Failure to meet the concert attendance requirement will lower the student's private lesson grade in his/her principal medium as follows:**
  - **Students who attend 0, 1 or 2 concerts in a semester will receive a grade of C or their earned studio grade, whichever is lower.**
  - **Students who attend 3 or 4 concerts will receive a grade one whole letter-grade lower than their earned studio grade (i.e. "A" becomes "B").**
  - **Students attend only 5 concerts will receive a grade one level lower than their earned studio grade (i.e., "A" becomes "A-").**
  - **Students who attend 6 concerts but fail to attend concerts in the required categories will receive a grade one grade level lower than their earned studio grade (i.e., "A" becomes "A-").**
  - **A grade of "incomplete" will not be issued based on failure to complete the concert attendance requirement.**
5. **Concert attendance checks, record-keeping and grade adjustment will be the responsibility of the Music Office.**

## REQUESTS FOR MODIFICATION OR WAIVER OF REQUIREMENT

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If you feel that you should be excused from any part of the Concert Attendance Requirement because of genuinely extraordinary circumstances, you may submit a modification/waiver request to the Music Department Curriculum Committee during the first month of the semester. The Music Office provides a form that will help you as you go through the following steps.

In order to be considered for a waiver or modification, requests for the fall semester must be received in the Music office by 5:00 p.m., October 1. Requests for the spring semester must be received in the Music Office by 5:00 p.m., February 25.

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The request must contain the following items:

1. **A clear statement of the change being sought.** Example: lowering the number of concerts required, altering the mixture of required concerts, or waiving the requirement altogether.
2. **A clear explanation of the specific circumstances** which argue for changing the requirement. Example: evening classes, work schedules, conflicting commitments.
3. **Proof of the circumstances cited above**, other than PLU class conflicts. Examples: work schedule validated by supervisor's signature and phone number, registration confirmation and course schedule for non-PLU courses, validated military duty assignments, etc.
4. **The published Music Department Approved Concert/Recital List** for the current semester with all of the concerts which the student is UNABLE TO ATTEND clearly marked.
5. **Signatures of both the student and his/her private instructor.**

Students will usually be informed of the outcome of their request within one week.

### **TICKET POLICY**

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Most concerts at PLU require admission by ticket. Student tickets are available from the Music Office two weeks prior to the performance date or at the performance. Students will be issued a student pass at the beginning of Fall semester. The student pass entitles the student to 1 free ticket to music performances with the exception of the annual Christmas concerts. The pass is not valid for non-music events.

The concert hall ticket desk opens 45 minutes before the concert starts and the concert hall doors will open 30 minutes prior to performance. Keep in mind you should arrive early to pick up your proof of concert attendance form and to select your seat for the concert.

PLEASE NOTE: There are some concerts where complimentary tickets will not be available. Examples would include the annual Christmas concerts. Music students can purchase one ticket for the lowest possible price. These concerts will usually be identified on the Approved Concert Attendance List or on our web page: [www.plu.edu/~music](http://www.plu.edu/~music) as well as on publicity notices.

### **GUIDELINES FOR SECURING AN ACCOMPANIST**

---

It is likely that you will require the services of an accompanist during your years of musical study at PLU. If you are not acquainted with those students who are willing to accompany, the Music Office will provide you with a list of available accompanists.

The accompanist's role is often the least-considered aspect of student performances. Whether you are preparing for a jury, recital, or concerto competition, there are a few points to bear in mind when seeking an accompanist:

- **Secure an accompanist well in advance.** Waiting until the last minute severely reduces the likelihood of a good performance by unfairly obliging the accompanist to learn the music in too short a time.
- **Discuss remuneration.** Be businesslike in dealing with your accompanist: determine when he/she expects to be paid, and agree in advance on the amount and time of payment.
- **Give your accompanist time to learn the music.** No one ever wants to play badly, but accompanists are often forced into inadequate preparation because the soloist "didn't get around to ordering the music," "couldn't find the piano part," or "forgot to give the music to the accompanist."

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- **Plan your rehearsal schedule with your accompanist.** Avoid the common mistake of planning a rehearsal--or worse, a lesson--without determining in advance that your accompanist is available. Make sure to allow adequate rehearsal time so that both you and your accompanist feel comfortable in your musical collaboration.
- **Have at least one rehearsal in the performance area.** If this is possible, it will allow you to get use to the acoustics of the area, your accompanist to get used to the piano, and a respected friend to check the balance of sound between your solo and the accompaniment.

Other things you can do to enhance your performance include finding a page-turner to avoid one-handed playing at page turns; marking the score with your interpretive directions before giving it to the accompanist, and to make the most efficient use of rehearsal time.

## **SEMESTER JURIES**

The Semester Jury is the conclusive learning experience for students taking private lessons. It is a unique opportunity for students to demonstrate their performance ability and achievement before members of the music faculty and to receive comments and encouragement. Although the Semester Jury is not graded, it provides a focused conclusion to private lesson study each semester.

1. All students receiving private instruction for university credit, except those students registered for Music 499: Capstone Project, will take a Semester Jury at the completion of the semester.
2. Students receiving private instruction in more than one performance medium will take a jury in each of those media.
3. The Semester Jury Committee will include faculty members from the student's area of performance.
4. Juries will be held on the Friday preceding Final Examination Week of each semester.
5. The student is responsible for:
  - a. Filling out the *Record of Private Instruction* form, securing private lesson instructor's signature and submitting it to the Jury Committee at the time of the jury.
  - b. Signing up for a jury time.
  - c. Selecting, in consultation with the private lesson instructor, material to perform for the jury. Total jury time allotted for each student will be 7 minutes.
6. Verbal and/or written comments will be given to the student at the end of the jury.

*Record of Private Instruction* forms are available from the Music Office or the private instructor, and *Semester Jury Sign-up Sheets* are posted in or near the Music Office on the Monday preceding juries.

Juries are organized in the following groups: Voice, Piano, Strings and Guitar, Organ and Harpsichord, Woodwinds, Brass and Percussion. An example of the *Record of Private Instruction* form is on the next page.

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## RECORD OF PRIVATE INSTRUCTION

NAME: \_\_\_\_\_ SEMESTER: F S \_\_\_\_\_ YEAR: 1 2 3 4 5 Grad GRADUATION: \_\_\_\_\_  
 PERFORMANCE MEDIUM: \_\_\_\_\_ CREDITS: 1 2 3 4 INSTRUCTOR: \_\_\_\_\_ MAJOR: \_\_\_\_\_

**CURRENT PARTICIPATION IN PLU ENSEMBLES:**

Chamber ensembles

- |  |  |   |                                       |
|--|--|---|---------------------------------------|
| <input type="checkbox"/> Choir of the West       | <input type="checkbox"/> Opera Workshop            | <input type="checkbox"/> University Jazz Ensemble   | <input type="checkbox"/> String       |
| <input type="checkbox"/> University Chorale      | <input type="checkbox"/> Choral Union              | <input type="checkbox"/> Jazz Laboratory Ensemble   | <input type="checkbox"/> Woodwind     |
| <input type="checkbox"/> University Men's Chorus | <input type="checkbox"/> Wind Ensemble             | <input type="checkbox"/> Vocal Jazz Ensemble        | <input type="checkbox"/> Brass        |
| <input type="checkbox"/> University Singers      | <input type="checkbox"/> Concert Band              | <input type="checkbox"/> Contemporary Arts Ensemble | <input type="checkbox"/> Early Music  |
| <input type="checkbox"/> Chapel Choir            | <input type="checkbox"/> University Symphony Orch. | <input type="checkbox"/> Piano Ensemble             | <input type="checkbox"/> Other: _____ |

**LIST ALL MATERIAL COVERED THIS SEMESTER (repertoire and technical studies)**

| TITLE | COMPOSER/EDITOR | JURY SELECTION | (✓) | PUBLIC PERFORMANCE |
|-------|-----------------|----------------|-----|--------------------|
|       |                 |                |     |                    |
|       |                 |                |     |                    |
|       |                 |                |     |                    |
|       |                 |                |     |                    |
|       |                 |                |     |                    |
|       |                 |                |     |                    |
|       |                 |                |     |                    |
|       |                 |                |     |                    |
|       |                 |                |     |                    |
|       |                 |                |     |                    |

THIS RECORD MUST BE SIGNED BY THE STUDIO INSTRUCTOR PRIOR TO THE JURY: \_\_\_\_\_

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# **4. Music Major Student Assessment**

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## **MUSIC MAJOR STUDENT ASSESSMENT Chapter Four**

Music study at the college level is rigorous and demanding. Early assessment and feedback regarding suitability for pursuit of a music major is therefore essential. All assessments are pass/fail. Failure to pass an assessment will preclude continuation in the major. Transfer students and those changing majors are responsible for passing earlier juries in the major upon entrance or, at the latest, at the end of their first semester in the program. Details of the assessments follow.

| <b>YEAR</b>      | <b>BACHELOR OF MUSIC (BM)</b>   | <b>BACHELOR OF MUSIC EDUCATION (BME)</b>  | <b>BACHELOR OF MUSICAL ARTS (BMA)</b>   | <b>BACHELOR OF ARTS IN MUSIC (BA)</b> |
|------------------|---|---|---|---------------------------------------|
| <b>OVERALL</b>   | Students will maintain a 2.5 grade point average or higher in academic music courses  |   |   |                                       |
| <b>Freshman</b>  | In the spring, student progress will be reviewed based on 1) grades in fall music classes, 2) progress in spring courses; 3) assessment of performance ability by their studio teacher. |   |   |                                       |
| <b>Sophomore</b> | Students will present a 15' performance jury. (see <b>SOPHOMORE JURIES</b> below)   | Students will present a 15' jury consisting of a 5' performance and a 10' teaching demonstration. (see <b>SOPHOMORE JURIES</b> below) | Students will present a 15' jury consisting of 10' of performance and a 5' discussion identifying either their cognate field (BMA) or their non-music liberal arts fields of interest (BA). (see <b>SOPHOMORE JURIES</b> below) |                                       |
| <b>Junior</b>    | Students will present a juried junior recital. (see <b>DEGREE PERFORMANCE JURY</b> or <b>COMPOSITION JURY</b> below)  | Students will present a skills jury to evaluate conducting skills. (see <b>B.M.E. SKILLS JURY</b> below)                              | Students will present a 15' jury consisting of 10' of performance and a 5' presentation/discussion of their capstone project written summary. (see <b>B.M.A./B.A. JUNIOR JURY</b> below)  |                                       |
| <b>Senior</b>    | Students will present a juried full recital. (see <b>DEGREE PERFORMANCE JURY</b> or <b>COMPOSITION JURY</b> below)  | Students will present a juried half recital and successfully complete student teaching. (see <b>DEGREE PERFORMANCE JURY</b> below)    | Students will present their capstone project in a public forum setting. (see <b>B.M.A./B.A. SENIOR PROJECT PRESENTATION</b> below)  |                                       |

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## **SOPHOMORE DEGREE JURIES** (all music majors)

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The Sophomore Degree Jury provides the opportunity for the music faculty to assess the progress of students pursuing any music major: Bachelor of Music (B.M.), Bachelor of Music Education (B.M.E.), Bachelor of Musical Arts (B.M.A.) and Bachelor of Arts in music (B.A.). Students pursuing these degrees perform for the music faculty and receive evaluation of both their achievement to date and their potential to complete their chosen degree. Failure to pass this jury will preclude continued pursuit of the chosen degree.

1. All students pursuing a music major (Bachelor of Music, Bachelor of Music Education, Bachelor of Musical Arts or Bachelor of Arts in music degrees) are required to pass a Sophomore Degree Jury. This jury will be taken four (4) semesters prior to graduation, normally at the end of the sophomore year. Transfer students of junior level or above are required to take this jury at entrance.
2. The Sophomore Degree Jury replaces the regular Semester Jury in the student's primary medium that semester. Other private lessons taken that semester still require a regular Semester Jury.
3. The Sophomore Degree Jury Committee will consist of the full-time Music faculty.
4. Sophomore Degree Juries will be held on the Monday of Final Examination Week each semester.

### **Before the Jury**

5. The Student is responsible for:
  - a. Signing up for their jury. Sign up sheets will be available on the Monday before finals week.
  - b. Filling out the *Record of Private Instruction* form, getting private lesson instructor's signature, and submitting it to the jury at the time of the jury.
  - c. For Bachelor of Music Education (B.M.E.) students, filling out the *B.M.E. Jury Lesson Plan* form (see below); for Bachelor of Musical Arts (B.M.A.) and Bachelor of Arts in Music (B.A.) students, filling out the *B.M.A. Cognate/B.A. Liberal Arts Interests* form (see below); for all degree students, securing faculty signatures, and submitting originals to the Music Department four (4) days prior to jury day.
  - d. Selecting, in consultation with the private lesson instructor, material to perform for the jury (see below of performance duration). Total jury time allotted for each student will be 15 minutes.
  - e. For Bachelor of Music Education (B.M.E.) and Bachelor of Musical Arts (B.M.A.) students, preparing *B.M.E. Jury Lesson Plan* or *B.M.A. Cognate* form.
    - For the B.M.E. students, in consultation with the Chair of Music Education Studies, prepare a mini-lesson teaching demonstration. Jury time allotted for the teaching demonstration will be ten (10) minutes.
    - For the B.M.A. and B.A. students, in consultation with their advisor, prepare to discuss the cognate field (an academic minor or second major) or liberal arts interest area(s) and possible Senior Projects (integrating musical studies with the cognate field/liberal arts). Jury time allotted for the discussion of the cognate field and possible projects will be five (5) minutes.

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## At the Jury

6. The Sophomore Degree Jury will consist of the following:

- Performance degree (B.M.): Demonstration of musical and technical proficiency via compositions representing three (3) different historic periods. Vocalists will sing works whose texts are in two (2) foreign languages. (15')
- Composition degree (B.M.): Submission of a score (professional quality graphics) of an original composition, performance (live or recorded) and discussion of that composition at the jury, and completion of the Record of Private Instruction form listing all composition study to date. (15')
- Music Education (B.M.E.): Performance: demonstration of musical and technical proficiency (5'). Teaching: presentation of a mini-lesson (10').
- Bachelor of Musical Arts (B.M.A.)/Bachelor of Arts in Music (B.A.): Performance: demonstration of musical and technical proficiency via two contrasting pieces (10'); Cognate field/liberal arts interest area(s): discussion of the cognate field/interest areas and possible senior projects.

For all degrees: faculty discussion of the student's academic and performance history in closed session, the student excused. (5')

7. Written comments from each faculty member in attendance will be forwarded to the student and the student's private lesson instructor. The determination of the Jury Committee (pass or fail) will be relayed to the student by letter from the department chair.

*Record of Private Instruction* Forms are available from the Music Office or the private instructor. Sophomore Degree Jury Sign-up Sheets are posted in the Music Office on the Monday preceding Sophomore Degree Juries.

Mock-ups of the B.M.E. Jury Lesson Plan Form and the B.M.A. Cognate/B.A. Liberal Arts Interest Form are shown below:

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### BME JURY LESSON PLAN FORM

NAME: \_\_\_\_\_ DATE: \_\_\_\_\_

Year in School: 1 2 3 4 5 G Semester and year of graduation \_\_\_\_\_

For what population and grade is this lesson plan intended? \_\_\_\_\_

List all sources, materials, and equipment you will need.  
(Remember, you are responsible for obtaining all necessary materials)

Objective:

Set:

Lesson:

Instructor's Signature

### BMA COGNATE/BA LIBERAL ARTS INTEREST FORM (Sophomore Jury)

NAME: \_\_\_\_\_ DATE: \_\_\_\_\_

Year in School: 1 2 3 4 5 G Semester and year of graduation \_\_\_\_\_

Identify the cognate field (academic minor or second major - BMA) or liberal arts interest areas (BA) you intend to pursue/explore:

Describe/Explain your interest in this (these) field(s).

Identify potential Senior Projects which integrate your music studies with your cognate field/interest area(s).

Advisor's Signature



## **DEGREE RECITAL JURY (BM junior and senior year assessments; BME senior year assessment)**

The Degree Recital Jury is required of all students seeking to fulfill the degree recital(s) requirement in their Bachelor of Music (performance) or Bachelor of Music Education degree programs. It is the adjudication of performance ability and removes such adjudication from the recital itself, thereby allowing the student to enjoy the recital performance more fully. Failure to pass the Degree Recital Jury will automatically postpone the scheduled recital until the following semester, at which time another Degree Recital Jury must be scheduled and passed.

1. All students intending to present a degree recital to fulfill a degree recital requirement must pass a Degree Recital Jury.
2. The Degree Recital Jury replaces the regular Semester Jury in the student's primary performance medium that semester. Other private lessons taken that semester require a regular Semester Jury.
3. The Degree Recital Jury Committee will consist of  
For the junior jury: full time faculty and  
For the senior jury: selected full-time music faculty.
4. The Jury date is assigned when the Recital is scheduled in the Music Office. The Jury will be taken three weeks before the recital.
5. The jury/recital timeline and student's responsibility is as follows:

### **Semester Before Jury/Recital: Schedule the recital**

- Contact the Music Office *the semester before the recital to schedule the recital and jury dates.*
- Arrange for all recital participants (accompanists, assisting artists, etc.) to be available for the Degree Recital Jury.

### **Two Months Before Jury/Recital: PREPARE the program**

- Prepare program following the Student Recital Program Format example. A more detailed example of the program can be picked up in the Music Office.

### **Three Weeks Before JURY: SUBMIT printed program copy to committee chair**

- Submit the printed program copy, including program notes, typed in the required format, to the Music Office for delivery to the jury committee three weeks before the Degree Recital Jury (*Note this is six weeks before the scheduled recital date*). The program copy and notes will be reviewed by the Music Department Jury Committee and returned with editorial recommendations

### **One Week Before Jury: Make recommended program corrections**

- Correct/revise the final program copy, including program notes and submit it to the chair of the Jury Committee at the Recital Jury. Copies of the required Student Recital Program Format follows this section.

### **At the Jury: What To Expect**

- Be prepared to play portions of the recital program as determined by the Jury Committee and the student's private teacher. At the beginning of the jury the student will be informed of the recital selections chosen by the Jury Committee to be heard. Total jury time is thirty minutes.

### **Immediately After the Jury:**

#### **Notice sent to student, submit final program, and schedule dress rehearsal**

- Written comments from each faculty member in attendance will be forwarded to the student and the student's private lesson teacher. The determination of the Degree Recital Jury Committee (pass or fail) will be conveyed to the student in letter form by the department chair following the jury.

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- Submit the final program copy on disk in Microsoft “Word” format to the Music Department for final formatting. The program will be formatted and routed through University Printing. It is the student’s responsibility to make sure the program has been proofed and is free of errors. Once printed, the program will be delivered to the Music Office and delivered to the performance by the lobby staff. The Music Department will pay up to \$50 for the degree recital program. Any costs over this amount will be paid by the student.
- Dress rehearsal: Upon receipt of the final program copy in the Music Office, the recital dress rehearsal will be scheduled. (Prompt submittal of program copy will assure timely scheduling of the dress rehearsal).

Size 5 1/2 x 8 1/2

School of the Arts / Department of Music

**STUDENT RECITAL**

Monty Jefferson, Cellist  
Armand Klavier, Pianist

Assisted by  
Wanda Frett, Violinist

Lagerquist Concert Hall, Mary Baker Russell Music Center  
Saturday, May 27, 1995, 8:00 P.M.

**PROGRAM**

Fantasy Piece for Unaccompanied Cello (1987) .....Mario Moderna  
(b. 1961)

Sonata in D major for Cello and Piano, Op. 5 .....Iama Composer  
(1833-1896)

I. *Allegro ma non troppo*

II. *Adagio*

III. *Scherzo: Vivace*

IV. *Finale: Allegro*

**INTERMISSION**

Trio in A minor for Piano, Violin and Cello, Op. 36 ..... Himie Grossmeister  
(1857-1930)

I. *Langsam: Schnell*

II. *In gemächlicher Bewegung*

III. *Runevoll*

IV. *Sehr behaglich*

This recital is presented by Mr. Jefferson in partial fulfillment of the requirements for the degree Bachelor of Music, Instrumental Performance.

Mr. Jefferson studies cello with Terrance Tourte.

Reception in Himie Baroque Room immediately following the concert.

REVERSE SIDE: Program Notes  
(see more detailed sample available in the Music Office.)

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## COMPOSITION JURY (BM - Composition junior and senior assessment)

The Composition Jury is required of all students seeking the Bachelor of Music (composition) degree. The Composition Jury reviews the student's progress in the junior and senior years. Failure to pass the Composition Jury will require rescheduling the jury for the following semester.

1. All students intending to receive a Bachelor of Music degree in Composition must pass the Composition Degree Jury in their junior and senior years.
2. Composition Degree Juries should be scheduled through the Music Office at the beginning of the semester of intended graduation.
3. The Composition Degree Jury does not replace Semester Juries required for private lessons in performance taken that semester.
4. The Composition Degree Jury Committee will consist of:
  - a. for the Junior jury, full time music faculty *during regular assessment juries*;
  - b. for the Senior jury, selected full-time music *faculty by special arrangement at a time mutually convenient for the student and the jurors.*
5. The Composition Degree Jury will be at least four weeks prior to the end of the semester.

### Before the Jury

6. The student is responsible for:
  - a. Securing a jury time.
    - b. *For the junior year review, by signing up in the Music Office for a time on the degree assessment jury day;*
    - c. *For the senior year assessment, by scheduling the jury through the student's composition teacher.*
  - d. Preparing and submitting to the Music Office three weeks before scheduled jury the following materials:
    - For the junior year review, a portfolio of single copies of all compositions created at PLU to date, including a cassette or cd compilation of Composer Forum performances. Included should be the work in progress being prepared for the Composer's Forum of the current semester.
    - For the senior year review, an updated portfolio and cassette/cd of PLU compositions to date, plus the completed score of the final Senior Project composition. A cassette or cd of the Senior Project composition must be prepared; this recording can be of a performance, a rehearsal, a piano reduction or a midi realization.
  - c. If the jury is to include a live performance, arranging for all jury performers to be available for the Composition Degree Jury.
  - d. Being prepared to discuss and answer questions about the portfolio compositions/recordings (junior year) or Senior Project composition/performance/recording (senior year).

### At the jury

7. The Composition Jury will entail discussion in detail of the portfolio compositions/recordings (junior year) or Senior Project composition/performance/recording (senior year). Total jury time is thirty (30) minutes.
8. Written comments from each faculty member in attendance will be forwarded to the student's composition instructor. The determination of the Composition Degree Jury Committee (pass or fail) will be conveyed to the student in letter form by the department chair following the jury.

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## **B.M.E. SKILLS JURY (BME junior assessment)**

---

The B.M.E. Skills Jury is required of all students seeking the Bachelor of Music Education degree. The B.M.E. Skills Jury reviews the student's progress in skills essential to teaching music in the public schools. This review normally takes place at the end of the junior year. Failure to pass the B.M.E. Skills Jury will preclude continued pursuit of the chosen degree.

1. All students intending to receive a Bachelor of Music Education degree must pass the B.M.E. Skills Jury in their junior year. Transfer students will take this jury at the end of their first year of conducting study.
2. B.M.E. Skills Jury will be scheduled during the final examination period of the spring conducting classes.
3. The B.M.E. Skills Jury does not replace Semester Juries required for private lessons in performance taken that semester.
4. The B.M.E. Skills Jury Committee will consist of selected full-time music faculty.

### **Before the Jury**

5. The student is responsible for:
  - a. Identifying themselves to the conducting instructor at the beginning of the spring semester as requiring the B.M.E. Skills Jury.
  - b. In consultation with and at the direction of the conducting instructor, preparing music and rehearsal plans for the jury. Total jury time allotted for each student will be 15 minutes.

### **At the jury**

6. The B.M.E. Skills Jury will consist of the following:
  - a. An opportunity to lead a rehearsal of a selected work(s) in an appropriate ensemble setting (choral or instrumental). The ensemble will consist of members of the semester's conducting classes and other student performers. (15')
  - b. During the transition between conductors, the faculty will discuss the student's academic and conducting history in private consultation. (5')
7. Written comments from each faculty member in attendance will be forwarded to the student and the student's private lesson instructor. The determination of the Jury Committee (pass or fail) will be relayed to the student by letter from the department chair.

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## **B.M.A./B.A. JUNIOR JURY (junior assessment)**

The B.M.A./B.A. Junior Jury is required of all students seeking the Bachelor of Musical Arts or Bachelor of Arts in Music degree. The B.M.A./B.A. Junior Jury reviews the student's progress in performance and approves the Senior Project. This review normally takes place at the end of the junior year. Failure to pass the B.M.A./B.A. Junior Jury will preclude continued pursuit of the chosen degree.

1. All students pursuing the Bachelor of Musical Arts or Bachelor of Arts in Music degree are required to pass a B.M.A./B.A. Junior Jury in their junior year. This jury will be taken **(2) semesters** prior to graduation, normally at the end of the **junior year**. Transfer students of junior level or above are required to take this jury in the second semester at PLU, normally in the spring.
2. The B.M.A./B.A. Junior Jury replaces the regular Semester Jury in the student's primary medium that semester. Other private lessons taken that semester still require a regular Semester Jury.
3. The B.M.A./B.A. Junior Jury Committee will consist of the full-time Music faculty.
4. B.M.A./B.A. Junior Jury will be held on the Monday of Final Examination Week each semester.

### **During the semester of the Jury**

5. The student should consult with his advisor to a) finalize the senior project, b) identify a faculty member in the cognate field to serve on the student's B.M.A./B.A. Committee, and c) identify a second Music faculty member to serve on the student's B.M.A./B.A. Committee. It is the student's responsibility to contact these faculty members and gain their commitment to serve on the student's committee.

### **Before the Jury**

6. The Student is responsible for:
  - a. Signing up for their jury. Sign up sheets will be available on the Monday before finals week.
  - b. Filling out the *Record of Private Instruction* form, getting private lesson instructor's signature, and submitting it to the jury at the time of the jury.
  - c. Filling out the *B.M.A./B.A. Capstone Project Approval* form (see below), securing the Capstone Project advisor signature, securing the signatures of other members of the B.M.A./B.A. committee (cognate field and 2<sup>nd</sup> music faculty members) and submitting the form to the Music Office (MBR 206) four (4) days before your jury.
  - d. Selecting, in consultation with the private lesson instructor, material to perform for the performance portion of the jury. (10')
  - e. In consultation with their advisor, preparing to explain and discuss Senior Project. (5')

### **At the jury**

7. The B.M.A./B.A. Junior Jury will consist of the following:
  - Performance: demonstration of musical and technical proficiency via two contrasting pieces (10')
  - Discussion and approval of the Senior Project. (5')

Faculty discussion of the student's academic and performance history in closed session, the student excused. (5')

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8. Written comments from each faculty member in attendance will be forwarded to the student and the student's private lesson instructor. The determination of the Jury Committee (pass or fail) will be relayed to the student by letter from the department chair.

*Record of Private Instruction* Forms are available from the Music Office or the private instructor.  
B.M.A./B.A. Junior Jury sign-up sheets are posted in the Music Office on the Monday preceding the B.M.A./B.A. Junior Jury.

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A mock-up of the B.M.A./B.A. Senior Project Approval Form is shown below:

**BMA/BA SENIOR CAPSTONE PROJECT APPROVAL FORM**  
**(Junior Year Assessment Jury)**

Name \_\_\_\_\_ Date \_\_\_\_\_

Year in School \_\_\_\_\_ Semester and Year of Graduation \_\_\_\_\_

Cognate Field \_\_\_\_\_  
(BMA: academic minor or second major; BA: liberal arts interest)

Capstone Project Committee:

1) Committee Chair (Music<sup>\*</sup>) \_\_\_\_\_

2) Committee Member (Music<sup>\*</sup>) \_\_\_\_\_

3) Committee Member (Cognate Field/Liberal Arts) \_\_\_\_\_

---

## CAPSTONE PROJECT DESCRIPTION

***Please attach a page that describes the capstone project fully, and includes the following information:***

Project Title:(e.g. "Music Theater Performance," or "Original Music CD Production,"  
or "Research in Ghanaian Drumming," or "Promotion and Management in Music," etc)

Project Description: Include on the attached description page the following, and check off here:

- \_\_\_ An explanation of the topic of your project.
- \_\_\_ The component parts of your project (research, internship, composition, other).
- \_\_\_ How the project demonstrates integration between music and your cognate field/liberal arts interest
- \_\_\_ What the written component will comprise:  
(major research paper, edited and annotated research notes, essay(s), edited and annotated journal, other)
- \_\_\_ What the public presentation will comprise:  
(lecture, lecture-performance, other committee-approved format)
- \_\_\_ What people, organizations etc. you will be working with:  
(churches, studios, businesses, colleagues, professionals, other)
- \_\_\_ Bibliography of sources you have identified so far

---

ADVISORS' SIGNATURES (Indicates approval of above capstone plan)

1) Committee Chair \_\_\_\_\_

2) Committee Member (Music) \_\_\_\_\_

3) Committee Member (Cognate Field/Liberal Arts) \_\_\_\_\_

**Submit form to the Music Office MBR 206 one (1) week before your junior jury.**

- 
- At least one of the two Music committee members must be a full-time music faculty member.

## **B.M.A./B.A. CAPSTONE PROJECT PREPARATION, ADJUDICATION AND PRESENTATION**

The B.M.A./B.A. Capstone Project Presentation is required of all students seeking the Bachelor of Musical Arts or Bachelor of Arts in Music degree. The B.M.A./B.A. Capstone Project Presentation culminates the student's music and cognate/liberal arts study. This presentation normally takes place at the end of the senior year.

1. All students pursuing the Bachelor of Musical Arts or Bachelor of Arts in Music degrees are required to do a B.M.A./B.A. Senior Project Presentation in their senior year.
2. The B.M.A./B.A. Senior Project Presentation does not replace the regular Semester Jury(ies) in the student's private lesson study that semester.
3. The B.M.A./B.A. Senior Project Presentation will be adjudicated by the student's Capstone Project Committee. The Capstone Project Committee will consist of at least three faculty members: the student's Senior Project advisor, another music faculty member, and a faculty member from outside the Music Department representing the cognate area (B.M.A.) or the College of Arts and Sciences (liberal arts – B.A.).
4. B.M.A./B.A. Capstone Project Presentation will be scheduled by the student in consultation with the student's committee (see next section for scheduling details). It is the student's responsibility to schedule the presentation at a time when all members of the committee can attend.

### **During the semester of the presentation**

5. The student, in consultation with the student's advisor and committee, will complete the senior project. Four weeks prior to the public presentation, the student's committee will complete a preliminary assessment of and approve the project and presentation.

### **At the presentation**

6. The B.M.A./B.A. Capstone Project Presentation will consist of a lecture based upon an accompanying paper, or internship documentation, and may include performance or composition. Members of the student's Capstone Project committee will be in attendance and provide final assessment of the project and presentation.
7. The determination of the Capstone Project Committee (pass or fail) will be relayed to the student by letter from the department chair.

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# **5. Student Recitals and Presentations**

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## **STUDENT RECITALS AND PRESENTATIONS Chapter Five**

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All public presentations representing the Music Department must be approved by and scheduled through the Music Office. Presentations include Capstone Projects (recitals or presentations) and non degree recitals. Student Recitals (degree and non-degree) and Non-Recital Capstone Project Presentations.

### **STUDENT RECITALS**

Recitals should display the highest possible standard of performance, and for that reason it is essential that the student carefully plan and prepare every aspect of the recital with the help of his or her private teacher.

### **SCHEDULING**

---

Schedule the date, time and place with the Manager of Performance in the Music Office by **October 1st**, regardless of whether the recital is to be given in the fall or spring semester. All degree recitals will be scheduled in Lagerquist Concert Hall with rehearsal times subject to availability of the hall. Non-degree recitals will be scheduled in Lagerquist Concert Hall or Hansen Recital Hall, subject to availability. Student Degree recitals have priority in the scheduling process.

**Degree recitals:** a Degree Recital Jury date will be assigned when you schedule your recital. See *Degree Recital Jury*.

### **PROGRAMS AND PROGRAM NOTES**

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Degree Recitals: Prepare program copy and program notes in the Student Recital Program Format, available from the Music Office, and submit it to the Jury Committee through the Music Office six weeks before the recital date (up to four 8½ by 11 inch single side pages, usually done landscape resulting in up to eight 4¼ by 5½ inch panels). The copy and notes will be reviewed and returned to you one week before your Degree Recital Jury. You will prepare the final, revised copy of your program and submit it to the Jury Committee chair at your jury. After successful completion of your jury, you will turn in the program on disk in Microsoft “Word” format to the Music Office for final formatting. Final proofing of the program is the student’s responsibility. Delivery of the printed program will be processed through the Music Office. A member of the lobby staff will deliver the programs to the concert hall.

Non-Degree Recitals: All printing costs are borne by the student. At least three weeks before your recital, prepare your program and notes in the Student Recital Program Format, available from the Music Office. Take your typed program copy in its final format to University Printing. You are responsible for all arrangements with University Printing including proofreading, pickup, and payment.

### **RECORDING**

---

**No recitals are recorded automatically.** If you wish PLU Multimedia Services to record your recital, call them well in advance at 535-7268. All arrangements--including scheduling, fees and payment--are entirely between you and Multimedia Services.

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## **LOGISTICS**

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**Stage Set-up Requirements:** When scheduling your recital, you must also anticipate your stage set up needs. Do you need a piano, recital screens, etc.? You must communicate your needs to the Manager of Performance. This information will then be relayed to stage services personnel.

**House manager:** The Music Department provides one person who serves as house manager for student recitals. The house manager will be at the recital site 1 hour before the published starting time of the recital.

**Equipment:** Recital locations in Mary Baker Russell Music Center have various university equipment readily at hand, such as piano, music stands, and chairs. The availability of such equipment in a particular location will be confirmed when the recital is scheduled. Music Department equipment, such as a harpsichord, must be requested when the recital is scheduled. **Any other equipment is the responsibility of the recitalist and must be removed from the recital site following rehearsals and immediately after the performance.**

## **RECEPTIONS**

---

Receptions after recitals are entirely optional. All arrangements for, and costs of, a recital reception are the responsibility of the student. Any reception in the Mary Baker Russell Music Center must be scheduled in advance through the Music Office and must be catered by Food Services, 535-7472.

## **CANCELLATION**

---

If you need to cancel or change the date of your recital, notify the Manager of Performance (535-7602) at once. Because of advance publicity and the prepublished Music Department Approved Concerts/Recitals List, **a canceled recital will not under any circumstances be rescheduled in the same semester.**

## **NON-RECITAL SENIOR PROJECT PRESENTATIONS**

Students in the B.M.A. and B.A. degree programs are required to present their Capstone Project in a public forum. These presentations may be either a lecture or a lecture-recital.

## **SCHEDULING**

---

Schedule the date, time and place with the Manager of Performance in the Music Office by **October 1st**, regardless of whether the presentation is to be given in the fall or spring semester. All Non-Recital Presentations will be scheduled in Hansen Recital Hall, subject to availability.

## **PRINTED MATERIAL**

---

The Music Department will pay for duplication of printed materials to support the presentation (up to four 8½ by 11 inch single side pages, duplicated front and back). You will turn in the material on disk formatted in Microsoft "Word" format to the Manager of Printed Projects. Final proofing of the materials is the student's responsibility. Delivery of the printed material will be processed through the Music Office. A member of the lobby staff will deliver the programs to the recital hall. For any additional printed materials requested, beyond the limits above, the added printing costs will be borne by the student.

## **RECORDING**

---

**No presentations are recorded automatically.** If you wish PLU Multimedia Services to record your presentation, call them well in advance at 535-7268. All arrangements--including scheduling, fees and payment--are entirely between you and Multimedia Services.

## **LOGISTICS**

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**Recital Hall Set-up Requirements:** When scheduling your presentation, you must also anticipate your set up needs. Normal configuration for presentations is recital screens, piano (center stage) and three rows of seating (normal choral rehearsal seating). If you have special requirements beyond or differing from this, you must communicate your needs to the Manager of Performance. This information will then be relayed to

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stage services personnel for set-up. Note: No stage services personnel will be available for assisting you during the presentation. If you require such assistance, it is your responsibility to arrange with peers to provide same.

House manager: The Music Department provides one person who serves as house manager for student recitals. The house manager will be at the presentation site 1 hour before the published starting time of the presentation.

Equipment: Normal equipment in the Recital Hall includes recital screens, piano (7' grand), audio/video playback system and projection screen with overhead projector (access available from advisor or Music Office). **Any other equipment is the responsibility of the student and must be removed from the recital site immediately after the presentation.**

### **RECEPTIONS**

---

Receptions after presentations are entirely optional. All arrangements for, and costs of, a presentation reception are the responsibility of the student. Any reception in the Mary Baker Russell Music Center must be scheduled in advance through the Music Office and must be catered by Food Services, 535-7472.

### **CANCELLATION**

---

If you need to cancel or change the date of your presentation, notify the Manager of Performance (535-7602) at once. **Cancelled recitals will not under any circumstances be rescheduled in the same semester.**

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## **6. Other Important Stuff**

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## **OTHER IMPORTANT STUFF Chapter Six**

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### **KEYBOARD PROFIECENCY**

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All music majors (B.A., B.M.A., B.M.E., and B. M.) are required to achieve Keyboard Proficiency as part of their degree requirements. Proficiency is attained by earning a grade of “C” or better in MUSI 122 KEYBOARDING II. All students are strongly encouraged to do so by the end of the sophomore year. Music Education majors (B.M.E) must have attained Keyboard Proficiency before they can apply to student teach. MUSI 122 is offered only in the spring semester and can be repeated for credit.

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## **PRACTICE FACILITIES**

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Practice rooms are located in several buildings: Mary Baker Russell Music Center and Massa House on lower campus. The location of these buildings can be found on the campus map provided in the back of this handbook.

Massa House includes five practice rooms. **It is open to all music students, not just pianists**, although some rooms are reserved for studio teaching during the day. Key request forms for Massa House are available in the Music Office.

Mary Baker Russell Music Center has 19 practice rooms (208-224 and 332, 333) and are available on a first-come, first-served basis.

Organ practice in all campus facilities are scheduled through the University Organist. Due to the demand of Lagerquist Concert Hall, access to the Gottfried and Mary Fuchs organ is scheduled through the Manager of Performance and must have the University Organist's permission.

## **TICKET POLICY**

---

Most concerts at PLU require admission by ticket. Student tickets are available from the Music Office two weeks prior to the performance date or at the performance. Students will be issued a student pass at the beginning of Fall semester. The student pass entitles the student to 1 free ticket to music performances with the exception of the annual Christmas concerts. The pass is not valid for non-music events.

The concert hall ticket desk opens 45 minutes before the concert starts and the concert hall doors will open 30 minutes prior to performance. Keep in mind you should arrive early to pick up your concert attendance form and to select your seat for the concert.

PLEASE NOTE: There are some concerts where complimentary tickets will not be available. Examples would include the annual Christmas concerts. Music students can purchase one ticket for the lowest possible price. These concerts will usually be identified on the Approved Concert Attendance List, on the Recorded Concerts Information Line: 535-7621 or on our web page: [www.plu.edu/~music](http://www.plu.edu/~music) as well as on publicity notices

## **WORK-STUDY EMPLOYMENT**

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A limited number of work-study jobs are available each year. These jobs are posted on PLU Student Employment web site: <http://plu.studentjobs.nelnet.net/>. Contact your instructors, or the Music Office for information about openings.

## **STUDENT ORGANIZATIONS**

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**MENC:** The Music Educators National Conference (MENC) offers a student chapter at PLU, whose goal is the stimulation of individuals' growth in the profession of music education. Chapter members plan meetings and attend conferences in which they become acquainted with the latest trends in music education. Although the chapter is open to any interested student, student music educators are strongly encouraged to become members and required to do so when registering for music education core courses (Mus. Ed. 240, 340). Members receive the monthly *Music Educators Journal* and semi-annual *Soundpost*, as well as member discounts. Another benefit of membership at PLU is the warm association with mentor/master teachers in surrounding school districts, through whom student members are provided with practical information about music teaching. The Chair of Music Education Studies is the PLU chapter's faculty advisor.

**Mu Phi Epsilon, Epsilon Sigma Chapter:** Mu Phi Epsilon is an international professional music fraternity for men and women who major or minor in music. Its main objectives are the advancement of scholarship and musicianship, the promotion of fellowship, and the development of music on the campus and in the community. Membership in the local chapter, Epsilon Sigma, is based on general musicianship, performance, scholarship and character. Those elected to membership must be of sophomore standing, have an accumulative grade-point average of 3.0 in music courses and 2.2 in academic courses, and have taken one year of Music Theory.

*Local scholarships available yearly:* Tacoma Alumni, open to Mu Phi Epsilon members with junior standing or above; Epsilon Sigma Chapter at PLU, open to new members.

*International Scholarships and Awards:* Aspen Music School, Tanglewood Music Center, Brevard Music Center, Chataqua Summer School, Music Academy of the West, Marlboro Music School; Sterling Staff International Competition, for outstanding vocalists or instrumentalists; fellowships and awards for composition; doctoral grants, and grants-in-aid.

## **BUILDING HOURS**

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| Building   | time  | day                    |
|--|---|------------------------|
| Mary Baker Russell Music Center<br>student entrance (by PLU ID Card)           | 7:55 am - 5:00 pm<br>7:00 am - 11:00 pm<br>(building closed 11:00 pm - 7:00 am daily) | Monday-Friday<br>daily |
| Eastvold (Teaching Studios Only) 2 <sup>nd</sup> & 3 <sup>rd</sup> floors west | 8:00 am - 5:00 pm   | Monday-Friday          |
| Music House (by key only)  | 8:00 am - 11:00 pm<br>(building closed 11:00 pm - 7:00 am daily)                      | daily                  |

## **KEYS**

### **SWIPE CARDS:**

Students can use their PLU ID card to gain access to Mary Baker Russell Music Center after hours. Music students must be registered for music classes in order for their ID card to work. Registered students' PLU ID card can be used on the 1) Wheeler Street door (north door), 2) the MBR lobby door or 3) the first floor door (south door) to gain entrance into MBR.

### **KEYS:**

If you need keys for other music rooms, see the Music Department Senior Office Assistant (253-535-7602). She will help you complete a Key Request Form and forward it to the department chair for signature. This will require faculty and the department chairman's approval. **Once signed, an access request will be submitted to Auxiliary Services. When the keys are ready to pick up, students will receive an e-mail notification. It usually takes about 1 week for this process to be completed. Keys can be picked up at the University Center Concierge Desk with student ID card.**

### **RETURNING KEYS:**

Students will be required to turn their key into The University Center Concierge Desk at the end of each school year. Students will be charged for any unreturned keys. These fees will be posted to their student account.

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## **MUSIC STORES**

Below is a list of music stores used by PLU students and faculty. The services and stock of each store vary widely; consult your private teacher for his or her recommendations.

Capitol Music Co., Inc.  
718 Virginia Street, Seattle  
1-800-542-7053

Eble Music  
P.O. Box 2570,  
Iowa City, IA 52244-2570  
Specialists in French Music

Lakewood Music Center  
6111 Lakewood Towne Center SW - Q,  
Lakewood  
253-581-2926

Malecki Music, Inc.  
621 N Argonne Rd, Spokane  
1-509-928-2008

Pepper at Ted Brown  
6228 Tacoma Mall Blvd, Tacoma  
253-671-8310

Puyallup Music Shop  
208 S. Meridian, Puyallup  
253-845-8353

Sheet Music Service of Portland  
810 SE Sherman St, Portland, OR  
1-503-222-9607

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