

SCHOOL OF ARTS AND COMMUNICATION  
DEPARTMENT OF MUSIC

# **2014-2015**

# **Music Student Handbook**

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(Updated: September, 2014)

# Music Student Handbook

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## INTRODUCTION

Greetings:

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

Our program strives to provide every student at the university with a meaningful and enriching arts experience. With nearly 200 music majors and one-quarter of the undergraduates at PLU participating in music annually, we have a large program which welcomes everyone. Our talented faculty, drawn from the nation's finest conservatories and universities, work to develop the whole person in the context of a caring community. The beautiful Mary Baker Russell Music Center supports and enriches our endeavors. The National Association of Schools of Music accredits the PLU Music Program and the program's graduates go on to distinguished and satisfying careers in teaching and performing.

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 Debbie Banry, Linda C. Miller, Shirley Garrison, Nita Muir, 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.

John F. Paul, D.M.  
Chair, Department of Music

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Pacific Lutheran University  
School of Arts and Communication  
Department of Music

**Mission Statement**

The purpose and mission of the Department of Music of Pacific Lutheran University is to prepare and model for PLU students for a lifetime involvement in music. To that end, our goals are

- a) to provide all PLU students with quality opportunities for making music individually from a wide selection of media;
- b) to provide all PLU students with quality ensemble experiences in an array of ensembles reflecting various media, genre, and performance ability;
- c) to provide non-performance students with exposure to the richness, variety and rewards of the musical arts;
- d) to prepare qualified students for vocations in music;
- e) to present performances of quality and breadth to enrich and educate students, faculty and community, and;
- f) to nurture the faculty by supporting their individual and collaborative artistic efforts and growth and thereby enrich the teaching they provide.

The objectives of the department are

- 1) to contribute the major portion of the preparation of the prospective professional musician;
- 2) to make major contributions to the preparation of public school music specialists;
- 3) to support the study of music in conjunction with an outside field;
- 4) to contribute to the general preparation of secondary and elementary classroom teachers;
- 5) to provide a terminal undergraduate program for the private music teacher;
- 6) to contribute to the general education of the "total person" in a liberal arts setting;
- 7) to contribute in a significant way to the cultural impact on campus; and
- 8) to give artistic support to the total university program, as well as to the community and church at large.

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# MUSIC DEGREE PROGRAMS-CHAPTER 1

See your catalogue for specific degree requirements.

Pacific Lutheran University  
Department of Music

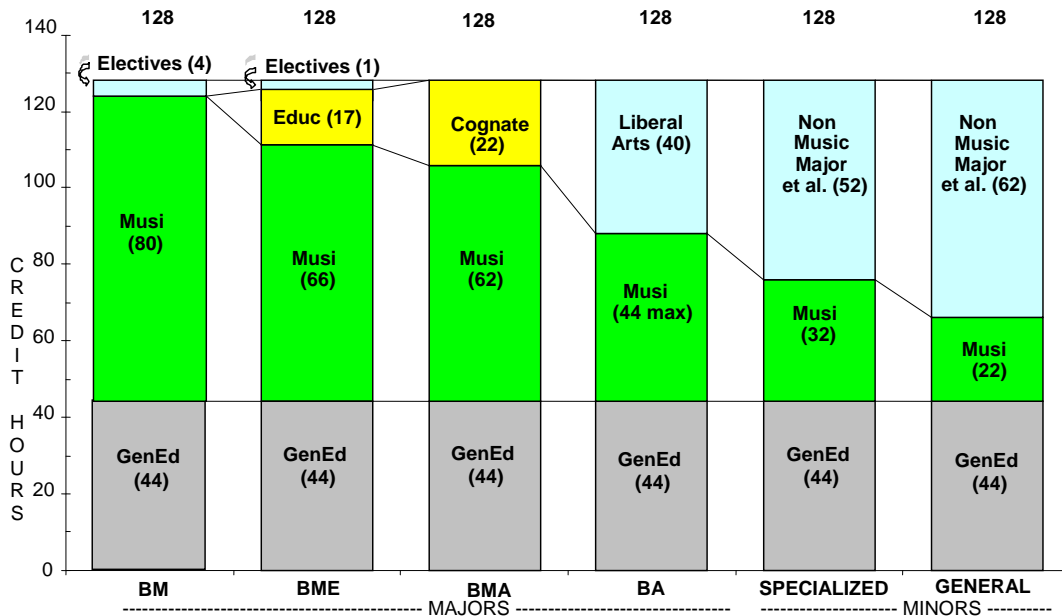
## MUSIC MAJORS/MINORS DEGREE COMPARISON

MAJORS	Concentrations	Required Hours	Other Music Requirements	Comments
<b>Bachelor of Music [BM]</b>	<ul style="list-style-type: none"> <li>Instrumental Performance</li> <li>Organ Performance</li> <li>Piano Performance</li> <li>Vocal Performance</li> <li>Composition</li> </ul>	<ul style="list-style-type: none"> <li>80 hours in music</li> </ul>	<ul style="list-style-type: none"> <li>Music GPA</li> <li>Keyboard Proficiency</li> <li>Sophomore Jury (performance)</li> <li>Recital Juries</li> <li>Junior and Senior Recitals (half/full)</li> <li>Composition: Junior &amp; Senior Comp Juries</li> </ul>	Intended for those wishing to study in the concentrations at the deepest level; <i>Postgraduate</i> : further study (grad school or privately); <i>Vocational Options</i> : 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>	<ul style="list-style-type: none"> <li>K-12 Choral (Elementary or Secondary Emphasis)</li> <li>K-12 Instrumental (Band or Orchestra Emphasis)</li> </ul>	<ul style="list-style-type: none"> <li>66 hours in music</li> <li>17 hours in education</li> </ul>	<ul style="list-style-type: none"> <li>Music GPA</li> <li>Keyboard Proficiency</li> <li>Sophomore Jury (performance &amp; teaching)</li> <li>Junior Skills Jury</li> <li>Recital Jury</li> <li>Degree Recital (half)</li> <li>Student Teaching</li> </ul>	Intended for those wishing to teach in the public schools. <i>Postgraduate</i> : entering either the teaching profession (full-time or substitute) or graduate school; <i>Vocational Options</i> : public school teaching in music.
<b>Bachelor of Musical Arts [BMA]</b>	Music in combination with an outside (non-music) field	<ul style="list-style-type: none"> <li>62 hour in music</li> <li>Cognate: academic minor or 2nd major outside of music (12-24 hrs)</li> </ul>	<ul style="list-style-type: none"> <li>Music GPA</li> <li>Keyboard Proficiency</li> <li>Sophomore Jury</li> <li>Junior Jury</li> <li>Culminating project that synthesizes music and cognate.</li> </ul>	Intended for those seeking to combine music and specific non-music study; <i>Sample Combinations</i> : 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	<ul style="list-style-type: none"> <li>44 hours maximum in music                             <ul style="list-style-type: none"> <li>Remainder in non-music (liberal arts)</li> </ul> </li> <li>Language required</li> </ul>	<ul style="list-style-type: none"> <li>Music GPA</li> <li>Keyboard Proficiency</li> <li>Sophomore Jury</li> <li>Junior Jury</li> <li>Culminating project which integrates music and liberal arts studies</li> </ul>	Intended for those seeking a broad undergraduate education with limited study in major. Music degree of choice for double majoring. <i>Postgraduate</i> : 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	32 hours in music, including general minor (22 hrs) plus concentration module from BM degree (10 hrs)		
<b>General</b>	none	22 hours in music		

# MUSIC DEGREE PROGRAMS-CHAPTER 1

## Music Majors / Minors

### 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.



# MUSIC DEGREE PROGRAMS - CHAPTER 1

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 (keystone) 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.

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## **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 project is a major cross-disciplinary paper/presentation combining music with the cognate field. The paper/presentation is 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 the paper and the presentation may include performance or composition. The capstone project is prepared over the student's last three semesters.

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 plan for capstone)
- Senior capstone project (paper and presentation, 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.

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## **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.

# MUSIC DEGREE PROGRAMS - CHAPTER 1

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 project is a major cross-disciplinary paper/presentation combining music with the cognate field. The paper/presentation is 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 the paper and the presentation may include performance or composition. The capstone project is prepared over the student's last three semesters.

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 (paper and presentation, including preliminary assessment, public presentation and final assessment) which combines music and the cognate field.

## **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.)

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## **Bachelor of Music Education**

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

Courses in music comprise 66 out of the total 128 credits required to graduate from PLU; another 17 credits are required in education offered by SEMS. Students must be admitted to the SEMS at the end of their sophomore year. Approval to continue in this program is by music 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).

Music Department 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
- Additional assessment by via standardized testing and pedagogy assessment during 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.

\*BME-Choral majors whose principal instrument is not voice may do their degree recital in another medium only if they prepare the recital in a minimum of 6 semesters of private instruction in that medium.

BME-Instrumental majors whose principal instrument is not a wind/percussion/traditional bowed string instrument may do their degree recital in another medium only if they prepare the recital in a minimum of 6 semesters of private instruction in that medium; additionally said students are required to take all the instrumental labs applicable to this concentration.

# MUSIC DEGREE PROGRAMS - CHAPTER 1

## MUSIC DEGREE LEARNING OUTCOMES

### Learning Outcomes:

*Pacific Lutheran University*  
**BACHELOR OF ARTS IN MUSIC DEGREE**  
 Learning Outcomes

<p><i>Cognitive Outcomes. Students should be able to...</i></p> <ul style="list-style-type: none"> <li>• Understand musical components and processes.</li> <li>• Understand various musical cultures and historical periods.</li> <li>• Experience and understand art forms other than music.</li> <li>• Understand composition processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces.</li> <li>• Acquire knowledge of a wide selection of musical literature, principal eras, genres, and cultural sources.</li> <li>• Develop and defend musical judgments.</li> </ul>	<p><i>Behavioral Outcomes. Students should be able to...</i></p> <ul style="list-style-type: none"> <li>• Hear, identify and work conceptually with the elements of music- rhythm, melody, harmony and structure.</li> <li>• Acquire fundamental competencies in aural and rhythmic skills, reading of notation, and the use of musical terminologies.</li> <li>• Develop capabilities for independent work in the music profession.</li> <li>• Create, interpret, present, analyze and evaluate music.</li> </ul> <p><i>Affective Outcomes. Students should develop and nurture ...</i></p> <ul style="list-style-type: none"> <li>• Continued enhancement of music knowledge and integration with skills.</li> <li>• An interest and engagement with artistic communities.</li> <li>• An understanding of how music and the arts can affect and be affected by global culture.</li> </ul>
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*Pacific Lutheran University*  
**BACHELOR OF MUSICAL ARTS DEGREE**  
 Learning Outcomes

<p><i>Cognitive Outcomes. Students should be able to...</i></p> <ul style="list-style-type: none"> <li>• Understand composition processes, aesthetic properties of style, and the ways in which these shape and are shaped by artistic culture forces.</li> <li>• Acquire knowledge of a wide selection of musical literature, principal eras, genres, and cultural sources.</li> <li>• Develop and defend musical judgments.</li> <li>• Understand various musical cultures and historical periods.</li> <li>• Be able to integrate the study of music with an external field.</li> </ul>	<p><i>Behavioral Outcomes. Students should be able to...</i></p> <ul style="list-style-type: none"> <li>• Develop capabilities for independent work in the music profession.</li> <li>• Hear, identify, and work conceptually with the elements of music (rhythm, melody, harmony and structure).</li> <li>• Acquire fundamental competencies in aural and rhythmic skills, reading of notation and use of musical terminologies.</li> <li>• Be able to create, interpret, present, analyze and evaluate music</li> </ul> <p><i>Affective Outcomes. Students should develop and nurture ...</i></p> <ul style="list-style-type: none"> <li>• Continued enhancement of music knowledge and integration with skills.</li> <li>• An interest and engagement with artistic communities.</li> <li>• An understanding of how music and the arts can affect and be affected by global culture.</li> </ul>
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# MUSIC DEGREE PROGRAMS-CHAPTER 1

*Pacific Lutheran University*  
**BACHELOR OF MUSIC DEGREE**  
 Learning Outcomes

<p><i>Cognitive Outcomes. Students should be able to...</i></p> <ul style="list-style-type: none"> <li>• Understand musical components and processes.</li> <li>• Understand various musical cultures and historical periods.</li> <li>• Understand composition processes, aesthetic properties of style, and the ways in which these shape and are shaped by artistic cultural forces.</li> <li>• Acquire knowledge of a wide selection of musical literature, principle eras, genre, and cultural sources.</li> <li>• Acquire fundamental competencies in aural and rhythmic skills, reading of notation, and the use of musical terminologies.</li> <li>• Understand repertory in the major performance area and perform a cross section of that repertory.</li> <li>• Understand common element and organizational patterns of music and their interaction and employ this understanding in aural, verbal and visual analyses.</li> <li>• Understand musical form, processes, and structures; use this knowledge in compositional, performance, scholarly, pedagogical, and historical contexts, according to the requisites of the specialization.</li> <li>• Place music in historical, cultural and stylistic contexts.</li> <li>• Acquire basic knowledge of music history through the present time.</li> <li>• Acquire and apply tools work with a comprehensive repertory, including music from various cultures of the world and music of their own time.</li> <li>• Understand how technology serves the field of music as a whole.</li> <li>• Understand basic interrelationships and interdependences among various professions and activities that constitute the musical enterprise.</li> </ul>	<p><i>Behavioral Outcomes. Students should be able to...</i></p> <ul style="list-style-type: none"> <li>• Create derivative and original music both extemporaneously and in written form.</li> <li>• Compose, improvise or both at a basic level in one or more musical languages.</li> <li>• Hear, identify, and work conceptually with the elements of music (rhythm, melody, harmony and structure).</li> <li>• Develop and defend musical judgments,</li> <li>• Develop capabilities for independent work in the music profession.</li> <li>• Acquire fundamental competencies in aural and rhythmic skills, reading of notation and use of musical terminologies.</li> <li>• Create, interpret, present, analyze and evaluate music.</li> <li>• Acquire technical skills requisite for artistic self-expression in at least one major performance area and perform a cross-section of that repertory.</li> <li>• Read at sight with fluency.</li> <li>• Acquire keyboard competency.</li> <li>• Acquire technical skill requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.</li> <li>• Apply appropriate technology to the area of specialization.</li> <li>• Work independently on a variety of musical problem, combining capabilities in performance; aural, verbal and visual analysis; composition and improvisation; and history and repertory.</li> <li>• Form and defend value judgments about music.</li> </ul> <p><i>Affective Outcomes. Students should develop and nurture ...</i></p> <ul style="list-style-type: none"> <li>• Continued enhancement of music knowledge and integration with skills.</li> <li>• An interest and engagement with artistic communities.</li> <li>• An understanding of how music and the arts can affect and be affected by global culture.</li> </ul>	<ul style="list-style-type: none"> <li>• Grow in artistry, technical skills, collaborative competence and knowledge of repertory via ensemble experience.</li> </ul> <p><i>Advanced outcomes for instrumental, organ and piano students...</i></p> <ul style="list-style-type: none"> <li>• Perform at the highest possible levels in a variety of settings (solo, ensemble, formal, informal).</li> <li>• Know applicable solo and ensemble literature in the specialization.</li> <li>• Know fundamentals of pedagogy</li> </ul> <p><i>Advanced outcomes for voice students...</i></p> <ul style="list-style-type: none"> <li>• Perform at the highest possible levels in a variety of settings (solo, ensemble, formal, informal).</li> <li>• Know applicable solo and ensemble literature in the specialization.</li> <li>• Know fundamentals of pedagogy.</li> <li>• Sing in foreign languages.</li> </ul> <p><i>Advanced outcomes for composition students...</i></p> <ul style="list-style-type: none"> <li>• Use, at the highest possible level, basic concepts, tools, techniques and procedures to develop a composition from concept to finished product.</li> <li>• Master competencies to work with a variety of media, styles and forms.</li> <li>• Use and develop notations; apply principles of scoring appropriate to particular compositions.</li> <li>• Use with fluency tools needed by composers: keyboard, spoken and written language, conducting and rehearsal skills, analytical techniques and applicable technologies.</li> </ul>
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# MUSIC DEGREE PROGRAMS-CHAPTER 1

*Pacific Lutheran University*  
**BACHELOR OF MUSIC EDUCATION DEGREE**  
 Learning Outcomes

<p><i>Cognitive Outcomes. Students should be able to...</i></p> <ul style="list-style-type: none"> <li>• Understand musical components and processes.</li> <li>• Understand various musical cultures and historical periods.</li> <li>• Understand musical form, processes, and structures; use this knowledge in compositional, performance, scholarly, pedagogical, and historical contexts, according to the requisites of the specialization.</li> <li>• Place music in historical, cultural and stylistic contexts.</li> <li>• Acquire basic knowledge of music history through the present time.</li> <li>• Become acquainted with repertoires beyond the area of specialization.</li> <li>• Understand how technology serves the field of music as a whole.</li> <li>• Apply appropriate technology to the area of specialization.</li> <li>• Understand evaluative techniques and apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.</li> <li>• Know current methods, materials and repertoires available in various fields and levels of music education in the area of specialization.</li> </ul> <p><i>Behavioral Outcomes. Students should be able to...</i></p> <ul style="list-style-type: none"> <li>• Acquire fundamental competencies in aural and rhythmic skills, reading of notation, and the use of musical terminologies.</li> <li>• Create, interpret, present, analyze and evaluate music.</li> <li>• Develop capabilities for independent work in the music profession.</li> <li>• Acquire technical skill requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.</li> <li>• Understand repertory in the major performance area and perform a cross section of that repertory</li> </ul>	<ul style="list-style-type: none"> <li>• Read at sight with fluency.</li> <li>• Acquire knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation, including rehearsal and conducting skills appropriate to the particular music concentration.</li> <li>• Acquire keyboard competency.</li> <li>• Grow in artistry, technical skills, collaborative competence and knowledge of repertory via ensemble experience.</li> <li>• Understand common element and organizational patterns of music and their interaction and employ this understanding in aural</li> <li>• Work independently on a variety of musical problems, combining capabilities in performance; aural, verbal and visual analysis; composition and improvisation; and history and repertory</li> <li>• Form and defend value judgments about music.</li> <li>• Acquire tools work with a comprehensive repertory, including music from various cultures of the world and music of their own time.</li> <li>• Understand basic interrelationships and interdependences among various professions and activities that constitute the musical enterprise.</li> <li>• Accept, amend and reject methods and materials based personal assessment of specific teaching situations.</li> <li>• Articulate logical rationales for music as a basic component of general education, and present the goals and objectives of a music program effectively to parents, professional colleagues, and administrators.</li> </ul>	<ul style="list-style-type: none"> <li>• Work productively within specific educational systems, including promote scheduling patterns that optimize music instruction, maintain positive relationships with individuals of various social and ethnic groups, and be empathetic with students and colleagues of differing backgrounds.</li> <li>• Evaluate ideas, methods, and policies in the arts, the humanities, and in arts education for their impact on the musical and cultural develop of students.</li> <li>• Remain current with development in the art of music and teaching, make independent, in-depth evaluations of their relevance, and use the results to improve musicianship and teaching skills.</li> <li>• Conduct competently to create accurate and musically expressive performances with various types of performing groups and in general classroom situations.</li> <li>• Arrange and adapt music from a variety of sources to meet the needs...</li> <li>• Perform, at a functional level, on keyboard, voice and an instrument appropriate to the specialization.</li> <li>• Apply analytical and historical knowledge to curriculum development, lesson planning...</li> <li>• Teach music at various levels to different age groups and in a variety of contexts.</li> <li>• Understand child growth and development and the principles of learning as they relate to music.</li> <li>• Assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, the nature of subject matter; plan educational programs to meet assessed needs.</li> </ul>	<p><i>Effective Outcomes. Students should develop and nurture ...</i></p> <ul style="list-style-type: none"> <li>• Integration of musical knowledge and skills.</li> <li>• Personal commitment to the art of music, to teaching music as an element of civilization.</li> <li>• Ability to encouraging the artistic and intellectual development of students of students, and to fulfill these commitments as an independent professional.</li> <li>• Ability to lead students to an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage.</li> <li>• Ability to inspire others and excite the imagination of students, engendering a respect for music and a desire for musical knowledge and experiences.</li> </ul> <p><i>Advanced outcomes for choral and general...</i></p> <ul style="list-style-type: none"> <li>• Teach effective use of the voice</li> <li>• Perform in solo vocal and choral settings</li> <li>• Use at least one instrument as teaching tool to provide, transpose and improvise accompaniments.</li> <li>• Teach beginning voice techniques individually, in small groups and in larger classes.</li> </ul> <p><i>Advanced outcomes for band and orchestra...</i></p> <ul style="list-style-type: none"> <li>• Acquire knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups</li> <li>• Perform in solo recital and small and large ensembles.</li> <li>• Teach beginning instrumental students individually, in small groups and in larger classes.</li> </ul>
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# MUSIC DEGREE PROGRAMS-CHAPTER 1

## 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.

### Department of Music Academic Program Contract

<b>STUDENT</b> Name _____ SSN _____ Local Address: _____ _____ (city/state/zip) local Phone _____	<b>MAJOR:</b> <input type="checkbox"/> Cert-Only: (PMCT) <input type="checkbox"/> BACHELOR OF ARTS IN MUSIC (AR, BA, MMUS, MUSI) <input type="checkbox"/> BACHELOR OF MUSIC EDUCATION (AR, BME, MMUS, MUSI) <div style="border: 1px solid black; padding: 2px; margin: 2px;"> <input type="checkbox"/> Choral (CHO) P S    <input type="checkbox"/> Instrumental – Band (CBAN) P S                      emphasis:    <input type="checkbox"/> Sec Elem    <input type="checkbox"/> Instrumental – Orch (CORC) P S ...  <input type="checkbox"/> General (CGEN) – applies to all BME majors and cert-only                 </div> <input type="checkbox"/> BACHELOR OF MUSICAL ARTS (AR, BMA, MMUS, MUSI) cognate: _____ <input type="checkbox"/> BACHELOR OF MUSIC IN PERFORMANCE (AR, BM, MMUS, MUSI) <div style="border: 1px solid black; padding: 2px; margin: 2px;"> <input type="checkbox"/> Instrumental (CINS)    <input type="checkbox"/> Organ (CORG)    <input type="checkbox"/> Piano (CPIA)  <input type="checkbox"/> Voice (CVPR)    <input type="checkbox"/> Composition (CCOM)                 </div>								
<b>MINOR:</b> <input type="checkbox"/> GENERAL (NMUS) <input type="checkbox"/> SPECIALIZED (NSMM) – see concentration above _____ or <input type="checkbox"/> Jazz									
<b>SIGNATURES:</b> 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 initialed by both student and adviser. Student: _____ Dept. Chair: _____ Date: _____									
The music program indicated above (check all that apply): Is a first major _____ Is a second major _____ Replaces another major (specify) _____ 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: _____ MAJOR ADVISER Advisers are not assigned for minors. 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.									
<b>MUSIC PROGRAM REQUIREMENTS</b> PROGRAM COURSE REQUIREMENTS see reverse (or attached sheet) PROGRAM OTHER REQUIREMENTS (music majors)									
(date completed)									
<input type="checkbox"/> Entrance Audition _____ <input type="checkbox"/> All Music Courses C or higher see transcript <input type="checkbox"/> Ensemble every semester (except student teaching semester, BME) see transcript <input type="checkbox"/> Keyboard Proficiency _____ <input type="checkbox"/> Maintained minimum 2.5 GPA in academic music courses.	<input type="checkbox"/> Sophomore _____ <input type="checkbox"/> Junior _____ <input type="checkbox"/> Senior _____ <input type="checkbox"/> One year of French or German (BM vocal performance only) see transcript <input type="checkbox"/> Completion of all music courses prior to student teaching (BME only) see transcript <input type="checkbox"/> 44 hours in music (limit*) (BA in Music only) <input type="checkbox"/> CAS Requirement – Opt 1 or 2 (BA in Music Only)								
<b>ASSESSMENTS</b> (scheduled)    (completed) <input type="checkbox"/> Freshman _____									
In addition to the requirements of the major or minor, students must complete all other requirements in the catalog.									
<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%;"><b>Transfer credits</b> accepted on reverse (or attached sheet)</td> <td style="width: 50%;">Comments:</td> </tr> <tr> <td>Department Chair (signature, date and comments)</td> <td></td> </tr> <tr> <td colspan="2"><b>Graduation clearance</b> in major or minor: All requirements described on reverse (or attached sheet) and above have been met, are scheduled,</td> </tr> <tr> <td>Department Chair (signature, date)</td> <td>Comments: Pending successful completion of outstanding requirements</td> </tr> </table>		<b>Transfer credits</b> accepted on reverse (or attached sheet)	Comments:	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,		Department Chair (signature, date)	Comments: Pending successful completion of outstanding requirements
<b>Transfer credits</b> accepted on reverse (or attached sheet)	Comments:								
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,									
Department Chair (signature, date)	Comments: Pending successful completion of outstanding requirements								
*Must have 84 of 128 for graduation outside of music.									

# MUSIC DEGREE PROGRAMS-CHAPTER 1

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## 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 is 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).

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## OTHER ADVISING SERVICES

PLU offers free assistance through the Office of Student Service 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 Academic Advising 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.

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## 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.
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# MUSIC DEGREE PROGRAMS-CHAPTER 1

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.



# MUSIC DEGREE PROGRAMS-CHAPTER 1

SCHEDULE OF COURSE OFFERINGS

## DEPARTMENT OF MUSIC

EVERY YEAR - ALTERNATE SEMESTERS						
FALL				SPRING		
E V E R Y  Y E A 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	MUSI 120	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 333	Music History II	3	MUSI 234	History I	3
	MUSI 337	Analyzing Music	3	MUSI 334	20th Century Music	3
	MUSI 341	Mus:Clsm Tchrs (1 sec)	2	MUSI 336	Making Music	3
	MUSI 346	Conducting II	1	MUSI 345	Conducting I	1
	MUSI 348	Practicum in ME	1			
	MUSI 360-383	Ensembles: Year-long Commitment; may include J-term				1+1
	MUSI 366	Opera	1	Scheduled fall term 3 of 4 years: next J-term – Jan. 2014		
	MUSI 399	Keystone: Jr. Recital	1-4	MUSI 398	Keystone: Intro to Mus Resrch	2
	MUSI 446	Conducting IV	1	MUSI 399	Keystone: Jr. Recital	1-4
	MUSI 469	Student Tch Seminar	2	MUSI 445	Conducting III	1
MUSI 498	Music Research Seminar	2	MUSI 469	Student Tch Seminar	2	
MUSI 499	Senior Project	1-2	MUSI 499	Senior Project	1-2	
<div style="text-align: center;"> <span style="border: 1px solid black; padding: 2px;">Starting FA13</span> </div>						
ALTERNATE YEARS - ALTERNATE SEMESTERS						
O D D  Y E R	MUSI 106	Scandinavian Music	4	MUSI 242	String Lab (BME orch maj only)	1
	MUSI 241	String Lab	1	MUSI 246	Brass Lab	1
	MUSI 245	Brass Lab	1	MUSI 247	Percussion Lab	1
	MUSI 347	<b>Adaptive Music</b>	1	<b>MUSI 356</b>	<b>Diction II</b>	1
	MUSI 355	Diction I	1	MUSI 354	History/Music Theater	2
	MUSI 430	Piano Literature I	2	MUSI 431	Piano Literature II	2
	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
	MUSI 453	Vocal Pedagogy (ed maj)	2	MUSI 458	M/M Choral for Instr.	2
J- T E R M	MUSI 390	Ensemble Tour 4				
	MUSI 341	Music for Classroom Teachers 2 (2 sections)				
	MUSI 391	Conservatory Experience 4				
E V E N  Y E R	MUSI 243	Woodwind Lab	1	MUSI 244	Woodwind Lab	1
	MUSI 358	Early Music Lab	1	MUSI 248	Voice Lab	1
	MUSI 443	2nd Choral Methods	2	MUSI 343	Sec General Music	1
	MUSI 451	Piano Pedagogy I	2	MUSI 353	Solo Vocal Lit	2
	MUSI 453	Vocal Pedagogy (perf maj)	2	MUSI 444	2nd Choral Materials	2
	MUSI 455	String Pedagogy	2	MUSI 452	Piano Pedagogy II	2
				MUSI 456	M/M School Strings	2
				MUSI 457	M/M Instrumental for Choral	2

## ENSEMBLES - CHAPTER 2

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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 / Accompanying

Chapel Choir

Choral Union

Opera Workshop

Chamber Ensemble

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### ENSEMBLE PARTICIPATION & PLU TUITION COSTS

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. The no credit option allows students to register and participate in the ensemble without going over the 17 maximum credit hours.

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### AUDITIONS

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.

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### ENSEMBLE 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: students must register through the Music Office (MBR 206). In the fall semester, after the ensemble placement auditions are posted, students must come into the Music Office (MBR 206) to formally register for their ensemble(s). Registration is not automatically done by music office staff unless the student completes a course eligibility form. In the Spring semester, students must re-register for their ensembles in the Music Office.

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### ENSEMBLE UNIFORM RENTAL

Tuxedos and choir gowns are provided by the Music Department for a fee of \$30 per academic year. This fee will be deducted from the student's account during the fall semester. Careful uniform 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.

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### 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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## ENSEMBLES - CHAPTER 2

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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.

## PRIVATE LESSONS — CHAPTER 3

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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.

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### 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: 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. **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.

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### 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 - \$220.00; 2-4 credits - \$440.00. **If you study with more than one teacher, this fee schedule applies separately to each studio.**

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### 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 for which a 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.

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### 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.

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### 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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# PRIVATE LESSONS — CHAPTER 3

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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, 399, 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 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.

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## REQUESTS FOR MODIFICATION OR WAIVER OF REQUIREMENT

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.

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.

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.**

## PRIVATE LESSONS — CHAPTER 3

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

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### TICKET POLICY

Most concerts at PLU require admission by ticket. Student tickets are available from the Anderson University Center Concierge Desk two weeks prior to the performance date or at the performance. Students can use their student ID card to obtain 1 free ticket to music performances with the exception of the annual Christmas concerts. The ID card may not be 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.

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### 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."
- **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.

# PRIVATE LESSONS – CHAPTER 3

## 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. 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 MUSI 399 Keystone: Junior Recital and MUSI 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. *Music Majors will receive advisory grades (see box at right) from the jurors in their primary performance medium, along with written comments. Said grade may be considered by the studio teacher in determining the major's private lesson semester grade. Further, the major's record of semester jury grades will be available to jurors at the major's degree assessment juries.*
5. Juries will be held on the Friday proceeding Final Examination Week of each semester.
6. 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.

*Use only for MUSIC MAJOR SEMESTER JURIES		
JURY GRADE (circle one!)	Jury Assessment	Future Assessments
A	EXCELLENT	On track
B	GOOD	On track
C	MINIMALLY COMPETENT	Have Concerns
D	SUBSTANDARD	Have Doubts
E	FAILING	Inadequate to Pass

\* Do NOT use for non-major semester juries OR music major assessment juries!!

*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 below:

## 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): List all materials covered:

T I T L E	COMPOSER/EDITOR	JURY SELECTION	PUBLIC PERF

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

# MUSIC MAJOR ACCESSMENT – CHAPTER 4

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.

YEAR	BACHELOR OF MUSIC (BM)	BACHELOR OF MUSIC EDUCATION (BME)	BACHELOR OF MUSICAL ARTS (BMA)	BACHELOR OF ARTS IN MUSIC (BA)
<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 SOPHOMORE JURIES 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 SOPHOMORE JURIES 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>BME 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>BMA/BA 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>BMA/BA SENIOR PROJECT PRESENTATION</b> below)	

## SOPHOMORE DEGREE JURIES

The Sophomore Degree Jury provides the opportunity for the music faculty to assess the progress of students pursuing any music major: Bachelor of Music (BM), Bachelor of Music Education (BME), Bachelor of Musical Arts (BMA) and Bachelor of Arts in music (BA). 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. Second 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 during their first semester in residence.
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 members 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 Musical Arts (BMA) and Bachelor of Arts in Music (BA) students, filling out the *BMA /BA Cognate Interest* form (see below).



# MUSIC MAJOR ASSESSMENT – CHAPTER 4

- d. For all degree students, securing faculty signatures, and submitting originals to the Music Department 1 week prior to jury day. 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 the BMA and BA 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 (performance – 10’).

**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 different periods. Instrumentalists: additional requirements such as scales, etudes, or other exercises may be required by the studio teacher. Vocalists will sing works whose texts are in two foreign languages. (15’)
  - Composition degree (BM): 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’)
  - Performance: demonstration of musical and technical proficiency via two contrasting pieces. Instrumentalists : additional requirements such as scales, etudes, or other exercises may be required by the studio teacher." (15’)
  - Bachelor of Musical Arts (BMA)/Bachelor of Arts in Music (BA): 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-up of the the BMA Cognate/BA Liberal Arts Interest Form is shown below:

<b>BMA /BA Cognate Interest ( S o p h o m o r e J u r y )</b>
NAME: _____ DATE: _____
Year in School: 1 2 3 4 5 G      Semester and year of graduation _____
Identify the cognate field 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

# MUSIC MAJOR ASSESSMENT – CHAPTER 4

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## DEGREE RECITAL JURY

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 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**

- Complete instructions for creating, formatting and submitting your program can be found online at the Google Docs Recital Juries website. Templates for various recital format programs (solo recital, shared recital) can also be found on the [Google Docs Recital Juries website](https://sites.google.com/a/plu.edu/recitaljuries/), along with documents and detailed information on the entire recital process and descriptions of how to write good program notes. <https://sites.google.com/a/plu.edu/recitaljuries/>

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

- Submit the formatted program copy, using the templates provided online, including program notes and translations when appropriate, to the [Google Docs site \(Folder 1\)](#) for the committee to download 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 to the Google Docs site (Folder 2) for you to find.

### **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 and are identical to the templates found on the [Google Docs site](#).

### **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.

MUSIC MAJOR ACCESSMENT – CHAPTER 4

# MUSIC MAJOR ASSESSMENT – CHAPTER 4

Submit the final program copy (including any suggestions offered by the faculty at the Jury) to the Google Docs site (Folder 3) where they can be found by the Music Office staff in charge of program printing. 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. <i>Allegro ma non troppo</i>	
II. <i>Adagio</i>	
III. <i>Scherzo: Vivace</i>	
IV. <i>Finale: Allegro</i>	
INTERMISSION	
Trio in A minor for Piano, Violin and Cello, Op. 36 .....	Himie Grossmeister (1857-1930)
I. <i>Langsam: Schnell</i>	
II. <i>In gemächlicher Bewegung</i>	
III. <i>Runevoll</i>	
IV. <i>Sehr behaglich</i>	
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 or on the Google Docs.site.	

# MUSIC MAJOR ASSESSMENT – CHAPTER 4

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## COMPOSITION JURY

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.
    - For the junior year review, by signing up in the Music Office for a time on the degree assessment jury day;
    - For the senior year assessment, by scheduling the jury through the student's composition teacher.
  - b. 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 pursue 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.

# MUSIC MAJOR ASSESSMENT – CHAPTER 4

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## BME SKILLS JURY

The BME Skills Jury is required of all students seeking the Bachelor of Music Education degree. The BME 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 BME 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 BME Skills Jury in their junior year. Transfer students will take this jury at the end of their first year of conducting study.
2. BME Skills Jury will be scheduled during the final examination period of the spring conducting classes.
3. The BME Skills Jury does not replace Semester Juries required for private lessons in performance taken that semester.
4. The BME Skills Jury Committee will consist of selected full-time music faculty.

### Before the Jury:

5. The student is responsible for:
  - Identifying themselves to the conducting instructor at the beginning of the spring semester as requiring the BME Skills Jury.
  - 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 BME Skills Jury will consist of the following:
  - 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')
  - 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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## BMA/BA JUNIOR JURY (junior assessment)

The BMA/BA Junior Jury is required of all students seeking the Bachelor of Musical Arts or Bachelor of Arts in Music degree. The BMA/BA 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 BMA/BA 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 BMA/BA 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 intending to graduate in three semesters will take the jury in their first semester.
2. The BMA/BA 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 BMA/BA Junior Jury Committee will consist of members of the full-time Music faculty.
4. BMA/BA 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 BMA/BA. Committee, and c) identify a second Music faculty member to serve on the student's BMA/BA. Committee. It is the student's responsibility to contact these faculty members and gain their commitment to serve on the student's committee.

# MUSIC MAJOR ACCESSMENT – CHAPTER 4

## Before the Jury:

6. The Student is responsible for:
  - Signing up for their jury. Sign up sheets will be available on the Monday before finals week.
  - 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.
  - Filling out the *BMA /BA Cognate Interest* form (see below), securing the Capstone Project advisor signature, securing the signatures of other members of the BMA/BA committee (cognate field and 2<sup>nd</sup> music faculty members) and submitting the form to the Music Office (MBR 206) one week prior to Jury Day (The Monday preceding Finals Week)
  - Selecting, in consultation with the private lesson instructor, material to perform for the performance portion of the jury. (10')
  - In consultation with their advisor, preparing to explain and discuss Senior Project. (5')

## At the Jury:

7. The BMA/BA 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')
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. BMA/BA Junior Jury sign-up sheets are posted in the Music Office on the Monday preceding the BMA/BA Junior Jury.

A mock-up of the BMA/BA Senior Project Approval Form is shown on the next page.

# MUSIC MAJOR ASSESSMENT – CHAPTER 4

A mock-up of the BMA/BA Senior Project Approval Form is shown below:

## BMA /BA COGNATE INTEREST FORM

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\*) \_\_\_\_\_

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

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 faculty member.



# MUSIC MAJOR ASSESSMENT – CHAPTER 4

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## BMA/BA CAPSTONE PROJECT PREPARATION, ADJUDICATION AND PRESENTATION

The BMA/BA Senior Project and Presentation (capstone) is required of all students seeking the Bachelor of Musical Arts or Bachelor of Arts in Music degree. The BMA/BA capstone culminates the student's music and cognate study.

1. All students pursuing the Bachelor of Musical Arts or Bachelor of Arts in Music degrees are required to do a BMA/BA Senior Project/Presentation in their senior year.
2. The BMA/BA capstone sequence consists of 6 credits distributed over 3 semesters:
  - Spring term (junior year), *MUSI 398 Keystone: Introduction to Music Research (2)*;
  - [BMA/BA Junior Assessment Jury – see previous section];
  - Fall term (senior year), *MUSI 498 Research Seminar (2)* *and* *MUSI 499 Capstone: Senior Project (1)*,
  - Spring term (senior year), *MUSI 499 Capstone: Senior Project (1)*, senior project paper completion and presentation.
3. Senior courses in the BMA/BA capstone sequence (above) do not replace the regular Semester Jury(ies) in the student's private lesson study in a given semester.
4. Senior Project paper and presentation will be adjudicated by the student's Senior Project Committee, established at the junior BMA/BA jury review. The Senior Project Committee consists of at least three faculty members: 1) the student's Senior Project advisor (music faculty), 2) another music faculty member [note: one of the two music faculty members on the committee must be full-time], and 3) a faculty member from outside the Music Department representing the cognate area.
5. BMA/BA Senior Project Presentation will be scheduled by the student in consultation with the student's committee. It is the student's responsibility to schedule the presentation at a time when all members of the committee can attend.

### During the Presentation:

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

### At the Presentation:

7. The BMA/BA Senior Project Presentation will consist of a lecture based upon a project paper and may include performance or composition. Members of the student's Senior Project Committee will be in attendance and provide final assessment of the project and presentation.
8. The determination of the Senior Project Committee (pass or fail) will be relayed to the student by letter from the department chair

# STUDENT RECITALS & PRESENTATIONS-CHAPTER 5

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All public presentations representing the Music Department must be approved by and scheduled through the Music Office. Presentations include Keystone Projects, Capstone Projects (recitals or presentations) and non degree recitals, student recitals (degree and non-degree) and non-recital Capstone Project presentations.

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## 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 the recital is scheduled. See *Degree Recital Jury*.

### Programs and Program Notes

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 [Google Docs site](#) 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 through the [Google Docs site](#) 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.

### Logistics:

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.

# STUDENT RECITALS & PRESENTATIONS-CHAPTER 5

Because of advance publicity and the pre-published Music Department Approved Concerts/Recitals List, a **canceled recital will not under any circumstances be rescheduled in the same semester.**

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## 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

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 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.**

## OTHER IMPORTANT INFORMATION - CHAPTER 6

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### MUSICIAN'S HEALTH AND SAFETY

In recent years the number and extent of performance injuries to musicians has emerged as a major concern. Musicians at all levels need to be aware of resources for dealing with these issues. Below are resources which you can use to prevent and/or address injury caused by music performance.

*If you believe you are developing a performance injury, please let your studio instructor or ensemble director know. There are resources available on campus and nearby to help you.*

**For the PLU HEALTH CENTER, call x7337.**

### BOOKS/ARTICLES/ONLINE SOURCES

#### GENERAL

[Association of Adult Musicians with Hearing Loss](#). An online source with related links and information on how to prevent hearing loss while playing your instrument.

[The Eclectic Web Matrix of Neuro-Techology: Links and Online Articles](#). Huge database of health related articles, including both general and media specific information.

Galway, James; *Inner Game of Tennis: The Mental Side of Peak Performance*. The original resource on performance anxiety and how to get rid of your inner critic. **Available in Mortvedt Library.**

Horvath, Janet; *The Playing (less) Hurt*. An guide for any musician who is concerned about injuries related to playing their instrument; includes prevention, warning signs, what to do when you get hurt, and important steps in the recovery process. See [full review online](#). **There is a copy in the Music Office and Mortvedt Library.**

Rickover, [Robert; the Complete guide to the Alexander Technique: Musicians and the Alexander Technique](#). An online introduction to the Alexander Technique and its application to vocalists and instrumentalists. Includes links to a large quantity of different articles.

#### MEDIA SPECIFIC

**STRINGS:** Liberman, Julie Lyonn; [Playing Healthy](#). Website

Rush, Michelle; [A Resource Guide for the Injured String Player](#), Florida State University.

**PERCUSSION:** Workman, Darin; [The Percussionists' Guide to Injury Treatment and Prevention: The answer Guide for Drummers in Pain](#), Routledge, 2006.

**VOICE:** Catonguay, David Otis; [Maintaining Vocal Health](#); 2005.

Voice Care Team; [The Voice Problem Website](#), 2004. [in-depth resource on voice problems, not specific to singing]

**PIANO** Beauchamp, Richard; [Music and Health: Piano Teaching, Anatomy/Biometrics and Musician's Health](#), 2007

Wristen, Brenda, et al; [Wellness curriculum Outline](#) (for pianists) Resources from the Frances Clark Center for Keyboard Pedagogy.

**HARP** Balderston, Suzanne; [How the body works](#). In-depth book on injury preventions techniques for harp.

**GUITAR** Jones-Bey, Hassaun Ali; [Hands On: How to avoid and treat guitar-related hand injuries](#).

### ACCESS TO PHYSICAL THERAPY IN THE SEATTLE/TACOMA AREA

**Virginia Mason Medical Center's Clinic for Performing Artists.** Led by Johannes van Buuren, this Seattle clinic is [highly acclaimed](#) for treating musicians and dancers (and may be covered by your medical insurance). Call 206/223-6746 to make an appointment with Hans van Buuren. Bring your instrument if portable to the clinic. Website: <https://www.virginiamason.org/service.cfm?id=1009>

## OTHER IMPORTANT INFORMATION - CHAPTER 6

**Alliant Continuum Care.** Physical therapy clinic in Tacoma, near Wright Park. Tim Sobie, the director of the clinic, combines physical therapy with [Feldenkrais](#)®, a method of movement re-education that can help you learn to play your instrument without pain. Call 253/572-4611 to make an appointment. Covered by most major insurance companies. Website: <http://www.alliantcare.com/>

**Apple Physical Therapy.** Requires a referral from a primary care provider, (i.e., a physician at PLU Health Center). Several locations; nearest - 11112 Pacific Ave S, Tacoma, WA, 98444 (Pacific/512 interchange, in QFC's shopping complex, across from Parkland Chevrolet). Website: <http://www.applept.com/parkland>

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### MARY BAKER RUSSELL MUSIC BUILDING SAFETY

The start of each year seems like a good time to remind everyone about simple procedures we can all tend to in order to maintain security in our beautiful *Mary Baker Russell Music Center*. First a couple of general observations about building procedures and then some suggestions for things you can do to help.

#### Building Procedures:

- The general public building hours are from 7:45 am to 7:45 pm, Monday through Thursday, Fridays 7:45 am to 5:30 pm. The building is also open to the public for performances in the evening on weekdays and on weekends.
- Music student access hours are from 7:00 am – 11:00pm, 7 days a week, via the three swipe card equipped building entrances (Wheeler Street, north Lobby and Lower Campus doors). Swiping your PLU id will gain you entrance to the building in non-public hours.
- All the practice rooms have throw bolt locks which can be activated when you are using a practice room in off-hours.
- In the evenings and on weekends, Campus Safety makes periodic checks of the building.

#### What you can do:

- ⇒ During non-public hours, be sure door closes behind you when you enter or exit anywhere from the building.
- ⇒ Do not prop exterior doors open for friends.
- ⇒ Be sure to close all windows in practice rooms when you leave (and turn out the light as well). This is especially important for those practice rooms on the north side and east sides of the south wing at or near ground level.
- ⇒ Use the windows in the doors of the practice rooms to check out the hallway before exiting, particularly when the "traffic" in the practice room hallway is minimal (evenings/weekends). If you see anything which makes you uncomfortable, stay in the locked practice room until you feel comfortable leaving (traffic picks up, friends arrive, Campus Safety makes one of its periodic checks of the building) or, if you have a cell phone, call Campus Safety 253-535-7911.
- ⇒ In "off-hours" try using a buddy system so that several of you are practicing at the same time.
- ⇒ Report any incidents or suspicious persons to Campus Safety, 253-535-7911.

With your help, we'll continue to enjoy our beautiful facility without incident. Thanks for your efforts to that end.

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### GRADE DISPUTE POLICY (September 15, 2008)

PLU's School of Arts and Communication is dedicated to the fair and accurate appraisal of a student's coursework. When disagreements arise over grades assigned in a course, students and faculty should first follow the School's established procedure for *informal grade dispute resolution*. If the informal procedure is unsuccessful in resolving the dispute, students and faculty will undertake the School's *formal grade dispute resolution* procedure.

#### Informal Grade Dispute Procedures

- A student who disputes a grade should discuss the reason for the grade with the faculty member who assigned the grade prior to initiating any formalized grade appeal. If no resolution is forthcoming after discussions with the faculty member, the student is encouraged to take the complaint to the chair of the department. The chair will mediate the matter between the student and faculty member.
- No formal grade dispute procedure will be invoked when the magnitude of the disagreement is less than one full letter grade (i.e., disagreements over A- versus B+).

## OTHER IMPORTANT INFORMATION - CHAPTER 6

- A student who has completed informal efforts at resolution, has a disagreement amounting to at least one full letter grade, and wishes to invoke the formal grade dispute procedure should understand that in the course of pursuing the dispute his or her coursework may be referred to qualified external examiners, most likely the faculty member's school or departmental colleagues. The student should understand that external referral may lead to a recommendation for lowering the grade as well as to a recommendation for raising the grade or to no change at all.

### Formal Grade Dispute Procedure

- Students who wish to formally contest a grade must do so within 21 days of receipt of the grade or the conclusion of the informal process whichever is later provided that the informal process was initiated during the 21 day period. Grades received in the last three weeks of a term must be contested within the first 21 days of the next full (fall/spring) semester. Grades received during J-term must be contested within the first 21 days of the following spring semester. Formal complaints must be filed with the dean.
- When a student files a formal grade complaint, the dean will convene a Grade Dispute Panel comprised of faculty and possibly students to mediate the dispute.
- The Grade Dispute Panel may request that signed statements be submitted by the student and faculty member prior to a recommendation being made.
- The Grade Panel may request the faculty member's consent that the student's coursework be referred to one or more qualified external examiners prior to a recommendation being made.
- To preserve academic freedom for faculty as well as to uphold standards of fairness for faculty and students, the Grade Dispute Panel will inform the faculty member and the student of its recommendation in writing.

Decisions reached in the formal grade dispute procedures may be appealed to the provost on the following grounds:

- Procedures were not properly followed or an instructor refused to comply with a decision.
- The resolution of the dispute was fundamentally unfair to the student or instructor.

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### KEYBOARD PROFIECENCY

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 in multiple sections in the spring semester and a single section in the fall; the course can be repeated for credit.

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### PRACTICE FACILITIES

Practice rooms are located in the Mary Baker Russell Music Center. Mary Baker Russell Music Center has 18 practice rooms (208-222, 224, 332, 333). Practice rooms are available on a first-come, first-served basis with some rooms being designated for priority use by identified media.

Organ practice is scheduled through the University Organist.

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### TICKET POLICY

Most concerts at PLU require admission by ticket. Student tickets are available from the Anderson University Center Concierge Desk two weeks prior to the performance date or at the performance. Students can use their student ID card to obtain 1 free ticket to music performances with the exception of the annual Christmas concerts. The ID card may not be valid for non-music events.

## OTHER IMPORTANT INFORMATION-CHAPTER 6

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.

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### STUDENT EMPLOYMENT

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

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### STUDENT ORGANIZATIONS

**NAfME:** The National Association for Music Educators 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.

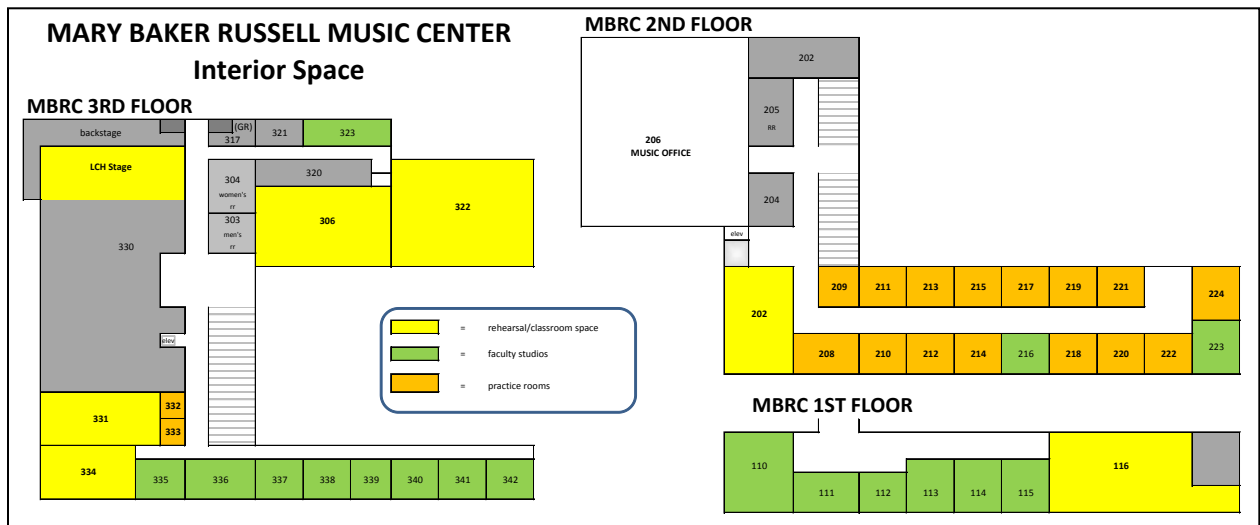
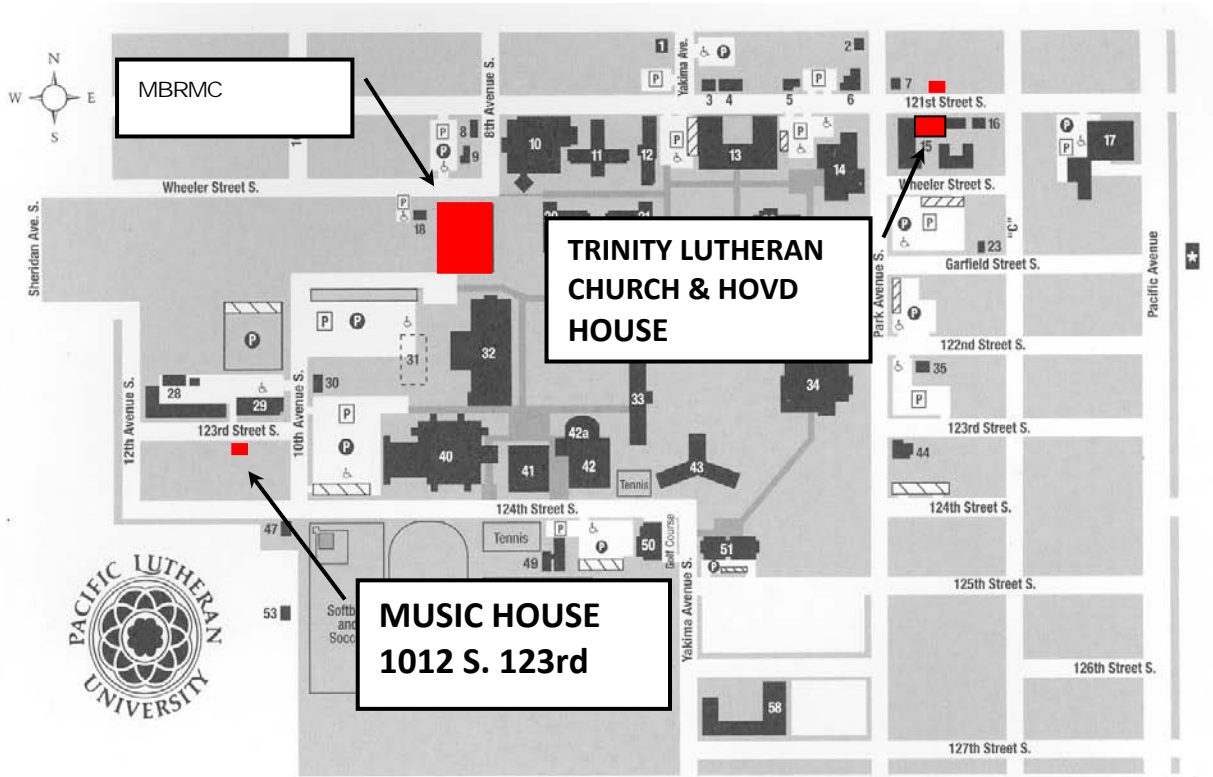
*Local scholarships available yearly:* Tacoma Alumni, open to Mu Phi Epsilon members with junior standing or above; Epsilon Sigma Chapter at PLU, open to new members.

*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.

# OTHER IMPORTANT INFORMATION-CHAPTER 6

## MUSIC FACILITIES AND BUILDING HOURS

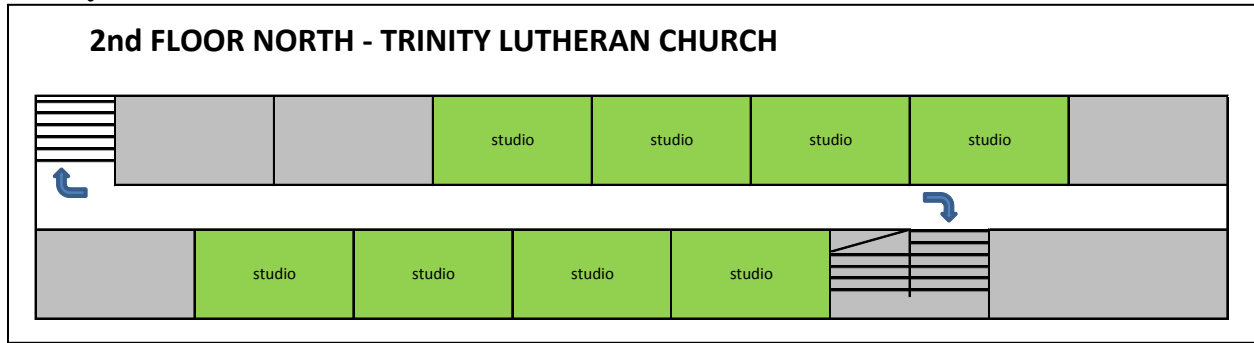
### CAMPUS





# OTHER IMPORTANT INFORMATION-CHAPTER 6

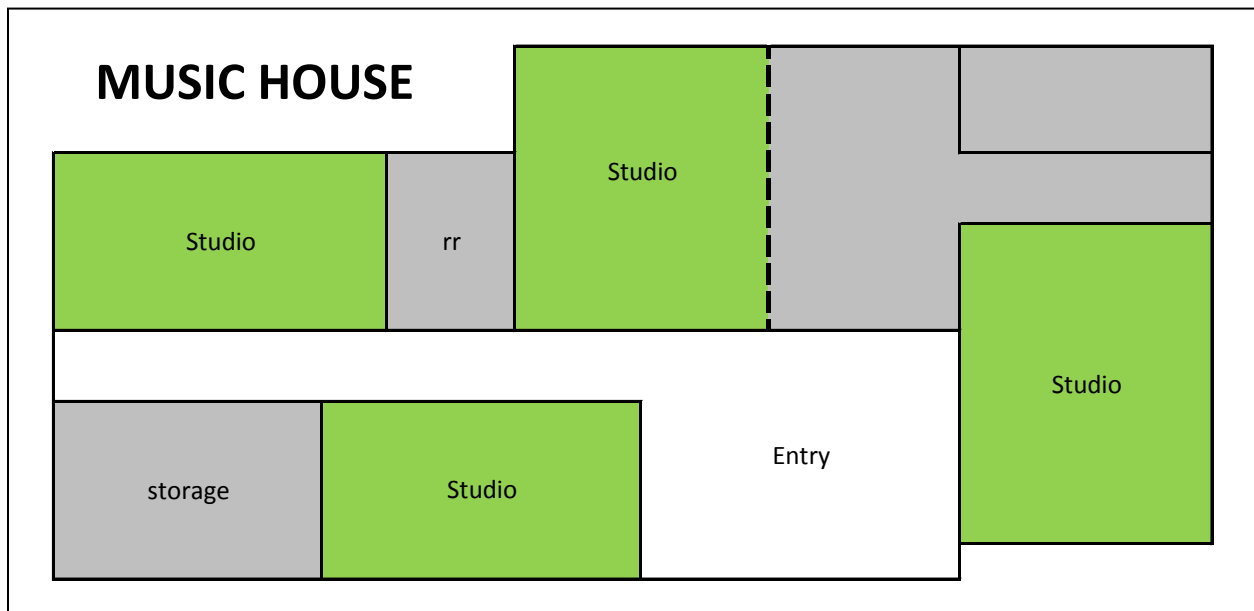
## Trinity Lutheran Church



## Hovd House



## Music House



# OTHER IMPORTANT INFORMATION - CHAPTER 6

## BUILDING HOURS

Building	time	day
Mary Baker Russell Music Center After hours (by PLU ID Card)	7:45 am – 7:45 pm 7:00 am - 11:00 pm (building closed 11:00 pm - 7:00 am daily)	Monday - Friday daily
Trinity Lutheran Church (2 <sup>nd</sup> floor north)	8:00 am - 10:00 pm / based on instructor teaching schedule	Monday - Friday
Hovd House (Admit through PLU Campus Safety with PLU ID)	8:00 am – 10:00 pm / based on instructor teaching schedule	Monday - Friday
Music House (by key only)	8:00 am - 11:00 pm (building closed 11:00 pm - 7:00 am daily)	daily

## BUILDING ACCESS

### 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 from the Access Department. It usually takes about 1 week for this process to be completed. Keys can be picked up at the Anderson University Center Concierge Desk with student ID card.

### Returning Keys:

Students will be required to turn their key into The Anderson 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.

## 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  
253-845-8353

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

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

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