



Linfield College

## Department of Music Handbook

Revised – Fall 2016

**Linfield College**  
**Department of Music Handbook**  
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## I. INTRODUCTION

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

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

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

## **II. MISSION STATEMENT**

The Department of Music, accredited through the National Association of Schools of Music, supports the mission of Linfield College as a liberal arts institution. Within the context of a Bachelor of Arts degree, Linfield provides a rigorous music program of appropriate size and scope to meet the needs of its students, and additionally provides educational and concert/recital offerings to the college community and the community-at-large.

## **MUSIC PROGRAM PHILOSOPHY**

The music program at Linfield is a synthesis of liberal arts education and professional studies. It is designed to provide richness and the breadth for global living, while also providing competitive training and creative experience to those students who plan to continue into the musical profession. An environment of strong caring exists for building confident, qualified, and self-actualizing musicians. Individual attention and personal advising are high priorities and in all music classes there is an excellent student/teacher ratio.

The music student's liberal arts education begins with an overlay of participation and individual instruction in solo and ensemble performance. It then expands through academic coursework designed to meet the holistic objectives of the liberal arts tradition, including, at its core, a command of theory, music history, and eartraining: skills that are universally recognized as attributes of the educated musician. The outcome of this curriculum is recognized as the development of individual musical and intellectual ability and a firm, scholarly foundation upon which to realize well-reasoned creative pursuits as well as professional goals.

Since music is an experiential discipline, those declaring a major are expected to commit to daily hours of study and practice that continue well beyond the confines of classroom assignments and semester's end. This holds true regardless of whether the student has professional or non-professional aims in attaining the degree. Approved opportunities for self-designed and interdisciplinary majors exist, as well as opportunities for study abroad through the International Programs Office.

Those declaring a minor are expected to attain basic literacy in music, gain confidence and enrichment through participation in performance, and develop the ability to connect musical thought to other disciplines and broader contexts. Selected ensembles, electives, paracurricular classes, non-major lessons, and music appreciation courses are open to general students and the Linfield Curriculum.

Students who participate in the vibrant music program at Linfield enjoy the community of their musical peers, along with individual attention and mentorship from accomplished professional faculty. They receive an education that prepares them to enter the professional arena and to meet the challenges of a global and changing society. Through their study of a millenia-old living art form, students will gain insight and depth of human understanding and creative expression while enhancing their opportunity for personal success and service to the broader community.

### III. STATEMENT OF GUIDING GOALS (from NASM Handbook)

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

The NASM Handbook includes the following:

#### *Standards for the Liberal Arts Degree with a major in Music*

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

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

#### **1. General Education.**

##### **a. Competencies**

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

- 1. The ability to think, speak, and write clearly and effectively, and to communicate with precision, cogency, and rhetorical force.*
- 2. An informed acquaintance with the mathematical and experimental methods of the physical and biological sciences; with the main forms of analysis and the historical and quantitative techniques needed for investigating the workings and developments of modern society.*
- 3. An ability to address culture and history from a variety of perspectives.*
- 4. Understanding of, and experience in thinking about, moral and ethical problems.*
- 5. The ability to respect, understand, and evaluate work in a variety of disciplines.*
- 6. The capacity to explain and defend views effectively and rationally.*
- 7. Understanding of and experience in one or more art forms other than music.*

**b. Operational Guidelines.** *These competencies are usually developed through studies in English composition and literature; foreign languages; history, social studies, and philosophy; visual and performing arts; natural science and mathematics. Precollegiate study, regular testing and counseling, and flexibility in course requirements are elements in achieving these competencies.*

## **2. Musicianship**

### **a. Competencies.**

*Students holding undergraduate liberal arts degrees must have:*

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

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

## **3. Performance and Music Electives**

### **a. Competencies**

*Students holding undergraduate liberal arts degrees must develop:*

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

### **b. Operational Guidelines**

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

#### **IV. DEPARTMENT OF MUSIC GOALS**

1. Provide students with an educational experience that reflects high quality, broadly based academic and artistic excellence and concurrently reflects the standards of musical competency set forth by the department and by NASM.
2. Maintain an environment that is inclusive, supportive, motivational, and caring.
3. Present to the campus and community-at-large concerts, lectures, and recitals by student, faculty, and guest artists, which represent historical, diverse, and current music literature.
4. Participate fully in the life of the institution.
5. Utilize NASM standards as the departure point for continuous and systematic review, evaluation, and modification of the Linfield Department of Music program offerings.

#### **V. HEALTH AND SAFETY FOR ALL MUSIC STUDENTS**

All music students should be fully informed of issues related to the music specialization that concern health and safety, hazards, and procedures inherent in practice, performance, teaching and listening. Information sessions offered by the Department of Music address hearing, vocal, and musculoskeletal health and injury prevention. In addition, students will be advised on the proper use, handling, and operation of potentially dangerous materials, equipment, and technology. The music center, including practice rooms, rehearsal and performance spaces, classrooms, and music labs provides an environment with safe acoustics and professionally maintained music equipment and technology. Students are expected to respect building rules and guidelines. Each student also bears individual responsibility for health and safety as a member of the Linfield College community.

## **VI. DEPARTMENT OF MUSIC FACULTY AND STAFF**

Faun Tanenbaum Tiedge, Department Chair  
Shelly Sanderlin, Administrative Coordinator (503) 883-2275

### **FULL-TIME FACULTY**

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

**ALBERT KIM**, Assistant Professor of Music. A.B., Harvard University; M.M., Eastman School of Music; D.M.A., Eastman School of Music. Applied Piano, Chamber Music, Music Theory, Keyboard Skills.

**JOAN HAALAND PADDOCK**, Professor of Music. B.M.E., M.M., D.M., Indiana University. Coordinator of Instrumental Activities, Linfield Wind Symphony, Concert Band, Instrumental Conducting, Brass Ensembles, Applied Trumpet, Instrumental Methods, Chamber Music, Brass Methods, World Music.

**ANDREA REINKEMEYER**, Assistant Professor of Music. B.M., University of Oregon; M.M., D.M.A, University of Michigan. Applied Composition, Music Theory, Ear Training and Sight Singing, Music Form and Analysis, Counterpoint, Music Technology, Orchestration.

**ANNA SONG**, Associate Professor of Music. B.A., University of California, Los Angeles; M.M. Yale University; Ed.D. Teacher's College, Columbia University. Coordinator of Choral Activities. Music Education, Linfield Concert Choir, Vocal Ensembles, Ear Training and Sight Singing, Music Fundamentals.

**FAUN TANENBAUM TIEDGE**, Professor of Music and Chair. B.A., Hunter College; M.A., Binghamton University; Ph.D., New York University. World Music, Chamber Music, Music History and Culture, Ensemble Education, Linfield Lively Arts Concert Series.

## **ADJUNCT FACULTY**

**MICHELE AINZA**, B.F.A. Dance, Ohio University; M.F.A., Choreography, Department of Dance, California Institute of the Arts. Dance classes and applied dance lessons.

**FLORIAN CONZETTI**, B.M., Konservatorium fur Musik Bern, Switzerland; M.M., Eastman School of Music; D.M.A., Peabody Conservatory of the Johns Hopkins University. Applied Percussion.

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

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

**MIKE HETTWER**, B.M., University of Utah; M.A.T., Willamette University. Applied French Horn.

**STEVE KRAVITZ**, B.A., M.A., California State University. Jazz Band, Applied Woodwinds.

**PAUL OWEN**, B.M., University of Oregon; M.M., University of Michigan. Applied Percussion. Jazz/Rock Combo.

**HANNAH PENN**, A.A., Vincennes University; B.M., M.M., Indiana University; D.M.A., New England Conservatory. Applied Voice, Musical Theatre, Opera Theatre.

## **STAFF ACCOMPANISTS**

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

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

**SUSAN MCDANIEL**, **Principal**. B.A., Linfield College; M.M., Manhattan School of Music.

## **KEYBOARD TECHNICIAN**

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

## VII. GENERAL INFORMATION

### Music Facilities

The Vivian A. Bull Music Center features state-of-the-art teaching studios, practice rooms, a seminar room, a score library, a rehearsal hall, a 98-seat recital hall, and a central meeting space for faculty and students. The music center is a dedicated space for music learning on the Fine Arts Quad of the Keck Campus. A Steinway concert grand piano and a 45-rank Casavant Pipe Organ are on the stage in Ice Auditorium. The dance program is housed in the physical education complex. The Miller Fine Arts Center houses the Composers Studio and adjunct teaching offices.

### Programs Offered

Bachelor of Arts in Music  
Music Minor

### Performance Opportunities at Linfield

All performing groups are open to all students on campus. Those marked with an asterisk require an audition.

#### 1. Ensembles

Concert Choir*	Brass
Concert Band*	Cello
Jazz Band	Flute
Jazz Choir	Four-hand Piano
Opera Theatre	Jazz Combo
Musical Theatre	Percussion
Wildcats Pep Band/Drumline	Strings
Wind Symphony	Piano and Strings/Winds
	Wildcat Men's Glee Club
	Women's Vocal Ensemble
	Woodwinds

#### 2. Individual and group lessons

Applied Lessons\*  
Class Guitar  
Class Piano\*  
Class Voice

#### 3. Dance classes and ensembles

African Dance  
Ballet  
Jazz  
Modern  
Tap

#### 4. Special summer workshops and music programs

#### 5. Ensemble Education\*

Includes placement in faculty-student collaborative ensembles.

## Descriptions of Ensembles

**CONCERT CHOIR.** The Concert Choir is the premier choral organization for all qualified singers at Linfield. This select group of forty voices was the first such ensemble in the Pacific Northwest and has toured every year since its formation in 1930. The choir sings a variety of styles throughout the year. Performances take place on campus, in the community, and on tour. The choir has toured throughout the western states, Hawaii, Canada, Europe, New Zealand, Australia, China Southeast Asia and Costa Rica, and has performed at state, regional national and international conferences. The Concert Choir also performs works with orchestra. Past performances include Bach's *Magnificat*, Kodaly's *Te Deum*, Schubert's *Mass in G*, Mozart's *Requiem*, Durafle's *Requiem*, and *Fern Hill* by John Corigliano. Open by audition to all singers on campus.

**CONCERT BAND.** The Concert Band is open to all wind and percussion instrumentalists. It performs for various campus events and on occasion at surrounding schools and communities. The band gives at least one concert on campus each semester. Students in the Concert Band are selected to play in Wind Symphony and other chamber ensembles. Students enrolled in the fall are expected to also enroll in the spring semester. Audition required.

**WIND SYMPHONY.** This is a select group of wind and percussion instrumentalists who perform varied and challenging wind ensemble literature. This group performs on and off campus. Wind Symphony members also enroll in Concert Band. Students enrolled in the fall are expected to also enroll in the spring semester. Audition required.

**ENSEMBLE EDUCATION.** Rehearse and perform intermediate and advanced chamber music with professional mentor musicians.

**JAZZ BAND.** This ensemble is open to campus instrumentalists interested in performing jazz literature. The Jazz Band is featured at both campus and community events throughout the year. Audition required.

**OPERA THEATRE.** An ensemble of solo vocal performers, this group rehearses and presents arias and ensemble excerpts from standard and lesser-known operatic repertoire. Care is taken to match roles with current level of vocal skill. Participation is encouraged with recommendation of studio teacher. Spring semester only.

**DANCE ENSEMBLE.** The Dance Ensemble will explore concepts and techniques through dance composition, production, and performance skills. Students will lead an original choreographed dance concert.

**WILDCATS PEP BAND AND DRUMLINE.** The Wildcat Pep Band and Drumline is led by the student band director and is open to all instrumentalists and percussionists regardless of whether they participate in other music ensembles.

**CHAMBER MUSIC.** Participation in vocal and instrumental chamber music is encouraged. Students enrolled in Chamber Music (MUS 115) have the opportunity to be coached by a Linfield music faculty member and earn elective credit. Chamber music ensembles may also include piano. See Performance Opportunities, page 8.

**BRASS CHOIR.** The Brass Choir is composed of trumpets, horns, trombones, baritones, euphonium, and tubas. It performs in chamber concerts and occasionally with the Concert Choir. This ensemble plays music from all historical periods. The Brass Choir is often invited to perform off-campus and is typically requested to perform for ceremonial occasions. Audition required.

**CELLO ENSEMBLE.** The Cello Ensemble explores the wide range of literature for multiple cellos, from Mozart to metal. The group rehearses weekly and performs several times each semester.

FLUTE CHOIR. The Flute Choir is composed of mostly flutes, but can also include piccolo, alto flute and bass flute. It performs at least two concerts annually and is made up of students having various levels of experience on the flute. The literature varies from classical to jazz.

FOUR-HAND PIANO ENSEMBLE. This ensemble is devoted to music written for both two pianos and one piano, four hands. This course is offered to students at the advanced level and requires an audition. A public recital is presented at the end of each semester of study. Repertoire is selected from three hundred years of keyboard music and ranges from art music to vernacular sources.

GUITAR ENSEMBLE. The class will enable classical guitarists to perform in duos, trios, and other small groups. Students are encouraged to seek out other instrumentalists or vocalists to perform in mixed ensemble settings. Guitar ensemble meets once a week. Students are required to arrange two rehearsal times per week.

JAZZ COMBO. This group studies and performs music in the bebop, swing, Dixie, Latin, and jazz-rock styles. Emphasis is on learning tunes and developing improvisational skills.

MUSICAL THEATRE. Students will explore the vocal styles of musical theatre, from the grandeur of Broadway to intimate cabaret. Study the major periods of performance including operetta, vaudeville and jazz, and the traditions of the classic composer/lyricist teams. The semester will culminate with a showcase performance. The class is offered fall and spring semesters. Audition required.

PERCUSSION ENSEMBLE. Percussion ensemble is open to any musician who reads music. The group plays pieces that draw on the ensemble's strengths and works as a team to perform pieces from many eras. It is highly recommended for future instrumental music teachers.

WILDCAT MEN'S GLEE CLUB. Open to all male singers on campus. The ensemble performs a wide variety of literature written for male voices, while focusing on developing vocal techniques unique to the male voice. Occasionally performs with the Women's Vocal Ensemble to sing SATB repertoire. No audition required.

WOMEN'S VOCAL ENSEMBLE. Open to all female singers on campus. The ensemble performs a wide variety of literature written for treble voices, while focusing on developing vocal techniques unique to the female voice.. Occasionally performs with the Men's Glee Club to sing SATB repertoire. No audition required.

WOODWIND ENSEMBLE. This ensemble is open to woodwind and French horn players who wish to play in a small ensemble. This can include saxophone quartets, clarinet trios, woodwind quintets, etc.

### **ENSEMBLE REQUIREMENT FOR MAJORS and MINORS**

Concert Choir or Concert Band or MUSC 115 Chamber Music (by permission for piano, strings, guitar)

### **ELECTIVE ENSEMBLES**

Jazz Band	Chamber Music With Piano	Jazz Combo
Jazz Choir	Brass Choir	Percussion Ensemble
Opera Theater	Cello Ensemble	String Quartet
Wind Symphony	Flute Choir	Wildcat Men's Glee Club
	Four-hand Piano	Women's Vocal Ensemble
	Guitar Ensemble	Woodwind Ensemble

## **VIII. POLICIES AND PROCEDURES GOVERNING BOTH MUSIC MAJORS AND MINORS**

### **Overview**

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

### **Music Scholarships**

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

### **Voice, Instrumental Music and Piano Seminars (VIPS); Composition Seminar**

Each music major and minor studying applied music is required to attend the performance seminar appropriate to the applied lesson. At these seminars, students have opportunities to perform for each other, to participate in discussions of performances, and to receive constructive criticism from the staff members present and from each other. Students will also have the opportunity to meet guest artists and speakers. Student composers participate in a weekly Composition Seminar held in the Composers Studio.

### **Student Recitals**

Student recitals are scheduled each semester in Ice Auditorium or Delkin Recital Hall. The student's teacher must sign a permission form before a student may appear on any recital program. A sample form may be found on page 32 of this Handbook. **The form must be received in the Music Office by noon of the Friday preceding the recital.** Attendance at student recitals counts toward the six performances which majors and minors are required to attend.

### **Applied Lesson Juries**

Performance Juries will be required of all music major and minor applied students on their principal instruments only. Composition students should consult with their instructor for the required format of the composition portfolio submitted to the jury faculty for assessment. Juries are scheduled at the end of every semester. Non-music majors are not required to perform a jury and students performing Senior Recitals during a particular semester are exempt. Students should be prepared to demonstrate exercises/scales, sight-reading, and repertoire. The appropriate Jury Comment Sheet must be completed one week before juries. The jury sheet should be submitted to the Administrative Coordinator in the main music office (VBMC 102). Sample jury sheets for composition, vocal, piano, and instrumental performances are found on pages 23-28.

### **Grading for Applied Music Lessons**

Applied music faculty will provide a clear beginning assessment of each student including perceived strengths and weaknesses, and then work with each student to establish appropriate goals for the semester, to include appropriate participation in performance seminars and student recitals. Final grading of students will be based on meeting the

mutually established goals, the student's Concert/Recital Attendance Record, (see Concert/Recital Attendance Requirement, page 13), and the culminating end-of-semester jury. Please see the **Instrumental/Vocal Repertoire Guidelines** (on file in the music office) as appropriate to your instrument or voice.

### **Overview of Ensembles**

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

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

A wide variety of performing ensemble activity is available to all Linfield students. The objectives, as well as the visibility and performance expectations of the ensembles determine the amount of rehearsal time required for each ensemble. Each ensemble is one credit for which a student receives a letter grade. Because of the differing nature of each ensemble, the time commitment for each ensemble may vary. **All music majors and minors receiving music scholarships must enroll in a required ensemble every semester in residence.** (See policies for specific major/minor ensemble requirements, pages 14, 15, and 17.)

### **Grading of Ensembles**

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

### **Accompanying**

The Department of Music will seek to provide accompanist support to majors and minors as follows: **1) student performances in performance seminars and recitals; 2) student juries; 3) senior recitals and senior composition projects.** Actual amount of time allotted with the staff accompanists will be determined by the applied instructor in consultation with Dr. Belov (for vocalists), or Dr. Paddock (for instrumentalists) and must be coordinated with the schedules of the staff accompanists. Concerns regarding inequities should be brought to the attention of the Department Chair. Students are responsible to contact the accompanist for scheduling in coordination with applied lessons and other rehearsal and performance expectations.

### **Other Recitals**

Upon approval of the Applied Instructor and the Music Faculty, students may be permitted to give extracurricular recitals that are not required for the degree, but are significant for experiential learning. However, it must be clearly stated in all publicity, the recital program, and any other materials that this is an elective recital (not required for the degree). The student is responsible for the expense of the recital. The accompanist fee is \$150, including one rehearsal and the performance. A recital checklist is found on page 31 of the Handbook. It is the responsibility of each student to make all arrangements for the recital and submit these arrangements to their advisor for review and approval. After approval, the recital arrangements are submitted to the Music Office.

### **Student Advisory Council**

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

### **Concert/Recital Attendance Requirement**

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

The applied music instructor will explain the process used by the department to track attendance. Failure to meet the attendance requirement will automatically lower the grade for applied lessons one full grade.

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

To experience an even broader exposure to music, the faculty encourages students to take advantage of the musical opportunities afforded by our close proximity to Portland. The trips to the Portland Opera, which are coordinated by the Music Office, provide one example of musical performances that are available in Portland.

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

## **XI. POLICIES GOVERNING MUSIC MAJORS ONLY**

### **Admission Requirements for a Major in Music**

To become a music major, a student must first meet Linfield entrance requirements and be admitted to Linfield College. The process to declare a major in music includes an interview, audition, and assessment of musical skills by the full-time faculty instructor in the performance, creative, or scholarly area in which the student seeks to focus. In addition, students desiring to major in music should consult with their advisor, applied lesson instructor, and the chair of the Department of Music.

### **Areas of Study**

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

### **Applied Music Study**

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

Please note that music majors register for applied lessons (MUSC 203, or MUSC 403 if they have passed Junior Standing). The registration form should indicate the specific emphasis of the applied lesson (e.g., piano, voice, strings, etc). Music majors taking any number of applied lesson credits are charged a \$60 usage fee per semester. Additional education within the major instrument/voice occurs in chamber music ensembles and/or performance seminars.

### **Ensemble Performance Requirements**

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

### **Musicianship – First- and Second-Year Proficiency Exams**

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

### **Junior Standing Juries**

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

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

In the event that a student fails to pass after a second junior standing jury, he/she will be advised to drop the music major.

### **Senior Capstone Project**

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

1. Write a research or analytical thesis or complete a significant research or analytical project on a topic developed with and approved by the senior capstone advisor. Interdisciplinary topics require two advisors: one full-time music faculty and one Linfield faculty member from the related field.
2. Perform a senior recital demonstrating advanced competency in repertoire studied with and/or approved by the senior capstone advisor. (Students whose primary applied study is with an adjunct faculty member must also have a full-time faculty member as their senior capstone advisor. (See also Senior Recital, below).
3. Present a senior composition recital or complete a significant composition project demonstrating advanced creative work as approved by the senior capstone advisor.
4. Present a lecture-recital on a significant research topic combining performance with music theory and analysis, or music history and culture. The topic must be developed with and approved by the senior capstone advisor.

**Senior Recital**

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

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

**X. COURSE REQUIREMENTS FOR THE B.A. IN MUSIC**  
**For a major in Music:**

**Total: 48 Required**

Music Ensembles and Applied Music Lessons Credit Hours

_____	MUSC ____	Required ensemble participation (7 semesters minimum) <b>In order to maintain eligibility for a scholarship, all music majors must enroll in a required ensemble every semester in residence.</b>	7
_____	MUSC 203	Applied music lessons (min. 4 credits over 4 semesters)	4
_____	MUSC 403	Applied music lessons (min. 2 credits over 2 semesters)	<u>2</u>

Total: 13

Music Theory Courses

_____	MUSC 210	Musicianship I	4
_____	MUSC 211	Musicianship II	4
_____	MUSC 310	Musicianship III	3
_____	MUSC 311	Musicianship IV	3
_____	MUSC 320	Musical Form and Analysis	<u>2</u>

Total: 16

Music History Courses

_____	MUSC 233	Music History & Literature: An Introduction (Required) Three courses required (select at least two from MUSC 354, 356, or 357)	3
_____	MUSC 354	Music History: 20th Century	3
_____	MUSC 356	Music History: Medieval, Renaissance, and Baroque	3
_____	MUSC 357	Music History: Classic and Romantic Eras	3
_____	MUSC 251	American Sense in Sound	3
_____	MUSC 253	Music Cultures of the World	3
_____	MUSC 355	Women in Music	<u>3</u>

Total: 12

_____	MUSC 490	Senior Thesis and Presentation	3
_____	MUSC 491	Senior Recital (1) with MUSC 403 (2)	3
_____	MUSC 492	Senior Project (1) with MUSC 403 (2)	<u>3</u>

3

Music Electives excluding ensembles and applied music lessons. (4 hours required):

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

_____	MUSC 135	Understanding Jazz	3
_____	MUSC 137	American Popular Music	3
_____	MUSC 225	Music and Technology	3
_____	MUSC 234	Lyric Diction	3
_____	MUSC 243	Basic Conducting	2
_____	MUSC 326	Orchestration	2
_____	MUSC 328	Contrapuntal Techniques	2
_____	MUSC 349	The Art Song	3

_____	MUSC 443	Advanced Conducting	2
_____	MUSC 447	Vocal Pedagogy	2
_____	MUSC 448	Keyboard Accompanying	2
_____	MUSC 449	Keyboard Pedagogy	2
_____	MUSC 480	Independent Study	1-5
_____	MUSC ____	_____	_____

(Based on advising)

Total: 4

\_\_\_\_\_ Junior Standing - date approved for upper-level study\_\_\_\_\_

## XI. POLICIES GOVERNING MUSIC MINORS ONLY

### Overview

The minor in music provides an opportunity for students to study music from a historical, performance, and compositional perspective. Minors in music have the opportunity to develop their musicianship and performance expertise through participation in ensembles and by taking applied instruction in one performance area. See course of study on page 22.

### Admission Requirements for a Minor in Music

In order to be a music minor, a student must be formally admitted to Linfield College. In addition, the student must apply to and be accepted by the faculty of the Department of Music. This process will include an audition with the full-time applied faculty instructor who is responsible for the performance area in which the student wishes to focus. Since the music minor program is normally a two-year program, music minors will be expected to take music theory and music history classes concurrently with their private lessons. The requirements for the course of study are found on page 22.

### Applied Music Study

For students taking applied music lessons, one semester credit is given for each half hour of instruction per week. The applied music instructor will determine the performance requirements for the area of study. Please note that music minors register for applied music lessons (MUSC 202). The registration form should indicate the specific area of applied study (e.g., piano, voice, strings, etc.). Music minors taking private lessons will receive four semesters (one lesson credit per semester) of private lessons for one-half the fee charged to non-majors, as well as a \$35 usage fee per semester. Music minors register for one credit of applied lessons (one half-hour lesson per week). It is expected that music minors will take Musicianship and music history classes concurrently with applied lessons and required ensemble participation.

### Ensemble Performance Requirements

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

**XII. COURSE OF STUDY FOR THE MUSIC MINOR**

**Total: 20 Required**

_____	MUSC 202	Applied Music (4 credits over 4 semesters) Applied Music Fee (see current catalog)	4
		<b>In order to maintain eligibility for a scholarship, all music minors must enroll in a required ensemble every semester in residence.</b>	
_____	MUSC ____	Required Ensemble (4 credits over 4 semesters)	4
_____	MUSC 210	Musicianship I	4
_____	MUSC 211	Musicianship II	4
_____	MUSC 233	Music History and Literature: An Introduction	3
_____	MUSC ____	One additional music history elective from the following: MUSC 251, 253 , 355. (MUSC 354, 356, and 357 also meet this requirement, but require permission of the instructor)	<u>3</u>
			<b>Total: 22</b>

**APPENDIX A: JURY SHEETS**  
**VOICE PERFORMANCE JURY SHEET**

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

Voice Category \_\_\_\_\_ Instructor \_\_\_\_\_

(Please circle) Level: Fr. Soph. Jr. Sr. MUSC: 101 202 203 403 Credit hours \_\_\_\_\_

Number of semesters of Linfield Applied Study \_\_\_\_\_

Degree objectives: (A) Music Major, \_\_\_\_\_ Emphasis

(B) Music Minor, majoring in \_\_\_\_\_

(C) No music major/minor, majoring in \_\_\_\_\_

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**ALL REPERTOIRE STUDIED THIS SEMESTER (including continuing works)**

Title	Composer	Memorized (Y/N)	Performed (Y/N)
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**REPERTOIRE PREPARED FOR JURIES**

Title	Composer	Singer Choice	Juror Choice
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**GENERAL COMMENTS REGARDING PERFORMANCE AND/OR REPERTOIRE**


**APPENDIX A: JURY SHEETS**  
**VOICE PERFORMANCE JURY SHEET**

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

Tone quality and intonation

Technique: breath, resonance, alignment

Diction: vowels, consonants, language-specific articulation

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

General artistry: expression, communication of meaning

Presentation, appearance, balance and coordination with accompanist, repertoire

\_\_\_\_\_  
Jury Member Signature

Total score

**APPENDIX A: JURY SHEETS**  
**PIANO PERFORMANCE JURY SHEET**

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

Applied Instrument \_\_\_\_\_ Instructor \_\_\_\_\_

(Please circle) Level: Fr. Soph. Jr. Sr. MUSC: 101 202 203 403 Credit hours \_\_\_\_\_

Number of semesters of Linfield Applied Study \_\_\_\_\_

Degree objectives: (A) Music Major, \_\_\_\_\_ Emphasis

(B) Music Minor, majoring in \_\_\_\_\_

(C) No music major/minor, majoring in \_\_\_\_\_

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**REPERTOIRE STUDIED THIS SEMESTER**

Title	Composer	Memorized (Y/N)	Performed for Jury (Y/N)
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**COMMENTS REGARDING REPERTOIRE AND PERFORMANCE**


**APPENDIX A: JURY SHEETS**  
**PIANO PERFORMANCE JURY SHEET**

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

Tone quality

Rhythm and precision

Articulation and performance practice

Technique and facility

Musicality and phrasing

Use of pedals

\_\_\_\_\_  
Jury Member Signature

Total score



**APPENDIX A: JURY SHEETS**  
**INSTRUMENTAL PERFORMANCE JURY SHEET**

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

Tone quality and intonation

Technique and control, rhythmic integrity

Articulation and bowing; command of styles and performance practice

Musicianship: dynamics, phrasing, musical line

Expression, communication, general artistry

Presentation, appearance, balance and coordination with pianist, repertoire

\_\_\_\_\_  
Jury Member Signature

Total score

**APPENDIX A: JURY SHEETS**  
**COMPOSITION PERFORMANCE JURY SHEET**

Name: \_\_\_\_\_ Jury Date: \_\_\_\_\_

Instructor: \_\_\_\_\_

Number of semesters of Linfield Applied Study \_\_\_\_\_

Degree objectives: (A) Music Major, \_\_\_\_\_ Emphasis

(B) Music Minor, majoring in \_\_\_\_\_

(C) No music major/minor, majoring in \_\_\_\_\_

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PIECES COMPOSED, REVISED OR TECHNIQUES EXPLORED

Title	Instrumentation	Duration

**APPENDIX A: JURY SHEETS**  
**COMPOSITION PERFORMANCE JURY SHEET**

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

Notation/Presentation of the score

Sound: (Articulations, Orchestration, Technical Control, Idiomatic Writing  
Dynamics, phrasing)

Harmony: Clear harmonic landscape

Melody: Musical line

Rhythm

Growth/Form

Oral and Written Presentation of Ideas

Creative Expression

**APPENDIX B**  
**JUNIOR STANDING JURY**

**LINFIELD COLLEGE DEPARTMENT OF MUSIC**  
**JUNIOR STANDING JURY**

\_\_\_\_\_ has successfully passed junior standing.  
Student's Name \_\_\_\_\_

Advisor's Signature \_\_\_\_\_

Faculty Signature \_\_\_\_\_

Department of Music Chair's Signature \_\_\_\_\_

Date \_\_\_\_\_

**APPENDIX C: PIANO PROFICIENCY AND APPLIED LESSON PETITION**

**LINFIELD COLLEGE DEPARTMENT OF MUSIC  
PIANO PROFICIENCY**

\_\_\_\_\_ has successfully passed piano proficiency.  
Student's Name \_\_\_\_\_  
Faculty Signature \_\_\_\_\_  
Advisor's Signature \_\_\_\_\_  
Department of Music Chair's Signature \_\_\_\_\_  
Date \_\_\_\_\_

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**LINFIELD COLLEGE DEPARTMENT OF MUSIC  
APPLIED LESSON PETITION FORM**

Student's Name \_\_\_\_\_  
Advisor's Signature \_\_\_\_\_  
Department of Music Chair's Signature \_\_\_\_\_  
Date \_\_\_\_\_

Main reason for wanting permission to add a third applied lesson credit

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Committee decision: approved \_\_\_\_\_ not approved \_\_\_\_\_

## APPENDIX D: RECITAL CHECKLIST

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

1. Consult applied instructor about (a) the content of the program and (b) the date.
2. Schedule the recital date during spring semester when the Department of Music is scheduling performances for the following year. The date may be reserved with the Administrative Coordinator in the Music Office, using a Recital/Concert Application Form. The date will be checked against the music calendar and college space availability; if all is okay, a copy will be returned confirming the recital date and performance space. Further reservation of space for rehearsals is the responsibility of the student and may be handled through the Administrative Coordinator. Be sure all dates are cleared with the applied instructor and other performers on the recital program as **recital dates should not be changed, once they are confirmed, except in cases of extreme emergency or serious illness.**
3. When the date for the Senior/Student Recital is approved, a Pre-Recital Jury should be scheduled for no less than one month before the recital, at which time an audition will be held for the faculty (minimum of 3 faculty present, including your applied instructor) and the student should be prepared to perform most of the recital repertoire. The jury will last approximately 30 minutes and will consist of performing portions of the pieces to be presented on the recital. This jury request must be arranged through the Administrative Coordinator at least two weeks in advance of the proposed jury time. Five copies of a typed program must be submitted at the jury.
4. Accompanists will be expected to prepare music involved and rehearse as requested by the instructor. Students desiring accompanists for additional practice beyond that authorized by the department should expect to pay for these additional services.
5. Publicity copies of repertoire, personal data, etc. and pictures for newspapers, radio, etc. should be given to the music Administrative Coordinator at least 4 weeks before the recital.
6. A final copy of the program including typed program notes (required of performance emphasis majors as part of Writing Intensive credit), and proofed by the applied instructor, must be given to the music Administrative Coordinator at least 2 weeks before the recital. Cost of the duplication (up to 200 copies) will be borne by the Department of Music. The uniform format established by the department must be used for all recital programs. Please consult a copy of the approved program format before you begin.
7. If a piano, harpsichord, or organ needs tuning, the recitalist should notify the Administrative Coordinator so the department chairman can determine the need for a special tuning.
8. Selection of ushers and stage crews should be coordinated between the recitalist and department Administrative Coordinator. The recitalist should discuss clearly and carefully the running of the recital with the ushers and stage crew.
9. Recording of recitals is arranged through the Administrative Coordinator. Any specialized recording needs should be referred to the department chairperson.
10. A reception following the recital is optional. The recitalist is responsible for the planning and any costs involved, including the \$150 accompanist fee if applicable. The Administrative Coordinator can assist the student in selecting a location as well as in advising as to campus building regulations and food options.

**APPENDIX E: RECITAL/CONCERT APPLICATION FORM**

LINFIELD COLLEGE  
DEPARTMENT OF MUSIC  
HUMANITIES DIVISION

Copy 1 - Office  
Copy 2 - Requestor

Name or Organization: \_\_\_\_\_

Instrument/Voice/Ensemble: \_\_\_\_\_

\_\_\_\_\_ Student Recital \_\_\_\_\_ Junior Recital \_\_\_\_\_ Senior Recital \_\_\_\_\_ Other Recital

Program Details

Full title of work, including movements to be performed:

Composer (dates):

Accompanist:

Date/Time/Location of recital:

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

Recital Appearance Approvals: (as necessary and as they apply)

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_  
applied instructor pre-recital jury final approval Dept. of Music Chair's approval of recital

- No. 1 - Needed for student recital appearance
- Nos. 1, 2 - Needed for Student/Senior recital appearance or special recital
- Nos. 1, 2, 3 - Needed for Student/Senior recital credit
- Nos. 4 - Needed any time extra expenses or special equipment is required

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## APPENDIX F: VBMC PRACTICE ROOMS

### SIGN-UP PROCEDURES FOR PRACTICE ROOMS

1. PRIORITY IS GIVEN TO MUSIC MAJORS AND MINORS FOR USE OF THE MUSIC PRACTICE ROOMS.
2. Practice rooms 105, 114, and 117 are reserved for piano majors and minors.

### POLICIES GOVERNING USE OF PRACTICE ROOMS

1. NO FOOD, DRINKS, OR SMOKING ARE ALLOWED IN THE PRACTICE ROOMS
2. All of the practice rooms are to remain unlocked.
3. Please take pride in keeping pianos in the very best possible shape. Do not put any books or instrument cases on top of the pianos since this could scratch the surface.
4. If a student does not appear to practice within the first 10 minutes of the assigned time, practice time for that period has been forfeited and another student can use the remainder of that time.
5. As a courtesy to others, please do not play or sing music in the foyer area when classes are in session.
6. Safety is a concern for all of us. Please be aware of your surroundings. Do not leave your belongings unattended. If you are practicing before or after class hours, please try to come and go with a friend. A direct telephone line to College Public Safety (CPS) is in the lobby near the main door. Dial 503-883-7633 to reach CPS from any cell or landline.