

2018 – 2019 Music Student Handbook



WILLAMETTE UNIVERSITY DEPARTMENT OF



Dear Willamette Music Students,

Welcome to the 2018-2019 school year at Willamette University and the Department of Music. Returning students, we're so very happy to be back together with you again. We hope that you'll join us in extending a special welcome to the new incoming music students to our community as we undertake another year of study and making music together.

This student handbook has been carefully prepared to assist you as you plan your study in music, whether it be in pursuit of the BA, BM, or Minor in Music. It should answer most of your questions about our music program, and provide you with the information you need to develop your own questions for an adviser. Returning students will know that it is essential for one to become completely familiar with the handbook in addition to working closely with a music faculty adviser. New students should be especially attentive to the options and expectations presented here.

The music faculty is here to partner with you to assist in your progress and development as a music major or minor. Please allow me to encourage you to be informed, proactive and to ask questions as they arise about your progress toward a degree in music. Naturally, I am eager to personally and confidentially meet with you to answer broader questions about music and our department, and to discuss concerns that may arise during your time at Willamette.

I wish all of you the best, and look forward to a great year of music at Willamette University.

Sincerely,

A handwritten signature in black ink, appearing to read 'Mike Nord', written in a cursive style.

Mike Nord
Professor of Music & Chair

Ext. 6007

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NASM UNDERGRADUATE MUSICIANSHIP STUDIES

The Willamette University Music Program is accredited by the National Association of Schools of Music (NASM) and is subject to the standards set by the NASM. This organization periodically reviews our course offerings, degree plans and faculty. According to the NASM Handbook, the following are requirements for undergraduate music degrees:

NASM UNDERGRADUATE MUSICIANSHIP STUDIES

Purpose. Musicianship is the body of knowledge, skills, practices, and insights that enables music-making at any level. To some extent, every musician functions regularly as performer, listener, historian, composer, theorist, and teacher. Completion of an undergraduate program in music indicates acquisition of sufficient musicianship to perform these functions appropriate to the areas of concentration and to communicate effectively across the specializations of musical practice.

For this reason, certain subjects, learning processes, and approaches to creativity are common to all baccalaureate programs in music. The particular format and details of the curricula utilized to achieve such breadth are the responsibility of each institution. Goals, objectives, size, scope, and resources shape the means used to fulfill this responsibility. Specific means will vary from institution to institution.

Content. Musicianship begins with the acquisition of fundamental competencies such as aural and rhythmic skills, the reading of notation, and the use of musical terminologies. Development then proceeds through constant use and expansion of previously acquired skills.

The content of traditional coursework in musicianship such as sight-singing, ear-training, harmony, keyboard harmony, counterpoint, orchestration, conducting, and music literature is important. However, this content can be organized and taught in a variety of ways to produce comprehensive musical competence.

Consequently, as the standards for degree programs show, undergraduate musicianship studies develop or provide: (1) conceptual understanding of musical components and processes; (2) continued practice in creating, interpreting, presenting, analyzing, and evaluating music; (3) increased understanding of musical achievements from various analytical, historical, and cultural perspectives; (4) enhanced capacities to integrate musical knowledge and skills; and (5) a set of capabilities for independent work in the music professions.

HANDBOOK for MUSIC STUDENTS

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SECTION ONE (1): DECLARATION OF MUSIC MAJOR

Process to Declare a Music Major:

Students intending to major in any music degree program should complete a Declaration of Music Major form (see Appendix A). The form is available in the Music Office. A completed form must be submitted to the Music Department Chair by the end of the third week of the semester for approval and **forwarded** to the Registrar. Students should consult a music adviser during this time to assist them in finding the appropriate music major degree. All music majors must have approval of the faculty in the area in which they wish to major. A student will be admitted as a Bachelor of Music (BM) performance major only if the faculty in the area of specialization agree that a student has the potential for successfully completing a degree in performance. *Please note special BM requirements in Section 3 of this document.*

ADVISORS

Marva Duerksen – Theory, History

Daniel Rouslin - Violin, Theory, String Performance

James Miley – Improvisation, Theory

Wallace Long - Choral, Voice Performance

Michael Nord - Improvisation, Music Tech

Héctor Agüero – Orchestra, Wind Ensemble, Music History

John Peel - Composition

SECTION TWO (2): CORE REQUIREMENTS - ALL MUSIC MAJORS

The current requirements for all music majors can be found at:
<http://willamette.edu/cla/music/info/requirements/index.html>

Beyond a common core, the requirements for Bachelor of Arts (BA) in Music and Bachelor of Music (BM) degrees vary. Please review the online catalog information carefully and work closely with a music adviser. Those students wishing to double major should choose the BA. In addition to the essential information presented in the catalog, some of the notable differences between BA and BM degrees are outlined in Section 4 below.

During each semester of study, a music major must be enrolled in or have completed requirements in:

- Musicianship courses, Musicianship Lab courses, Musicianship Keyboard Lab courses
- Music History courses, after necessary prerequisites
- One hour applied lesson on an instrument or voice.
- One of the approved ensembles. (See Section Eight, page 6, Ensemble Requirements)
- All music majors must perform at least once per year on a Weekly Student Recital. All BM Performance students must perform once per semester.

Student progress in both the performance and academic requirements for the degree are carefully monitored by the music faculty. Students showing inadequate progress toward fulfilling degree requirements by the middle of the sophomore year may be consulted by the department chair with a view towards examining degree choice alternatives.

SECTION THREE (3): ADDITIONAL REQUIREMENTS – BM MUSIC PERFORMANCE, CONTEMPORARY IMPROVISATION and COMPOSITION MAJORS

Special Note: Aspirant BM students are considered provisional BM majors pending the completion of the following beyond requirements for ensembles, lessons, and music core courses:

Performance - Must complete the Advancement Recital (see details below).

Improvisation in Contemporary Practice - Must complete the Advancement Recital (see details below).

Composition - Must have completed musicianship courses and have successfully completed Elementary Composition I and II.

Students not meeting these additional requirements may continue the BA degree track.

- A. **Tuesday Music Convocations:** BM Music Performance and Contemporary Improvisation majors are required to perform once each semester at the weekly music convocation (“convo”). Failure to meet this requirement will result in a grade of T/F in applied lessons for the semester. (See Section Thirteen, page 11)
- B. **Advancement to Junior Year:**
1. In order to advance to the junior year with a BM major in Music Performance or Contemporary Improvisation, a student must:
 - (a) Have an interview with the music major advisor.
 - (b) Maintain a 2.0 grade-point average in academic courses.
 - (c) Satisfactorily perform an Advancement Recital by the end of the sophomore year (or by the end of fall semester of junior year for transfer students and for Contemporary Improvisation majors who enroll in MUSC 208: Improvisation II).
 2. Advancement Recital -
 - (a) The student will obtain the required forms in the music office and will select three members of the music faculty to serve on the jury. This jury should include at least two full-time faculty members.
 - (b) The recital must include at least 30 minutes of music.

- (c) For CLASSICAL PERFORMANCE majors: The recital must include representative works from each period appropriate to the instrument. Voice recitals must include works in English, Italian, German and French, as well as works from the Baroque, Classical, Romantic, 20th/21st Centuries, and a work from an historically or presently underrepresented composer. Generally, all works except ensemble works should be performed from memory.
 - (d) For CONTEMPORARY IMPROVISATION majors: the recital program should communicate a breadth of styles that includes the blues, standard song form, free improvisation, contemporary harmonic language, original compositions, and both solo and ensemble works. At least four weeks prior to the recital, the program must be selected in consultation with the applied instructor and pre-approved by the recital jury. All works must be performed from memory.
3. Completion of three additional semesters of applied instruction, following the Advancement Recital, is required for graduation.
 4. If the attending faculty jury determines that the recital does not receive a pass (i.e. meet the performance standard) then the student's BM program track will be reviewed by the full-time faculty and the student's applied instructor. Students can expect that a switch to an appropriate BA track will be recommended.

C. **Senior Recital:** (See Section Nine, page 7-8, Senior Year Requirements)

SECTION FOUR (4): APPLIED LESSONS

- A. Lesson Charge:** The current cost for 14 weekly, one-hour lessons is \$680 per semester. A pro-rated refund will only be given if lessons are dropped during the first three weeks of the semester (officially, one week from the end of the University Add/Drop deadline). **Students may also withdraw from lessons after the Add/Drop deadline, but must do so before the Withdrawal deadline. If lessons are dropped or withdrawn after their respective deadlines, no refund will be given.** All freshmen and sophomores will be charged for lessons regardless of major. Applied lessons in a second area will be billed to the student's account regardless of major.
- B. Studio Fee:** A studio fee of \$50 per semester will be charged to all students enrolled in applied music lessons.
- C. Credits:** A minimum of one hour per week of applied lessons on the student's primary instrument is required of all B.M. students and recommended for the B.A. students in music. Any additional lessons will be charged at the current rate. Music scholarship recipients are required to take weekly one-hour lessons on their primary instrument. Please see below for the number of credits required for each specific music major.
- D. Course levels:** The 170, 270, 370, 470 applied lesson designation will be determined by the student's year of study in an instrument. For example, a junior beginning piano lessons would enter at the 170 course level. (i.e. not 370).
- E. Studio Lessons Makeup Policy:** A student needing to miss a lesson (limit one per semester) due to illness or emergency must notify their instructor in advance to qualify for a makeup. Other priorities for the student do not constitute grounds for making up the lesson. Makeups will be either done in a group studio class or, in certain rare occasions, as a one on one at the discretion of the instructor. Penalties for excess missing of lessons are specified in the instructors' syllabus.

Specific Major	Lesson Time	Credit
<u>BM in Performance</u> - Performance provisional majors receive .50 credit for one-hour lessons until the Advancement Recital is successfully completed. After passing the Advancement Recital, a minimum of 3 semesters of applied lessons is required for graduation and students receive 1 full credit per semester for a one-hour lesson.	1 hour/week every semester	.50 or 1.00
<u>BM in Composition</u> - After competency has been achieved in the major instrument, students are encouraged to take lessons on a variety of instruments.	1 hour/week every semester	.50
<u>B.A. in Music</u> - In order to acquire competency in a major instrument, students in this degree are encouraged to take a one-hour lesson (.50 credit) for a minimum of 3 semesters.	1 half-hour lesson per week at minimum. However, an hour lesson is recommended for every semester in residence.	.25 or .50
<u>B.M. in Contemporary Improvisation</u> – Improvisation majors must enroll in one-hour weekly lessons (.5 credit) on his/her primary instrument each semester in residence.	1 hour/week every semester	.50

SECTION FIVE (5): PIANO ACCOMPANISTS

On a need and availability basis coordinated by Dr. Coen and determined by applied instructors, accompanying staff, and the department chair, students may receive no-cost accompanying collaboration for lessons, convo performances, required recitals, and other curricular performances. Accompanists are expected to prepare music in advance and to rehearse with the soloist outside of the lesson. *Students who are repeatedly unprepared for their collaboration with the accompanists may lose the privilege of no-cost accompaniment by departmental staff.*

Students desiring the services of an accompanist in addition to the lesson and established rehearsal time, or for non-curricular performances should expect to pay for these additional services. Non-Willamette accompanists for recitals should be approved by the Department Chair. Please first consult with Dr. Coen.

SECTION SIX (6): JURY AND CONVOCATION PERFORMANCE REQUIREMENTS

- A. Convocation:** All music majors must perform at the music convocation. BA students perform a minimum of once yearly. Both BM Performance and BM Contemporary Improvisation Majors must perform a minimum of once each semester. Unsatisfactory performances may result in students being required to continue working and repeat the performance. See Section Twelve (12).
- C. End-of-Semester Juries:** **At the beginning of each semester, jury days for instrumentalists and vocalists will be designated by the department.** Jury performances are required of all music majors and MSA award winners on their assigned day.

Non-majors may be required to participate or may choose participate after consultation with their applied instructors. Students will consult their applied teachers or supervisory faculty (see below) for the jury requirements in each respective vocal or instrumental performance area. Instrumental and voice faculty will work out in their respective cohort the appropriate standards for juries within these areas, taking into account reasonable differences and expectations for B.A. students compared to B.M. students as well as differences and expectations for the various degree emphases: Performance, Composition and Contemporary Improvisation.

Additional details concerning juries may be obtained from the following faculty members:

Voice: Professor Engbretson
Strings: Professors Rouslin and Mishkin
Brass, Woodwinds and Percussion: Professor Agüero
Jazz and Improvisation: Professors Miley and Nord
Piano: Artist-in-Residence Coen

SECTION SEVEN (7): ENSEMBLE REQUIREMENTS

Music majors and minors must maintain a cumulative 3.0 GPA to perform in more than one ensemble per semester. If a student falls below a 3.0 GPA there will be a probation period of one semester. Music majors and minors may perform in at most two major ensembles. A petition must be made to the music faculty to perform in more than two ensembles. Students whose major instrument (e.g. classical guitar) is not present in the large ensembles may petition for alternative placement following consultation with their applied instructor and advisor.

B = Wind Ensemble or Jazz Collective

O = Univ. Chamber Orchestra

C = Chamber Choir, Male Ensemble Willamette, Voce Femminile, Willamette Singers

AC = Accompanying Class

CM = Chamber Music (including jazz combos)

DVA = Dramatic Vocal Arts

Bachelor of Music in Performance	
Harp, String Performance*	6 sem. Of O; 2 sem of CM
Woodwinds, Brass, Percussion Performance*	6 sem of O or B; 2 sem of CM
Organ Performance*	6 sem of B, C, O and/or DVA; 2 sem of CM
Guitar Performance*	4 sem of CM, 4 sem determined in consultation
Piano Performance	Minimum 3 sem of AC** (see below); 2 sem of B, C, O and/or DVA; 2 sem of CM
Voice Performance *	4 sem of C; 4 sem DVA
Bachelor of Music in Composition	
Required	6 sem of B, C or O and 1 sem CM (pianists minimum 2 sem of B, C, O; 5 sem AC/CM)
Bachelor of Music in Contemporary Improvisation	8 semesters of large or small jazz ensembles, at least 2 semesters of which must be the Willamette Jazz Collective (MUSC 031X)
Bachelor of Art with Major in Music	
Six semesters required*	3 sem must be in B, C, O or DVA as appropriate to instrument; 3 sem may be in CM and/or AC (strongly recommended). Classical Guitar or Rhythm section performers may have alternate placements in consultation with Prof. Miley.

* *Additional semesters of ensemble experience are strongly recommended.*

***All pianists are encouraged to accompany. The preparation and commitment required to accompany another musician is considered essential to the development of a pianist. The music faculty support this concept and have approved the accompanying class as a course which will satisfy a portion of the ensemble requirements for the piano performance major.*

All music major and MSA students whose primary instrument is piano are required to accompany. Accompanists are expected to prepare music in advance and to rehearse with the soloist outside of the lesson.

Students who enroll in the Seminar in the Art of Piano Accompanying may receive ensemble credit (see above). A member of the full-time piano faculty will supervise, coordinate and match accompanists with soloists.

SECTION EIGHT (8): FOREIGN LANGUAGE REQUIREMENTS

- A. **Bachelor of Music in Performance** -
1. **Piano** - No language requirement
 2. **Organ** - Recommended: 1 year of French and 1 year of German
 3. **Voice** - Required: Diction for Singers I, II, III and IV, plus 1 year of German and 1 year of French
 4. **String, Harp, Guitar** - No language requirement
 5. **Woodwind, Brass, and Percussion** - No language requirement
- B. **Bachelor of Music in Composition** - No language requirement; German or French recommended.
Bachelor of Arts in Music - Required: (see CLA catalog for general education language requirements)
- C. **Bachelor of Music in Contemporary Improvisation** - No language requirement

SECTION NINE (9): SENIOR YEAR REQUIREMENTS - Music Majors

- A. **B.M. Performance Major:** Presentation of a full recital of at least fifty minutes of music during the senior year. (Also see Section Twelve E, pages 12-13.)
1. **Recital Program** -
 - a. Comprised of significant works drawn from the standard literature of the major periods appropriate to the student's instrument or voice. One of the works may be an ensemble piece in which the student performs a major role or principal part. The recital must include a piece by a composer from an historically or presently underrepresented group.
 - b. Voice recitals must include works in Italian, French, German and English.
 2. **Memory and Repertoire Requirements** -
 - a. Voice majors must perform all works except ensemble works from memory.
 - b. Repertoire for the senior recital shall be substantially different from that of the sophomore qualifying program. At most, there may be one work common to both programs.
 3. **Program Notes** -
 - a. Program notes shall be carefully prepared by the student. The exact content of these notes will be determined by the student and the applied professor in consultation with other members of the student's recital jury. Draft versions of the program notes should be submitted to members of the recital jury for comments and revisions at least **three weeks** before recital.
 - b. Each work on the program should be addressed in the notes. There should be some discussion of the context in which the work was created in order to prepare listeners to follow the musical ideas. At least one work should be described in some analytic detail.
 - c. Completed program notes must be presented to the applied teacher at least **two weeks** before the recital. The applied teacher will approve the final form of the program notes.
 - d. The student's recital jury members shall if necessary meet with the student after completion of the recital to discuss aspects of the performance and/or program notes.

4. **Faculty Jury -**
 - a. The student must select a 3-member jury at *least three weeks* prior to the recital. Two members of the jury must be full-time music faculty.
 - b. The jury shall meet as soon as possible following the recital in order to evaluate the performance and program notes and to determine if the student has passed the recital requirement.

B. B.M. Composition: A senior composition project. The senior project will be an original composition in a large form, i.e., movement for orchestra, song cycle, choral cantata, etc. Register for MUSC 497, Senior Composition Project for 1.00 credit over one semester or .50 credit if the senior project is spread over two semesters.

C. B.M. Contemporary Improvisation Majors: All CI majors compile a digital portfolio of their required performances along with major projects and creative production work completed in CI classes. Additionally, all CI major must present a *Senior Project* consisting of at least fifty minutes of music. This presentation may be organized as follows:

- *Option A—Senior Recital: A public performance in a recital setting of a diverse program selected in close consultation with a faculty advisor. Featured works should represent a breadth of stylistic knowledge, and original compositions, as well as both solo and ensemble works. Deadlines: Repertoire must be approved by a faculty jury at least four weeks prior to the scheduled performance. Program notes, written by the student, should be rigorous and submitted to the senior project jury at least three weeks prior to the performance (Note: repertoire for the senior project recital must be different from the advancement recital).*

or

- *Option B—Digital Studio Production: An in-depth digital studio production project approved by and developed in consultation with a faculty advisor. This production should be representative of the student's studio expertise and skills as a composer/performer/improviser. Projects may involve a range of work developed in a digital music production environment. An accompanying research/thesis paper outlining the project's context, process, and outcomes must be submitted at completion of the project.*

D. Bachelor of Arts Degree: Depending on the area of specialization within the B.A., students will do one of the following: research paper, senior composition project, or recital.

1. **Research Paper** - If a research paper or senior composition project is chosen, the student must have a member of the music faculty serve as a sponsor/mentor as well as two additional faculty members to evaluate the finished work. (Note: to receive credit for the paper, register for MUSC 490 Independent Study at .5 or 1 full credit with the selected faculty sponsor.)
2. **Senior Recital** - If a Senior Recital is approved, see Section Nine A.3, page 7 for instructions pertaining to program notes and Section Twelve E, page 12-13 for information regarding recital planning and production. (Note: Register for MUSC 496 Senior Recital at .5 credit with the appropriate area head to receive recital credit—Rouslin,(strings),Coen (piano), Aguero (winds/brass/percussion), Miley (Jazz), Engbretson (voice).

SECTION TEN (10): MUSIC MINOR

REQUIREMENTS FOR THE MUSIC MINOR (5 credits)

The Minor Program in Music consists of 5 credits in Music chosen from the following courses in consultation with the Music Department.

Theory and Aural Skills required courses, (2.5 credits)

MUSC 161 Musicianship I (1)

MUSC 162 Musicianship II (1)

MUSC 231 Musicianship III (1) or MUSC 208 Improvisation II Jazz Harmony

One credit from the following:

MUSC 210 (IT) Music of America (1)

MUSC 212 Jazz in America and Beyond (1)

MUSC 242W Music History I (1)

MUSC 343TH Music History II (1)

1.5 credits from the following: Applied lessons (.25 each)

Applied ensembles (CA) (.25 each)

SECTION ELEVEN (11): MUSIC SCHOLARSHIP AWARDS

- A. General Information:** For students, **regardless of major status**, whose financial aid package includes a music scholarship award (**MSA**), award amounts will remain in place for all semesters at the University as long as the student meets the requirements given below.
- B. To maintain the award in successive semesters at Willamette, recipients must:**
1. Remain enrolled as a full-time student in the University.
 2. Register each semester for a one-hour (.50 credit or 1.0 credit) applied lesson in your major instrument. Any change in your major instrument study must be approved by the music faculty.
 3. Register each semester in a faculty-approved major ensemble. For instrumentalists and vocalists the appropriate ensemble will be determined by auditions that are scheduled during the Opening Days of each academic year. For scholarship awards in classical piano, the required ensemble will be the Seminar in the Art of Piano Accompanying (MUSE-099x).
 4. Perform at least once per year on the Weekly Music Convocation.
 5. Maintain satisfactory progress in your instrument or voice study and achieve the grade of B or better in all music lessons and ensembles.
 6. Maintain a minimum cumulative GPA of 2.3 (C+) in all course work at the University.

C. Faculty Approved Ensembles for Music Scholarship Students:

Instrument Placement Audition Ensemble Options	Audition	Ensemble Options*
<u>Wind, Percussion, Jazz Guitar, Jazz Piano</u>	with band, orchestra and/or jazz directors	WE, UCO, WJC
<u>Harp, String</u>	with orchestra director & string faculty	UCO
<u>Piano</u>	with piano faculty	Seminar in the Art of Accompanying, and may include accompanying a large ensemble.
<u>Voice</u>	w/voice & choral faculty	WS, CC, MEW, VF, DVA
<u>Classical Guitar, Organ</u>	w/instructor	Negotiated between student, instructor and advisor
<u>Composition</u>	With band & orchestra directors or piano faculty and in consultation with Prof Peel	WE, UCO, WJC, WS, CC, MEW, VF, DVA, or Accompanying

*WE=Wind Ensemble, WJC=Willamette Jazz Collective, UCO=University Chamber Orchestra, CC=Chamber Choir, WS=Willamette Singers, VF=Voce Femminile (Women’s Choir), MEW=Male Ensemble Willamette, DVA=Dramatic Vocal Arts

D. Additional Ensemble Opportunities: In addition to the large ensembles, there are many opportunities available for chamber music performance in classical quartets, trios, duos, etc., as well as in jazz combos. Please speak with your applied instrument instructor for assistance in forming or joining such an ensemble.

E. Piano Accompanying Requirements:

Pianists who hold a Music Scholarship Award are required to:

1. Take **MUSE 099X Seminar in the Art of Accompanying** every semester.
2. As part of the accompanying class, all pianists will be assigned students to accompany. Pianists with a Music Scholarship Award will be assigned an accompanying load based on the amount of their Music Scholarship Award, their experience and ability, and the difficulty of the assigned repertoire.
3. If NOT enrolled in the accompanying class:
 - a. The student will be required to accompany a set number of hours as determined by the Music Scholarship Award, the student’s piano instructor and the faculty member charged with coordinating the accompanying assignments.
 - b. For additional accompanying above the requirements of the accompanying course or the Music Scholarship Award, a student may, if qualified, be eligible for payment through the work-study program.
 - c. With permission from the piano music faculty, piano students may substitute a small or large ensemble to fulfill a portion of the piano accompanying requirement.

F. Academic Probation: According to the University’s Academic Policies and Procedures, any student who is on academic probation is “ineligible to represent Willamette University in any public performance” (i.e. including music performance) and is “subject to review of his/her financial aid status” (i.e. including music scholarship awards).

SECTION TWELVE (12): CONVOCATION AND RECITALS

A. Weekly Music Convocation: Tuesday, 11:30 a.m. Hudson Hall

ALL MAJORS MUST BE ENROLLED IN: MUSC-RECIT-01

Convocations present the opportunity for students to hone performance skills before an audience and to give other students the opportunity to hear different repertoire. In order to reserve a space for their convocation performance, student performers must submit a completed Student Convo Form to Diane Trevett in the Music Office no later than one week (Tuesday) prior to the first-choice performance date.

Only completed forms will be accepted in order to hold a space.

1. The front and back of the form must be legible, include stage set-up, etc., and for vocalists, all translations must be e-mailed by the prior Tuesday to Diane Trevett, dtrevett@willamette.edu.
2. Required signatures include:
 - a. Applied lesson instructor,
 - b. Staff Accompanist (Crystal Zimmerman and Arsen Gulua) if applicable
 - c. Instructor of the Piano Accompanying Class or staff accompanist if a student is accompanying.

B. All music majors must perform yearly at the music convocation. Additionally, both BM Performance and BM Contemporary Improvisation Majors must perform each semester. In order to reserve a space for their convocation performance, student performers must submit a completed Student Convo Form to Diane Trevett in the Music Office no later than one week (Tuesday) prior to the first-choice performance date.

Unsatisfactory performances may result in students being required to continue working and repeat the performance. With the instructor's permission and when appropriate, recitals may be used to satisfy performance competencies. The weekly music convocation is also an opportunity for students to try out pieces that will be performed at the end-of-semester juries.

C. Recital and Concert Attendance Requirements:

1. Hearing music in live performance is essential to your training as young artists. The National Association of Schools of Music (NASM) requires the University to assist you in becoming familiar with literature from each style period appropriate to a wide variety of orchestral instruments, piano and voice. Therefore, all music majors are **required** to register for **MUSC-RECIT-01** each semester and attend the Weekly Music Convocations that present student performances, guest artists, masterclasses, and special presentations. Please consult the convocation calendar.
2. In addition, majors are required to attend other music performances and masterclasses. **Specifically, you are required to attend at least 8 Tuesday morning music convocations in their entirety, and 7 additional concerts/masterclasses per semester, for a total of 15 performances. At least 10 concerts each semester must be on-campus events. Concerts and recitals in which you perform can be counted toward the total.** Students involved in multiple concerts or multiple performances during tours can only apply 2 of those performances toward the total of 15.
3. To receive recital/concert credit, students must place a signed program in their folder in the recital box in the Music Office no later than the final regular class day for each semester.
4. Students other than first semester freshmen not fulfilling the music convocation requirement will not receive a pass grade in MUSC-RECIT-01. Pass grades in MUSC-RECIT-01 are required for every semester as a major other than the first for freshman students. Missing attendances must be made up during the subsequent semester and require students to petition the faculty for confirmation. Failure to complete the requirements can constitute grounds for the withdrawal of students' music major status by the faculty, or withholding of degrees by the registrar.

D. Senior & Sophomore Qualifying/Advancement: Required Recitals for B.M. in Performance Degree
Approved Recital Option for BA Degree

A number of Spring weekend dates have been reserved for Senior students fulfilling degree requirements through a recital (BM Performance, Contemporary Improvisation, BA Approved Senior Recital) in Hudson Hall or Rogers Rehearsal Hall. Students wishing a guaranteed weekend date during this period must sign up by **October 1, 2018**. After that the reserved dates will be released to a first-come, first-served system which may result in weekend dates being unavailable.

1. **Recital Planning Checklist:** Prior to planning your recital you **MUST** obtain a **Recital Planning Checklist** and a **Recital Scheduling Request Form** from the Music Office or online to assist in recital planning.
2. **Select and Schedule Recital/Rehearsal Dates:**
 - a. Using the “**Recital Scheduling Request Form**”: Check available dates with the Administrative Program Assistant Bonnie Balogh.
 - b. All **Qualifying Recitals** must be scheduled and completed **before March 22, 2019** (the Friday preceding Spring Break). All **Required Senior Recitals** must be completed by **April 21, 2019**.
 - c. As early in the academic year as possible, meet with your applied lesson instructor and academic advisor to set your recital date. Prior to October 1st of each academic year, seniors will be given priority to set their Senior Recital date. After that date, qualifying recital dates will be available on a first-come, first-served basis.
 - d. **Note: No more than 2 music events may be held on one day and none at the same time.**
3. **Accompanist:**
 - a. Make sure your accompanist is available for your recital date and dress rehearsal date.
 - b. Our professional staff accompanists are expected to prepare music and rehearse as requested by the applied instructor. In normal cases, weekly rehearsals will be adequate to prepare for the recital. However, because the dress rehearsal typically requires an extra commitment of time and travel from the accompanist, the student will pay a fee of \$75.00 to the accompanist for the dress rehearsal. This payment should be made directly to the accompanist before the recital date.
4. **Publicity**
 - a. Program and poster design is the responsibility of the student and must conform to the standard department sizes for both.
 - b. All poster and program copy must be edited by the applied instructor or academic advisor and reviewed by the music department administrator, Diane Trevett, at least *three weeks* in advance of the recital date. Posters may not be posted without approval of Diane Trevett in the Music Office.

E. Non-Required Recitals

Those students desiring to present a non-required recital may do so only after the applied lesson instructor has received written approval from the department chair. All costs associated with the recital including poster, program, accompanist, stage technician, etc. will be the responsibility of the student. All printed materials must be presented to the applied lesson instructor for approval at least *three weeks* in advance. All **Non-Required Recitals** must be completed by **April 1, 2019**.

- a. The Music Department will assume up to **\$20.00** in costs towards the printing of your programs and/or flyers when your materials are printed by the University Print/Design Center. Please coordinate the printing with Diane Trevett prior to printing the print job in order to secure the correct account number. Off-campus printing costs will be the student's responsibility. Distribution of posters and flyers, on and off campus is also the responsibility of the student.
 - b. **Campus and Off-Campus Media:** Publicity regarding repertoire, personal data, etc., for on-campus publications and newspaper articles must be given to Diane Trevett in the Music Office *four to six weeks* prior to the recital. (Publicity forms are available in the Music Office.)
2. **Piano and Harpsichord:** If a piano needs tuning for your recital, or if the harpsichord is to be used, you must make a request to the Music Department Administrative Assistant **at least 14 days** prior to the recital. For required recitals, tuning expenses will be paid by the Music Department.
3. **Stage Set-Up and Diagrams:** If your recital will be held in Smith Auditorium or Hudson Concert Hall, complete a **Stage Instructions Form** and submit to the stage manager, Mike Bergh **two weeks before the recital**. This form is available in the Music Office or on the music department website, *Student Resources*. The stage manager will arrange for a stage crew, lighting and sound personnel.
4. **Recording:** Whenever possible, the stage manager will arrange for *required* recitals (i.e. Sophomore Qualifying Recital and Senior Recital) to be recorded. Sometimes however, scheduling issues will mean that the student will have to make arrangements for recording. Once you have set your recital date and have booked the hall online, check once again with the stage manager to be sure that a sound technician will be available for recording.
5. **Reception:** If a post-recital reception is desired, the reception is your responsibility to arrange. If you are a member of Mu Phi Epsilon, you should contact the president of Mu Phi Epsilon to arrange the reception.
6. **Evaluation Form:** Obtain a Sophomore Qualifying Recital Evaluation Form or a Senior Recital Performance Evaluation Form from the Music Office or online. This form must be completed by your recital jury immediately after your recital and turned in by your faculty advisor.
7. **Cancellations:** Recital dates cannot be changed except in cases of an emergency or serious illness. The student's instructor must notify the department chair for approval of the cancellation. Students who find it necessary to reschedule solo recitals must notify the Music Department Administrative Program Assistant Bonnie Balogh of the change. If the notification of change is made less than two weeks prior to the new date, the department cannot guarantee that technical support will be available.

SECTION THIRTEEN (13): BUILDING AND EQUIPMENT

NORMAL BUILDING HOURS (not including Winter, Spring and Summer breaks)

FAE	Monday-Friday	7 a.m. to 6 p.m.
	Saturday-Sunday	Card access only
FAW	Monday-Friday	7:30 a.m. to 6 p.m.
	Saturday-Sunday	Card access only
RMC	Monday-Friday	7 a.m. to 9 p.m.
	Saturday-Sunday	Card access only

- A. After-Hours Access:** Access to the music facilities after hours requires cardlock access. Access to locked rooms requires an additional after-hours pass. Both may be requested through the Music Department Office.
- B. Practice Rooms:** These rooms are available to currently enrolled Willamette University Music Students. Students must have Willamette University ID in their possession while using the practice rooms. Numerous rooms are located on the second floor of Fine Arts East and are available on a first- come-first serve basis. In addition, two locked practice rooms are located in the Rogers Music Center. These rooms must be scheduled through the music office. The reservation precedence is: 1) Students who are piano performance majors, 2) students whose primary instrument is the piano, and 3) chamber music ensembles with piano. Please report any needed instrument repairs to the Music Office. *Please report any mischievous or suspicious behavior in or around either music building to Campus Safety (ex. 6911) or to the Music Office (ex. 6687).*
- C. Smith Auditorium and Hudson Hall** must be reserved and are restricted to those students preparing for a music recital. Please limit practice in these halls to begin seven days preceding the jury or recital. Exceptions to this would occur when the applied teacher schedules the stage for student practice prior to a performance. To reserve the stage, check with the Music Department Administrative Assistant, Bonnie Balogh, at Ext. 6214.
- D. Harpsichord Use:** Contact Professor Marva Duerksen, Professor of Music Theory.
- E. Lockers** are available in Fine Arts East (second floor) and backstage in Hudson Hall for music students only. Students may rent a locker through the Band Office, RMC 120, for \$5.00 cash per year. You must pay before you will receive the lock. Personal padlocks may not be used. If lockers are to be used over the summer, students must make arrangements with the Music Office prior to the end of spring semester. Items left in lockers will be removed at the end of the school year and taken to campus safety. The Music Department is not responsible for lost or stolen items.

- F. **Copying:** The photocopy machine in the faculty workroom is not available for personal/student use. Students should use the Hatfield Library or the Print and Design Center in the University Services Building for their photocopying.
- G. **Music Technology Laboratory:** located in Ford Hall 001, is accessible to all majors 24/7. Please email Professor Nord (mnord@willamette.edu) to arrange for a personal key code.
- H. **Security:** Be responsible for your possessions in Smith and RMC. These buildings are relatively secure, but instruments, backpacks, and other personal belongings have been taken from these locations in years past. Be certain to lock your lockers at all times and never leave instruments and other personal items unattended.
- I. **Musicians Health & Safety:**
 For a series of advisories on neuromusculoskeletal and vocal health published by the National Association of Schools of Music and the Performing Arts Medicine Association, see:
https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/6a_NASM_PAMA_NMH-Student_Information_Sheet-Standard-Vocal_June-2014.pdf

https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/5a_NASM_PAMA_NMH-Student_Information_Sheet-Standard-NMH_June-2014.pdf

 In particular, students should consult the Guide for Student Musicians:
https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/4a_NASM_PAMA_NMH-Student_Guide-Standard_June-2014.pdf

**SECTION FOURTEEN (14): REQUIREMENTS FOR DEGREES IN MUSIC
 - ALL MAJORS**

The Willamette University Department of Music offers the following National Association of Schools of Music approved degrees in music as well as two approved minors in music:

- Bachelor of Arts in Music
- Bachelor of Music in Performance
- Bachelor of Music in Composition
- Bachelor of Music Contemporary Improvisation
- Minor in Music
- Minor in Arts, Technology and Multimedia

Each of these degrees has been revised in accordance with our reaccreditation process with the NASM. Consult the catalog of the year you entered Willamette for the requirements for your degree program; however, you may graduate following the requirements of any degree plan in effect during any of the four years you are enrolled as a student.

Consult the Department website: <http://willamette.edu/cla/music/info/requirements/index.html> for current degree requirement information.

It is essential to work together closely with your advisor in constructing your four-year program and the courses for each semester that you are in residence at Willamette as a music major.

Ultimately, the responsibility lies with you, the student, for understanding and completing the requirements for your music degree. Please always consult an advisor.

SECTION FIFTEEN (15): FORMS

These forms can be downloaded from the music department website:

www.willamette.edu/cla/music/student resources

**Request for Declaration of Music Major or
Minor**

**Student Convocation Form &
Stage Setup**

**Senior Recital Scheduling
Request Form**

**Required Recital Planning Checklist –
Sophomore Qualifying/Advancement &
Senior Recital**

Senior Recital Stage Set Up

**Publicity for Advancement/Senior
Recitals**

Senior Recital Performance Evaluation

**Sophomore Qualifying Recital
Evaluation Form
(Advancement Recital)**

Voice Jury Form

**Instrumental Jury Form
(Woodwind, Brass, Percussion)**

Proficiency by Jury Form

String Jury Form

Piano Accompanist Request Form

Weekly Convocation Dates 2018-19

Petition Form

STUDENT RECITAL DATES – FALL '18

Be sure to follow the procedure in the Music Student Handbook for reserving a space on the recital program. **Recitals are Tuesdays, 11:30 a.m. in Hudson Hall unless noted otherwise.**

Tuesday, September 4 (HH)

Faculty Recital and Music Student Handbook Review (Nord)

Tuesday, September 11

NO CONVO (CLA Faculty Meeting Day)

Tuesday, September 18 (HH)

Pezzone Master class *10:30 am to 12:30 pm*

Tuesday, September 25 (HH)

Returning Students

Tuesday, October 2 (HH)

Tuesday, October 9

NO CONVO (CLA Faculty Meeting Day)

Tuesday, October 16 (HH)

Tuesday, October 23 (HH)

Tuesday, October 30 (HH)

Tuesday, November 6 (HH)

Tuesday, November 13 (HH)

NO CONVO (CLA Faculty Meeting Day)

Tuesday, November 20

NO CONVO - THANKSGIVING BREAK

Tuesday, November 27 (HH)

Tuesday, December 4 (HH)

STUDENT RECITAL DATES – SPRING '19

Be sure to follow the procedure in the Music Student Handbook for reserving a space on the recital program. **Recitals are Tuesdays, 11:30 a.m. in Hudson Hall unless noted otherwise.**

Tuesday, January 22

NO CONVO - (first day of classes)

Tuesday, January 29 (HH)

Tuesday, February 5 (HH)

Tuesday, February 12

NO CONVO (CLA Faculty Meeting Day)

Tuesday, February 19 (HH)

Tuesday, February 26 (HH)

Tuesday, March 5 (HH)

Tuesday, March 12

NO CONVO (CLA Faculty Meeting Day)

Tuesday, March 19 (HH)

Tuesday, March 26

NO CONVO - SPRING BREAK

Tuesday, April 2 (HH)

Tuesday, April 9

NO CONVO (CLA Faculty Meeting Day)

Tuesday, April 16 (HH)

Tuesday, April 23 (HH)

Tuesday, April 30 (HH)

HANDBOOK for MUSIC STUDENTS

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MUSIC ARTIST ASSOCIATES, STAFF, and FACULTY 2018-2019

NAME	ROOM	OFC PHONE	ADVISOR	E-MAIL
ABBOTT, Tyler	RMC 142	375-5365		tabbott (Double Bass)
AGUERO, Hector	RMC 110	6259	*	haguero (University Chamber Orchestra, Wind Ensemble, Music History)
BALL, Joannah	FAE 205	6849		jball (Voice)
BALOGH, Bonnie	RMC 106	6214		bebalogh (Admin Prog Asst.-Music Office)
BERGH, Mike	RMC 140	375-5438		mbergh (Stage Manager)
BIESACK, Ryan	FAW 147	375-5349		rbiesack (Jazz Drum Set)
COEN, Jean-David	RMC 108	6064		jcoen (Classical Piano, Music History, Artist in Residence)
DOAN, John	FAE 202	6174		jdoan (Classical Guitar)
DUERKSEN, Marva	RMC 115	6034	*	mduerkse (Theory, Music History)
ENGBRETSON, Chris	RMC 118	6844		cengbretson (Dramatic Vocal Arts, Voce Femminile)
FLANNERY, Sean	FAE 100	6933		sflanner (Saxophone)
GAMBLE, Mike	FAW 147	TBA		TBA (Electric Guitar, Electric Bass)
GULUA, Arsen	RMC 114	6149		agulua (Piano, Staff Accompanist, Musicianship)
HETTWER, Mike	FAE 103	6961		mhettwer (French Horn)
HORSFALL, Mike	RMC 142	375-5497		mhorsfal (Vibes, Jazz Combo)
HOUSER, Kimberly	FAE 100	6450		khouser (Harp)
KEEBLE, Carson	FAE 103	6456		ckeeble (Trombone)
KLEMME, Paul	FAE 221	6929-WMC		pklemme (Organ, Male Ensemble Willamette. Willamette Master Chorus)
KOSANOVIC BROWN, Ann	FAE 200	6939		akosanov (Bassoon)
KRUEGER, Paul	FAE 100	6912		pakrueger (Trumpet)
LEE, Catherine	FAE 207	375-5473		leec (Oboe, English Horn, Movement for Musicians)
LIN, Hsin Yi	FAE 205	6849		hlin (Voice)
LONG, Wallace	RMC 117	6320	*	wlongjr (Chamber Choir, Willamette Singers)
MILEY, James	RMC 111	6873	*	jmiley (Willamette Jazz Collective, Theory, Improvisation)
MISHKIN, Valdine	FAE 101	6089		vmishkin (Cello)
Chair office:	RMC 107	6007	*	mnord (Dept. Chair, Production Studios, Improvisation)
NORD, Mike	RMC 116	6378		
OWEN, Paul	RMC 142	6768		pcowen (Percussion)
PEEL, John	RMC 112	375-5379	*	jpeel (Composition)
ROUSLIN, Daniel	FAE 222	6454	*	drouslin (Violin, Theory) Small Ensemble Program
SNOW, Julian	FAE 215	375-5482		jsnow (Jazz Piano, Jazz Combo)
STANEK, Emily	FAE 207	6452		estanek (Flute)
STROMMER, Nick	FAE 101	TBA		TBA (Voice)
TOMLIN, Bryce	FAE 215	6786		btomlin (Voice)
TREVETT, Diane	RMC 103	6687		dtrevett (Admin II-Music Office)
UWATE, Kim	FAE 101	6089		kuwate (Viola)
WHITE, Colleen	FAE 200	375-5498		ccwhite (Clarinet)
WINBERG, Brenda	RMC 103	6255		bnoland (Dramatic Vocal Arts Accompanist)
ZIMMERMAN, Crystal	FAE 208	6399		crzimmer (Piano, Staff Accompanist)