

Prerequisite and/or restriction: Mathematics 215 and 233 or consent of instructor.
Taught: Alternate years, 4 semester credits each.

MATH 490 TOPICS IN MATHEMATICS

Staff

Content: Determined by student and/or faculty interest. May continue topics from an existing course or explore new areas.

Prerequisite and/or restriction: Consent of instructor.

Taught: Alternate years (contingent on student interest and faculty availability), 4 semester credits. May be taken three times for credit under different topics.

Molecular Biology

See Biochemistry and Molecular Biology in this catalog.

Music

CHAIR: ELEONORA MARIA BECK

Music is an artistic and social language. It is abstract, yet also emotional and communicative. To understand music takes experience, reason, and words, but it also requires imitating it and creating anew. We speak both about music and in it.

Lewis & Clark offers opportunities in music for the person first exploring the art as well as for the serious student who aspires to a professional career. It is the fundamental mission of the Department of Music to enable students at all levels to experience music as a perpetually liberating and enriching element in their lives.

The curriculum encompasses many courses, private lessons, and ensembles, all of which are available to the nonmajor as well as the music major. Instruction emphasizes the integration of performance studies, knowledge of the literature, and theoretical concepts. Many courses concentrate on music as a reflection of various societies and cultures, Western and non-Western.

The Department of Music faculty consists of active performers, composers, and scholars, all of whom are dedicated teachers.

THE MAJOR PROGRAM

In addition to the minimum major requirements, all students majoring in music pursue a senior project in composition, ethnomusicology, musicology, music education, or performance. A core curriculum is common for the first two years, with students pursuing appropriate concentrations in the junior and senior years. Declaring a music major by the sophomore year is advisable.

All majors and prospective majors are reviewed by the music faculty at the end of the fall semester of the sophomore year. Most students should be near the completion of common requirements in the major at this time. Transfer students and those who decide to declare a music major after the sophomore year must consult the department chair.

The review involves a short performance in the student's primary area of studio instruction, optional work samples in his or her primary area of interest (for students concentrating in composition, musicology, or ethnomusicology), and an interview about intended areas of concentration in the junior and senior years. In this formal advising opportunity, the entire music faculty is available to help each student plan to fulfill upper-division degree requirements and complete the senior project.

A satisfactory departmental review results in faculty approval of upper-division status as a music major, and is a prerequisite for Music 490 (Senior

Project). Enrollment in Music 490 also requires completion of at least one semester of 300-level study in the chosen area of concentration. Further advising for a student's senior project is done individually to match students' aims with departmental and national standards. The project requires work beyond the basic major requirements. Majors are also required to pass a piano proficiency examination before enrolling in Music 490.

MAJOR REQUIREMENTS

All students intending to major in music must first complete (or have waived by examination) Music 101, 111, and 121. Credit earned in these courses does not apply toward the major, which requires a minimum of 44 semester credits, distributed as follows:

- Music theory and composition: 212, 213, 222, and 223.
- Music history and literature: 162 and 163.
- Four semester credits of a single major instrument, including voice. Declared majors concentrating in performance must enroll in on-campus studio instruction every semester.
- Six semester credits of ensemble, at least four of which must be from Cappella Nova, Women's Chorus, Community Chorale, Wind Symphony/Orchestra, or Accompanying.
- Eight semester credits of upper-division theory or composition chosen from 314, 316, 318, 321, 324, 329, 331, and 416. Majors focusing on composition must take 314 and 324 or 329. Majors focusing on performance must take 314.
- Four semester credits of upper-division music history or literature, chosen from 302, 305, 306, 361, 362, 363, and 380.
- Pass the piano proficiency examination. (This is a prerequisite for 490.)
- Two semester credits in 490. Senior project requirements by area of concentration:
 - Composition:** Preparation of professional-quality manuscripts. Degree recital review, recital of original musical works. Graded by jury.
 - Ethnomusicology:** Thesis in ethnomusicology, graded by committee.
 - Musicology:** Thesis in musicology, graded by committee.
 - Music Education:** A work sample similar to those required by our graduate school's M.A.T. program. Satisfactory evaluations by both cooperating teachers. Satisfactory evaluation by the supervising faculty member. Public or videotaped demonstration of work with students for faculty review.
 - Performance:** Degree recital review, recital on the major instrument. Graded by jury.
- Four semester credits of requirements specific to the area of concentration:
 - Composition:** Three semester credits of 392 and 1 semester credit of Western ensemble. It is strongly recommended that composers who wish to pursue graduate work take 324, 329, 331, and 416.
 - Ethnomusicology:** One additional course in ethnomusicology. Sociology/Anthropology 100 or 110, and 200 are recommended.
 - Musicology:** 361. Recommended: 362 and 363.
 - Music Education:** 331 and 2 semester credits chosen from 385, 386, 387, 388, and 389. Recommended: 416 and Education 201.
 - Performance:** Three additional semester credits of instruction on the major instrument, and 1 additional semester credit of Western ensemble. Recommended: Junior recital, 4 additional semester credits of Western ensemble, 331, 416, and a pedagogy course in a related area.

THE MINOR PROGRAM

Students who wish a basic but thorough introduction to the field of music may choose to minor in music. Minors pursue basic coursework in a variety of aspects of music study, history, theory, and performance.

MINOR REQUIREMENTS

A minimum of 23 semester credits, distributed as follows:

- Four semester credits of music theory and aural skills chosen from 111, 121, 212, and 222.
- Eight semester credits in music history and literature: 162 and 163.
- Two semester credits in ensembles (Cappella Nova, Women's Chorus, Community Chorale, Javanese Gamelan, Wind Symphony, Orchestra), one of which must be from a major ensemble.
- One semester credit of instrumental lessons, including voice.
- Eight semester credits in upper-level theory, history and literature, or composition, including 305 or 306.

HONORS

To qualify for honors candidacy, students must show outstanding promise as performers, scholars, composers, or teachers, and produce exceptional senior projects. They should normally have a GPA of 3.500 or higher in the major and overall. All senior music majors are reviewed for possible honors by the faculty. Students must have completed at least two semesters of coursework at Lewis & Clark before being considered eligible for honors candidacy.

PERFORMING ORGANIZATIONS

The Department of Music provides performing opportunities for students at all levels of accomplishment and interest. These include small, informal chamber ensembles as well as the African Marimba, Cappella Nova (a mixed choral ensemble), Community Chorale, Javanese Gamelan, Jazz Combos, Opera/Musical Theatre, Orchestra, Percussion Ensemble, West African Rhythms, Wind Symphony, and Women's Chorus.

RESOURCES FOR NONMAJORS

All performing groups welcome participation by nonmajors, and all studio instruction is open to beginning as well as advanced students. The following courses are appropriate for students with little or no previous knowledge of music.

Music 101 Pre-Theory

Music 102 Jazz Appreciation

Music 104 Sound and Sense: Understanding Music

Music 105 Introduction to World Music

Music Performance 116 Women's Chorus, Community Chorale

Music Performance 117 Cappella Nova

Music Performance 121 Gamelan

Music Performance 131-136 and 138-139 Class instruction in voice, piano, guitar, percussion, West African rhythms, African marimba, music of India

Music 151 Contemporary Trends in Music

Music 164 World Music Intensive: Theory and Practice

Music 205 Music in the United States

Music 220 Introduction to Electronic Music

Music 221 Studies in Electronic and Computer Music

Music 276 Opera, Mantua to Beijing

Music 305 World Music: Asia

Music 306 World Music: Latin America and the Caribbean

Music 361 Music and Language

FACILITIES

The musical life of Lewis & Clark centers around Evans Music Center. Rehearsal rooms, 22 practice rooms, faculty offices and teaching studios, classrooms, and administrative offices of the Department of Music are located there. The 400-seat Evans Auditorium is well known in the Portland area for its superior acoustics. Agnes Flanagan Chapel is also often used for major concerts. Fir Acres Theatre provides excellent facilities for production of operas, musicals, and other types of theatre.

The Department of Music uses a collection of more than 4,000 recordings, compact discs, and cassettes housed in Aubrey R. Watzek Library. A fully equipped listening center and electronic and computer music studio with video editing capabilities is available for student use. Evans Music Center also contains a Yamaha electronic keyboard laboratory.

The music center houses two harpsichords, a baroque organ, and 43 pianos, including a seven-foot and two nine-foot Steinway concert grands. The Agnes Flanagan Chapel contains an 85-rank Casavant organ appropriate for performance of all styles and periods. It is one of the finest organs in the Pacific Northwest. Two other pipe organs are also available on campus.

FACULTY

Eleonora Maria Beck, James W. Rogers Professor of Music. Medieval and Renaissance music history; contemporary American, popular, and women's music.

David M. Becker, senior lecturer and director of bands. Wind Symphony, Jazz Ensemble, music education, jazz history, conducting.

Franya Berkman, assistant professor. Ethnomusicology, jazz studies.

Katherine FitzGibbon, assistant professor and director of choral activities. Conducting, music history, music education.

Michael Johanson, assistant professor. Composition.

George Skipworth, assistant professor. Orchestra, piano, pre-theory.

Susan DeWitt Smith, visiting assistant professor. Piano, theory.

ADJUNCT FACULTY

Obo Addy, Ghanaian master drummer.

Dan Balmer, jazz guitar, Jazz Combos.

Julia Banzi, flamenco guitar.

Nathan Beck, ethnomusicology, African marimba.

Carol Biel, piano.

Stan Bock, low brass.

Dave Captein, jazz bass.

Tim Connell, mandolin.

Jennifer Craig-Ironside, harp.

Dorien de León, cello.

Jack Dwyer, mandolin.

Mark Eubanks, bassoon.

Dave Evans, saxophone.

Greg Ewer, violin.

Lee Garrett, organ.

Margaret Green, women's chorus.

Anna Haagenson, voice.

Carl Halvorsen, voice.

Elizabeth Harcombe, piano.

Elaine Hessleman, harp.

Mitch Imori, oboe.

Dunja Jennings, clarinet.

Nisha Joshi, North Indian voice and sitar.

Jeffrey Leonard, electronic music, electric bass guitar.
 Susan McBerry, voice, opera workshop, musical theatre.
 John Mery, classical guitar, folk guitar.
 James O'Banion, trumpet.
 Mike Pardew, jazz guitar, folk guitar.
 Melissa Parkhurst, gamelan.
 Brett Paschal, percussion, pre-theory.
 Randy Porter, jazz piano, jazz.
 John Richards, tuba.
 Jason Schooler, classical bass.
 Bill Stalnaker, French horn.
 Nancy Teskey, flute.
 Stephanie Thompson, piano, accompanying.
 Miriam English Ward, viola.

MUS 101 PRE-THEORY

Paschal

Content: Elements of music in sight and sound, dealing with pitch, rhythm, intervals, chords.

Prerequisite and/or restriction: None.

Taught: Each semester, 2 semester credits.

MUS 102 JAZZ APPRECIATION

Becker

Content: Developing listening skills, understanding musical concepts and the elements of music, examining the work of several major jazz figures. Styles from jazz roots through contemporary. For students with little or no background in music.

Prerequisite and/or restriction: None.

Taught: Annually, 4 semester credits.

MUS 104 SOUND AND SENSE: UNDERSTANDING MUSIC

E. Beck, Skipworth, Staff

Content: Characteristics and sources of musical sounds, elements of music, musical texture. Examples from a variety of forms, periods, and styles including non-Western and popular music.

Prerequisite and/or restriction: None.

Taught: Annually, 4 semester credits.

MUS 105 INTRODUCTION TO WORLD MUSIC

Berkman, Staff

Content: Musics from around the world. Familiarity with a variety of musics, understanding them in their own terms and in relation to the cultures that produce them. Specific content may change from year to year.

Prerequisite and/or restriction: None.

Taught: Annually, 4 semester credits.

MUS 111 AURAL SKILLS I

Paschal

Content: Pitch, interval recognition, sight-singing; musical elements of melody, rhythm, basic harmony; rudiments of conducting and music notation.

Prerequisite and/or restriction: Music 101 or placement examination. Concurrent enrollment in Music 121.

Taught: Annually, 2 semester credits.

MUS 121 MUSIC THEORY I

Staff

Content: Functional diatonic harmony and voice leading in the styles of the common practice period. Keyboard harmony and figured bass in four voices. Elementary counterpoint, formal analysis, rhythmic structures, modulation.
Prerequisite and/or restriction: Music 101 or placement exam. Concurrent enrollment in Music 111.

Taught: Annually, 4 semester credits.

MUS 151 CONTEMPORARY TRENDS IN MUSIC

Staff

Content: New music examined through recordings, articles, reviews, lectures, live concerts. Focus on Western classic tradition of the last decade, at times crossing over to jazz, multimedia rock, non-Western culture. Recent developments in music worldwide, new material each year.

Prerequisite and/or restriction: None.

Taught: Alternate years, 2 semester credits.

MUS 162 HISTORY OF WESTERN MUSIC I

E. Beck

Content: Compositions from the Middle Ages to Bach and Handel. Medieval, Renaissance, baroque periods; musical forms developed during these periods; evolution of musical theory and performance practice.

Prerequisite and/or restriction: Music 121 or consent of instructor.

Taught: Annually, 4 semester credits.

MUS 163 HISTORY OF WESTERN MUSIC II

E. Beck

Content: Representative compositions from Haydn and Mozart to those by living composers. Classical, romantic, and modern periods; musical forms developed during those periods; evolution of musical theory and performance practice.

Prerequisite and/or restriction: Music 162 or consent of instructor.

Taught: Annually, 4 semester credits.

MUS 164 WORLD MUSIC INTENSIVE: THEORY AND PRACTICE

Berkman

Content: Intensive study of four music culture areas: India, Indonesia, West Africa, and Latin America. Hands-on exploration of specific genres and their structural principles. Corresponding readings that seek to understand how music functions in or as culture.

Prerequisite and/or restriction: Music 111, 121, or consent of instructor.

Taught: Annually, 4 semester credits.

MUS 205 MUSIC IN THE UNITED STATES

Staff

Content: Music representing formal and informal traditions in American culture, especially in the 20th century. Emphasis on oral traditions, roots of blues and jazz, and the relationship of music to other arts, society, and culture.

Prerequisite and/or restriction: None.

Taught: Alternate years, 4 semester credits.

MUS 212 AURAL SKILLS II

Staff

Content: Listening and music reading exercises and assignments drawn from more advanced melodic, rhythmic, and harmonic materials, predominantly from Western music.

Prerequisite and/or restriction: Music 111 or placement examination. Concurrent enrollment in Music 222.

Taught: Annually, 2 semester credits.

MUS 213 AURAL SKILLS III

Staff

Content: Listening and music reading exercises and assignments drawn from more advanced melodic, rhythmic, and harmonic materials, predominantly from Western music.

Prerequisite and/or restriction: Music 212 or placement examination. Concurrent enrollment in Music 223.

Taught: Annually, 2 semester credits.

MUS 220 INTRODUCTION TO ELECTRONIC MUSIC

Leonard

Content: Electronic music synthesis. MIDI sequencing and editing, drum and rhythm programming, use of loops, introduction to digital audio, basic synthesis techniques, digital effects processing. Overview of technical development. Relevant historical considerations and basic compositional techniques.

Prerequisite and/or restriction: None.

Taught: Annually, 2 semester credits.

MUS 221 STUDIES IN ELECTRONIC AND COMPUTER MUSIC

Leonard

Content: Recording and editing with a digital workstation. Microphone basics. Use and manipulation of audio in samplers and pattern programmers, creation and utilization of loops. Advanced MIDI and synthesis techniques. Combining audio with MIDI sequencing.

Prerequisite and/or restriction: Music 220 or consent of instructor.

Taught: Annually, 2 semester credits. May be repeated for credit.

MUS 222 MUSIC THEORY II

Staff

Content: Melodic, rhythmic, and harmonic practices of Western music from circa 1700 to 1890. Instrumental and vocal forms from these years; writing of compositions in similar styles.

Prerequisite and/or restriction: Music 121 or placement examination. Concurrent enrollment in Music 212.

Taught: Annually, 2 semester credits.

MUS 223 MUSIC THEORY III

Staff

Content: Melodic, rhythmic, and harmonic practices of Western music from circa 1700 to 1890. Instrumental and vocal forms from these years; writing of compositions in similar styles.

Prerequisite and/or restriction: Music 222 or placement examination. Concurrent enrollment in Music 213.

Taught: Annually, 2 semester credits.

MUS 224 BEGINNING COMPOSITION

Johanson

Content: Introduction to the art of creative musical communication. Musical gestures, repetition, contrast. Students compose exercises and pieces, perform works, study contemporary music and ideas.

Prerequisite and/or restriction: Music 121.

Taught: Annually, 2 semester credits. May be taken twice for credit.

MUS 260 PIANO LITERATURE

Staff

Content: In-depth survey of keyboard masterworks from the Baroque era to the present day. Style and historical significance of the repertoire by the major composers from each era.

Prerequisite and/or restriction: Consent of instructor.

Taught: Alternate years, 4 semester credits.

MUS 276 OPERA, MANTUA TO BEIJING

E. Beck, Skipworth

Content: Opera as a dramatic, multidisciplinary music-theatrical form that has developed in specific ways in different countries, cultures, eras. Several operas studied, with emphasis on Western examples from the baroque to contemporary. Literary, musical, and dramatic elements. Use of visual and audio materials, live performances when possible.

Prerequisite and/or restriction: Music 162 or consent of instructor.

Taught: Alternate years, 4 semester credits.

MUS 280 VOCAL LITERATURE

McBerry

Content: In-depth survey of solo vocal music from 1750 through the present. Style qualities, performance practices, environment in the major historical periods. Weekly in-class performances and listening experience; off-campus recital attendance.

Prerequisite and/or restriction: Music 104 and 121. Music Performance 174 or consent of instructor.

Taught: Alternate years; 4 semester credits.

MUS 299 INDEPENDENT STUDY

Staff

Content: A well-defined study project carried out under regular supervision by a faculty member. Because the course is intended to allow advanced students to work in areas and on projects not normally included in scheduled courses, it may not be substituted for a course with similar content in the regular curriculum.

Prerequisite and/or restriction: Consent of instructor and department chair.

Taught: Annually, 2-4 semester credits.

MUS 302 JAZZ HISTORY

Becker, Berkman

Content: Jazz as an American art form, exploring musical and social developments throughout its history from the turn of the last century to the present. Musical styles of performers from each period of the development of jazz.

Prerequisite and/or restriction: Music 101, Music Performance 113, or consent of instructor.

Taught: Alternate years, 4 semester credits.

MUS 305 WORLD MUSIC: ASIA

Staff

Content: Survey of musical traditions from the Near East, Middle East, India, and Africa. Study of music, instruments, and performance through readings, recordings, live performance when possible. Historical developments. How the music is used. Social organization, poetry, literature, religion, dance as they assist in understanding the music and its culture.

Prerequisite and/or restriction: Music course, anthropology course, or consent of instructor.

Taught: Annually, 4 semester credits.

MUS 306 WORLD MUSIC: LATIN AMERICA AND THE CARIBBEAN

Berkman

Content: Survey of musical traditions and styles of the Caribbean and Middle and South America, including Afro-Cuban music, salsa, Latin jazz, and folk music of the Andes. Study of the music, instruments, and performance through readings, recordings, live performance when possible. Historical developments, how the music is used. Social function, political context, art, poetry, literature, religion as they assist in understanding the music and its culture.

Prerequisite and/or restriction: Music course, anthropology course, or consent of instructor.

Taught: Annually, 4 semester credits.

MUS 314 20TH-CENTURY THEORY AND AURAL SKILLS

Johanson

Content: Music theory and compositional practice from late chromatic harmony to free atonality, polytonality, expanded and varied scalar and harmonic structures, neoclassicism, serialism, indeterminacy, expanded tone colors, minimalism, new formal organizations. Ear training, sight singing, and rhythm reading with representative works.

Prerequisite and/or restriction: Music 213 and 223, or placement examination.

Taught: Annually, 4 semester credits.

MUS 316 JAZZ THEORY

Berkman

Content: Introduction to and application of jazz chord theory and chord symbols, jazz scale theory, common jazz progressions, chord substitutions and forms. Written exercises presenting theoretical principles. Application of principles through performance of the student's instrument or voice. Beginning concepts of jazz improvisation, arranging, keyboard application.

Prerequisite and/or restriction: Music 121 or permission.

Taught: Alternate years, 4 semester credits.

MUS 321 SEMINAR IN ELECTROACOUSTIC COMPOSITION

Leonard

Content: Advanced, continuing course covering advanced synthesis and sound design. Exploration of new technical and software developments. In-depth examples of sophisticated or unusual MIDI and audio techniques. Composition for digital media. Opportunity for self-directed study.

Prerequisite and/or restriction: Music 220 and 221. Music 104, 162, or 101.

Taught: Annually, 2 semester credits. May be repeated for credit.

MUS 324 ORCHESTRATION

Johanson

Content: Instrumentation and orchestration using Western classical instruments. Arranging and composing for winds, brass, percussion, strings, voice.

Prerequisite and/or restriction: Music 121 or consent of instructor.

Taught: Alternate years, 2 semester credits. May be repeated for credit.

MUS 329 COUNTERPOINT

Johanson

Content: Counterpoint in historical styles, including the complex polyphony of the 16th and 18th centuries.

Prerequisite and/or restriction: Music 223 or consent of instructor.

Taught: Alternate years, 2 semester credits.

MUS 331 CONDUCTING

Becker, Skipworth

Content: Basic beat patterns, the function of the left hand, gestures, tempo, dynamics, fundamental score reading. Technique and the musical problems confronting the conductor. Intermediate concepts of score reading and conducting.

Prerequisite and/or restriction: Upper-division status in music.

Taught: Annually, 2 semester credits.

MUS 361 MUSIC AND LANGUAGE

E. Beck

Content: Writing concert and record reviews, program notes, analytical and historical descriptions, research essays. Readings by and about Richard Wagner, Bernard Shaw, Virgil Thomson, Miles Davis, Billie Holiday. Weekly writing assignments on classical, jazz, world, popular music.

Prerequisite and/or restriction: Consent of instructor.

Taught: Alternate years, 4 semester credits.

MUS 362 TOPICS IN HISTORY AND MUSIC I

E. Beck

Content: In-depth study of one or more specific topics such as baroque performance practices, music of the Reformation, early music of England, developments in opera, or music in the church. Compositions, architecture, visual arts from the Middle Ages, Renaissance, baroque period.

Prerequisite and/or restriction: Music 104, 162, or consent of instructor.

Taught: Alternate years, 4 semester credits. May be repeated for credit.

MUS 363 TOPICS IN HISTORY AND MUSIC II

E. Beck

Content: In-depth study of one or more specific topics such as women in music, the Age of Enlightenment, music of the romantic period. Ten major musical figures of the 19th century. Related developments in literature, painting, sculpture.

Prerequisite and/or restriction: Music 104, 163, or consent of instructor.

Taught: Alternate years, 4 semester credits. May be repeated for credit.

MUS 383 SECONDARY CHORAL STRATEGIES AND MATERIALS

FitzGibbon

Content: Choral literature, style, conducting techniques, organization procedures, auditioning, budgeting, staging musicals, choral pedagogy, current trends in secondary education. For students planning to teach choral music in junior high and secondary schools.

Prerequisite and/or restriction: Upper-division status in music.

Taught: Alternate years, 2 semester credits.

MUS 385 PERCUSSION PEDAGOGY

Becker

Content: Principles of playing all standard orchestral percussion instruments, evaluation of methods and materials, strategies for teaching individuals and large groups in public schools.

Prerequisite and/or restriction: Upper-division status in music.

Taught: Alternate years, 1 semester credit.

MUS 386 BRASS PEDAGOGY

Becker

Content: Brass instruments and their fundamentals—fingerings, embouchures, hand positions, performance. Demonstrations of the teaching of brass and percussion instruments. Relationship of one brass instrument to another.

Prerequisite and/or restriction: Upper-division status in music.

Taught: Alternate years, 1 semester credit.

MUS 387 STRING PEDAGOGY

Staff

Content: Principles of playing stringed instruments, maintenance of instruments, evaluation of methods and materials, other topics relevant to precollegiate instruction.

Prerequisite and/or restriction: Upper-division status in music.

Taught: Alternate years, 1 semester credit.

MUS 388 WOODWIND PEDAGOGY

Becker

Content: Fingerings, embouchures, hand positions, acoustics, breathing, maintenance and repair, equipment, accessories, methods and materials. Discography for flute, oboe, clarinet, bassoon, saxophone.

Prerequisite and/or restriction: Upper-division status in music.

Taught: Alternate years, 2 semester credits.

MUS 389 VOICE PEDAGOGY

McBerry

Content: Voice physiology, sound vocal exercises and techniques, problems found in children and adolescents.

Prerequisite and/or restriction: Upper-division status in music.

Taught: Alternate years, 1 semester credit.

MUS 391 A SYSTEMATIC APPROACH TO DICTION

McBerry

Content: Principles of English, French, German, Italian lyric diction.

Prerequisite and/or restriction: Upper-level voice studies.

Taught: Alternate years, 1 semester credit.

MUS 392 COMPOSITION LESSONS

Johanson

Content: Weekly lessons in composition.

Prerequisite and/or restriction: Music 224.

Taught: Annually, 1 semester credit. May be repeated for credit.

MUS 416 ADVANCED MUSICIANSHIP AND CONDUCTING

Becker, FitzGibbon, Skipworth

Content: Refinement of skills important to the professional musician: sight-reading, conducting, score reading, aural perception, improvisation. Traditional and contemporary idioms. Opportunities to further conducting skills learned in Music 331.

Prerequisite and/or restriction: Music 213 and 331.

Taught: Alternate years, 2 semester credits.

MUS 490 SENIOR PROJECT

Staff

Content: Research in musicology, ethnomusicology, or theory leading to a thesis. Preparation for a recital (performance or composition). Music education (school practicum). Students working toward a thesis or recital primarily do independent study under faculty guidance. All students and faculty involved meet in a colloquium twice each semester to review projects in progress and consider miscellaneous current issues in music.

Prerequisite and/or restriction: Senior standing. Approval of music faculty through formal review at sophomore or junior level. Must have passed the piano proficiency exam.

Taught: Each semester, 2 semester credits.

MUS 499 INDEPENDENT STUDY

Staff

Content: Same as Music 299 but requiring more advanced work.*Prerequisite and/or restriction:* Consent of instructor.*Taught:* Annually, 2-4 semester credits.**Performance Studies**

Note: Performance Studies (MUP) courses may be repeated for credit.

MUP 113 JAZZ COMBOS

Balmer

Content: Sight-reading, study, and performance of music representing diverse jazz styles arranged for combos. Rehearse and perform quality compositions and arrangements. Opportunities for solo improvisation, development of ensemble skills.*Prerequisite and/or restriction:* Audition.*Taught:* Each semester, 1 semester credit.**MUP 116 WOMEN'S CHORUS, COMMUNITY CHORALE**

FitzGibbon

Content: Singing of diverse choral music. Preparation and performance of choral literature from all stylistic periods, a cappella and accompanied. Open to all students.*Prerequisite and/or restriction:* Audition.*Taught:* Each semester, 1 semester credit.**MUP 117 CAPPELLA NOVA**

FitzGibbon

Content: Singing of diverse choral music. Preparation and performance of choral literature from all stylistic periods, a cappella and accompanied. Open to all students.*Prerequisite and/or restriction:* Audition.*Taught:* Each semester, 1 semester credit.**MUP 118 OPERA/MUSICAL THEATRE WORKSHOP**

McBerry

Content: Exercises in acting, stage movement, character development, scene studies. Exposure to standard operatic and musical theatre literature; development of singing and acting abilities in performing arias and ensembles.*Prerequisite and/or restriction:* Audition.*Taught:* Each semester, 1 semester credit.**MUP 119 WIND SYMPHONY, ORCHESTRA**

Becker, Skipworth

Content: Wind Symphony: Diverse traditional and contemporary band literature, including occasional works for reduced instrumentation. Pursuit of high standards in preparation, performance, promotion of quality compositions and transcriptions for the wind band repertoire. Orchestra: Strings, winds, brass, and percussion performing works from the traditional and modern orchestral repertoire, including symphonic, concert, ballet, opera, and other orchestral genres. Special attention is paid to the inclusion of historical and modern works of women composers. Students will play in Wind Symphony and/or Orchestra based on the needs of each ensemble.*Prerequisite and/or restriction:* Audition.*Taught:* Annually, 1 semester credit.

MUP 121 GAMELAN

Parkhurst

Content: The performance of Central Javanese music. Concert, dance, theatrical styles. New music written for gamelan from around the world. Regional stylistic variants. Cultural matters relating to music. Public performance in orchestral and chamber styles.

Prerequisite and/or restriction: None.

Taught: Each semester, 1 semester credit.

MUP 122 PERCUSSION CLASS

Paschal

Content: Proper techniques on all percussion instruments, rhythms and pulse, organization of a percussion section. Rehearsal of percussion duets, trios, and larger ensembles. Fee.

Prerequisite and/or restriction: None.

Taught: Each semester, 1 semester credit.

MUP 131 VOICE CLASS

Haagenson

Content: Tone quality, intonation, breath control, vocal range, interpretative skills. Preparation of appropriate song literature for performance. Introduction to traditional and contemporary vocal literature. Improvement of singing skills. Fee.

Prerequisite and/or restriction: None.

Taught: Each semester, 1 semester credit.

MUP 132 PIANO CLASS

Biel

Content: Basics of keyboard playing, emphasizing ensemble playing. Individual needs dictate content: music majors may desire basic technical and theoretical skills; nonmajors may pursue single literature of interest. Divided into sections according to student backgrounds and skills. Fee.

Prerequisite and/or restriction: None.

Taught: Each semester, 1 semester credit.

MUP 134 GUITAR CLASS

Mery

Content: Rudiments of musical notation and technical skills, developed through folk music. Basic folk guitar techniques learned through musical notation, tablature, visual demonstration. Fee.

Prerequisite and/or restriction: None.

Taught: Each semester, 1 semester credit.

MUP 136 WEST AFRICAN RHYTHMS CLASS

Addy

Content: Music of West Africa. Introduction of performance of Ghanaian drums. Singing in traditional styles. Fee.

Prerequisite and/or restriction: None.

Taught: Each semester, 1 semester credit.

MUP 138 AFRICAN MARIMBA

N. Beck

Content: Introduction to playing techniques of African marimba. Fee.

Prerequisite and/or restriction: None.

Taught: Each semester, 1 semester credit.

MUP 139 RAGA AND TALA: MUSIC OF INDIA

Joshi

Content: Introduction to the melodic and rhythmic forms of Indian music. Fee.*Prerequisite and/or restriction:* None.*Taught:* Each semester, 1 semester credit.**MUP 140 INTERMEDIATE PIANO CLASS**

Biel

Content: Increasing levels of musicianship and keyboard skills taught in Music Performance 132. A higher level of technical facility introduced via exercises/studies, in addition to an increased quantity of more intricate repertoire. Fee.*Prerequisite and/or restriction:* Music Performance 132 or audition and placement exam.*Taught:* Each semester, 1 semester credit.**MUP 150 GHANAIAN MUSIC AND DANCE**

Addy

Content: Introduction to both hand drumming and dance of Ghana, West Africa. Fee.*Prerequisite and/or restriction:* None.*Taught:* Each semester, 1 semester credit.**MUP 151 INTERMEDIATE GHANAIAN DANCE**

Addy

Content: Increasing understanding and skills taught in Music Performance 150. Fee.*Prerequisite and/or restriction:* Music Performance 150.*Taught:* Annually, 1 semester credit.**MUP 165-196, 370-392 PRIVATE LESSONS**

Staff

Content: All instruments, voice, composition. Fee.*Prerequisite and/or restriction:* 300 level requires consent of instructor.*Taught:* Each semester, 1 semester credit.**MUP 215 CHAMBER MUSIC: CLASSICAL**

de León, Staff

Content: Small, select groups such as string quartets, piano trios, duos, wind quintets. Weekly coaching plus two hours of outside rehearsal required as preparation for performance. Creativity encouraged through experimentation with unusual combinations of instruments, or the use of electronic media.*Prerequisite and/or restriction:* Consent of instructor.*Taught:* Each semester, 1 semester credit.**MUP 232 KEYBOARD SKILLS**

Biel

Content: Practical keyboard skills in the form of scales, arpeggios, chord progressions, sight-reading, transposition, melody harmonization. Fee.*Prerequisite and/or restriction:* Consent of instructor.*Taught:* Each semester, 1 semester credit.**MUP 236 WEST AFRICAN RHYTHMS: INTERMEDIATE**

Addy

Content: Continued study of rhythms and performance techniques of West Africa. Fee.*Prerequisite and/or restriction:* Music Performance 136.*Taught:* Each semester, 1 semester credit.

MUP 293 ACCOMPANYING

Thompson

Content: Basic accompanying and rehearsal techniques. Assignments include repertoire requested by vocal and instrumental instructors who want accompanists. Soloists rehearse in class with enrolled accompanists. Preparation for choral and stage accompanying.

Prerequisite and/or restriction: Consent of instructor.

Taught: Each semester, 1 semester credit.

MUP 393 VOCAL COACHING

McBerry

Content: Texts, lyric diction, different musical styles. Coaching sessions covering arias and art songs assigned individually.

Prerequisite and/or restriction: Private college-level voice study.

Taught: Each semester, 1 semester credit.

Overseas and Off-Campus Programs

DIRECTOR: LARRY A. MEYERS

As a liberal arts college committed to international education, Lewis & Clark offers an extensive program of overseas and off-campus study opportunities. Each year roughly 280 students participate in more than 30 programs, either abroad or in selected areas of the United States. Over half of the students who graduate from Lewis & Clark will have spent at least one semester studying overseas or at a domestic off-campus location.

Overseas and off-campus programs form an integral part of the total educational experience at Lewis & Clark, supporting and enhancing on-campus curricula. Through immersion in foreign or domestic cultures, students learn firsthand about the history, culture, and contemporary issues of the area. They also gain insights into their own culture by comparing and contrasting American institutions and values to those of the host country. Recognizing the significant educational value of study in another culture, Lewis & Clark includes international studies in its General Education requirements for graduation. Most overseas programs offer courses that fulfill that requirement.

Faculty broaden their historical, cultural, and linguistic knowledge of the world by leading overseas and off-campus programs. Many of Lewis & Clark's present faculty have led study groups, which have gone to 66 countries.

Students should start planning for overseas or off-campus study early in their college careers. Faculty advisors are prepared to offer academic advice about integrating overseas study with majors or General Education requirements. Program information and applications are available on the Overseas and Off-Campus Programs website.

Students may not receive transfer credit for an overseas program not sponsored by Lewis & Clark that occurs at the same place and time as a Lewis & Clark overseas program.

TYPES OF PROGRAMS

Overseas and off-campus programs vary considerably in form and content. However, the majority involve language study, academic coursework, field projects, excursions, and a period of residence with host-country families. Most programs include an intensive orientation prior to departure, and in all cases returning students are expected to share their experiences with Lewis & Clark and the Portland community.

All Lewis & Clark overseas and off-campus programs belong to one of these three categories: