

Sunderman Conservatory of Music

Student Handbook



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From the Director

Welcome to the Sunderman Conservatory of Music at Gettysburg College! This is a great time for music as we continue to establish ourselves as a small, distinctive conservatory. I am honored to be the Director and look forward to working with you in shaping the Conservatory's future.

This handbook provides many of the policies, requirements, and procedures that govern our activities. It also contains links to various sites on the Gettysburg College website, such as catalogue course descriptions and requirements to fulfill the Gettysburg Curriculum.

On behalf of the faculty, I wish you every success in your endeavors. We hope that your years with us are both challenging and stimulating. Above all, we want you to experience the joy from collaborating with other musicians in community.

Best wishes for a successful year!

S. Kay Hoke, Director
Sunderman Conservatory of Music



Conservatory Mission Statement

The Sunderman Conservatory of Music provides excellent, comprehensive musical training grounded in the liberal arts for students who seek to make music integral to their lives, whether as a career or a life-long avocation. Honoring our place as a dynamic conservatory within one of the nation's leading liberal arts colleges, we foster rigorous study, creativity, intellectual curiosity, and joy in music.

The Conservatory emphasizes active engagement with a broad range of musical experiences, celebrates musical and cultural diversity, believes in the value of service through the arts, and promotes connections to the larger world.

- We engage the mind and heart through music.
- We provide superior musical instruction to students who wish to dedicate their lives to music.
- We embrace all cultures and inspire students to be musical citizens of the world.
- We believe that all musicians should become passionate educators and advocates for their art.
- We nurture a lively, collaborative, and accomplished musical community.
- We offer ample opportunities for musical performance.
- We develop a high level of technical facility and musicality in solo and ensemble performance.
- We value tradition while encouraging innovation.
- We serve as a locus of rich cultural activity for the campus, the community, and the region.
- We foster the creative, scholarly, and pedagogical pursuits of our faculty.

Conservatory Learning Goals

- Students will demonstrate the ability to hear, identify, and work conceptually with elements of music such as rhythm, melody, harmony, structure, timbre, and texture.
- Students will be able to identify and explain compositional processes, aesthetic properties of style and the ways these elements shape and are shaped by artistic and cultural forces.
- Students will acquire a basic knowledge of music history and repertoires through the present time, including study and experience of musical language and achievement in western and other cultures.
- Students will develop the technical skills necessary for artistic self-expression in at least one major performance area in solo and ensemble performance and understand procedures for realizing a variety of musical styles.
- Students will demonstrate an understanding of basic compositional techniques and improvisation by creating original or derivative music.
- Students will gain the ability to read at sight with fluency demonstrating both general musicianship and the appropriate level of mastery in the major performance area.
- Students will experience a broad range of repertory through attendance at events such as recitals, concerts, opera and music theater productions, and other types of performances.
- Students will be able to form and defend value judgments about music, communicate musical ideas and concepts through writing and speaking, and employ communication conventions of our discipline.
- Students will develop the skills to make informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvised solos by comparing them to similar or exemplary models.

Academic Honesty and Integrity at Gettysburg College

The mission of Gettysburg College, which affirms the worth and dignity of all people and the limitless value of their intellectual potential, relies on mutual trust as its foundation. Honesty and integrity are the heart of this trust and crucial to a community in which intellectual achievement, scholarship, and character can flourish. By affirming the Gettysburg College Pledge students assume the obligation to be honest in their particular relationships with each course instructor and all members of the College community supporting their education, and students and faculty affirm their willingness to accept the responsibility for maintaining the conditions for and the fact of that honesty.

The Honor Code specifies the community's expectations regarding academic integrity. The first pledge is affirmed during opening Convocation as a part of our new students' acceptance into the College Community and may be reaffirmed in individual classes as part of the class discussions on upholding the Honor Code. This pledge refers to a broad responsibility for honesty and integrity and is not limited to academic matters:

I affirm that I will uphold the highest principles of honesty and integrity in all my endeavors at Gettysburg College and foster an atmosphere of mutual respect within and beyond the classroom.

There is also a version of the pledge to be signed on all submitted course assignments and exams:

I affirm that I have upheld the highest principles of honesty and integrity in my academic work and have not witnessed a violation of the Honor Code.

[The Gettysburg College Honor Code](#)

Degree Programs in Music

Declaration of the Music Major

Students who have been accepted into the Conservatory for any of the three music degree programs must complete a Declaration of Music Major form; the form is available in the Registrar's office or in the Conservatory office. This completed form, on which students indicate the degree program to which they have been accepted (Bachelor of Arts in Music, Bachelor of Music Education, or Bachelor of Music in Performance), should be completed within four weeks of the first semester after acceptance and submitted to the Conservatory office academic administrative assistant, who will process the form and forward it to the Registrar. Because courses in music are sequential and begin in the first semester of a student's residency on campus, it is important to declare the major formally in a timely manner. This assures that students are assigned the appropriate academic advisor and that they are able to register for required courses, some of which are open only to music majors or minors.

Bachelor of Arts with a Major in Music

This degree is designed for students with serious preparation for and interest in the study of music within a liberal arts context. Approximately 35 percent of the course work is in music. Students build strong musical foundations through applied study, theoretical study, musicianship skills, and historical/ethnomusicological approaches.

Advanced work in the major continues with a selection of courses that serve to concentrate and contextualize their understanding of music. Students may work with faculty members to focus on particular areas of interest within the degree (for example, composition, conducting, musicology, jazz studies, ethnomusicology) that can prepare them to pursue various specializations in graduate school.

The BA in Music offers a broad array of options, including the opportunity to pursue a second major or a minor in another disciplinary field. Graduates have gone on to pursue careers both in music and related fields, including arts administration, arts marketing, and music librarianship.

Major Requirements

- [Class of 2016 and Beyond](#)
- [Classes Through 2015](#)

Bachelor of Music in Performance

Class of 2016 and Beyond

This 36-course degree typically leads to graduate work in performance for those who seek careers as performers and studio teachers. It also provides the foundation for those pursuing careers as singers in opera and musical theater, as instrumentalists in orchestras and bands, as solo recitalists, collaborative pianists, conductors, college instructors, and church musicians. It is considered a professional music degree with approximately two-thirds of the course work in music. The requirements below begin with the class of 2016.

Major Requirements

- [Voice Track](#)
- [Keyboard Track](#)
- [Strings Track](#)
- [Wind/Percussion Track](#)

Classes through 2015

This 32-course degree typically leads to graduate work in performance for those who seek careers as performers and studio teachers. It also provides the foundation for those pursuing careers as singers in opera and musical theater, as instrumentalists in orchestras and bands, as solo recitalists, collaborative pianists, conductors, college instructors, and church musicians. It is considered a professional music degree with approximately two-thirds of the course work in music. The requirements below apply to classes through the graduating year 2015.

[Major Requirements](#)

Bachelor of Music Education (Class of 2017 and Beyond)

This 36-course degree prepares students for careers as music educators in public and independent schools. The curriculum treats all aspects of music education, including general music, vocal/choral music, and instrumental music. Music education students are given a wealth of classroom experience prior to graduation and will develop the performance skills essential to good teaching through applied lessons, large and small ensemble participation, and an impressive variety of performance opportunities. Non-Western traditions and approaches to popular music are integrated throughout the music education curriculum. While the majority of graduates move immediately into a teaching career, some may also choose to pursue graduate work in music education or in music performance, composition, or arts administration. Approximately one-half of the coursework is in music, while another 15 percent is in education courses. Pennsylvania K-12 music teaching certification is granted upon successful completion of all requirements.

[Major Requirements](#)

Music Education Curriculum Plan: [Class of 2017](#) [Class of 2018](#) [Class of 2019](#)

Bachelor of Science in Music Education (Classes of 2014-16)

This 32-course degree prepares students for careers as music educators in public and independent schools. The curriculum treats all aspects of music education, including general music, vocal/choral music, and instrumental music. Approximately one-half of the coursework is in music, while another 15 percent is in education courses. Pennsylvania K-12 music teaching certification is granted upon successful completion of all requirements.

[Major Requirements](#)

Music Education Curriculum Plan: [Class of 2015](#) [Class of 2016](#)

The Music Minor

Students who have a strong interest in music but are majoring in other academic disciplines are encouraged to audition for acceptance to the music minor. Students are advised to begin the minor no later than the sophomore year.

[Minor Requirements](#)

Current Student Auditions to Enter or Change a Degree Program

Students who wish to audition for entrance into a music degree program or the music minor may schedule an audition during the semester final applied juries. If accepted, enrollment in the program will commence with the following semester. Current music degree students who wish to move to a minor or non-major must do so by the add-drop deadline for a given semester.

With the endorsement of the studio instructor, a current music degree student may audition to move to the BM degree. This can be done no later than the end of the first semester of their second year of studies without requiring the student to complete a ninth semester. These auditions can take place only as a special jury at the end of a semester. If approved, the change of the degree will go into effect in the semester following the jury.

Link to Catalogue Course Descriptions

<http://www.gettysburg.edu/academics/catalog/programs/music.dot>

Link to Gettysburg Curriculum

http://www.gettysburg.edu/about/offices/provost/registrar/courses_fulfillingthegettysburgcurriculum.dot

Link to the Center for Global Education

<http://www.gettysburg.edu/ocs/>

Facilities & Equipment

Facilities Used by the Conservatory

Schmucker Hall

principal home of Sunderman Conservatory classrooms, faculty offices, studios, practice rooms, Luella Musselman Paul Recital Hall (used for faculty, student, and chamber recitals), music technology lab, recording studio

Majestic Theater

main stage, Rehearsal Hall, Cinema I, Patron's Lounge

Christ Chapel

choral and organ performances in the sanctuary; private lessons and classes in the choir room

Musselman Library

Musselman Library's music collection supports all aspects of music performance and study at the Sunderman Conservatory of Music. The collection includes music scores - both study scores and performance parts for solo instruments and chamber ensembles - along with recordings, books about music and musicians, encyclopedias and dictionaries, and films. All of these types of resources are available in the library and online through our website. Thousands of CDs, scores, films, and books can be accessed by computer; just check the online Music Subject Guide for links: <http://libguides.gettysburg.edu/music>. The collection covers all historical periods and genres of music with excellent coverage of classical, jazz, and world music.

Building Access

Schmucker Hall is a 24-hour building during the school year, and practice rooms are accessible at any time of the day or night. Between the hours of 11 p.m. and 6 a.m., access to the building will be through the entrance closest to Pennsylvania Hall and will require students to swipe their Gettysburg College I.D. in the card reader. Classrooms and the Recital Hall are available on a limited basis for Conservatory purposes only and must be requested via the campus electronic space reservation system, 25Live (see instructions below).

During the summer, Schmucker Hall is locked from 5:00pm-8:00am. Reservations of spaces must be approved by either the Gettysburg College Summer Conference Services office or the Conservatory office.

Scheduling and Room Reservations

Students are responsible for requesting space in Schmucker Hall for events such as recital rehearsals, group meetings, etc.

25Live is the system used for space reservation on campus. To use 25Live, students need an account/password, which can be obtained by following these steps.

1. Pick-up and complete a profile form from Cathy Zarrella, Scheduling Coordinator (czarrell@gettysburg.edu, x6302). Mrs. Zarrella's office is just beyond the CUB Junction, past the wall of windows. There is an envelope holding the forms on the outside of her office door.

2. If Mrs. Zarrella is not available, slide the completed form under her office door.
3. PLEASE make note of your password so you do not forget it.
4. After processing your request, Mrs. Zarrella will send you an email that includes How-to instructions.
5. Once you can access the system, you can use 25Live to check room availability at:
<http://www.gettysburg.edu/events/>
6. When you want to submit a request, follow these Instructions:
<http://www.gettysburg.edu/events/training/>
7. Please allow 3-5 days for processing your space request.

Classrooms

Computers and AV equipment should not be altered from its original configuration.

Please be respectful of the needs and times of everyone sharing classroom spaces, and return the room to its original setup at the end of your meeting or event.

Practice Rooms

Practice rooms are held for music majors, minors, those participating in faculty-directed ensembles and/or taking private studio instruction.

- Food and drink (with the exception of bottled water) are not permitted in the practice rooms.
- Students using practice rooms or classrooms are reminded to make sure that the door is open, the windows closed, and the lights turned off upon leaving the room.
- If you wish to reserve a time for a particular practice room, please enter the request through R25. If approved, a confirmation will be sent to your e-mail, and the reservation will be posted on the practice room door. As usual, please allow 3-5 days for processing your space request.
- Please be respectful of other people's property and time.

Music Technology Lab

The conservatory maintains a music technology lab to support the work of music majors and minors and for various teaching purposes. The lab is equipped with ten workstations, each with a computer linked to an electronic piano. The computers have a special software load with Finale and Sibelius music notation programs, Auralia, and other software that supports the music curriculum. The pianos are connected by a hardware system to facilitate group keyboard teaching in the facility.

Music majors and minors may obtain a key for the lab from the conservatory office and use the lab for music-related purposes. You log on to the computers as you would in any lab on campus using your Gettysburg user ID and password. These are the same credentials that you use to log in for email.

When a student logs into a computer in the lab a profile is created for that session. As with any public computer on campus, this profile disappears when you logoff, so you should save any work to an external medium like your network space or a flash drive.

When working on files that live on an external drive, copy them to the desktop first, then use them from there. This will guard against loss of your work in the event of a network hiccup. Be sure to save your files back to your external media before you log off, or they will be lost.

Rules for Using the Lab

- Since the lab is often used for teaching, classes take priority over individual use. You should check the door before entering for a sign indicating if the lab is being used by a class, and refrain from entering if this is the case.
- Do not allow anyone into the lab who does not belong there. Do not prop open the door to the lab. It is important that the facility be maintained for everyone's use.
- Do not bring food or drinks into the lab. Water in a covered container like a water bottle is OK, but should be used with care. It only takes one spilled Coke or cup of soup to ruin a valuable piece of equipment. Consume food and beverages in the second floor lounge (and clean up after yourself).
- Do not leave personal belongings in the lab. Books, jackets, papers, backpacks, instruments etc. should all be removed when you leave the lab. Do not leave stuff around in an attempt to "reserve" a workstation for later use. With some 140 majors and minors in the department it is discourteous to try to prevent someone else from using a station while you get a snack. Personal items left in the lab will be removed to an arcane place in the bowels of Schmucker Hall from whence they will be difficult to retrieve.
- Be considerate of other users. Be mindful that others in the lab may be doing work that requires concentration and quiet. If your project makes noise or music, you should use headphones or earbuds. Conversations should be taken outside to the lounge. Lab users should feel free to ask for reasonable quiet in the lab, and everyone should respect those wishes without complaint.
- The printer and lab stations are to be used for music-related business only. The Conservatory pays for paper and toner for the printer. Please make every effort to avoid waste wherever possible. Keep the area around the printer tidy. If you print it, retrieve it! If the printer is out of paper, let the Conservatory office know.
- If there are problems with the lab, such as a computer that appears to be broken, or a piano that doesn't work, please report them to the Conservatory office as soon as possible. We have to know about the problem to fix it. You may feel free to restart a computer to reset it.
- You should not change any aspects of the hardware or software setup in the lab. You could seriously disturb the overall functioning of the lab by changing cables or other connections, or software settings. If you want to use the lab in a different way, please consult a faculty member or the Conservatory office.
- If you would like to see more or different functionality in the lab - either hardware or software - please let us know. We want this lab to be useful for all.

Following these simple rules and using common sense will make the lab a useful and pleasant resource for everyone.

Music majors and minors may request a key to the music technology lab through the Conservatory office. A \$20 deposit, refundable when the key is returned, is required. Instructions for the Yamaha Clavinova use may be found in the [Yamaha Clavinova Owner's Manual](#).

Please report any problems with hardware or software to the Conservatory office.

Recording Studio

The Conservatory has a sophisticated digital recording facility located next to the side stage door of the Recital Hall. The studio contains two digital audio workstations equipped with ProTools recording and editing software, and an extensive complement of microphones, cables and other recording equipment. Most concerts that take place in the Recital Hall that include students are automatically recorded by the staff and can be made available for the performers.

Students who would like to do special recording or composition projects can request use of the recording facilities as Conservatory resources permit. See a student recording engineer or [Dr. Natter](#) for information about how to do this.

The recording studio is accessible only by faculty and student employees or by special permission.

Lockers

Lockers are provided for storage of instruments on a space available basis and are assigned through the instrumental ensemble directors. If you have any difficulty with your locker, see the director of the ensemble(s) in which you play.

All lockers must be emptied at the end of the academic year.

Keys

1. Keys to the lab (Room 217) may be obtained by music majors or minors from the Conservatory office and require a deposit of \$20.
2. Percussion practice room keys (Rooms 119 & 201) may be obtained by students who are enrolled in private percussion lessons, percussion ensemble, or percussion methods class, and require a deposit of \$20. These keys may be obtained from [Dr. McCutcheon](#) in the band office.
3. Organ practice room keys (Room 305) may be obtained by students enrolled in organ lessons. These keys may be obtained from the Conservatory office.
4. Cello and guitar storage lockers may be used by students who are enrolled in private cello or guitar lessons, or in orchestra. These lockers may be signed out by Dr. Kahn's student employee.

Keys are issued for the academic year or for as long as students are eligible. Failure to return keys will result in forfeiture of deposit/s.

Equipment

All Conservatory faculty and students are responsible for keeping Conservatory instruments and equipment in good condition and encouraging others to do likewise. Be sure to store instruments and equipment properly, and **please report broken or damaged instruments and equipment to the Conservatory office.**

Copy Machines and Printers

The copy machine in the Conservatory office is not for student use. Copy machines and printers in Musselman Library, the College Union Building (CUB), and the music technology lab are for student use.

Mailboxes

Music majors and minors are expected to check their student mailboxes on the third floor and their campus e-mail regularly for announcements.

Trash & Recycling

Please use the recycling receptacles on each floor of Schmucker Hall. Gettysburg College uses single stream recycling; any recyclable item can go into any recycling bin. **Exception:** Food and any containers with food residue should not go in recycling receptacles but should be deposited into a regular trash can.

Lost and Found

There is a lost and found box kept in the Conservatory office on the 3rd floor. If you find an item in a classroom or elsewhere in the building, please bring it to the office.

Smoking, Food and Drink

No smoking is permitted in any campus building, including Schmucker Hall. Food and drink (with the exception of bottled water) are not permitted in the Recital Hall, practice rooms and the lab.

Building Issues

Please report any problems with the building (for example, burned out light bulbs in practice rooms) to the Conservatory office staff.

Performance Opportunities

Ensembles

Performance is a core component of being a music major. We offer numerous opportunities for all students at Gettysburg College to perform in a wide variety of ensembles, among them:

- Orchestra
- Wind Symphony
- College Choir
- Jazz Ensemble
- Opera Workshop
- Sunderman Strings
- Symphony Band
- Marching Band
- Jazz Dispatch
- Concert Choir
- Women's Choir
- Camerata
- Percussion Ensemble
- Chamber Ensembles
- Gamelan

Ensemble Participation Policy

Music majors are required to participate in their primary performing medium (instrument or voice) for credit in large ensembles as assigned each semester of residence. For string players it is for Orchestra; for brass, percussion, and woodwinds players the large ensembles are Orchestra and Wind Symphony; for singers they are College Choir, Women's Choir, and Concert Choir. Students who play piano or guitar can satisfy the requirement by participation in either vocal or instrumental groups.

Music majors planning to graduate with the BA degree should register for MUS_ENS 330: Advanced Ensemble in their sixth (6th) semester of participation in the same major ensemble for a full course credit. NOTE: Music education students may take MUS_ENS 330 as an elective credit in their sixth (6th) semester of participation in the same ensemble for a full course credit.

Music minors receiving Wagnild or Patrick awards have the same requirements as BA music majors. Other minors should follow the catalog requirements for the minor. Music minors should also note that in the fourth (4th) semester of their participation in a major ensemble (as defined above), they must register for MUS_ENS 230: Advanced Ensemble Performance to fulfill the ensemble requirement for the minor.

Now Hear This! Recital Hour

Now Hear This! Recital Hour, held on Fridays from 3:00-4:00 p.m., is a weekly time for our community of musicians to gather for student solo and chamber music performances, master classes, and presentations by Conservatory faculty members and guests. The purpose is to increase students' understanding of music, aspects of music performance, and various professional issues related to music. Students are exposed to a wide variety of repertory and styles, mediums, genres, and techniques. Attendance is expected of all music majors. Music minors are expected to attend during the semesters

in which they are registered for private applied instrument/voice lessons. Any student registered for private applied study is eligible to perform.

To schedule a performance time during the Friday at 3:00 p.m., *Now Hear This!* Recital:

- The student must obtain a recital request card from the Conservatory office and fill in all the required information (legibly).
- The student must take the card to the studio instructor for approval on date and music choices, the studio instructor will sign the card, and the student will return the card to the office.
- Completed and signed cards are due to the Conservatory office by 5:00 pm one week prior to the requested *Now Hear This!* recital date (the Friday before).
- A proof of the *Now Hear This!* recital program will be e-mailed to the studio instructor. Approval from the studio instructor is needed by 5:00 p.m. on the Wednesday prior to the recital date.

Studio Classes

Another opportunity for performance is in studio class. Voice studio classes are held on Wednesdays from 6:00 to 7:00 p.m., and piano studio classes are held on Thursdays from 6:15 p.m. to 7:30 p.m. For most instruments, a studio class schedule will be provided by the applied instructor at the beginning of the semester.

Concerto Competition

The Sunderman Conservatory Concerto Competition is held annually in March and is open to music majors and minors. Concerti can be for single soloists or multiple soloists. Students may also audition with arias, concert songs, and song cycles. The committee for the competition reserves the right to choose one, several, or no winners. The winner(s) perform in concert during the next year's concert season.

Notes at Noon

Notes at Noon is Musselman Library's brown-bag concert series, held in the main floor apse area. The series includes three or four concerts each semester, and features students and faculty from the Sunderman Conservatory of Music as well as off-campus performers. Highlights have included faculty solo recitals and performances by the Sunderman Woodwind Quintet, and student groups such as the Opera Workshop, Percussion Ensemble, various student chamber groups, and a flute choir. The audience for Notes at Noon includes students, faculty, staff, and community members.

Informal Recitals

Some students may want to perform a non-degree recital. These "informal recitals" do not fulfill performance requirements for the music major and are not included in the Conservatory Calendar of Events. They can be arranged by the students, with the permission of their studio instructor, and may be given in venues on or off campus such as The Attic, the Chapel, or a local church. Students will be fully responsible for all aspects of the recital, including reserving the space, setting up the performance area and returning it to its original condition, supplying their own printed programs, arranging for and compensating an accompanist, etc.

Informances

Informances are student-run, informal performance opportunities held late at night in Schmucker Hall. Ranging from just a few times a semester to every week, they are an opportunity for students to "try things out" for their peers without pressures of concert dress or etiquette. Faculty members are generally not invited.

Applied Study

The Conservatory offers private lessons on piano, organ, guitar, voice, woodwind, brass, percussion, and string instruments. Enrollment for lessons, for both Majors and Minors, in any applied studio requires:

- Attendance and performance at studio classes
- Attendance at the Friday *Now Hear This!* Recital Hour
- Attendance at a specified number of Conservatory-approved music events each semester
(Recital Attendance Policy is emailed to students each semester.)

Registration for all applied music lessons is handled only through the private applied instructor. Elective private study for non-music majors is available on a space-available basis and encouraged for non-major participants in ensembles.

Credit is offered at four levels as follows:

For Music Majors

Music majors seeking lessons on their principal or secondary instrument, who have not declared a music major by the end of the drop-add period of the given semester, will be charged for lessons.

Music Majors pursuing BA degrees:

Weekly one-hour lessons, daily minimum two hours practice expectation, and attendance at Studio classes. The registration is at the 200-level (ex: MUS227xx_yy). Students perform a jury at the end of each semester with the exception of the semester in which they are completing the BA capstone. In the sixth semester of study on the principal instrument/voice, students should also register for MUS 331 (MUS331yy): Advanced Applied Music for Music Majors, which earns a full course credit. When registering for credit the student should register for both the 200-level class and the proper MUS331 class.

For Music Majors pursuing Music Education degrees:

Weekly one-hour lessons on the principal instrument/voice, daily minimum two hours practice expectation, and attendance at Studio classes. The registration is at the 200 level (ex: MUS227xx_yy). Students perform a jury at the end of each semester, with the exception of the semester in which they are performing a degree recital. BS students may choose to register for MUS 331 (MUS331yy) as an elective credit during their sixth semester of study on the principal instrument/voice. When registering for credit, the student should register for both the 200-level class and the proper MUS331 class.

Music Education degree students are also allowed to elect up to four semesters of private lessons on a secondary instrument at no charge on a space available basis. Lessons taken beyond the fourth semester will be billed to the student's account by the Financial Services office. Lessons will be weekly, one-half hour, daily minimum one-hour practice expectation. Registration is at the 100 level (ex: MUS127xx_yy). No formal jury is required for secondary study.

For Music Majors pursuing the BM degree:

Weekly one-hour lessons, daily minimum three to four hours practice expectation, attendance at Studio classes and attendance at scheduled Conservatory-approved events. Students register each semester for Performance Studies (MUS 157, 158, 257, 258, 357, 358, 457, 458; ex: MUS 157yy), which includes the private lesson, participation in chamber music and the appropriate major ensemble, and the scheduled events.

For Minor, secondary instrument, and non-major study: Weekly half-hour lessons, daily minimum one to two hours practice expectation, and attendance at studio classes. The registration is at the 100-level (ex: MUS127xx_yy).

- Minors seeking lessons on their principal instrument, who have not declared a music minor by the end of the drop-add period of the given semester, will be charged for lessons.
- Minors receive four semesters of private lessons at no charge. Lessons taken beyond the fourth (4th) semester will be billed to the student's account by the Financial Services office.
- Minors and Non-Majors: in the fourth (4th) semester of study on the same instrument/voice, students should also register for MUS 231 (MUS231yy): Advanced Applied Music, which gives a full course credit and culminates with a jury. When registering for credit, the student should register for both the 100-level class and the proper MUS231 class.
- Any music minor, who is the recipient of a Wagnild scholarship, will receive a weekly one-hour lesson on the principal instrument/voice and will register for applied lessons every semester in residence.
- Non-majors will pay a fee per semester for lessons. Lesson fees are set by the Financial Services office.
- The College has a limited supply of instruments for non-major use.

Applied Study Evaluations

Students are to appear before a jury of members of the music faculty at the end of each term of the school year for a performance examination.

Applied Music Juries

- All first-year students, fall semester sophomores, and upper class students who have not performed a half or full recital during the semester must perform a jury.
- All Wagnild and Patrick Scholars, regardless of degree program or major, must perform a jury.
- Students registered for MUS 231 must perform a jury.
- Music minors will have a performance evaluation in lieu of a jury, i.e. a graded performance in studio class. The same rubric will be used for these evaluations as is used for juries.
- Juries are scheduled at the end of each semester during final exams week.
- The jury grade will constitute 1/3 of the applied semester grade.
- Students performing a half or full recital will be assigned a faculty panel to evaluate the recital. This takes the place of a jury for the recital semester.
- Students must submit all forms, along with copies of the compositions to be performed, to the Conservatory office by the deadlines published each semester.

- Failure to submit an exam schedule and/or completed jury forms and music to the Conservatory office by the deadlines published each semester will result in an automatic 5 point deduction from a student's jury score for each infraction.

Prepared piece(s) and/or etudes, as well as scales and sight-reading, will constitute an examination for instrumental juries. Voice students will perform two pieces from memory—one of their own choosing and one selected by the voice faculty from a listing of offered numbers, as determined by the student's current level of voice proficiency.

At the completion of each academic year, the progress of each student will be reviewed by the faculty. If insufficient progress is noted, the student will be notified in writing.

Voice Proficiency Levels by Degree

Revised March 2014

Repertoire for juries and performances should include a variety of languages (Italian, English, French, German, and others as appropriate), time periods, and styles. Broadway and jazz numbers must be deemed vocally acceptable and approved by studio teachers. All selections must be memorized.

Minors & Non-majors

(MUS 121, additional registration for MUS 231 in semester 4)

Semester	Prepared Pieces	Jury Pieces
1	3	2
2*	3	2
3*	4	2
4 and beyond [^]	4	2

* Performance in studio class required

[^] Performance in studio class or other public performance required

- Minors perform for written evaluation during the final studio class of each semester. Minors perform a jury at the end of the fourth semester of study.
- Minors must attend at least six weekly studio classes, or their semester grade will be lowered one plus or minus increment for each successive absence.
- Non-majors perform for written evaluation during the final studio class of each semester and attend Voice Studio classes as required by their studio teacher.

Bachelor of Arts & Wagnild Scholarship Recipients

(MUS 221, additional registration for MUS 331 in semester 6)

Semester	Prepared Pieces	Jury Pieces
1*	4	3
2*	4	3
3*	5	4
4*	5	4 [#]
5 [^]	5	4
6 and beyond [^]	5	4 ^x

* Performance in studio class required

[^] Performance in studio class or other public performance required

[#] Sophomore Assessment: see the Conservatory Student Handbook section on Sophomore Assessments for details
^x BA Capstone: typically in the final semester of study; either a one-hour presentation including substantial performance or a 40-50 minute (60 minute maximum, including all transitions) traditional recital; may include up to two arias

- BA and Wagnild students must attend at least nine weekly Voice Studio classes, or their semester grade will be lowered one plus or minus increment for each successive absence.

Music Education (BME/BSME)

(MUS 221, additional registration for MUS 331 as elective in semester 6)

Semester	Prepared Pieces	Jury Pieces
1 [*]	3	3
2 [*]	3	3
3 [*]	4	3
4 [*]	4	3 [#]
5 [^]	5	4
6 and beyond [^]	5	4 ^w

* Performance in studio class required

^ Performance in studio class or other public performance required

Sophomore Assessment: see the Conservatory Student Handbook section on Sophomore Assessments for details w BME/BSME Capstone: 25-35 minutes of music (45 minutes maximum including all transitions); may include up to two arias

- Music Education students must attend at least nine weekly Voice Studio classes, or their semester grade will be lowered one plus or minus increment for each successive absence.

Bachelor of Music (MUS 157-458)

Semester	Prepared Pieces	Jury Pieces
1 [157] [*]	4	3
2 [158] [*]	4	3
3 [257] [*]	5	4
4 [258] [*]	At least 5	15-20 minutes [#]
5 [357] [^]	6	4
6 [358] [^]	6	4 ^y
7 [457] [^]	6	4
8 [458] [^]	6	4 ^z

* Performance in studio class required

^ Performance in studio class or other public performance required

Sophomore Barrier Assessment: 15 to 20 minutes of prepared music plus 10 minute presentation; see the Conservatory Student Handbook section on Sophomore Assessments for details

^y Junior Recital: 25 minutes of music (30 minutes maximum, including all transitions); traditional recital; must represent at least three languages; must include art song and may include one aria

^z Senior Recital: 50-60 minutes of music (75 minutes maximum, including all transitions); traditional recital; must represent at least four languages; must include one full song set/cycle and may include up to two arias

- BM students must attend all weekly Voice Studio classes (one absence allowed) or their semester grade will be lowered one plus or minus increment for each successive absence.

Voice Recital Program Booklet Requirements:

Students must send all items to their panel at least one week prior to the hearing date. These include:

- Program Listing. For each selection, this must include the title of the piece, the italicized name of the larger work from which the piece is taken (if applicable), composer's full name, and composer's birth and death dates in parentheses.
- Program Notes. BA and BME/BMSE students whose instructors have required program notes must include these. For BM voice students, program notes are required.

- Texts and Translations. For works in a foreign language, texts and translations must include the foreign language text with the poet/librettist cited, next to the English translation with the translator cited. Works originally in English must have text and poet/librettist included.
- Lecture. For BA and BME/BMSE Capstone projects which include lecture components, voice students must send said component in written form. (Oral presentation must be given at hearing.)

Applied Music Assessments

Bachelor of Arts and Bachelor of Music Education/Bachelor of Science in Music Education

Sophomore Applied Music Assessment takes place during the fourth semester of private instruction on the principal instrument/voice, typically in the spring semester of the sophomore year, and replaces the jury.

Rationale

Musical assessment will test performance skill, academic knowledge, and communication (written and verbal). This model evaluates comprehensive musicianship abilities. The student will be asked to synthesize performance, theory, and history of a prepared solo. A key element is the student's self-evaluation and discussion of career goals. All assessments are video recorded. The assessment process allows for Conservatory faculty to make written recommendations about progress and potential success in the Music Education and the B.A. in Music degree programs.

Evaluation Requirements: Instrumental

	<u>Times are approximate</u>
• Perform a prepared solo	10-12 minutes
• Sight-read a graded excerpt (selected by your studio teacher)	2 minutes
• Present a broad form (entire movement or composition) & microanalysis of a selected section (16 measures min.) and historical overview of the solo	15 minutes
• Provide a written student self-evaluation of the videotape (separate room)	30 minutes
• Participate in an interview with the panel	<u>10 minutes</u> 67-69 minutes

Evaluation Requirements: Vocal

• Prepare three (Music Education students) or four (BA students) jury pieces; sing one of choice, then one selected by faculty	6 minutes
• For the solo of choice, present a broad form & microanalysis of a selected section (16 measures min.) and a historical overview	10 minutes
• Read a foreign language piece (selected by faculty)	2 minutes
• Provide a written student self-evaluation of the videotape (separate room)	20 minutes
• Participate in an interview with the jury panel	<u>10 minutes</u>
Total:	48 minutes

Grading

Assessment counts as one-third of the semester grade. The studio teacher provides the other two-thirds of the semester grade for work accomplished during the spring term.

***Music Education students complete a required interview as part of the sophomore assessment process. Assessment forms and a detailed description of the process are available on the Music Education Moodle Site under "Topic 5 Music Education Sophomore Interview."**

Bachelor of Music Guidelines

Sophomore Assessment

Sophomore Applied Music Assessment takes place during the fourth semester of private instruction on the principal instrument/voice, typically in the spring semester of the sophomore year, and replaces the jury. The musical assessment is intended to evaluate a student's progress in performance skills, and comprehensive musicianship, including a brief presentation about the repertoire performed that will include formal analysis and historical data. All assessments are videotaped and can be used as part of the student graduation portfolio.

Evaluation Requirements: Instrumental

Times are approximate

- Perform a prepared solo or group of pieces 15-20 minutes
 - Sight-read an excerpt chosen by studio teacher 3 minutes
 - Give a presentation about one movement or piece 7-10 minutes
 - The presentation will include historical context and elements for which an intelligent but uninformed audience might listen. The presentation will also include a formal analysis, addressing two levels: on a macro level, an overall structural analysis of the whole piece or movement, and on a micro level, a comprehensive harmonic analysis of a section of the piece. The student will explain how that analysis informs the interpretive performance of the piece. The student will turn in a written copy of the microanalysis.
 - Provide a written self-evaluation of the recorded performance and presentation on the day of the assessment 30 minutes
 - Participate in an interview with the faculty panel 45-60 minutes
Discussion will include a reflection of the assessment performance and an evaluation of the student's progress in fulfilling the expectations for Bachelor of Music degree, including admission to upper level study in the degree.
-
- 100-123 minutes

Evaluation Requirements: Vocal

- Prepare five or more jury pieces, totaling 15-20 minutes of music; sing one piece of choice and then additional selections will be chosen by the faculty. 15-20 minutes
- Give a presentation about your chosen selection. 7-10 minutes
The presentation will include historical context and Elements for which an intelligent but uninformed audience might listen. The presentation will also include a formal analysis, addressing two levels: on a macro level, an overall structural analysis of the whole piece or movement, and on a micro level, a comprehensive harmonic analysis of a section of the piece. The student will explain how that analysis informs the interpretive performance of the piece. The student will turn in a written copy of the micro analysis.
- Sight-read an excerpt chosen by studio teacher 3 minutes
- Read a song text aloud in French, German or Italian 3 minutes
- Provide a written self-evaluation of the recorded performance and presentation the day of the performance 30 minutes

- Participate in an interview with the faculty panel
Discussion will include a reflection of the assessment performance and an evaluation of the student's progress in fulfilling the expectations for Bachelor of Music degree, including admission to upper level study in the degree.

45-60 minutes

103-126 minutes

Grading

This assessment counts as one-third of the semester grade. The studio teacher will provide two-thirds of the semester grade for work accomplished during the term. Students must successfully complete the sophomore assessment with a grade of B or higher in order to be admitted to upper level study in the BM degree program.

Junior Assessment

In the junior year, the BMus students will learn and perform a piece, to be chosen by the applied teacher, in three weeks without help from an applied teacher. Memorization will be at the discretion of the studio teacher. The piece must be performed at the junior recital, the *Now Hear This!* Recital Hour, a studio class, or other public event. Evaluation will be a part of the junior applied lesson grade.

Sunderman Chamber Music Foundation Concert Series

Each year the Conservatory sponsors three to four concerts of chamber music by renowned performers through an endowment established by Dr. F. William Sunderman in 1983. Most groups remain on campus for a short residency to work with students in teaching activities such as master classes, rehearsals, classroom visits, lessons, and coaching sessions. Recent performers have included the Harmonious Blacksmith, Third Coast Percussion, SHUFFLE Concert, Alabama Symphony Orchestra, Cantus, Piffaro, the Brentano Quartet, Boston Brass, Jeremy Denk, the Da Capo Chamber Players, eighth blackbird, the Eddie Palmieri Octet, Hesperus, and Imani Winds.

Musselman Music Workshops

An endowment given by the Emma G. Musselman Foundation in 1977 supports an annual workshop or presentation by guest artists and scholars. Most recently, violist and NPR music commentator, and founder of the American Chamber Players, Miles Hoffmann; Beatles scholar, Walter Everett; Benjamin Britten specialist, Michael Sells; and fortepianist, David Breitman.

Guest Artists and Master Classes

The Conservatory frequently invites guest artists and scholars who perform and facilitate master classes.

Recital Attendance Policy

Music students (majors and minors) are required to attend a specified number of professional concerts per semester, out of the total number of these concerts available. These events are determined by Conservatory faculty and a list distributed at the beginning of each semester. Events will include the Sunderman Chamber Music Foundation Concert Series.

Attendance will be recorded at the conclusion of each event. Students must present their Gettysburg College ID to be swiped on the card-swipe reader. As with all other academic requirements, recital attendance is covered by the Gettysburg College Honor Code.

Failure to attend the full number of required concerts will result in the lowering of a student's private lesson grade by one plus or minus increment. For example, if a student earns a B+ for lessons but only attends four of five required events, his/her grade will be lowered to a B.

Junior and Senior Degree Recitals

Junior Recitals

1. Bachelor of Music Recital: 25 minutes of music (30 minutes maximum, including all transitions) and include the Junior Applied Music Assessments requirement (see Junior Assessment guidelines, page 27); required for the Bachelor of Music degree
2. [BA Honors Recital](#): only upon recommendation
[JUNIOR BA HONORS RECITAL SCHEDULING REQUEST FORM](#)
3. Voice students: refer to the Voice Proficiency Levels by Degree's pages (pp. 23-24) for further requirements.

Senior Recitals

1. Bachelor of Music degree: 50-60 minutes of music (75 minutes maximum, including all transitions); traditional recital
2. Bachelor of Arts in Music Capstone: For traditional recital, 40-50 minutes of music (60 minutes maximum, including all transitions); options for the capstone outlined on BA Music Capstone Description for the class of 2015 and beyond.
[BA MUSIC CAPSTONE PROPOSAL FORM](#)
3. Music Education Degree Recitals: 25-35 minutes (45 minutes maximum, including transitions); (60 minutes with formal request from applied instructor and approval of music faculty); may be given in the junior year or in the senior year prior to beginning student teaching
4. Voice students: refer to the Voice Proficiency Levels by Degree pages (pp. 21-22) for further requirements.

Recital Dates

A number of Sunday afternoons and Friday and Saturday evenings will be reserved on the calendar for senior recitals, and this list will be distributed each April. These dates are for full recitals and music education degree recitals; the events will be scheduled in pairs (Sundays: 2:30 and 4:00 p.m.; Fridays and Saturdays 7:00 and 8:30 p.m.). Students are encouraged to perform their paired recitals as a joint recital, in which case the evening start time will be 7:00 p.m.. Please let the Conservatory Office know if you will be doing a joint recital. All receptions will be held after the second recital.

Several Fridays during the normal recital hour of 3:00-4:00 p.m. will be reserved for required junior recitals. These will be scheduled in pairs.

Procedure for selection of dates

All students will be asked to give first and second choice dates.

These dates must be approved by the student's applied instructor. Students must fill out the Degree Recital Request Form and submit to the Conservatory Office by the due date indicated on the form.

[DEGREE RECITAL SCHEDULING REQUEST FORM](#)

The order in which dates will be selected is as follows:

1. Seniors completing the Bachelor of Music degree
2. Bachelor of Arts capstones and Bachelor of Music Education degree recitals
3. Junior BM's giving a required half recital

Recital Hearings

Recital hearings must be scheduled by the second week in the semester in which the recital is scheduled. The recital hearing must be passed a minimum of three weeks in advance of the scheduled recital date. A fair copy of the program must be submitted to the applied instructor prior to the hearing. The panel typically is composed of three faculty members, including the applied instructor. For voice students, there must be an additional voice instructor on the panel. It is the responsibility of the student, with approval of their applied instructor, to ask faculty to serve on their recital hearing panel. During the hearing the panel will make suggestions and recommendations to performers. In the three week interim between the hearing and the recital, the performers will be expected to make the adjustments and changes recommended. If the hearing is unsatisfactory, the student will be required to do a second hearing.

Accompanist Policy

The attached link provides information for student recitals, juries and assessments and miscellaneous accompanist requests.

[ACCOMPANIST POLICY](#)

Preparation of Recital Programs

THREE WEEKS prior to the hearing date, students must submit complete program copy to the applied instructor. If you have any questions about what information needs to be included in your program, please consult with your instructor.

GUIDELINES

1. All program copy (repertoire, texts and translations [vocalists] and program notes) must be presented in the order in which it is to appear and will be performed during the recital. Programs are paid for by the Conservatory.
2. Consistency of information is essential. For example, if a composer's dates are indicated for one composition, then all composers' dates need to be included for all works included on the program.
3. Personnel lists should be verified.
4. Eight copies of the program will be retained by the Conservatory office for the ASCAP files and for the College archives. *Please note: If other students perform as part of a recital, a copy of the program will be retained for their student file in the Conservatory office.
5. Information on formatting and program notes can be found at [Guide to Writing Program Notes](#).
6. More examples of proper listings of compositions and movements can be found in *Writing About Music: An Introductory Guide*, by Richard J. Wingell (available in the Conservatory office).

7. Spelling of names and accuracy of dates should be verified with the aid of authoritative sources, e.g., *Baker's Biographical Dictionary of Musicians*, the *New Grove Dictionary of Music*, *Opus*, *The Norton Grove Concise Encyclopedia of Music*, *People in Gettysburg Campus Directory*, etc.
8. Examples of past Senior Recital programs.
[Example 1](#) [Example 2](#) [Example 3](#) [Example 4](#) [Example 5](#) [Example 6](#) [Example 7](#)

Program Printing Deadlines

1. Once approved by the instructor and panel committee, the final, edited program copy should be submitted electronically in a Microsoft Word document to Kate Brautigam (kbrautig@gettysburg.edu), the graphic designer at Ricoh no later than **THREE WEEKS** prior to the recital. Students who do not meet this deadline will be responsible for having their programs printed off campus.
2. The proof from Ricoh should be reviewed by both the student and studio instructor. Approval for printing should be given to Ricoh at least **TEN DAYS** prior to recital.

Poster Printing Deadlines

Posters are optional for all recitals. Students are responsible for poster design and printing charges.

1. Poster copy and photo/s should be submitted electronically to Kate Brautigam (kbrautig@gettysburg.edu) the graphic designer at Ricoh, at least **THREE WEEKS** prior to the recital date.
2. The poster proof from Ricoh must be reviewed and approved for printing by the student at least **TWO WEEKS** prior to recital date.
3. The Conservatory office will retain three copies for the College archives and five copies to display in Schmucker Hall.

Recording Request

Senior recitals are recorded by arrangement with Dr. Robert Natter. Students should contact [Dr. Natter](#) with information about your recital at least **THREE WEEKS** before the recital date.

Dress Rehearsals

Senior recitalists are allocated one 2-hour session in the Recital Hall for dress rehearsals. Senior piano recitalists are allocated two 2-hour sessions in the Recital Hall for dress rehearsals. Students are responsible for reserving the Recital Hall for dress rehearsal on their desired date and time, using the 25Live reservation guidelines.

Performance Attire and Stage Deportment Guidelines

1. Performance attire should be selected that is appropriate for the occasion, tasteful, flattering to the individual, and comfortable. More conservative attire will not distract the audience and will allow them to focus attention on the music. The attire of accompanying performers, including page turners, should complement that of the featured performer. Attire for the junior recital need not be as formal as attire for the senior recital. Remember that attire and deportment that is appropriate for "the street" is not necessarily appropriate for the stage or other concert venues.

2. It is important to practice stage entrances and exits, bowing, and visual acknowledgements to the audience and to accompanying performers.
3. Advance planning is needed for assistance with the movement of stage equipment and with page turning. Printed music used in performance should always be securely bound or placed in a loose-leaf binder.

Degree Recital Checklist

The Degree Recital Checklist will assist you in keeping track of the steps along the way to your recital.

[DEGREE RECITAL CHECKLIST](#)

Usher Guidelines

Usher Guidelines will assist you, as an usher, to make the total concert experience pleasant for both audience and performers.

[USHER GUIDELINES](#)

Student Organizations

CNAfME: Collegiate National Association for Music Education

NAfME is the professional association of music educators. Membership in the collegiate chapter (CNAfME) includes a subscription to the *Music Educators Journal*, *Teaching Music*, and *The PMEA News*, and reduced fees to attend NAfME state, regional, or national conferences, where students from other colleges and universities meet to share information about student teaching and employment opportunities. The group meets monthly for presentations and social time together. Music Education majors are expected to join this organization and to attend monthly meetings as they relate to their course work. Faculty advisors: [Dr. Russell McCutcheon](#) and [Dr. Brent Talbot](#)

Sigma Alpha Iota

Sigma Alpha Iota is an internationally incorporated professional fraternity for women in the field of music. Membership is based upon scholarship (a 3.0 average in music subjects and a 2.5 in college courses), musicianship, and personal character. It is open to all female music majors, minors, and non-music majors involved in a performing group. Its purpose is to promote high standards of professional performance and teaching as well as to further the development of music in American and foreign countries. The Gettysburg chapter, *Sigma Omega*, was newly reorganized in 1998 and is one of 133 college chapters in the United States. SAI is active with campus musicales, the providing of ushers for various events, the hosting of recital receptions, and music philanthropy.

Faculty Advisors: [Dr. Marta Robertson](#) and [Dr. Jocelyn Swigger](#)

The American Choral Directors Association

Music majors with a particular interest in choral music and choral conducting are encouraged to become student members of this organization to receive publications and to have access to state, regional, and national conferences and Honor Choirs. Faculty Advisor: [Dr. Robert Natter](#)

Jazz Appreciation Society

The Jazz Appreciation Society was chartered in 1993. The group sponsors numerous jazz events around campus and concert trips to a variety of venues around Central Pennsylvania and Maryland. Faculty advisor: [Dr. John Jones](#)

Sunderman Student Advisory Council

The Sunderman Student Advisory Council represents the interests of the music student body and is comprised of elected representatives from each class. Council representatives are available to discuss issues with fellow students, to bring ideas to the faculty for consideration and to engage music students in working to address any concerns. Candidates for class representative are solicited through an open nomination process and elected by majority vote. All music majors and minors are eligible to serve as representative for their respective class.

Faculty advisor: [Dr. S. Kay Hoke](#)

Student Employment

The Center for Career Development's Student Employment Services program is your "one-stop-shop" for all information and questions related to student employment on campus.

The Conservatory offers student employment, and on-campus jobs for students are posted in GettysburgWorks (a web-based system used to post job and event information for students). Students seeking employment with the Conservatory should follow the steps outlined at http://www.gettysburg.edu/about/offices/college_life/career/student-employment/

Faculty & Staff

[Faculty and Staff Listing](#)