



Graduate Bulletin

2025-2026

GREATBATCH SCHOOL OF MUSIC

musically excellent | academically engaging | profoundly christian

GRADUATE BULLETIN 2025 - 2026

M.A. | M.M. Composition | M.M. Performance
M.M. Collaborative Performance | M.M. Conducting

This bulletin is intended to represent the graduate academic programs, policies and personal expectations of the University for the academic year. However, routine changes in programs and in financial charges may occur and will apply to the academic year. Because the University reserves the right to withdraw or add offerings and make other necessary changes after this bulletin has been printed, this publication is a guide and is not an irrevocable contract between the student and the University.

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Academic Year Calendar 2025 - 2026

<https://www.houghton.edu/registrar/calendars-important-dates-and-daily-schedules/>

Greatbatch School of Music General Information

MISSION

Within a Christ-centered, challenging, liberal arts education, the Greatbatch School of Music, Houghton University endeavors to produce graduates who, through commitment to musical excellence and to intelligent articulation of the integration of faith and music in their lives, can be effective musical practitioners and advocates in the Christian community and in the broader world.

ACCREDITATIONS

Houghton University is accredited by the Middle States Association of Universities and Schools and the Regents of the University of the State of New York. The Greatbatch School of Music is a member of the National Association of Schools of Music.

CONTACTS

Dean for Music

Dr. David Clem, *Dean, Greatbatch School of Music*

Graduate Faculty

Daniel Black, David Clem, Judy Congdon, Amanda Cox, Kevin Dibble, Sharon Johnson, Soo Yeon Kim, Carrie Magin, Sara Massey, Timothy McGarvey, Luke Ogden, William Perrine, Kimberly Prins Moeller, Jeremy Russo, Russell Scarbrough

Part-time and Adjunct Music Faculty

Christopher Ashbaugh, Cyril Bodnar, Fred Brown, Carlton Campbell, Judy Congdon, Amanda Cox, Edward Croft, Jason Davis, Jason Decker, Anne Kunkle, Anton Machleder, Angela McBrearty, Alice Meyer, Jacek Muzyk, Marilee Olsen, Steven Olsen, Sunshine Quan, Alva Robbins

Staff

David Clem, *dean, Greatbatch School of Music*

Kevin Dibble, *associate director, Greatbatch School of Music*

Rachel Decker, *academic department coordinator*

Doyin Adenuga, *music library liaison*

Luke Ogden, *coordinator of graduate studies*

Email and Web page:

gradmusic@houghton.edu

<https://www.houghton.edu/graduate/music/>

GRADUATE DEGREES AND MAJORS

Master of Arts in Music (32 hours)

Master of Music in collaborative performance (32hours)

Master of Music in composition (32 hours)

Master of Music in conducting (choral or instrumental, 32 hours)

Master of Music in performance (32 hours)

ADMISSION TO GRADUATE MUSIC STUDY

Application forms are available from the Greatbatch School of Music, Houghton University, 1 Willard Ave, Houghton, NY 14744. E-mail gradmusic@houghton.edu or see the University website at <https://www.houghton.edu/graduate/music/admissions/>.

While applications from qualified candidates can be considered at any time, for consideration for graduate award, application procedures – including audition, interview, and all paperwork – must be complete by March 15 of the preceding academic year. An accepted applicant is asked to confirm his or her intention to enroll by paying a nonrefundable enrollment deposit postmarked by July 1, thereby reserving a place in the entering class.

Students seeking a graduate award are encouraged to apply as early as possible. (See the current graduate music auditions brochure and the Website for current information.)

SPIRITUAL FORMATION FOR GRADUATE STUDENTS

Graduate Community Covenant

Houghton University derives its purposes from the following mission statement approved by the board of trustees: Houghton University provides an academically challenging, Christ-centered education in the liberal arts and sciences to students from diverse traditions and economic backgrounds and equips them to lead and labor as scholar-servants in a changing world.

As an independent liberal arts University of The Wesleyan Church, Houghton recognizes a responsibility to its students and to the Christian community at large. As an academic institution, Houghton has an obligation to pursue the truth unflinchingly and without bias. Members of the University community recognize this task and seek to create an educational environment that integrates faith, learning, and living. We are confident that all areas of knowledge and truth finally reflect and are extensions of God and His work in and through His creation.

Graduate students at Houghton are expected to respect the University's aim to create a healthy Christian academic community. This involves treating others with respect and charity, being honest in our scholarship, and generally working toward the good of the whole campus. While matters of individual choice and liberty are important aspects of any Christian community and ought to be accepted, graduate students are expected to adhere to stated campus guidelines while on campus. We find certain practices to be inconsistent with our understanding of Houghton as a Christian academic community. Therefore, Houghton promotes an alcohol, tobacco and drug-free environment. While students are attending classes, using University facilities, etc., they are asked to respect these policies. Further, graduate students living in University-owned housing, or who are employed in any way by Houghton University are expected to follow the broader Community Covenant, as found in the Office of Student Life, and on the Houghton University website under the University profile.

Chapel Attendance

Chapel attendance three times a week (Monday, Wednesday and Friday) is required of all undergraduate students. Graduate students are strongly encouraged to attend chapel services. Church attendance, either at the Houghton Wesleyan or another local church, is strongly encouraged.

Houghton University General Information

MISSION OF HOUGHTON UNIVERSITY

Mission

Houghton University provides an academically challenging, Christ-centered education in the liberal arts and sciences to students from diverse traditions and economic backgrounds and equips them to lead and labor as scholar-servants in a changing world.

Philosophy

The philosophy of Houghton University, an educational institution of The Wesleyan Church, builds on the concept of preparing individuals to become Christian scholar-servants who exhibit the scholar's passionate, yet humble, commitment to the Christian faith and to their chosen academic discipline, and the servant's qualities of serving enthusiastically and unselfishly wherever called. The indispensable characteristics of the scholar-servant are the competence to serve and the willingness to serve.

To acquire the competence to serve, the scholar-servant must develop effective skills in listening, reading, written and spoken communication, computation, problem solving, logical reasoning and value discrimination. In addition, the graduate's cumulative knowledge must provide a solid foundation for lifelong learning by a thorough grounding in one or more academic disciplines plus familiarity with fundamental concepts, principles and methods of the basic fields of knowledge. Learning must also relate disciplines to each other and to life in ways that assist in making wise decisions and appreciating one's individual heritage while respecting cultural diversity and the integrity of creation.

To develop the willingness to serve, the scholar-servant must encounter positive models through life examples from Houghton's faculty and staff. Their reasoned faith must rest on sufficient knowledge of the Bible and its central doctrines to communicate Christianity effectively to others and produce a world view that infuses Christian truth into knowledge and experience.

To achieve its ideals, Houghton University will sustain a scholarly community of believers who confess the Lordship of Jesus and who actively seek truth and recognize its foundation in Christ. Because of the risks involved in educating the intellect and the character, the faculty and staff will strive to provide a challenging and stimulating environment which is also nurturing and supportive. The community will also be characterized by the historic distinctives of The Wesleyan Church, including purity of heart and life, concern for justice in social issues, and unselfish stewardship of time and the material provisions of Creation.

Doctrinal Statement

This statement of doctrinal views has been adopted by the board of trustees of Houghton University:

- We believe that the Scriptures of the Old and New Testaments are fully inspired of God and inerrant in the original writings, and that they are of supreme and final authority for faith and practice.
- We believe that there is one God, eternally existing in three persons: Father, Son and Holy Spirit.
- We believe that God created the entire universe, including human beings, by special operation of divine power.
- We believe in the fall of Adam and Eve and the consequent sinful nature of all humanity which necessitates a divine atonement.
- We believe in Jesus Christ as truly God and truly man, and in His virgin birth, His matchless teachings, His vicarious death, His bodily resurrection and His promised second coming.
- We believe in justification by grace through faith and in regeneration by the Holy Spirit, who makes the penitent believer a new creature in Christ and commences His lifelong sanctifying work.
- We believe that the Christian may be filled with the Holy Spirit, or sanctified wholly, as a definite act of divine grace wrought in the heart of the believer to take full possession, cleanse and equip for service on condition of total surrender and obedient faith.
- We believe in the personal existence of Satan.
- We believe in the bodily resurrection of the dead – of the saved to everlasting blessedness and of the lost to everlasting punishment.

GENERAL ACADEMIC INFORMATION

Academic Vice President and Dean of the University

The dean is the chief academic officer at Houghton. Questions concerning academic policy and programs should be directed to the dean. The office is on the main floor of the Luckey Memorial Building.

Associate Academic Dean

The dean of academic administration supervises the delivery of the academic programs and curricula of the University, administers and applies student-related academic regulations and policies, and carries out other responsibilities as assigned by the academic vice president.

Dean of the School of Music

The dean of music will have most information directly pertaining to graduate academic matters in music. All questions and concerns regarding these matters should first be directed to the office of the coordinator of graduate studies.

Departmental Structure

The University academic structure is organized into 16 departments: art; Biblical studies (theology and philosophy); biology; business; chemistry; communication; education; English and writing; global studies; history & political science; mathematics; the Greatbatch School of Music; physics, computer science and engineering; pre-health professions; psychology and criminal justice; and sport, recreation and wellness. The chair of each department is available to students for counseling and advising.

Faculty

The faculty of the institution includes all full-time teaching faculty and all those individuals classified as non-teaching faculty by the administration (for example, the professional library personnel, the associate deans for student development, and the administrators who report directly to the president). Other categories of faculty include part-time, lecturers, adjunct, and interim.

Degrees Offered

Houghton University offers courses of study leading to the degrees of Master of Music (M.Mus.), Master of Arts in Music (M.A.), Bachelor of Arts (B.A.), Bachelor of Science (B.S.), Bachelor of Music (B.Mus.), Bachelor of Business Administration (B.B.A.), Bachelor of Fine Arts (B.F.A.) and an Associate of Arts degree (A.A.). A two- year Christian ministries course in Bible and related studies leads to an associate in Applied Science Degree (A.A.S.). Various online degrees are also offered, including a Master of Science in Education (M.S.Ed.) and Master of Business Administration (M.B.A.).

ACADEMIC STANDING AND REGULATIONS

Accreditations

Houghton University is fully accredited by the Regents of the University of the State of New York and by the Middle States Association of Universities and Schools, with the most recent renewal of this status awarded in 2015.

The Greatbatch School of Music is a member of the National Association of Schools of Music, and the requirements for entrance and for graduation as set forth in this bulletin are in accordance with the published regulations of the National Association of Schools of Music.

Christian University Consortium

Houghton University is a member of the Christian University Consortium, based in Wenham, Mass., which provides valuable cooperative programs. Consortium programs reinforce the unique purposes of Houghton University, and consortium members are committed to the tenets and spirit of evangelical Christian commitments in all areas of educational, faculty, administrative and student activity.

The other members of the consortium are: Asbury University, Wilmore, Ky.; Bethel University, St. Paul, Minn.; George Fox University, Newberg, Ore.; Gordon University,

Wenham, Mass.; Greenville University, Greenville, Ill.; Malone University, Canton, Ohio; Messiah University, Grantham, Pa.; Seattle Pacific University, Seattle, Wash.; Taylor University, Upland, In.; Trinity International University, Deerfield, Ill.; Westmont University, Santa Barbara, Calif.; and Wheaton University, Wheaton, Ill. All are four-year liberal arts Universities with full regional accreditation.

Further information can be obtained by writing to: President, The Christian University Consortium, 255 Grapevine Road, Wenham, Mass. 01984-1899.

Council for Christian Universities and Universities

Houghton University is also a member of the Council for Christian Universities and Universities, an organization of 118 Christian Universities and universities. Further information may be obtained by writing to: President, Council for Christian Universities & Universities, 321 Eighth Street NE, Washington, DC 20002.

Educational Rights and Privacy Act

This notice is to inform students of the Family Educational Rights and Privacy Act of 1974, as amended in 1988 and 1996. This Act, with which Houghton University intends to comply fully, was designed to protect the privacy of education records, to establish the right of students to inspect and review their education records and to provide guidelines for the correction of inaccurate or misleading data through informal and formal hearings. In light of this federal regulation, Houghton University does not issue grades to parents. However, at the student's request (form available in the academic records office), grades can be released to the parents.

Students also have the right to file complaints with the Family Educational Rights and Privacy Act Office (FERPA) concerning alleged failures by Houghton University to comply with the Act. In accordance with the provisions of the Act, students may request that Houghton University not disclose or print directory information and not disclose other information such as major(s), minor(s), Dean's list, other academic honors, and sports information such as height, weight, etc. Students wishing to prevent disclosure of directory information should complete the form available at the academic records office by the end of the second week of classes. Local Houghton University policies concerning compliance with the provisions of the Act can be found in the academic records office.

Equal Opportunity

The University admits students of any race to all rights, privileges, programs and activities generally accorded or made available to students at the respective campuses, and the University does not discriminate on the basis of race or sex in administration of its employment practices, educational policies, admissions policies, scholarship and loan programs, and athletics and other University-administered programs. The University reserves its right to operate as a church-related institution and to develop policies consistent with the religious tenets of its sponsoring denomination, The Wesleyan Church.

Religious Observances

In compliance with New York's Hevesi-Levy Act, Houghton University will accommodate any of its matriculated students who are unable to register for classes, take an exam or attend a class because of religious beliefs (taken to mean the doctrinal beliefs of religious organizations which qualify as tax-exempt corporations under federal law).

HISTORY

History of Houghton University

In 1883 the Lockport Conference of The Wesleyan Methodist Church of America founded Houghton Wesleyan Methodist Seminary. The school, established largely through the efforts of Willard J. Houghton, began with elementary and academic departments in 1884 and added a department for training of ministers in 1888.

In 1896 the school was placed under the management of the Wesleyan Educational Society. The first University-level courses were offered in 1889, and by 1909, advanced standing was allowed to University students transferring to degree-granting institutions. From 1909 to 1923, three years of University work were given.

A provisional charter as a four-year liberal arts University was granted to Houghton in 1923 by the Regents of the University of the State of New York, and the first four-year baccalaureate degrees were awarded in 1925. Houghton University received its permanent charter in 1927. In November 1935, the University was given full accreditation through admission to membership in the Middle States Association of Universities and Secondary Schools.

James Seymour Luckey, University president from 1908 to 1937, provided the leadership and constructive planning that brought Houghton's emergence as a strong, properly equipped and completely accredited liberal arts University. Dr. Stephen W. Paine was president from 1937 until 1972. During these years student enrollment grew to approximately 1,200.

The leadership of Houghton University continued under the guidance of Wilber T. Dayton from 1972 until 1976. Dr. Daniel R. Chamberlain served as president from 1976 to 2006, when Dr. Shirley A. Mullen joined the University in this role and held the presidency from 2006-2021. Dr. Wayne D. Lewis Jr, is the current president and started his term in 2021.

University development has added several major buildings within the past few years, including the Center for the Arts. There have been significant improvements and changes to outdoor athletic facilities as well. Substantial increases in endowment have also been realized.

Founded and maintained by The Wesleyan Church, Houghton University recognizes its obligation to make a distinct contribution in the training of leaders and laity for service to that denomination.

Music at Houghton University

Music-making has been an integral part of the University since its founding. The catalog for 1890-91 lists a "department for the study of music, both vocal and instrumental." The University orchestra was established as a permanent student organization in 1923, and full University-level status for music studies came in 1927, with a 24-hour major. The University choir was founded in 1931 by Wilfred Bain, who went on to serve as dean of the music schools at the University of North Texas and Indiana University. The original music building, demolished in summer 1999, was first occupied in 1932, serving for some 67

years. The first professional B.Mus. degrees were offered in 1945, and music programs were fully accredited by the National Association of Schools of Music in 1946. The 1,200-seat Wesley Chapel, the principal concert hall for musical performances, was dedicated in 1961 and the Center for the Arts in 1999. Graduate coursework was approved in 2002 with the first classes offered in the fall of 2003.

CAMPUS INFORMATION

Location

Houghton University is located in the hamlet of Houghton, Allegany County, in western New York, about 65 miles southeast of Buffalo and 70 miles southwest of Rochester. It is in the heart of the Genesee country, rich in historic Archaic, Lamoka, and Woodland Native American cultures. The campus sits on the Allegheny Plateau at roughly the 1,300-foot level, on the site of the former Caneadea Indian Reservation of the early 1800s. Fifteen miles to the north are the Genesee's magnificent Portage Falls and Letchworth State Park. On all sides is the scenic beauty of the rolling hills and northern hardwood forests of western New York State. Allegany County, with extensive state forestland, abundant wildlife, and cross-country and downhill ski trails, is rapidly developing into a leading recreation area of western New York.

Facilities

The Greatbatch School of Music at Houghton University is housed in a 44,000-square-foot state-of-the-art **Center for the Arts** dedicated in 1999. Designed specifically for its current use, the Center for the Arts (CFA) was built with appropriate sound design criteria, soundproofing, climate control, and aesthetic considerations. Seen as the "jewel of the campus" for its innovative design and appropriate use of space, the CFA is striking in the amount of natural light that bathes interior spaces. The spacious atrium, suitable for general and formal public gatherings, serves as the architectural heart of the building, with all three floors opening out onto its light-filled space.

In the CFA, a 225-seat recital/choral rehearsal hall features superb adjustable acoustics, flexible stage seating, a high-quality sound system, fine lighting and projection equipment, backstage storage areas, and amenities for performers, including an adjacent green room. An instrumental rehearsal suite capable of seating more than 80 musicians is surrounded by an ensemble library, percussion storage, instrument repair and storage, practice areas and student locker spaces.

The CFA has four academic classrooms with first-rate audio, recording, and classroom presentation technology. Two of these classrooms are designed specifically for music theory and music history courses, and a third is designed as a music education classroom/resource center.

The CFA is also home to EMA Studios at Houghton University, a state-of-the-art recording studio facilitating the creative output of the school. The studio control room handles digital

recording for the studio, recital hall, instrumental hall and chapel auditorium. EMA Studios is also an authorized Pro Tools training center.

The library branch in the CFA offers music scores, sound recordings, video recordings, some reference material, and a CD archive of student performances. Listening facilities include four listening rooms for groups, fully equipped with quality sound systems and some with video capability. Separate choral and instrumental ensemble libraries are housed elsewhere in the CFA.

Fourteen spacious faculty studios are equipped with grand pianos (two for each piano studio) and audio equipment, as well as video equipment in vocal studios. Students and chamber groups enjoy the use of seven large practice studios. Twenty-four smaller practice rooms feature flexible acoustics, mirrors, network access and pianos. Additionally, the CFA has an administrative suite, faculty and student lounges, multiple support facilities, and the Dieter Boardroom.

On the first floor of the atrium is found the **Ortlip Art Gallery**, site of visiting art exhibitions. The yearly student juried exhibitions and senior art shows are also held here. The Center for the Arts is connected via an indoor walkway to the **John and Charles Wesley Chapel**, a 1200-seat auditorium which serves as the worship center and public meeting place for students and faculty. The chapel was designed for music performance by the acoustical firm of Bolt Beranach and Newman and provides an excellent venue for performances by large ensembles as well as solo and chamber performances. The stage is 38 feet deep and 75 feet wide and easily accommodates large instrumental or vocal-instrumental ensembles. A major renovation of the auditorium was completed in the summer of 2006, with new theatrical lighting added in summer 2007. A special feature of the chapel is the 47-stop Holtkamp organ designed and built for the auditorium with its 3,153 pipes in 61 ranks. The organ is the last opus of Walter Holtkamp Sr. The feature of the chapel's foyer is the Ortlip mural, "Redemption."

The lower level of the chapel houses the **Marjorie Paine Memorial Prayer Chapel**, as well as rehearsal spaces, faculty and staff offices, a drum studio, and support facilities for the Greatbatch School of Music. **Presser Hall** offers a space for chamber performance, musical theater and drama rehearsal, and dance. The hall features a small stage, full mirror walls, a sprung dance floor, barres, audio equipment, and piano. The **Manley Organ Suite** contains two acoustically treated organ practice spaces. A third organ practice room also houses the University's two harpsichords.

The exteriors of the Center for the Arts and the John and Charles Wesley Chapel are finished in native stone, adding to the beauty of the campus situated in the rolling hills of Allegany County in western New York.

In addition to Wesley Chapel, the 300-seat **Rosemary Tysinger Auditorium** at Houghton Academy is used for musical theater and opera workshop productions. This theater features a 44' proscenium, 28-foot-deep stage with fly loft and pin rail, four light battens, cyclorama,

front and rear projection screens, full stage rigging, 24-channel sound and computerized lighting controls, light rail, commodious storage and shop facilities, and a small dressing/costume room.

In 2009, the Greatbatch School of Music celebrated the installation of a 2-manual, 29-stop mechanical action organ built by James Louder and Associates, of Montreal. Located in Houghton Wesleyan Church, just off campus, it is used by organ students for practice and recitals (in addition to the chapel Holtkamp).

Like the Center for the Arts and the John and Charles Wesley Chapel, the **Luckey Memorial Building** was built with native stone. Completed in 1942, this facility stands at the head of the campus quadrangle and faces the historic Genesee River. It houses University offices for the president, academic deans, advancement, finance, human resources, payroll and administrative services.

A community landmark built in 1905, **Fancher Hall** was restored and renovated in 1978-79 and was moved to the site of the former Gaoyadeo dormitory in 1987. It houses the offices of admission, alumni, academic records, student financial services, public relations and church relations.

The resources of the **Willard J. Houghton Library** include approximately 320,000 volumes (including an ever-growing collection of electronic books) and approximately 67,000 journal titles (print and electronic). The 12 newspaper subscriptions are of both local and global interest. The main library building houses special collections of children's literature and Wesleyan. The library branch in the Center for the Arts houses a variety of music materials (see CFA info). The library's online catalog is publicly accessible on the Internet; Web-based periodical-literature databases like ProQuest, EBCSCO Academic Search Premiere, and JSTOR are accessible at any computer connected to the University network. Interlibrary loan services are provided through OCLC (an international cooperative system) at minimal charge to students and faculty.

At the heart of campus life is the 75,000-square-foot **Reinhold Campus Center**, built in 1972. The main floor contains the Houghton University Campus Store; Community Bank, NA branch; offices for student life, career and counseling services; safety and security; University information center and the Van Dyk lounge, renovated in 2007. Second floor: kitchen, self-service areas, main dining room and private dining rooms. Basement: Big Al's; Poblano's; campus mailroom; student government offices; student publications and outreach offices; recreation room for ping-pong and pool tables; Technology Services Helpdesk; Quick Print Center; custodial offices; and a coffee shop, Java 101.

Constructed in September 1989, the **Chamberlain Center** is a 49,000-square-foot, four-story building housing multiple academic departments. It includes classrooms, learning resource facilities, student work/study rooms, laboratories and faculty offices. The Chamberlain Center is also home to the Center for Academic Success and Advising, a resource center for academic counseling and coaching, extensive peer- tutoring

opportunities, and appropriate support for disabled students. A beautiful atrium divides the classroom and office wings of the building.

The natural science and mathematics division is housed in the **Paine Center for the Sciences**, a modern 65,000 sq. ft. science facility that houses over 50 classrooms, lecture halls, teaching laboratories, instrumentation labs, and research laboratories for faculty-student collaborative research. The Margaret Bush Greenhouse adjoins the building.

The **Stevens Art Studios**, constructed in 1986, are the site of faculty offices, printmaking studio with lithography and photo silk screening, and studios for painting, photography, sculpture, ceramics, drawing and graphic design.

University computing facilities include a 24-hour general use PC computer lab, various department specific PC computer labs, and multi-purpose wired classrooms dedicated to academic and student use. There are also two Macintosh labs for department specific applications. The University continuously updates its computing services and offers network access for each bed in University-owned dormitories and townhouses. The network is available via telephone from non-University-owned residences using 56k modems. Sites for technology services are in the Campus Center basement and **McMillen House**.

The **Nielsen Physical Education Center**, built in December 1980, houses three basketball courts, running track, auxiliary gymnasium, four racquetball courts, faculty offices, classrooms, seminar rooms and the George R. Wells Natatorium with its full- sized (25-meter) swimming pool with three diving boards (one a three-meter board).

Completed in 2014, the **Kerr-Pegula Athletic Complex (KPAC)** is a field house that provides a competition-quality, eight-lane 200-meter indoor track, competition tennis courts, practice space for outdoor sports during inclement weather, and a venue for other large campus and community events. The multipurpose field house provides a practice and competition venue for the tennis and track and field programs, while offering indoor practice space for outdoor sports over the winter and during inclement weather. It serves as a hub for the entire campus. State of the art fitness and weight training facilities, as well as the track and tennis courts are open to all faculty, staff and students. The facility also provides expanded opportunities for the University's highly popular intramurals program. From an academic perspective, the facility allows for the expansion of activity courses offered through the Department of Physical and Health Education and the Department of Leisure Studies. The facility also serves as a spacious venue for guest speakers, concerts, dinners and potentially the University commencement ceremonies. These non-athletics uses also present new opportunities to bring in groups and events from the surrounding communities of northern Allegany County and Western New York.

The University offers many opportunities for outdoor recreation with its three soccer fields, a field hockey field, a 1,300-seat grandstand, six tennis courts, two ski slopes, lodge, cross-country routes, and full ski equipment for rent.

The **Equestrian Center** is the site of the equestrian program, including accommodations for boarding student-owned horses. Six weeks of summer horse camp are conducted each year in July and August. Opportunities exist for student employment, private lessons, and participation in horse shows and clinics which are held at the equestrian center and are open to the public. In 1991, a 40' x 70' extension was added to the indoor riding ring. It includes a classroom, restroom, kitchenette, six stalls, horse bathing stall, and an area for hay storage. A second 36' x 164' lesson barn with tack room and stalls for 15 horses was added in 1994. A third addition, including a full indoor arena, was completed in 2018.

Residence Halls include **Lambein Residence Hall**, a modern, six-story facility with lounge and study rooms for 154 female students; **Rothenbuhler Residence Hall**, a four-story men's residence hall with lounges on each floor, a seminar room and individual study rooms for 140 students; **Gillette Residence Hall**, a three-section, four-story residence hall which accommodates 335 women, with lounge, recreation facilities and a prayer chapel; and **Shenawana Residence Hall**, a four-story residence hall housing 120 male students, with several lounges and recreation room. The University also owns and operates 29 townhouse units, providing housing for approximately 200 juniors and seniors. The **Randall and Leonard Houghton Townhouses** were constructed in 1994, the **Hazlett Townhouse** in 1999, and the **Perkins Townhouses** in 2001.

The University constructed the **University Flats**, an apartment complex totaling 36 units, in 2002. Thirty-three units are two-bedroom (up to four persons) and three are one-bedroom (two-person) units. Each unit includes bedroom(s), a full bath, kitchen and living area. The overall complex includes laundry facilities and a common lounge.

The **Student Health Center** is located in the lower level of Gillette Hall across the parking lot from the Campus Center.

The **Robert T. Fiegl Maintenance Center** houses shops for maintenance and repair crews and a warehouse for materials and supplies.

Financial and Logistical Information

Tuition and Fees

Graduate Tuition: \$665 per credit hour
Enrollment deposit (credited to student account, due July 1)	
New students \$300
Applied music - some lesson fees may be included in graduate assistantships	
Half-hour lesson (1-2 hours credit)\$453
One-hour lesson (3-4 hours credit) \$906
One-and-a-half-hour lesson (5-6 hours credit)\$1,359
Recital recording fee \$47
Pro Tools/Commercial Music fee\$160
Thesis binding fee \$35
Transcript fee (each copy)\$10
Transcript fee (each copy) after leaving school\$10
Vehicle registration: commuter parking permit, graduate student rate \$70
Vehicle registration: commuter parking permit, non-GA rate\$125 semester/\$250 year
Student health insurance information (required if no other insurance):	
https://www.houghton.edu/wp-content/uploads/2021/03/health-insurance-summary-of-benefits.pdf	
Late registration fee \$250

Enrollment Deposit

An enrollment deposit is required annually of all students and reserves the student’s position in the fall registration list. The deposit must be postmarked by July 1, and is not refundable, but is credited toward tuition.

Payments

Semester charges are due by August 7 for the fall semester. Timely payments will reduce time spent being deregistered from classes and incurring a late registration fee. Payment can be made directly through a student’s eBilling account (students are registered for eBilling when they get their first bill) or online through Houghton’s payment gateway at www.houghton.afford.com. Checks should be made payable to Houghton University and should be sent to the student financial services office.

A monthly payment plan is available through Tuition Management Systems that allows fixed payments of annual University expenses over an 8- to 10-month period. Complete information about the plan is available upon request from the student financial services office.

Late Registration

If full registration process, including payment in full for the account balance, is not completed by the billing statement due date, Houghton University will assess a late registration fee of \$250. Student Financial Services will not typically cancel late fees, but for a late fee removal to be considered, please submit the Student Account Late Fee Removal Request Form (www.houghton.edu/admission/student-financial-services/student-accounts/resources-and-forms).

Financial Delinquency/Financial Hold

A financial hold is placed on all student accounts with a past due balance. Students on financial hold are not permitted to register for the upcoming semester, receive transcripts, or receive diplomas. Additionally, students on financial hold may be excluded from all classes, lectures, laboratories, examinations, dormitories, meals in the dining hall, co-curricular activities, and graduation until such payment or satisfactory arrangement is made. Students with a past due balance after the start of the semester are subject to cancellation of registration for the current semester and withdrawal from the University unless acceptable arrangements are promptly made. Students with delinquent balances at the end of a semester may be withdrawn from the University and transferred to non-current status. A 1.5 percent per month finance charge is applied to all non-current account balances. If it becomes necessary to engage the services of a collection agency or attorney to effect collection or settle any dispute in connection with the terms, the student is subject to pay any and all costs thereby incurred.

Vehicle Registration and Parking

All student vehicles must display a current registration sticker available through the Safety & Security office in the Campus Center building. Costs vary depending on parking location.

Transcript

Students are charged for each copy of a transcript of record. This fee must be paid before a transcript can be issued. Contact the Registrar’s office for questions regarding transcripts.

Board rate

Following are the rates **per semester** for the various weekly meal plans:

Full Access Board Plan	\$2,284
14 meals/170 block	\$2,136
7 meals/90 block	\$1,201

Housing (Houghton University Flats)

The University Flats facility provides the busy graduate student with the following amenities at no additional charge: telephone line, heat, electricity, high-speed network access and a modern kitchen with dishwasher and microwave. Laundry facilities, located on the ground-floor common area, are also provided free of charge. Flats are subject to availability on a first come, first-served rolling basis. Students renting for fall and spring semesters retain their flats over the Christmas break.

Rent is to be paid at the beginning of the semester (\$3,615/semester) or, for graduate students with an assistantship, by bi-weekly payroll deduction. It is not payable by the month. For students desiring to seek their own housing, a variety of housing options are available in the community and surrounding towns.

Insurance and Health Center

All graduate students must carry health insurance, either by enrolling in the University insurance plan or by documenting independent coverage at least equal to University plan coverage. A waiver form for exemption will be made available by Health Center personnel at graduate orientation. All students have the option of enrolling in a University insurance plan even if they are covered under an existing plan. The Blanket Accident and Health Plan covers students for a full year.

Accident-only insurance is available as a supplement to students who have an existing health insurance plan. It is a secondary plan and will cover co-pays, deductibles and other expenses not covered by a student's primary plan. Complete insurance information is available from the Student Health Center.

All graduate students must comply with New York State Public Health immunization laws. Proof of two measles, one mumps and one rubella immunization, received after the age of 12 months, must be submitted prior to the start of classes. In addition, the meningococcal form must be signed, indicating that the student has either had or declines immunization to meningitis. A tetanus booster within 10 years is highly recommended.

Students who have had a physical examination within 12 months of the start of classes are eligible for services at the Student Health Center. Generally, there is no charge for physician visits or nursing services. Medications, including OTCs, can be ordered from and delivered by the Fillmore Pharmacy. The Health Center maintains a Self-Care Center with single dose packets of analgesic and cold medication, band-aids, cough drops, disposable thermometers and self-care information available. There is also a dispenser with similar medications at ten cents per packet available in the Health Center foyer. The Student Health Center is open from 8:30 a.m. - 5:00 p.m. weekdays.

Neuromusculoskeletal, Vocal, and Hearing Health

The National Association of Schools of Music recognizes that neuromusculoskeletal, vocal, and hearing health are essential to your lifelong success as a musician. Practicing and performing music is physically demanding, and musicians are susceptible to neuromusculoskeletal and vocal disorders and hearing loss. For information on how to protect your neuromusculoskeletal and vocal health, please visit https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/4a_NASM_PAMA_NMH-Student_Guide-Standard_June-2014.pdf.

For information on how to protect your hearing, please visit https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/4a_NASM_PAMA-Student_Guide-Standard.pdf.

Students may also consult the section on wellness in the Houghton University Music Student Handbook, which can be found at: <https://www.houghton.edu/academics/majors-programs/music/music-student-handbook/>.

Laptop Computers

Graduate students are required to bring a laptop to graduate school. It is not necessary to purchase Microsoft Office with the computer. Houghton has a Microsoft Campus Agreement which allows students to load a copy of Microsoft Office Suite onto their computers. Houghton University will also provide Symantec Antivirus software. Both products will be available for download upon arrival at school.

In order to access the Houghton University network and its resources, the graduate student's laptop must meet the following minimum specifications as designated at <http://www.houghton.edu/accepted/technology-email-student-id/>.

HOUGHTON UNIVERSITY FINANCIAL REFUND POLICY

Due to changing regulations by the government, Houghton University's refund policy could change on a regular basis. An up-to-date policy can be accessed at: <https://www.houghton.edu/admission/financial-aid/resources-and-faqs/student-account-policies/>.

Refund Policy

Houghton University's refund policy is in accordance with the U.S. Department of Education's regulations. The policy applies to all students who do not complete the enrollment period for which they have been charged.

Houghton University uses student accounts to assess charges and apply payments and credits against those charges. Financial aid payments are applied to student accounts after the close of the add/drop period. Credit balances caused by financial aid are refunded after careful evaluation of the student's account and eligibility for aid. If a credit balance refund is due to the student, the refund is made to the student within 14 days, as required by the federal regulations for Title IV funds. Refunds will typically be issued in the form of a check made payable to the student and mailed to the student's preferred address. The student may also request to pick up the check at the Student Financial Services Office.

If the student wishes to keep the credit balance on their student account, the Student Financial Services Office must have a written and signed request from the student, as required by the federal regulations for Title IV funds. However, a credit balance due to Title IV funds may not be carried forward from one academic award year to the next in any circumstance. At the end of the award year any credit from Title IV funds in the amount of \$1.00 or more is automatically refunded to the student.

The term "Title IV Funds" refers to the Federal financial aid programs authorized under the Higher Education Act of 1965 (as amended) and includes the following programs: Federal Direct loans, Federal PLUS loans, Federal Perkins loans, Federal Pell Grants, Federal Supplemental Educational Opportunity Grants (FSEOG), Teacher Education Assistance for University and Higher Education Grants (TEACH), Iraq and Afghanistan Service Grant, Leveraging Education Assistance Partnership (LEAP) and Special LEAP (SLEAP) Grants.

Eligibility for refund is dependent on a number of factors and will be determined by the Student Financial Services Office.

In the case of course cancellation by the institution, credit equal to 100% of tuition and fees will be given. Students suspended for academic or disciplinary reasons will not be entitled to a refund of tuition, fees, or room and board.

A credit balance on student accounts as a result of withdrawal will be refunded in a minimum of two weeks after the student has officially withdrawn through the Registrar's Office.

Change in Enrollment Status

If a student changes enrollment status after they have received a refund based on financial aid, student may be required to repay all, or part of the aid received to Houghton University or to the appropriate federal or state aid programs. Students receiving federal aid who change enrollment status or withdraw from the University will have federal aid adjusted in accordance with formulas prescribed by the federal Title IV Program.

A student who withdraws from Houghton University receives only the balance that remains on the account after the appropriate refund calculations have been made by the Student Financial Services Office in accordance with the Return of Federal Title IV Funds Policy below.

A student's withdrawal date is the date the student began the institution's withdrawal process or officially notified the institution of intent to withdraw; or the student's last date of attendance at a documented academically related activity; or the midpoint of the period for a student who leaves without notifying the institution. Refunds on all charges, including tuition, room and board, and special fees, will be prorated on a per diem basis based on the academic calendar up to the 60 percent point in the semester. There are no refunds after that time. If a student stops attending classes and begins the withdrawal process but remains on campus utilizing room and/or board for an additional amount of time, separate dates will be used to calculate room and board refunds. Furthermore, board refunds take into account the amount of flex dollars the student has used. Health Insurance coverage, if purchased through the University, is non-refundable to the student. However, the health insurance policy remains active and the student may continue to use the health insurance for the period purchased. Students withdrawing before the classes begin for a given term will receive a 100 percent refund of charges. A copy of the worksheet used for the refund calculation can be requested from the Student Financial Services Office.

Students who are granted a medical withdrawal receive a refund of charges prorated on a per diem basis up to the 100 percent point in the semester. The Office of Student Life must approve a medical withdrawal. Students who are granted a leave of absence are treated in the same manner as students who withdraw from the University.

Return of Federal Title IV Funds Policy

Title IV aid and all other aid is earned in a prorated manner on a per diem basis based on the academic calendar up to the 60 percent point in the semester. Title IV aid and all other aid is viewed as 100 percent earned after that point in time.

In accordance with federal regulations, when financial aid is involved, refunds are allocated in the following order: Federal Direct Unsubsidized loans, Federal Direct Subsidized loans, Federal Perkins loans, Federal PLUS loans, Federal Pell Grants, Federal SEOG, other Title IV assistance, other Federal sources of aid, other state, private and institutional aid, and lastly, the student.

The following outlines the policy in greater detail.

Funds Returned

Houghton University returns unearned funds received from federal student assistance programs to the proper program accounts or lenders in accordance with Federal Title IV student assistance regulations, as amended, under 34-CFR, section 668.22(d) of the Reauthorization of the Higher Education Act of 1965.

A student receiving aid from federal Title IV programs is required to complete a minimum number of hours for which aid was received. If a student completely withdraws from school

during the semester, or stops attending but fails to officially withdraw, the student may be required to return the unearned part of the funds received to help pay educational expenses for the semester. Liability for return of federal Title IV funds will be determined in accordance with the following guidelines:

If a student remains enrolled and attends class beyond the 60 percent mark of the semester in which aid is received, all federal aid is considered earned and not subject to this policy.

If a student completes the institution's withdrawal process before the 60 percent mark of the semester, a pro-rated portion of the federal aid received must be returned to the federal aid programs equal to the percentage of the semester remaining.

If a student fails to complete the institution's withdrawal process but stops attending classes, a pro-rated portion of the federal aid received, based on the last documented date of attendance, must be returned to the federal aid programs. If the institution is not able to document the last date of attendance, one-half of all federal aid received during the semester must be returned to the federal aid programs.

Return of Federal Title IV funds will be distributed according to statutory regulations. Worksheets/formulas provided by the U.S. Department of Education will be used to determine the amounts and order of return. If a student's share of the return amount exists, the student will be notified and allowed 45 days from the date of determination to return the funds to the Student Financial Services Office of the institution for deposit into the federal programs accounts. If the student fails to return the amount owed within the 45-day period, the amount of overpayment will be reported to the U.S. Department of Education (DOE) via the National Student Loan Database (NSLDS) and the student will be referred to the DOE for resolution of the debt. When necessary, unearned aid will be refunded to the appropriate programs based on these regulations.

Funds Disbursed

When a student officially or unofficially withdraws, the Student Financial Services Office will determine if the student is entitled to a post-withdrawal disbursement. Post-withdrawal disbursement occurs when the student receives less federal student aid than the amount earned (based on the withdrawal date). Houghton University will then offer a disbursement of the earned aid that was not received. All post-withdrawal disbursement offers will be made within 14 days of the date Houghton University determined that the student withdrew.

GRADUATE ASSISTANTSHIPS

Graduate assistantships are available each year to students in the Greatbatch School of Music. Generally, these positions are awarded to students within their major field of study or for services in which they hold special expertise. Assistantships are normally reserved for graduate music students who are enrolled full time toward their degree and are for the entire academic year. Full and partial assistantships are available. Full time assistants are assigned 20 hours of work per week, or .5 FTE academic duties, or some combination. Partial awards are pro-rated accordingly.

Graduate assistants may be awarded an hourly rate in addition to any tuition award. Other combinations of awards may also be offered.

Students holding full assistantships are normally limited to course loads of 8 (eight) to 9 (nine) credit hours per semester, and students holding partial assistantships will normally carry a course load of no more than 12 (twelve) credit hours per semester.

Graduate assistants are given performance, professorial support, staff and (where appropriate) teaching duties that support and supplement the work of the faculty of the Greatbatch School

of Music. Graduate assistantships are renewable for a second year, contingent upon acceptable progress in graduate studies, satisfactory performance of assigned responsibilities, and availability of funding from endowment sources.

School of Music graduate awards are based on the recommendation of the faculty. Awards are not granted on the basis of the student's financial need. Though not required, we encourage students seeking need-based financial aid to apply for federal financial aid. To do so the student must complete the Free Application for Federal Student Aid (FAFSA). It is recommended that they submit the FAFSA by March 1 for full consideration. International students are not eligible to submit the FAFSA.

Academic Requirements and Information

DEGREES AND PROCEDURES

Graduate Proficiency Examinations

All entering graduate music students will take proficiency exams in music theory, aural skills and music history at the beginning of the first semester of study. In addition to these exams, Voice Performance students will take a diction proficiency exam. The content of these exams will include:

1. For written theory: four-part chorale-style writing in tonal idioms, and analysis or pre-20th century and 20th-century musical examples, using standard analytical symbols and/or terminology (including basic 18th century counterpoint analysis)
2. For aural skills: four-part dictation in tonal idioms, melodic dictation in tonal and non-tonal idioms, error recognition/correction, and sight-singing and/or improvisation
3. For music history: essay and objective responses to questions demonstrating knowledge of persons, repertoire and historical contexts relevant to music from the ancient Greeks to the present (with strong emphasis on Western art music)
4. For diction (Voice Performance majors only): Familiarity and practical use of the International Phonetic Alphabet as it pertains to the Italian, German, English and French languages. Students must demonstrate the ability to write out a French, German English and/or Italian art song text in IPA using appropriate print (not online) resources, and having the ability to pronounce French, German, English and Italian correctly and precisely with the use of IPA.

Students will be allowed to take each exam at the beginning of the first semester of study. The minimum passing score is 70% of the entire exam. Students who receive between a 65-69% will be categorized as “high fail” and will have the option, with consultation of their advisor, to retake the exam at the beginning of the next school year or enroll in the appropriate review course. A student who receives 64% or lower will automatically be enrolled in the appropriate review course. If the “high fail” student chooses to take the exam again and receives below 70%, they will be automatically enrolled in the next available review course. If the next time the review course is offered is outside the students current four semester plan, you will need to stay to complete the course before they are able to graduate.

Credit for review studies does NOT apply towards either the MM or MA degree, nor is the tuition cost covered as a part of any GA award. Deficiencies identified as a result of these examinations must normally be addressed by the end of the first year of study.

Vocal Performance Language Proficiency

Vocal performance majors must demonstrate one year of University-level study of any two of: French, German, or Italian. Acquisition of a comparable language mastery of the third language, if not present, is strongly encouraged.

Vocal Performance Diction Proficiency

Vocal Performance students must also show competency in language diction through the passing of a diction proficiency examination, to be taken at the beginning of the first semester of study. Students who do not pass with a score of 70% or better must either take Diction at Houghton for credit (required if student did not take diction at the undergraduate level), or formally audit the course (if student did take diction for undergraduate credit). Credit for diction review study does not apply toward either the MM or MA degrees, but the tuition cost may be covered as part of the GA award if the student so chooses.

Residency and Transfer of Credit

The residence requirement normally is two years of full-time study. Permission to undertake a part-time course of study (for example, evenings and summers if available) is normally granted. Such an option will generally be available only to those holding full-time teaching positions in elementary or secondary schools. Students holding a graduate award or those who find it necessary to take part-time employment should normally plan to devote at least two years to the master's degree program.

No assurance can be given that the requirements for any program can be completed in one academic year or through summers-only enrollments. Requirements for master's degrees are expected to be completed within five years after the work is begun. A petition for an extension of time may be filed with the associate dean for music. If a thesis is required, students may request permission to register for thesis work in absentia, provided the residency requirement has been met. Satisfactory arrangements must also be made for close supervision of thesis work by the thesis advisor.

A maximum of six* graduate credits taken not more than five years before matriculation to a master's program at Houghton may be accepted if the subjects are integral to the student's program of study and if the student has received a grade of a B or above. Normally, no transfer credit is given for applied music or ensemble taken at another institution. Requests to transfer more than six total credits, or to transfer applied and ensemble credits, will be reviewed by the dean for music.

*Houghton University's undergraduates are able to take up to nine graduate credit hours during their undergraduate program. All nine will be allowed to transfer to an applicable graduate program using the above criteria.

Second Degree

Students who have already earned a masters degree, either at Houghton University or elsewhere, may earn a second masters degree by completing all Houghton University degree requirements and earning at least 16 credit hours in residence at Houghton University subsequent to the awarding of the first degree. If the first degree was granted by Houghton University, the second degree must be a different degree/discipline, e.g., an MM earned subsequent to an MA in a different discipline. The cumulative GPA of work subsequent to the first degree must be 3.0 or higher. As with all Houghton degrees, at least half of the hours for

the major must be earned from Houghton; however, they do not all need to be earned subsequent to the first degree.

International Students

Citizens of countries other than the United States and Canada have different application requirements. These students must complete the Financial Declaration and Financial Affidavit and be approved by the Graduate Committee before submitting an application to the graduate program.

Students from non-English-speaking countries must take the Test of English as a Foreign Language (TOEFL). A paper-based TOEFL score of 600 or computer-based score of 250 or internet-based score of 100 is required for admission to the graduate program. Houghton's TOEFL code is 2299. Information on the TOEFL is available on the web at:

www.ets.org/toefl/.

Changes in Requirements

Changes in graduation requirements may occur during a student's career. On such occasions, students generally complete requirements as specified in the catalog for the year of their matriculation. However, the student may select a subsequent catalog in effect during his or her University career. Occasionally changes are made which include more precise implementation guidelines. If the student believes the program is unfairly or unreasonably modified, the student should consult the Academic Records Office.

Load Limit Policy

A “normal” full-time load for graduate students is 8-11 credit hours. No graduate student may take more than 12 hours in a semester without prior approval from the dean for music.

Drop/Add Permission

Courses (including independent studies and tutorials) may not be added for credit after the first academic week. Courses from which a student withdraws during the second through the tenth weeks will be recorded with a grade of “W.” Courses discontinued within the last four weeks of the semester are assigned a grade of “F.” Half semester courses do have different dates for adding, dropping and withdrawing. Check the calendar of Important Dates on the Academic Records Office website for an accurate listing of dates. Students are not officially withdrawn from a course until all of the relevant emails concerning the drop or withdrawal /change of schedule have been received by the Academic Records Office. (See Mayterm policy for additional important information.)

Policy on Awarding Credit Hours Through Coursework

One hour of academic credit is granted by Houghton University through coursework when a student is assessed by the instructor of record as having performed academically at a passing level in the course, as guided by the grading policies of the University, and when one of the following can also be documented:

- 1. The student receives at least 15 hours (each 50 minutes) of instruction (including live or pre-recorded lectures/presentations and all directly synchronously supervised or observed time on task, whether face to face or at a distance) and completes course-related work outside of instructional time which requires at least 30 hours of time on task for a typical student.
- 2. The student completes independent course-related work which requires at least 45 hours of time on task for a typical student (as defined above)
- 3. The student completes course-related work and receives instruction (each as defined above) in any combination that sums to at least 45 hours.

Minimum expectations for time on task for various common learning activities, which have been determined through a synthesis of existing research and a review of policies at other institutions, include:

Learning activity	Additional comments	Typical time on task
Assigned reading	Reading rate for learning	3 minutes per page (approx. 100 words per minute)
Journal/personal writing		0.5 hours per each page of writing (approximately 250 words)
Participation in online dialogue(s)	Asynchronous via text, audio and/or video (Synchronous time would be counted as instructional)	1 hour for 5 postings (original or in response to other posters),each of which consists of least 5 sentences or 30 seconds of recorded material

Researched paper or presentation (live or recorded, individual or group): research component	Supervised time would be counted as instructional	1.5 hours per finished page or per 30 seconds of live/recorded presentation
Researched paper: writing/editing component	Supervised time would be counted as instructional	1.5 hours per finished page
Researched presentation (live or recorded, individual or group):	Script-writing, PowerPoint creation, audio/video	2 hours per 30 seconds of live/recorded presentation

For a number of learning activities, such as audio or video listening/viewing, time on task is set by the length of the assigned material itself. For active learning situations such as field experiences and internships, unsupervised time on task is normally dictated by the particular context and must be documented in syllabi. Moreover, because specific assignments involving research, writing, creative production or skill development may vary significantly depending on subject matter and level of difficulty, instructors may also provide charts similar to the one above in individual syllabi, designating the expected time on task for each assignment. Any such designation will demonstrate conformity to accepted practice in the particular field of study. For example, for individual studio instruction in music at Houghton University, hours of academic credit are granted according to the following formulas (based on National Association of Schools of Music norms):

Credit hours	Individual studio instruction hours	Student practice hours outside of lesson time
1	7	42
2	7	84
3	14	126
4	14	168
5	21	210

Audit

Courses may be audited with permission from the professor. This involves enrolling for the course and attending but receiving neither grade nor academic credit. Charges vary according to the type of course being audited and the rest of the student’s load. The full policy can be found at the academic records office.

Grading System

Houghton University uses a literal system in the grading of University course work as follows:

Grade	Quality points	Quality points	Quality points
A = Excellent		A = 4.00	A- = 3.67
B = Good	B+ = 3.33	B = 3.00	B- = 2.67
C = Average	C+ = 2.33	C = 2.00	C- = 1.67
D = Passing	D+ = 1.33	D = 1.00	D- = 0.67
F = Below minimum standards		F = 0	

W-Withdrawn. A grade applicable to a withdrawn course from the second through the tenth week of classes.

I-Incomplete. A temporary grade limited to a course in which a student has been excused for illness or given an extension for another significant reason. An incomplete grade is to be made up within five weeks of the close of the semester (the last day of final exams). At the 5 week mark, the professor will submit a grade based on work completed by that time. Incomplete forms must be obtained from the Academic Records Office’s website.

P-Satisfactory work done (equivalent to a regular grade of D or above) - Gives semester hours but no quality points.

S-Satisfactory work done (equivalent to a regular grade of C- or above) - Gives semester hours but no quality points.

U-Unsatisfactory work. Credit is not earned from the course and does not figure in the overall quality point average.

M-No grade assigned. May be used at mid-semester when a class has not commenced, or for student teachers, or when special permission is granted by the Academic Records Office. It can never be used at the end of a semester or a summer session.

NR-Not Recorded grade. Used only for courses extending beyond one semester.

The Greatbatch School of Music uses a numeric equivalent scale in the grading of music University course work as follows, with faculty having the option to grade with stricter guidelines if desired:

- A = 94-100
- A- = 90-93
- B+ = 87-89
- B = 84-86
- B- = 80-83
- C+ = 77-79
- C = 74-76
- C- = 70-73
- D = 65-69
- F = 64 and below

Quality Point Average

To derive a scholastic average for all of a student's courses each semester, letter grades are assigned numerical equivalents (as shown above) then multiplied by the credit hours for the course. The quality point equivalents grade point for all courses taken are totaled then divided by the number of semester average hours carried. Courses taken off-campus under Houghton University direction (see special studies section) are considered to be work taken at Houghton University and grades will be recorded. For all other satisfactory off-campus coursework, only a "P" grade can be recorded.

Grade Grievance Procedure

The University has approved a formal procedure for resolving questions on those occasions when a student actively disagrees with the grade received in a course.

The steps are:

1. Within the first two weeks of the subsequent semester, the student will meet with the instructor. If a grade inaccuracy is determined, the instructor will process a grade change request.
2. If agreement cannot be reached, the student may contact the instructor's department chair, in writing, within 10 working days after the meeting with the instructor. If agreement is reached, a grade change request is processed. If there is no agreement, or if the instructor is also the department chair, go to the next step.
3. The student may appeal the decision to the dean of academic administration, in writing, within 10 working days. This officer shall investigate carefully and render a decision, which shall be final. If the decision is to reconsider the grade:
 - a. The dean shall, within 10 days, form a panel of uninvolved, tenured faculty from the instructor's department. (From a designated pool, the dean, the instructor and the student will each select one member of the panel.)
 - b. The panel, within 30 days, will review all appropriate material and determine the final grade. The panel may retain the original grade or assign a new grade (which may be higher or lower than the grade in question) and will inform the academic records office.

Repeating a Course

Students can only repeat courses in which they received C+ or lower. When a course is repeated at Houghton, only the higher grade will count in the calculation of the cumulative average. The hours count only once. Both courses and both grades remain on the transcript with an indication of which course is counted. Repeating a course may influence a student's financial aid.

A graduate student in good standing must maintain a cumulative quality point average of 3.0. Both the semester and cumulative quality point averages can affect one's standing.

Academic Probation

Each incoming graduate student will work with the graduate music coordinator as their advisor, and will have a "major teacher" in their desired area of study. A student whose cumulative quality point average drops below 3.0 is automatically placed on academic probation and will be subject to dismissal from the program if the quality point average continues below 3.0 for a second semester.

Disciplinary Policy

Graduate students are expected to act in a mature and professional manner, this includes but is not limited to: punctuality, honesty, organization, completion of assigned tasks, etc. As employees of the university you are held to the same standards of professionalism as faculty and staff. If a supervisor feels you are repeatedly falling below expected standards of a professional workplace, they will file a disciplinary report with the graduate music coordinator.

1st offense – After continued problems with a student's performance (tardiness, insufficient hours, insubordination, unprofessional, etc.) the student will meet with the area supervisor and the graduate music coordinator to discuss action that can be taken to rectify the problem (example: Scheduling out a 20 hour work week, setting up office hours, etc.), as well as future punitive actions if behavior is unchanged. The student will also be notified of a written warning that will go in their music office record.

2nd offense – After continued problems with the student's performance (tardiness, insufficient hours, insubordination, unprofessional, etc.) The student will meet with the area supervisor, dean, and the graduate music coordinator to be notified that their assistantship will be cut in half.

3rd offense – After continued problems with the student's performance (tardiness, insufficient hours, insubordination, unprofessional, etc.) The student will meet with the area supervisor and the graduate music coordinator to be notified that their assistantship has been revoked.

Honesty

Students are expected to exhibit extreme care relative to personal honesty in the classroom, in homework, in papers submitted to the instructor and in quizzes and tests.

Dishonest work in written assignments is (a) the receiving of aid or information without giving due recognition to the source from which the aid or information was obtained, or (b) the giving of aid or information without ascertaining that due recognition is being given to the source. Each professor shall define to the class what constitutes dishonest work in the course.

Any dishonesty on a test or examination will be referred to the associate dean for music and will result in loss of credit for the course and a notation on the permanent records of the University.

Dishonest work may be considered grounds for suspension from the University. Unauthorized use of University computing equipment, facilities or programs may also be considered grounds for suspension from the University and may lead to more serious consequences.

Independent Study

Independent study is a directed course in reading or research in which the student pursues a topic of general or special interest and meets with the instructor for direction, progress reports and evaluation.

An application for independent study should be submitted during the semester prior to the semester of study. However, as an absolute cutoff, each application must reach the associate dean for music on or before the seventh calendar day after the first day of classes.

A student may take independent study for one, two or three credit hours a semester up to a maximum of nine semester hours toward graduation. Any graduate faculty member may supervise the independent study project, which must not duplicate regular course offerings.

The burden of responsibility for learning will be on the student. Work on an independent study is to be completed within the semester, as in other courses.

Withdrawal from University

Any student in good standing is entitled to honorable withdrawal at any time. A student desiring to withdraw from the University (or one who does not plan to return the following semester) must obtain from the academic records office an application for withdrawal. After securing the appropriate signatures, the student must have the record cleared by the student financial services office. The form must be properly completed and filed with the academic records office before the student leaves campus. Withdrawal from University without accomplishing the above procedure will result in forfeiture of the right to honorable dismissal. No refunds (if applicable) will be made by the student financial services office until the academic records office certifies that the withdrawal procedure has been properly completed.

A student called away during the semester by an emergency (including military duty) and who finds it impossible to resume, must notify the academic records office of withdrawal immediately. Unless this notice is filed within three weeks, the student may forfeit the right to honorable dismissal and receive a grade of F in each course.

A student who withdraws or terminates must leave the ID card with the student financial services office at the signing of the withdrawal or termination notice. If the ID card has been lost or misplaced, a statement must be signed to that effect.

Academic Support Services

Houghton provides academic support services to students with disabilities including those with learning, mobility, sensory, health or psychological impairments.

Students with such disabilities are encouraged to contact the director of student academic services to discuss required documentation and appropriate accommodations. Documentation should be no more than three years old. Diagnosis by an appropriately trained professional is required. The complete Policy for Students with Learning-Related Disabilities is available from the Center for Academic Success and Advising (CASA) at 585.567.9262, Sharon Mulligan, director.

Students needing facility adjustments must contact the Center for Academic Success and Advising (585.567.9262).

Academic Petitions

Each graduate student may petition the Dean of Music regarding any academic matter. Specific actions requiring petition include: waiver of a specific academic requirement, waiver of a specific academic rule or stipulation, permission for a special academic condition or activity, and request to take more than 12 credit hours in a semester.

Master of Arts in Music Degree Plan

All graduate students in an M.A. curriculum must file a study plan for their principal academic focus, developed in consultation with the student's major professor, for approval by the graduate steering committee prior to the beginning of the second full semester of study.

Dual Concentration Master's Degrees

A dual concentration master's degree is the combination of two separate and distinct areas under one specific master's degree – for example, a choral conducting master's degree with a

secondary concentration in voice. A student desiring to complete a dual concentration master's degree must take three years to complete the degree.

Along with the primary degree, students must complete all credits within the major area of the second concentration, and the major area credits from the secondary concentration cannot count as elective credits toward the primary degree. For example, a student seeking a choral conducting master's degree with a concentration in voice must complete all requirements for a choral conducting master's degree PLUS 12 credits of applied vocal instruction, a graduate vocal recital, 4 semesters of lyric theatre or Houghton choir, and one of the following: MHS 590 (Opera Survey), MLT 540 (Vocal Literature), MUS 576 (Applied Music Pedagogy: Voice).

Students may petition the Graduate Studies Committee for permission to complete a dual concentration between the first week of March and the first week of April of their first year of study. Petitions will be submitted to the graduate program coordinator and then brought before the Graduate Studies Committee for deliberation. Tuition scholarships may not continue at the same level for a third year; assistantships may continue according to opportunities within the school.

Major Ensemble Participation

Major ensemble participation will be required of all graduate students for a minimum of four semesters (minimum of six semesters for dual concentration students), beyond which participation in major ensembles is recommended but not required.

Admission to Candidacy

All graduate students must apply for admission to candidacy after the completion of 18 hours of graduate credit. All deficiencies must have been addressed prior to application. Admission to candidacy is granted by the graduate studies committee after consultation and discussion with full faculty.

Final Project

1. M.A. in Music - The student must prepare a project or thesis (or other approved research/performance combination), in conjunction with the major professor, that summarizes and synthesizes the principal focus of the student's work.

The proposed topic for a graduate thesis must be approved by meeting with the Graduate Studies Committee (GSC) one year prior to the student's intended graduation.

For spring graduation, due date is April 15 of the previous academic year. For December graduation, due date is December 15 a year before the student's intended graduation date. The proposal, which should be crafted in consultation with the thesis advisor, will be presented in prose (not outline) form. For detailed information on thesis and proposal requirements, see Thesis Guidelines. The finished project or thesis will be evaluated by the GSC.

A lecture-recital, presented as capstone project for the MA, is an hour-long event that incorporates both performance and lecture, in proportions approved by the major teacher supervising the event. Scholarly research is an expected part of the project, and an abstract of the lecture, 4-8 pages in length plus bibliography, must be presented to the student's exam committee 3 weeks in advance of the final comprehensive exam. A PowerPoint presentation, if desired, may be incorporated into the lecture-recital, and submitted to the exam committee.

2. M.Mus. in collaborative performance - The student must perform as a collaborative musician (primary accompanist or chamber music partner) in two full recitals, or the equivalent. For chamber music recitals, the collaborative student has shared responsibility for recital programs and concert program notes demonstrating appropriate understanding of the repertoire performed.* These recitals are planned in consultation with the Coordinator of Collaborative Piano and are separate from any recitals the student accompanies as part of their assistantship assignment.
3. M.Mus. in composition – The student must submit at least one original composition appropriate as a final project. The student may choose between submitting the score, of one work of significant length and genre (such as a symphony, opera or film score) along with an analytical paper (or written analysis) describing the submitted piece, or presenting a full recital of original compositions in which the composer acts as a performer or conductor in some capacity. In the case of a recital, the student must submit recital programs and concert program notes.*
4. M.Mus. in conducting - The student must video record each of his or her public conducting performances throughout his or her tenure as a graduate student, the equivalent of a full concert of material. At the conclusion of the final semester of study, a portfolio of these recordings must be submitted to the GSC for approval, as a culminating demonstration of professional capacity in the major field.
5. M.Mus. in performance - The student must perform one full solo recital. The student must submit recital programs and concert program notes. *

*Two recital programs with program notes should be submitted to the applied teacher or project supervisor one month prior to the recital date, and to the assistant to the dean and director of the school of music two days prior to the recital.

Thesis Requirements

Go to <https://www.houghton.edu/academics/majors-programs/music/graduate/graduate-music-degrees/master-of-arts-in-music/> for detailed content.

Comprehensive Examinations

All candidates must pass a comprehensive oral examination, normally during the final semester of study. In addition, all candidates must pass an aural identification examination based on the Graduate Listening List; this must occur in order for Admission to Candidacy to be allowed.

Graduation

All graduate degree programs require the completion of a minimum of 32 semester credit hours before the degree will be awarded.

PROGRAMS OF STUDY

Master of Arts in Music

Major Area	
MHS 520	Research and Bibliography.....2

Electives in Major Area	5-8
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The student, in consultation with the academic advisor, will choose electives in an area of interest that combine to create a coherent principal focus designed to materially deepen the student's expertise and understanding of the area selected. Possible options might include music education, music in Christian worship, or some other specific combination of courses with a coherent structure and goal. The student shall either prepare a capstone project, paper, thesis, or other approved research/performance combination that summarizes and synthesizes the principal focus of the student's work. The final project should be considered at the time the principle focus is developed.

MUS 598	Thesis (see Final Projects, p. 33-34)..... 3-6
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Other Studies in Music

MUS 501	Graduate Assistants' Forum..... 0
<i>Required of all graduate assistants; open to, but not required of, all other graduate students</i>	

MUS 54X	Graduate Ensemble..... 0
<i>The student must enroll in an appropriate major ensemble [or accompanying] for a minimum of four semesters (minimum of six semesters for dual concentration students), with or without credit, in consultation with the directors of choral and instrumental activities.</i>	

Choose from among the following:	6 - 9
<i>Choose one or two from MHS and one or two from MTH; no more than one may be 4XX.</i>	

MHS 590	Seminar in Music History (topics vary by semester) (3)
MHS 595	Special Topics in Music History (3)
MTH 501	Theory Pedagogy (3)
MTH 567	Systems of Analysis and Contemporary Art Music (3)
MTH 566	Advanced Orchestration (3)
MTH 595	Special Topics in Music Theory (3)

Humanities

MHUM 501	Seminar: Music, Worship, and Culture in Christian Perspective3
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Electives

Music courses numbered 500* or above	7
<i>No more than 2 credit hours of ensemble may count as music elective hours toward degree.</i>	
<i>*A limited number of music courses numbered 400 or above may also be taken as electives, with the approval of the graduate advisor.</i>	

TOTAL	32
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Master of Music in Collaborative Performance

Major Area	
COLP 501-502	Graduate Applied Collaborative Performance..... 12
MUS 558	Practicum: Graduate Collaborative Performance.....0
MUS 558	Practicum: Graduate Collaborative Performance0
PERF 585	Two Graduate Recitals (see Final Projects, p. 33-34).....0
<i>Take each of the following:</i>6	
MLT 550	Instrumental Literature (2)
MLT 540	Vocal Literature (2)
MUS 519	Foreign Language Diction (1)
MUS 520	Foreign Language Diction (1)
Other Studies in Music	
MHS 520	Research and Bibliography.....2
MHS 590	Graduate Seminar in Music History: Opera Survey.....3
MUS 501	Graduate Assistants’ Forum..... 0
<i>Required of all graduate assistants; open to, but not required of, all other graduate students</i>	
MUS 54X	Graduate Ensemble..... 0
<i>The student must enroll in an appropriate major ensemble [or accompanying] for a minimum of four semester (minimum of six semesters for dual concentration students), with or without credit, in consultation with the directors of choral and instrumental activities.</i>	
<i>Choose from among the following:</i>3	
<i>Choose one theory course.</i>	
MTH 567	Systems of Analysis and Contemporary Art Music (3)
MTH 566	Advanced Orchestration (3)
MTH 501	Theory Pedagogy (3)
MTH 595	Special Topics in Music Theory (3)
Humanities	
MHUM 501	Seminar: Music, Worship, and Culture in Christian Perspective3
Electives	
Music courses numbered 500* or above3-5	
<i>No more than 2 credit hours of ensemble may count as music elective hours toward degree.</i>	
<i>*A limited number of music courses numbered 400 or above may also be taken as electives, with the approval of the graduate advisor.</i>	
TOTAL.....32	

NOTE: Collaborative performance majors emphasizing vocal coaching must demonstrate language diction competencies. Collaborative performance majors emphasizing instrumental collaborative must demonstrate special competencies in chamber music.

Master of Music in Composition

Major Area

COMP 501-502 Graduate Applied Composition.....	12
<i>One semester must include either a thesis (substantial composition plus written document) or a full recital of original compositions.</i>	
PERF 585 Graduate Recital (see Final Projects, p. 33-34).....	0
MTH 566 Advanced Orchestration.....	3
Other Studies in Music	
MHS 520 Research and Bibliography.....	2
MUS 501 Graduate Assistants' Forum.....	0
<i>Required of all graduate assistants; open to, but not required of, all other graduate students</i>	
MUS 54X Graduate Ensemble.....	0
<i>The student must enroll in an appropriate major ensemble [or accompanying] for a minimum of four semester (minimum of six semesters for dual concentration students), with or without credit, in consultation with the directors of choral and instrumental activities.</i>	
Choose from the following:.....	3
MHS 590 Seminar in Music History (topics vary by semester) (3)	
MHS 595 Special Topics in Music History (3)	
Choose at least one from among the following:.....	3
MTH 567 Systems of Analysis and Contemporary Art Music (3)	
MTH 501 Theory Pedagogy (3)	
MTH 595 Special Topics in Music Theory (3)	
Humanities	
MHUM 501 Seminar: Music, Worship, and Culture in Christian Perspective	3
Electives	
Music courses numbered 500* or above	5-6
<i>No more than 2 credit hours of ensemble may count as music elective hours toward degree.</i>	
<i>*A limited number of music courses numbered 400 or above may also be taken as electives, with the approval of the graduate advisor.</i>	
TOTAL.....	32

Master of Music in Conducting

Major Area	
PERF 585 Graduate Recital (see Final Projects, p. 33-34)	0
<i>The student must enroll in PERF 585 for the semester in which the cumulative portfolio project is submitted.</i>	
Major Area Courses specific to Instrumental or Choral Majors	14

Instrumental majors:

CONI 501-502	Graduate Applied Conducting (8)	
MUS 54X	Graduate Ensemble: Houghton Symphony Orchestra and Wind Ensemble (0)	
<i>The student must enroll in an appropriate major ensemble [or accompanying] for a minimum of four semester (minimum of six semesters for dual concentration students), with or without credit, in consultation with the directors of choral and instrumental activities.</i>		
MLT 532	Large Ensemble Instrumental Literature (2)	
MUS 530	Advanced Instrumental Conducting Seminar (4)	

Choral majors:

CONC 501-502	Graduate Applied Conducting (8)	
MUS 529	Advanced Choral Conducting Seminar (4)	
MUS 541	Graduate Ensemble: Houghton Choir (0)	
<i>The student must enroll in an appropriate major ensemble [or accompanying] for a minimum of four semester (minimum of six semesters for dual concentration students), with or without credit, in consultation with the Directors of Choral and Instrumental Activities.</i>		
MUS 576	Applied Music Pedagogy: Voice (2)	

All Conducting Majors:

Other Studies in Music		
MHS 520	Research and Bibliography	2
MUS 501	Graduate Assistants' Forum.....	0
<i>Required of all graduate assistants; open to, but not required of, all other graduate students.</i>		
<i>Choose from among the following:</i>		6
<i>Choose one music history course and one theory course.</i>		
MHS 590	Seminar in Music History (topics vary by semester) (3)	
MHS 595	Special Topics in Music History (3)	
MTH 567	Systems of Analysis and Contemporary Art Music (3)	
MTH 566	Advanced Orchestration (3)	
MTH 501	Theory Pedagogy (3)	
MTH 595	Special Topics in Music Theory (3)	

Humanities

MHUM 501	Seminar: Music, Worship, and Culture in Christian Perspective	3
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Electives

Music courses numbered 500* or above	7
<i>No more than 2 credit hours of ensemble may count as music elective hours toward degree.</i>	
<i>*A limited number of music courses numbered 400 or above may also be taken as electives, with the approval of the graduate advisor.</i>	

TOTAL	32
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Master of Music in Performance (Brass, Woodwind or Percussion)

Major Area	
INST 501-502	Graduate Applied Study12
<i>INST – instrument code, chosen from appropriate course codes, listed in Course Descriptions</i>	
PERF 585	Graduate Recital (see Final Projects, p. 33-34)0
MUS 54X	Graduate Ensemble: Houghton Symphony Orchestra or Wind Ensemble. 2
<i>The student must enroll in an appropriate major ensemble [or accompanying] for a minimum of four semester (minimum of six semesters for dual concentration students), with or without credit, in consultation with the directors of choral and instrumental activities.</i>	
Other Studies in Music	
MHS 520	Research and Bibliography2
MUS 501	Graduate Assistants’ Forum..... 0
<i>Required of all graduate assistants; open to, but not required of, all other graduate students</i>	
<i>Choose from among the following:6</i>	
<i>Choose one music history course and one theory course.</i>	
MHS 590	Seminar in Music History (topics vary by semester) (3)
MHS 595	Special Topics in Music History (3)
MTH 567	Systems of Analysis and Contemporary Art Music (3)
MTH 566	Advanced Orchestration (3)
MTH 501	Theory Pedagogy (3)
MTH 595	Special Topics in Music Theory (3)
Humanities	
MHUM 501	Seminar: Music, Worship, and Culture in Christian Perspective3
Electives	
Music courses numbered 500* or above7	
<i>No more than 2 credit hours of ensemble may count as music elective hours toward degree.</i>	
<i>Total ensemble within the degree program may not exceed 4 credits, including a maximum of 2 in chamber ensemble.</i>	
<i>*A limited number of music courses numbered 400 or above may also be taken as electives, with the approval of the graduate advisor.</i>	
TOTAL..... 32	

Master of Music in Performance (Organ)

Major Area	
ORGN 501-502 Graduate Applied Organ.....	12
PERF 585 Graduate Recital (see Final Projects, p. 33-34).....	0
Other Studies in Music	
<i>Choose from the following:</i>	2
MLT 570 Organ Literature (2 credits)	
-or- MUS 575 Applied Music Pedagogy: Organ (2)	
MHS 520 Research and Bibliography.....	2
MUS 501 Graduate Assistants' Forum.....	0
<i>Required of all graduate assistants; open to, but not required of, all other graduate students</i>	
MUS 54X Graduate Ensemble.....	0
<i>The student must enroll in an appropriate major ensemble [or accompanying] for a minimum of four semester (minimum of six semesters for dual concentration students), with or without credit, in consultation with the directors of choral and instrumental activities.</i>	
<i>Choose from among the following:</i>	6
<i>Choose one music history course and one theory course.</i>	
MHS 590 Seminar in Music History (topics vary by semester) (3)	
MHS 595 Special Topics in Music History (3)	
MTH 567 Systems of Analysis and Contemporary Art Music (3)	
MTH 566 Advanced Orchestration (3)	
MTH 501 Theory Pedagogy (3)	
MTH 595 Special Topics in Music Theory (3)	
Humanities	
MHUM 501 Seminar: Music, Worship, and Culture in Christian Perspective	3
Electives	
Music courses numbered 500* or above	7
<i>No more than 2 credit hours of ensemble may count as music elective hours toward degree.</i>	
<i>*A limited number of music courses numbered 400 or above may also be taken as electives, with the approval of the graduate advisor.</i>	
TOTAL.....	32

Master of Music in Performance (Piano)

Major Area	
PIAN 501-502	Graduate Piano 12
PERF 585	Graduate Recital (see Final Projects, p. 33-34)..... 0
Other Studies in Music	
Choose from the following: 2	
MLT 580	Piano Literature (2 credits)
-or- MUS 576	Applied Music Pedagogy: Piano (2)
MHS 520	Research and Bibliography..... 2
MUS 501	Graduate Assistants' Forum..... 0
Required of all graduate assistants; open to, but not required of, all other graduate students	
MUS 54X	Graduate Ensemble..... 0
The student must enroll in an appropriate major ensemble [or accompanying] for a minimum of four semester (minimum of six semesters for dual concentration students), with or without credit, in consultation with the directors of choral and instrumental activities.	
Choose from among the following: 6	
Choose one music history course and one theory course.	
MHS 590	Seminar in Music History (topics vary by semester) (3)
MHS 595	Special Topics in Music History (3)
MTH 567	Systems of Analysis and Contemporary Art Music (3)
MTH 566	Advanced Orchestration (3)
MTH 501	Theory Pedagogy (3)
MTH 595	Special Topics in Music Theory (3)
Humanities	
MHUM 501	Seminar: Music, Worship, and Culture in Christian Perspective 3
Electives	
Music courses numbered 500* or above 7	
No more than 2 credit hours of ensemble may count as music elective hours toward degree.	
*A limited number of music courses numbered 400 or above may also be taken as electives, with the approval of the graduate advisor.	
TOTAL 32	

Master of Music in Performance (String)

Major Area

INST 501-502 Graduate Applied Strings	12
<i>INST – instrument code, chosen from appropriate course codes, pp. 34-35.</i>	
PERF 585 Graduate Recital (see Final Projects, p. 33-34).....	0
MUS 56X Graduate Chamber Music	2
MUS 54X Graduate Ensemble.....	2
<i>The student must enroll in an appropriate major ensemble [or accompanying] for a minimum of four semester (minimum of six semesters for dual concentration students), with or without credit, in consultation with the directors of choral and instrumental activities.</i>	

Other Studies in Music

MHS 520 Research and Bibliography.....	2
MUS 501 Graduate Assistants’ Forum.....	0
<i>Required of all graduate assistants; open to, but not required of, all other graduate students</i>	
<i>Choose from among the following:</i>	6
<i>Choose one music history course and one theory course.</i>	
MHS 590 Seminar in Music History (topics vary by semester) (3)	
MHS 595 Special Topics in Music History (3)	
MTH 567 Systems of Analysis and Contemporary Art Music (3)	
MTH 566 Advanced Orchestration (3)	
MTH 501 Theory Pedagogy (3)	
MTH 595 Special Topics in Music Theory (3)	

Humanities

MHUM 501 Seminar: Music, Worship, and Culture in Christian Perspective	3
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Electives

Music courses numbered 500* or above	5
<i>No credit hours of ensemble may count as music elective hours toward degree. Total ensemble within the degree program may not exceed 4 credits, including a maximum of 2 in chamber ensemble.</i>	
<i>*A limited number of music courses numbered 400 or above may also be taken as electives, with the approval of the graduate advisor.</i>	

TOTAL	32
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Master of Music in Performance (Voice)

Major Area

VOIC 501-502 Graduate Applied Voice.....	12
PERF 585 Graduate Recital (see Final Projects, p. 33-34).....	0
MUS 54X, 553 Graduate Ensemble: Houghton Choir and Lyric Theatre	0
<i>The student must enroll in an appropriate major ensemble [or accompanying] for a minimum of four semesters (minimum of six semesters for dual concentration students), with or without credit (MUS 541-543 Graduate University Choir or MUS 553 Graduate Lyric Theatre), in consultation with the directors of choral and instrumental activities. All graduate voice performance assistantship holders are required to be enrolled in both MUS 54X and MUS 553.</i>	
Choose from among the following:	2-3
<i>Students who have not taken both vocal literature and vocal pedagogy at the undergraduate level are strongly advised to elect both courses.</i>	
MHS 590 Graduate Seminar in Music History: Opera Survey (3)	
-or- MLT 540 Vocal Literature (2)	
-or- MUS 576 Applied Music Pedagogy: Voice (2)	
Other Studies in Music	
MHS 520 Research and Bibliography.....	2
MUS 501 Graduate Assistants' Forum.....	0
<i>Required of all graduate assistants; open to, but not required of, all other graduate students</i>	
Choose from among the following:	6
<i>Choose one music history course and one theory course.</i>	
MHS 590 Seminar in Music History (topics vary by semester) (3)	
MHS 595 Special Topics in Music History (3)	
MTH 567 Systems of Analysis and Contemporary Art Music (3)	
MTH 566 Advanced Orchestration (3)	
MTH 501 Theory Pedagogy (3)	
MTH 595 Special Topics in Music Theory (3)	
Humanities	
MHUM 501 Seminar: Music, Worship, and Culture in Christian Perspective.	3
Electives	
Music courses numbered 500* or above	6-7
<i>No more than 2 credit hours of ensemble may count as music elective hours toward degree.</i>	
<i>*A limited number of music courses numbered 400 or above may also be taken as electives, with the approval of the graduate advisor.</i>	
TOTAL.....	32

NOTE: Vocal performance majors must demonstrate one year of University-level study of any two of: French, German, or Italian. Acquisition of comparable language mastery of the third language, if not present, is strongly encouraged.

COURSE DESCRIPTIONS

Course Description Codes

- Code
- 4.....Number of credit hours for the course (variable: may 1, 2, 3, 4, or more)
 - F.....Course offered in Fall
 - S.....Course offered in Spring
 - F/S.....Course offered in Fall and Spring
 - May.....Course offered in Mayterm
 - Summer.....Course offered in Summer Session
 - OD.....Course offered on demand
 - F-O.....Course offered in Fall, odd numbered years
 - F-E.....Course offered in Fall, even numbered years
 - S-O.....Course offered in Spring, odd numbered years
 - S-E.....Course offered in Spring, even numbered years

Note: The courses listed and their descriptions are subject to change. Adjustments in teaching assignments and normal academic flexibility may modify the material in this catalog.

Elective courses for which demand is insufficient may be cancelled at the discretion of the Provost. For a definitive listing of course offerings and times, consult the appropriate course offerings for each semester or special session, as published on the Registrar’s Office website.

Applied Study (applied music fees charged)
Graduate applied (private lesson) study is available by permission of the appropriate studio faculty and requires an audition. May be taken for major or elective credit.

PERF 585 Graduate Recital (0, OD)
Enrollment required for the semester that a degree recital is presented, in conjunction with appropriate applied study.

Bass (see Strings)

Bassoon (see Winds)

Brass (see Winds)

Cello (see Strings)

Clarinet (see Winds)

Collaborative Performance
COLP 501-503 Applied Collaborative Performance..... (1-4, F/S)
Development of chamber music and/or accompanying skills. Individualized and collaborative coaching of appropriate literature. Offered in conjunction with MUS 557, Graduate Chamber Music. For pianists, supervised accompanying of undergraduate or graduate performers may constitute a focus of study.

Composition

COMP 501-503 Applied Composition(1-4, F/S)
Original composition in various forms, genres and styles. Permission of composition faculty.

Conducting

CONC 501-503 Applied Conducting, Choral (1-4, F/S)
Individualized study of advanced conducting technique as well as score preparation and rehearsal of major ensemble literature. Podium time with ensemble(s) as determined appropriate by the instructor. Concurrent participation in appropriate ensemble required. Permission of conducting faculty.

CONI 501-503 Applied Conducting, Instrumental (1-4, F/S)
Individualized study of advanced conducting techniques as well as score preparation and rehearsal of major ensemble literature. Podium time with ensemble(s) as determined appropriate by the instructor. Concurrent participation in appropriate ensemble required.

Flute (see Winds)

French Horn (see Winds)

Guitar (see Strings)

Harp (see Strings)

Harpsichord (see Keyboard)

Keyboard

HPSC 501-503 Applied Harpsichord (1-6, F/S)
Advanced study of harpsichord performance: repertoire, techniques and styles. Permission of harpsichord faculty.

ORGN 501-503 Applied Organ.....(1-6, F/S)
Advanced study of organ performance: repertoire, techniques and styles. Permission of organ faculty.

PIAN 501-503 Applied Piano(1-6, F/S)
Advanced study of piano performance: repertoire, techniques and styles. Permission of piano faculty.

Oboe (see Winds)

Organ (see Keyboard)

Percussion

PERC 501-503 Applied Percussion (1-6, F/S)
Advanced study of percussion performance: repertoire, techniques and styles. Permission of instrumental faculty.

Piano (see Keyboard)

Saxophone (see Winds)

Strings

INST 501-503 Applied String Instruments.....(1-6, F/S)
Violin (VILN), Viola (VOLA), Cello (VCEL), Double Bass (BASS)
Advanced study of string performance on the chosen instrument: repertoire, techniques and styles. Permission of string faculty.

GUIT 501-503 Applied Guitar(1-6, F/S)
Advanced study of guitar performance: repertoire, techniques and styles. Permission of string faculty.

HARP 501-503 Applied Harp(1-6, F/S)
Advanced study of harp performance: repertoire, techniques and styles. Permission of string faculty.

Trombone (see Winds)

Trumpet (see Winds)

Tuba (see Winds)

Viola (see Strings)

Violin (see Strings)

Voice

VOIC 501-503 Applied Voice(1-6, F/S)
Advanced study of singing: repertoire, techniques and styles. Permission of voice faculty.

Winds

INST 501-503 Applied Brass Instruments.....(1-6, F/S)
French Horn (HORN), Trumpet (TRPT), Trombone (TRMB), Tuba (TUBA)
Advanced study of brass performance on the chosen instrument: repertoire, techniques and styles. Permission of instrumental faculty.

INST 501-503 Applied Woodwind Instruments(1-6, F/S)
Flute (FLUT), Oboe (OBOE), Clarinet (CLAR), Saxophone (SAXP), Bassoon (BSSN)
Advanced study of woodwind performance on the chosen instrument: repertoire, techniques and styles. Permission of instrumental faculty.

Woodwinds (see Winds)

Chamber Music

MUS 557, 560-565 Chamber Music(0-2, F/S)
Study and performance preparation of small ensemble literature, instrumental or vocal. Weekly coaching with appropriate faculty. Minimum one performance per semester. Audition required.

MUS 558 Practicum: Graduate Collaborative Performance.....(0-1, F/S)
A performance class with special emphasis on collaboration for singers, pianists, and instrumentalists (especially in preparation for recital performances). Diction (for singers), literature, and music style are emphasized: in-class performances with peer feedback and professor coaching constitute the majority of class time.

Church Music

MCHU 511 Historical Congregational Song.....(2, OD)
An introductory history of hymnology from the early Christian Church to about 1950. An investigation of hymnic poetic and musical styles. Stress upon familiarity with the hymnal, and upon research and writing on hymnological topics.

- MCHU 512 Recent Congregational Song..... (2, OD)
 A survey of the diverse streams of Christian congregational song in English from about 1950 to the present time, including: songs of the “hymn explosion,” songs of the liturgical renewal, praise and worship repertoire, and global song. Emphasis on leadership skill for congregational singing, including study of performance practice.
- MCHU 576 Service Playing & Improvisation (organ)(2, OD)
 Continued development of keyboard skills with special application to organ playing for Christian worship. Melody harmonization, bass realization, hymn accompaniment and transposition, accompanying (solo & choral) and improvisation in various styles.
- MCHU 580 Internship: Music in Christian Worship(1, OD)
 Active involvement in a church position, supervised by both church staff and Houghton faculty. Two-semester requirement, one credit each semester. Bi-weekly seminar meetings.

Collaborative Performance (see Chamber Music)

- COLP 501-503 Applied Collaborative Performance (see Applied Study)
- MUS 558 Practicum: Graduate Collaborative Performance (see Chamber Music)

Commercial Music

- MUS 507 Introduction to Pro Tools(3, F-E)
 Introduction to Pro Tools sound & recording software. Foundational skills necessary to record, edit, and mix at basic level using a Digidesign Pro Tools system.
 Focus: fundamental tools and techniques through demonstrations, real-world examples, and frequent hands-on assignments. Successful completion prepares students to undertake Pro Tools User Certification exam.
- MUS 508 Pro Tools Production I(3, S-O)
 Continued study of Pro Tools: expanding range of tools and techniques
 Focus: expanded hardware and software configurations, developing versatile tools for manipulating and editing both audio and MIDI data, and implementing various techniques to facilitate larger and more sophisticated mixing scenarios, again through real-world examples and frequent hands-on assignments that will enhance your capabilities in all aspects of Pro Tools production. Successful completion prepares student to undertake Pro Tools User Certification exam.

Composition (see Music Theory)

- COMP 501-503 Applied Composition (see Applied Study)

Conducting

- CONC 501-503 Applied Conducting, Choral (see Applied Study)
- CONI 501-503 Applied Conducting, Instrumental (see Applied Study)
- MUS 529 Advanced Choral Conducting Seminar(3, F/S)
 Exploration of conducting and rehearsal techniques in the context of a wide variety of choral literature. Topics rotate by semester, and include: large choral forms of Western art music with fixed liturgical texts (Mass, Requiem, Magnificat, Vespers, Te Deum, Stabat Mater) and non-liturgical texts (Passion, Oratorio, and Symphonic Works), secular and sacred micro choral forms from the earliest written/performing traditions in Western art

music to the creations of the early twenty-first century, and practical solutions related to the performance of choral music from non-western cultures. Three semesters required for graduate choral conducting majors; open to graduate and undergraduate students with permission of the instructor.

Ensembles

All graduate ensembles meet in conjunction with undergraduate offerings.

MUS 54X Graduate Major Ensemble(0-2, F/S)
Graduate student participation in University Choir (MUS 541-543), Symphony Orchestra (544-546) or Wind Ensemble (547-549). Participation required for some curricula.
Audition required.

MUS 553 Graduate Lyric Theatre Techniques(0-1, F/S)
Graduate student participation in opera. Audition required.

MUS 557, 560-565 Chamber Music (see Chamber Music)

MUS 558 Practicum: Graduate Collaborative Performance (see Chamber Music)

Forum

MUS 501 Graduate Assistants’ Forum.....(0, F/S)
Monthly seminar. Meetings will explore University teaching, current issues in the graduate curriculum, current issues in the discipline. Presentations by faculty, graduate assistants and guests. Required of all graduate assistants; open to all graduate students.

Humanities

MHUM 501 Seminar: Music, Worship, and Culture in Christian Perspective(3, F)
Using a variety of sources, this course will provide an exploration of important ideas in aesthetics, theology, culture, and worship, specifically as they pertain to music. In particular, it is expected to give rise to a discussion of biblical and theological support for the importance of music in the life of the Church and in the lives of individual Christians in broader culture. Particular attention will be given to the notion of Christian transformational engagement with and in the arts of culture, both in and out of worship services.

Independent Study

MUS 595 Independent Study..... (1-3, OD)
Independent scholarship and/or research. Requires advisor approval.

Music Education

MED 551 Assessment, Measurement and Evaluation in Music Education(3, OD)
Construction, design, appraisal and use of measurement devices for music teaching and research.

MED 552 Issues in Music Education
Curriculum Development (3, OD)
Principles of curriculum in music education. Examination of issues related to curriculum and program development and instructional and evaluative practice as influenced by contemporary philosophical and psychological views.

MED 553 History, Philosophy and Advocacy of Music Education(2, OD)

Consideration of the historical and philosophical foundations of music education and their implications for developing curricular and instructional approaches to the field of music education. Implications for support of ongoing programs in school music.	
MED 554 Seminar in Contemporary Issues of Music Education	(2, OD)
MED 555 Supervision & Administration of Music Programs (3, OD) Introduction to the skills needed to successfully lead and manage a quality public/ private school music program. Topics will include curriculum development, budgeting, scheduling, state mandates, teacher selection and appraisal, and public relations.	
MED 557 Music Psychology.....	(3, S)
An examination of the physical and psychological aspects of music involving human behavior with specific topics ranging from an overview of music perception and cognition, the role of music in society from an evolutionary perspective, the effects of music and music instruction on behavior, the psycho-acoustical basis of sound, and how our neural mechanisms interpret sounds as music.	
Music History and Literature	
MHS 500 Graduate Music History Review	(2, F-O)
Review course to solidify a basic schema of the flow and import of major musical style periods at a level necessary to competent professional work in music, and to reinforce and review undergraduate music history work. This course does not meet curricular requirements for graduate programs, is not eligible for the tuition remission under a graduate award. Required of all entering graduate students passing less than 70% of the parts of the graduate music history entrance diagnostic examination. Pass-fail.	
MHS 520 Research and Bibliography	(2, F)
An introduction to the skills, techniques, resources and methodologies of music research, including such issues as music bibliography, editorial practices, archival practices, as well as the mechanics of thesis writing. Required of all M.M./M.A. students.	
MHS 590 Seminar in Music History	(3, S)
Intensive historical and analytical study of works from the topic chosen for each semester's offering. Topics may include period surveys, specific composer studies, national or regional musics, genre surveys, etc. Research papers and presentations	
MHS 595 Special Topics	(1-3, OD)
Independent scholarship and/or research. Requires advisor approval.	
MLT 532 Large Ensemble Instrumental Literature	(2, S-O)
This course is an exploration of the historical development of the orchestral and wind band genres. Survey of major band and orchestra works from 1600 through the present.	
MLT 540 Vocal Literature	(2, S-E)
Study of the standard solo vocal literature, including solo excerpts from larger works, i.e., cantata, oratorio, and opera; supplements the student's knowledge of the literature in his/her major field.	
MLT 550 Chamber Literature, Strings	(2, OD)
Survey of collaborative string literature; includes analysis and performance (when possible) of the music itself, recordings and collateral readings.	

MLT 560 Chamber Literature, Winds	(2, OD)
Survey of collaborative brass & woodwind literature; includes analysis and performance (when possible) of the music itself, recordings and collateral readings.	
MLT 570 Organ Literature	(2, S-E)
Intensive study of organ literature from the late Renaissance to the present; includes the music itself, recordings and collateral readings.	
MLT 580 Piano Literature	(2, S-E)
A study of the solo literature for keyboard instruments, from early 18th century through the present.	

Music Pedagogy

MTH 501 Theory Pedagogy (see Music Theory)	
MUS 570 Applied Music Pedagogy: Organ	(2, S-O)
Survey of techniques, practices and materials appropriate to the performance major or principal instrument; presentation of group and individual instruction; an approach to teaching problems, tone production, musical styles and interpretation for various age levels; actual teaching experience under faculty supervision.	
MUS 572 Applied Music Pedagogy: Voice	(2, S-O)
Survey of techniques, practices and materials appropriate to the performance major or principal instrument; presentation of group and individual instruction; an approach to teaching problems, tone production, musical styles and interpretation for various age levels; actual teaching experience under faculty supervision.	
MUS 577 Applied Music Pedagogy: Piano	(2, S-O)
Survey of techniques, practices and materials appropriate to the performance major or principal instrument; presentation of group and individual instruction; an approach to teaching problems, tone production, musical styles and interpretation for various age levels; actual teaching experience under faculty supervision.	

Music Theory

MTH 500 Graduate Music Theory Review	(2, F-O)
Review course to solidify a basic schema of the theory and practice of western art music at a level necessary to competent professional work in music, and to reinforce and review undergraduate music theory work. This course does not meet curricular requirements for graduate programs, is not eligible for tuition remission under a graduate award. Required of all entering graduate students passing less than 70% of the graduate music theory entrance diagnostic examination. Pass-fail.	
MTH 501 Theory Pedagogy	(3, F-E)
Practical preparation for teaching pre-University and collegiate music theory and aural skills. Analysis and discussion of teaching materials, methods, texts and pedagogical sequence, including an intensive survey of aural and theoretical skills covered during the first two years of collegiate study. Preparation and presentation of classroom lessons. Highly recommended as an elective for all graduate students.	
MTH 558 Sixteenth Century Counterpoint	(3, OD)
A study of the principles of counterpoint in western music with an emphasis on models from 16th century vocal polyphony. Analysis of repertoire, original compositions.	

MTH 563 Form and Analysis	(3, OD)
Structural and harmonic analysis of musical form through simple and compound song form, variation, rondo, sonata forms. Contrapuntal forms of the invention, chorale prelude, fugue, canon. Study of the analysis techniques of Schenker, La Rue, and others.	
MTH 566 Advanced Orchestration	(3, S)
Study of the history of orchestration and development of orchestration skills. Projects include writing, arranging and transcribing for woodwind, brass, string and percussion groups of various sizes and in various combinations. Attention may also be given to larger vocal/choral genres, such as opera or oratorio and electro- acoustic media. Required of M.M. composition majors; open to other students with permission of instructor.	
MTH 567 Systems of Analysis & Contemporary Music	(3, S)
Study of techniques for the analysis of contemporary music, including set theory and serialism. Introduction to analytical systems of Schenker, Hindemith, Forte and others. Open to undergraduates by permission of instructor.	
MTH 568 Composing Music for Worship	(3, OD)
Creating new music for Christian worship. Emphasis on diverse styles appropriate to 21st century Christian worship environments, including choral and solo vocal compositions, psalmody, hymns, praise music, adaptations of ethnic musics and possible other genres according to the interests and gifts of individual students.	
MTH 595 Special Topics	(1-3, OD)
Independent scholarship and/or research. Requires advisor approval.	

Performance (see Applied Study)

Private Lessons (see Applied Study)

Thesis

MUS 598 Thesis.....	(3-6, OD)
Major research or scholarly project in area of concentration. Credit to be determined by size, scope and intent of project. Topics must be approved by the student’s graduate advisor in consultation with the graduate steering committee.	

Trustees, Officers, Faculty

A full list of the Board of Trustees, President's Advisory Board (PAB), and Chief Officers of Administration can be found online at <https://www.houghton.edu/about/presidents-office/board-of-trustees/>

GREATBATCH SCHOOL OF MUSIC FACULTY

The date following the name indicates year of appointment to the Houghton faculty.

Doyin Adenuga

Music Library Liaison

BSc, Obafemi Awolowo University, 1994; MLIS, University of British Columbia, 2013

Christopher Ashbaugh

Assistant Professor of Theory and Composition

BMus, Capital University, 2009; MMus, Butler University, 2012; PhD, SUNY Buffalo, in progress

Daniel David Black

Associate Professor of Vocal Music and Conducting; Director of Choral Activities; Director of Houghton Choir

BMus, Northwestern University, 2004; MM, Greatbatch School of Music, Houghton University, 2008; DMA, Arizona State University, 2014

Cyril Bodnar

Assistant Professor of Trumpet

BMus, Ithaca College; MMus, Rutgers University; DMA, Rutgers University

Fred Brown

Instructor of Technical Arts

BMus, Houghton University

Carlton Campbell

Assistant Director of Technical Arts

Monroe Community University; University of Buffalo

David Clem

Dean, Assistant Professor of Music History

BMus, Greatbatch School of Music, Houghton University, 2005; MM, Greatbatch School of Music, Houghton University, 2007; MA, State University of New York at Buffalo (University at Buffalo), 2011; PhD, State University of New York at Buffalo (University at Buffalo), 2020

Judy A. Congdon

Professor of Organ and Harpsichord; University Organist

BMus, Wheaton University, 1975; MMus, University of Colorado, 1977; Diploma, Hochschule für Musik, Frankfurt/Main, Germany, 1979; DWS, Robert E. Webber Institute for Worship Studies, 2013; MA, DMA, Eastman School of Music, 1990

Amanda Cox

Assistant Professor of Voice, Director of Lyric Theatre

BMus, Greatbatch School of Music, Houghton University, 2001; MMus, Frost School of Music, Univ. of Miami (FL), 2003

Edward Croft

Instructor of Double Bass

BMus, SUNY Fredonia, 2013; MMus, Bowling Green State University, 2015

Jason Davis

Assistant Professor of Music

BMus, Grove City College; MMus, Duquesne University

Jason Decker

Instructor of Low Brass

AS, Schenectady County Community University, 2002; BMus, Crane School of Music, State University of New York at Potsdam (SUNY Potsdam), 2004; MM, The Crane School of Music, State University of New York at Potsdam (SUNY Potsdam), 2006

Kevin Dibble

Assistant Director of Greatbatch School of Music and Assistant Professor of Choral Conducting

BMus, Houghton University, 2011; MMus, Houghton University, 2013; DMA, University of Iowa, 2021

Sharon L. Johnson

Associate Professor of Piano; Coordinator of Collaborative Piano; Horne Blanchard Chair of Music (2025)

BMus, University of North Carolina at Greensboro, 1983; MMus, University of North Carolina at Greensboro, 1985; DMA, University of Minnesota, 1985, 2008

Soo Yeon Kim

Assistant Professor of Violin and Viola

B.M., The Juilliard School, 2012; M.M., The Juilliard School, 2014; D.M.A., Eastman School of Music, 2020

Anne Kunkle

Adjunct Assistant Professor of Saxophone

BMus, Eastman School of Music; MMus, University of Illinois at Urbana-Champaign; DMA, Eastman School of Music

Anton Machleder

Assistant Professor of Guitar

BMus, MMus, Manhattan School of Music, 1989, 1991; DMA, Eastman School of Music, 2001

Carrie Magin

Assistant Professor of Music Theory and Composition

BA, BMus, University of Michigan, 2004; MM, University of Cincinnati, University-Conservatory of Music, 2011; DMA, University of Cincinnati, University-Conservatory of Music, 2013

Sara Massey

Assistant Professor of Music Education

BMUS, B.Elem.Ed., Baylor University, 1979; MMus, University of North Carolina at Greensboro, 2010; National Board-Certified Teacher, 2012; PhD. Mus University of North Carolina at Greensboro, 2016

Angela Kinney McBrearty
Assistant Professor of Flute
 BMus, Houghton University, 1987; MMus, Binghamton University, 1989; DMA Eastman School of Music, 2010

Alice Meyer
Adjunct Professor of Clarinet
 BMus, Eastman School of Music, 1981; MMus, Eastman School of Music, 2001

Jacek Muzyk
Assistant Professor of Horn
 MM Academy of Music in Krakow; MM Mannes College of Music; DMA Rice University, 2016

William J. Newbrough
Professor of Piano; Director of Piano Studies; Horne Blanchard Chair of Music (2014); Mabel Barnum Davidson Professor of Fine Arts (2012)
 BA, University of California at Berkeley, 1994; MMus, DMA, AD, Peabody Conservatory of Music/ Johns Hopkins University, 1995, 1998, 2000

Luke Ogden
Coordinator of Graduate Studies, Assistant Professor of Voice
 BMus Voice Performance, Houghton University, 2014; MM Voice Performance and Pedagogy, Penn State University, 2016

Marilee Olsen
Adjunct Instructor of Music
 BMus, Houghton University, 1981; MMus, Ithaca College, 1982

Steven Olsen
Adjunct Instructor of Worship Arts
 BMus, Houghton University, 1978; MMus, Georgia State University (Atlanta), 1987

William Perrine
Professor of Instrumental Music; Director of Instrumental Activities
 BA, Transylvania University, 1997; MMus, University of Nebraska-Lincoln, 2004; PhD, Indiana University, 2015

Kimberly Prins Moeller
Associate Professor of Voice
 BMus, Houghton University, 2005; MA, Montclair State University, 2010; PPC, Penn State University, 2012; DMA, University of Arizona, 2014

Sunshine Quan
Adjunct Instructor of Harp
 MMus, Eastman School of Music (2022)

Alva Robbins
Adjunct Instructor of Percussion
 AS, Corning Community College; BS, Robert's Wesleyan University; MMus, Fredonia State University New York

Jeremy Russo

Assistant Professor of Cello

BMus, University of Nevada, Las Vegas (2014); MMus, California State University, Fullerton (2016)

Russell Scarbrough

Assistant Professor of Jazz Studies; Director of the Jazz Band

MMus, Eastman School of Music, 2014; DMA, Eastman School of Music, 2008

FACULTY EMERITI

Dates indicate beginning and termination of service.

Judy A. Congdon (1991-2022)

Professor of Organ and Harpsichord; University Organist

BMus, Wheaton University, 1975; MMus, University of Colorado, 1977; Diploma, Hochschule für Musik, Frankfurt/Main, Germany, 1979; DWS, Robert E. Webber Institute for Worship Studies, 2013; MA, DMA, Eastman School of Music, 1990

Ben R. King (1980-1992, 1996-2011)

Professor of Voice; Director, School of Music; Associate Dean for Music

B.M., M.M., Texas Tech University, 1973, 1974; D.M.A., Eastman School of Music, 1985

Robert Galloway (1973-2013)

Professor of Piano

BM, Boston Univ., 1968; MM, Boston Univ., 1972; MTS, Gordon-Conwell Theol. Sem., 1970; Staatliche Hochschule fuer Musik, Cologne, W. Germany, 1972-73; PhD, Michigan State Univ., 1995

Gary M. Stith (2002-2012)

Associate Professor of Music Education

BMus, Ohio State University, 1972; MMus, Eastman School of Music, 1978

current as of: 7/28/2025

NAME: _____

Evaluation Purpose (Keyboard: entrance audition, jury, sophomore review, etc): _____

Faculty Member _____

Student Learning Outcomes	Entry Performer (Large Gains Needed): (1-4)	Average Performer (Gains Needed): (5-8)	Growing Artist (Small Gains needed): (9-12)	Artist: (13-16)	Rating (1-16) (Whole Numbers Only)	
Technical Facility	Inconsistent basic technique frequently inhibits flow and performance	Technique is adequate to get through most of repertoire without stopping	Good command of most technical aspects of playing with minimal inhibition to performance	Technique is frequently artistic/no inhibition to performance		
Musical Accuracy	Music is not learned securely (recital: memory); evidence of a lack of skill in music reading	Some of music is learned securely (recital: memory); score is learned with errors that inhibit the overall fluency of performance, inconsistent attention and faithfulness to the score	Most music is learned securely (recital: memory) and performed fluently; excellent attention to details of the score	All music is learned securely (recital: memory) and performed with exceptional fluency/artistry, superior attention to details of the score		
Stylistic Accuracy and Interpretation	Creativity and musicality are not showcased in performance	Score is followed generally (notes, rhythm, dynamics are accurate most of the time), but rarely demonstrates mature style & creativity	Frequently demonstrates understanding of musical style evidenced through sensitive nuance, tone control, and interpretation	Almost always demonstrates understanding of musical style through sensitive nuance, tone control, and interpretation that rises to the level of artistry & creativity		
Characteristic Sound	Technical aspects, including voicing/registration (organ), pedaling, articulation, and phrasing rarely contribute to the characteristic sound	Technical aspects, including voicing/registration (organ), pedaling, articulation, and phrasing sometimes contribute to the characteristic sound	Technical aspects, including voicing/registration (organ), pedaling, articulation, and phrasing usually contribute to the characteristic sound	Excellent command of all technical aspects, including voicing/registration (organ), pedaling, articulation, phrasing that consistently contributes to characteristic sound		
Stage Presence and Performance (If recital: program notes)	Weak performance skills and stage presence (If recital: program notes contain multiple inaccuracies or are not included)	Some nerves apparent, but performance is adequate (If recital: program notes are included)	Demonstrates a somewhat mature poise/grace in stage deportment (If recital: program notes are well-written and accurate)	Demonstrates mature poise/grace in stage deportment (If recital: program notes are well-written, accurate, and contain information contributing to the listener's experience)		
Average Score						

NAME: _____

Evaluation Purpose (Composition: entrance audition, jury, sophomore review, etc): _____

Faculty Member _____

Student Learning Outcomes	Entry Performer (Large Gains Needed): (1-4)	Average Performer (Gains Needed): (5-8)	Growing Artist (Small Gains needed): (9-12)	Artist: (13-16)	Rating (1-16) (Whole Numbers Only)	
Technical Facility/Craft	- Idiomatic writing is seldom or rare	- Demonstrates minimal idiomatic writing for the performing forces	- Demonstrates mostly idiomatic writing for the performing forces	- Demonstrates effective command of idiomatic writing for the performing forces		
Score Accuracy	- Very few to no scores for acoustic works - Scores some errors and/or sections of incomprehensibility	- Missing some scores - Scores contain frequent errors but are notated with general clarity	- Includes a written score for each acoustic work, most of which are notated with a high degree of professional clarity - Scores contain some errors	- Includes a written score for each acoustic work, all of which are notated with a high degree of professional clarity - Scores contain very few or no errors		
Artistry	- Rarely demonstrates mature style & creativity	- Sometimes demonstrates mature style & creativity	- Frequently demonstrates mature style, artistry, and creativity beyond technical craft	- Almost always demonstrates mature style, artistry, and creativity beyond technical craft		
Versatility and Scope	- Does not demonstrate versatility in writing for a variety of performance media	- Includes works that utilize at least two varieties of performance media (winds, brass, strings, percussion, keyboard, voice, electronics)	- Includes works that utilize several varieties of performance media (winds, brass, strings, percussion, keyboard, voice, electronics) - Includes at least one work with a duration of seven minutes or more	- Includes works that utilize at least four varieties of performance media (winds, brass, strings, percussion, keyboard, voice, electronics) - Includes at least one exceptionally coherent work with a duration of seven minutes or more		
Musical Form (If Recital: consider Organization and Program Notes)	- An understanding of musical form and structure is rare For Recital: - Organizational process (personal management, timely production of performance materials, rehearsal, stage management, etc.) is unprofessional and nonfunctional - Program notes contain frequent errors and/or inappropriate content	- Musical form and structure is often adequate For Recital: - Organizational process (personal management, timely production of performance materials, rehearsal, stage management, etc.) is functional - Program notes are mostly correct and provide some context for compositions	- Musical form and structure is often expressive and effective For Recital: - Organizational process (personal management, timely production of performance materials, rehearsal, stage management, etc.) is acceptably consistent and clear - Program notes are grammatically and factually correct while often providing a context for compositions	- Musical form and structure is always expressive and effective For Recital: - Organizational process (personal management, timely production of performance materials, rehearsal, stage management, etc.) is a model of consistency and clarity - Program notes are grammatically and factually correct while providing a well-integrated context for compositions		
Average Score						

NAME: _____

Evaluation Purpose (Instrumental: entrance audition, jury, sophomore review, etc): _____

Faculty Member _____

Student Learning Outcomes	Entry Performer (Large Gains Needed): (1-4)	Average Performer (Gains Needed): (5-8)	Growing Artist (Small Gains needed): (9-12)	Artist: (13-16)	Rating (1-16) (Whole Numbers Only)	
Technical Facility	Basic technique (finger dexterity, tonguing, etc) is below average for entering college student and needs improvement and/or difficulty of repertoire is not sufficient.	Basic technique (finger dexterity, tonguing, etc) is adequate to get through repertoire without stopping	Good command of most technical aspects (finger dexterity, tonguing, etc) which enhances the musical performance	Technique is artistic and demonstrates command of all technical aspects		
Musical Accuracy	Score is not learned securely; errors/mistakes; music reading is insecure and imprecise in pitches and rhythms; possible need to re-start	Score is learned with errors that inhibit the overall fluency of performance; inconsistent attention and faithfulness to the score	Most music is learned securely, memorized (if applicable), and performed fluently; excellent attention to and faithfulness to the score	All music is learned securely, memorized (if applicable) and performed with exceptional fluency/artistry; superior attention to and faithfulness to the score		
Stylistic Accuracy and Interpretation	Performance is without creativity and frequently lacking in musicality	Occasionally demonstrates mature style & creativity	Frequently demonstrates understanding of appropriate musical style as evidenced through expressive nuance and interpretation	Almost always demonstrates mature style through expressive nuance, interpretation that rises to the level of artistry & creativity		
Characteristic Sound	An ideal characteristic sound is not, or is rarely achieved for incoming college student.	A moderately characteristic sound is achieved.	An solid characteristic sound achieved at most dynamic levels and within most areas of technical facility and artistry.	A superior characteristic sound is achieved at all dynamic levels and within all areas of technical facility and artistry.		
Stage Presence and Performance (If recital: program notes)	Stage presence is weak; performer is hesitant; bows are inappropriate or incorrect (For recital: program notes are not included). For auditions, lack of confidence is displayed.	Stage presence is acceptable; performer lacks sufficient confidence; bows are hesitant. (For recital: program notes are included but contain multiple inaccuracies)	A fairly polished and communicative stage presence; demonstrates a somewhat mature poise/grace in stage deportment (For recital: program notes are well-written and accurate)	A polished and communicative stage presence; demonstrates mature poise/grace in stage deportment (For recital: program notes are well-written, accurate, and contain information contributing to the listener's experience)		
Average Score						

GSOM Rubric - Voice

NAME: _____

Evaluation Purpose (entrance audition, jury, sophomore review, etc): _____

Faculty Member _____

Student Learning Outcomes	Entry Performer (Large Gains Needed): (1-4)	Average Performer (Gains Needed): (5-8)	Growing Artist (Small Gains needed): (9-12)	Artist: (13-16)	Rating (1-16) [WHOLE NUMBERS ONLY please.]
Technical Facility	Inconsistent basic technique frequently inhibits flow and performance	Basic technique is adequate to get through repertoire without stopping; typical of a young, untrained singer	Good command of most technical aspects of singing with minimal inhibition to performance	Technique is frequently artistic and demonstrates command	
Musical Accuracy	Score is not learned securely; evidence of lack of skill in music reading, possible need to re-start	Score is learned with errors that inhibit the overall fluency of performance; inconsistent attention and faithfulness to the score	Most music is learned securely, memorized (if applicable), and performed fluently; excellent attention to and faithfulness to the score	All Music is learned securely, memorized (if applicable) and performed with exceptional fluency/artistry; superior attention to and faithfulness to the score	
Stylistic Accuracy and Interpretation	Creativity and musicality are not showcased in performance	Evidence of creativity and musicality are emerging in performance though not yet consistently	Frequently demonstrates understanding of appropriate musical style as evidenced through expressive nuance and interpretation	Almost always demonstrates mature style through expressive nuance, interpretation that rises to the level of artistry & creativity	
Characteristic Sound	Characteristic sound is inconsistent due to aspects such as diction and intonation	Performance aspects (such as diction and intonation) sometimes contribute to the characteristic sound	Performance aspects (such as diction and intonation) usually contribute to the characteristic sound	Superior command of performance aspects (such as diction and intonation), consistently contributing to the characteristic sound	
Stage Presence and Performance *If recital, consider program notes	Performance skills and stage presence lack experience, performer is hesitant (For recital: program notes contain multiple inaccuracies or are not included)	Performer lacks confidence, but stage presence is acceptable (For recital: program notes are included)	A fairly polished and communicative stage presence; Demonstrates a somewhat mature poise/grace in stage deportment (For recital: program notes are well-written and accurate)	A polished and communicative stage presence; Demonstrates mature poise/grace in stage deportment (For recital: program notes are well-written, accurate, and contain information contributing to the listener's experience)	
Average Score:					