



**GREATBATCH
SCHOOL OF MUSIC**

Music Student Handbook

REVISED SEPTEMBER 2026

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INTRODUCTION & WELCOME

Welcome to the Greatbatch School of Music at Houghton University. We are excited to have you join us and to work alongside you as you continue your training to realize the calling that God has placed upon your life. We look forward to welcoming you into our family here at the Greatbatch School of Music (GSoM) and to celebrate your unique gifts and talents that have come from God.

This Music Student Handbook is an excellent resource and will act as your initial guide to important, specific information regarding GSoM procedures, as well as expectations and opportunities for all Music majors.

This document is a roadmap for your success as a Music major at Houghton University. To that end, please familiarize yourself with it, as it is the primary reference for pertinent Music Major information, practices, and policies. Remember that it is your responsibility to review this material and to be aware of the requirements for your specific degree. While our faculty will be working diligently to assist you with any questions you may have, you are the one responsible to know and execute the information contained in this handbook. Seize control of your academic future and do not allow lack of knowledge, resulting omissions or mistakes to hinder your studies at the Greatbatch School of Music.

If you have questions or concerns about any subject contained in this handbook, please always feel free to ask your academic advisor for clarification or our Academic Department Coordinator, either in person, or by email, at music@houghton.edu. It is our sincere prayer that your time at the Greatbatch School of Music will be an exciting, growth-filled, and Christ-driven season in your life.

Dr. David Clem, Dean



MISSION & GOALS

Mission

The Greatbatch School of Music, within a Christ-centered liberal arts education, endeavors to produce graduates who, through commitment to musical excellence and the integration of faith and musical learning, can be effective advocates and practitioners in both the Christian community and the broader world.

Goals

In light of our stated mission, the Greatbatch School of Music faculty seeks to:

- promote a Christian musical environment for developing the highest artist values and a lifelong commitment to musical excellence
- serve students excellently in their professional work
- provide students with the means for rewarding, fulfilling artistic endeavors
- develop in all students an awareness of the creative dimension of the entire person
- develop in all students an awareness that they are created in the Image of God (Imago Dei)
- encourage an on-going commitment to the integration of faith and discipline
- serve as effective musical advocates in the Christian community and in the broader world
- serve as effective Christian witnesses in the musical world.



PEOPLE

The Office of the Dean

- [Dr. David Clem](#), Dean
- [Rachel Decker](#), Academic Department Coordinator (CFA 105, ext. 4000)

The Faculty of the GSoM

Information about individual faculty members can be found on the [faculty web pages](#).

Etiquette: When referring to or addressing professors, “Professor” is the preferred title to precede the person’s last name. Address professors with a doctorate with “Dr.” Also acceptable are appropriate uses of “Mr.,” “Ms.,” or “Mrs.” It is not appropriate to call professors by their first name.

The Staff of the GSoM

- [Carlton Campbell](#), Associate Director of Technical Arts, Music Industry Practicum Coordinator (CFA 210, ext. 4030)
- Tom Finch, Maintenance Supervisor, Wesley Chapel & CFA

Faculty by Instrument or Area

- William Perrine, Professor of Instrumental Music and Director of Instrumental Activities

Brass

- [Russell Scarbrough](#), Assistant Professor of Jazz Studies and Low Brass
- William Perrine, Trumpet, Director of Instrumental Activities; Brass and Woodwind Techniques
- [Jason Decker](#), Instructor of Low Brass
- Jacek Muzyk, Assistant Professor of Horn

Guitar

- [Anton Machleder](#), Professor of Guitar

Harp

- Can Yang Zi Quan, Instructor of Harp

Organ

- [Judy Congdon](#), Professor of Organ and Harpsichord; University Organist

Percussion

- Alva Robbins, Instructor of Percussion

Piano & Harpsichord

Coordinator of Piano Studies: [William Newbrough](#), Professor of Piano

Coordinator of Collaborative Studies: [Sharon Johnson](#), Professor of Piano and Collaborative Piano

- [Judy Congdon](#), Professor of Organ and Harpsichord; University Organist

Strings

- [Soo Yeon Kim](#), Assistant Professor of Violin and Viola
- [Jeremy Russo](#), Instructor of Cello
- Edward Croft, Instructor of Double Bass



Voice & Opera

- [Kimberly Prins-Moeller](#), Coordinator of Voice, Associate Professor of Voice
- [Amanda Cox](#), Director of Lyric Theatre, Assistant Professor of Voice
- [Luke Ogden](#), Instructor of Voice

Woodwinds

- Daniel Wartinger, Professor of Clarinet
- [Anne Kunkle](#), Assistant Professor of Saxophone
- [Angela McBrearty](#), Assistant Professor of Flute

Music Theory & Composition

- [Carrie Magin](#), Area Coordinator; Associate Professor of Composition and Theory
- [Christopher Ashbaugh](#), Assistant Professor of Composition and Theory
- [Russell Scarbrough](#), Assistant Professor of Theory, Director of Jazz Studies
- [Daniel David Black](#), Associate Professor of Vocal Music and Conducting
- Marilee Olsen, Instructor of Music Education

Music History & Literature

- [David Clem](#), Area Coordinator, Associate Professor of Music History
- [Daniel David Black](#), Associate Professor of Vocal Music and Conducting
- [Kevin Dibble](#), Assistant Professor of Vocal Music and Conducting
- [Sara Massey](#), Associate Professor of Music Education

Music Education

- [Sara Massey](#), Area Coordinator, Associate Professor of Music Education
- William Perrine, Director of Instrumental Activities; Brass and Woodwind Techniques
- [Soo Yeon Kim](#), Assistant Professor of Violin and Viola; String Techniques
- Marilee Olsen, Instructor of Music Education
- Alva Robbins, Assistant Professor of Percussion; Percussion Techniques
- Gary Stith, Professor Emeritus

Collaborative Studies

- **Coordinator of Collaborative Studies:** [Sharon Johnson](#), Associate Professor of Piano and Collaborative Piano

Technical Arts/Music Industry

- [Carlton Campbell](#), Assistant Director of Technical Arts
- Fred Brown, Instructor of Technical Arts
- Jason Davis, Instructor of Technical Arts



Worship Arts

- [David Clem](#), Area Coordinator
- [Judy Congdon](#), University Organist, Professor Emeritus
- Steven Olsen, Instructor of Worship Arts

Conducting

- [Daniel David Black](#), Associate Professor of Music and Director of Choral Activities
- [Kevin Dibble](#), Assistant Professor of Music, Associate Director for the Greatbatch School of Music and Associate Director of Choral Activities
- William Perrine, Professor of Music and Director of Instrumental Activities
- Gary Stith, Professor of Music Education and Conductor Emeritus

Jazz

- [Russell Scarbrough](#), Instructor of Low Brass; Director of Jazz Activities

Ensemble Directors

- [Daniel David Black](#), Houghton Choir
- [Kevin Dibble](#), Chamber Choir, Highlander Chorus
- [Russell Scarbrough](#), Jazz Ensemble
- William Perrine, Wind Ensemble, Symphony Orchestra
- [Soo Yeon Kim](#), Chamber Ensembles, Symphony Orchestra
- Anne Kunkle, Saxophone Ensemble
- Alva Robbins, Percussion Ensemble

Need help?

Academic-related issues:

Your faculty advisor will be your primary resource, but the music office can provide additional direction. If you are uncomfortable meeting with your advisor, please make an appointment to meet with the Dean.

Emotional/personal:

The Greatbatch School of Music is like a large family, so friends and colleagues can often offer support for personal emotional issues and other individual concerns. For assistance with significant personal issues that persist or may be harmful, you may wish to consult with Houghton's excellent Counseling Center. Their services are provided to you at no cost.



ORGANIZATIONS

In addition to formally constituted ensembles, Houghton students annually form a variety of student-organized groups, ranging from classical-repertoire ensembles to worship praise teams. Further, many area churches make use of music students as worship leaders and group members.

National Association for Music Education: Chapter #150

The National Association for Music Education (NAfME) is the professional organization for all music educators – pre-service, active, or retired. As a member of NAfME Collegiate you will:

- gain the benefit of a professional identity at the earliest stages of your career
- have exclusive opportunities to interact with and learn from active music educators and administrators
- receive valuable professional development at state and national conferences at a significantly reduced cost (or free)
- participate in activities and programs that will prepare you for your career
- have networking opportunities that will help you get job interviews and land a job

NAfME's members-only online resources provide information and materials that can be used for school assignments and research. NAfME Collegiate membership will help you succeed in school and career.

The chapter sponsors speakers and workshops, attends state conventions, and holds social events. The chapter raises funds at some events to support these activities. Affiliations include the New York State School Music Association (NYSSMA) and Greater Rochester Orff Schulwerk Association (GRAOSA).

Full membership (\$42.00) includes membership in C/NAfME (thus NYSSMA and NAfME), subscriptions to Music Educator's Journal and the NYSSMA School Music News. All music education majors are urged to join.

Dean's Advisory Council (DAC)

The Dean's Advisory Council members work with the dean and director of the GSoM to provide advisory input. It is comprised of a representative of each class (Sophomore, Junior & Senior), elected or appointed representatives of each major ensemble, and appointed graduate students from the instrumental and vocal areas. Terms extend from August through May of the subsequent year.

Purposes:

1. The primary function of the Dean's Advisory Council is to work in an advisory capacity to the Dean. The committee does not have power to make decisions or take action, but is rather intended to give advisory input to the music faculty and administration.
2. The committee will serve as an open line of communication between the music faculty and GSoM students.
3. The committee will give input to and/or discuss policy-making insofar as such policy affects students.

Request to students: The committee normally meets once per month. Help the committee effectively serve you by talking with them and bringing your concerns to them. You may be asked to provide your input when the committee makes presentations or polls the student body.



Pi Kappa Lambda Music Honor Society: ZETA OMICRON CHAPTER

The purpose of this Society is to provide an organization dedicated to the furtherance of music in education and education in music in colleges, universities, and other institutions of higher learning, which offer music degree programs in one or more fields.

FACILITIES & EQUIPMENT

Buildings

- Wesley Chapel
- Center for the Arts

Open Mon-Sat 7 a.m. – 12 a.m. (Sunday, open 5 p.m.-12 a.m.)

Bulletin Boards

The bulletin boards in the student lounge, mailbox area, and the elevator are to be used for announcements of a general nature. There are additional bulletin boards for instrumental ensembles (outside of Room 134) and Music Education (outside of Room 231). Each faculty member has a bulletin board outside of their studio. Public boards are checked and culled each week. You should regularly check all boards that apply to your area. To be posted in the elevator, bulletins must be submitted to the music office for consideration, and will be posted in order of priority.

NOTE: GSoM and related notices will receive priority consideration and location for posting.

Ensemble Libraries

The ensemble libraries house the literature for the GSoM ensembles. They can serve as a valuable Music Education resource for examining potential repertoire for choir, band, orchestra, etc. In addition, there are some opera and musical theater scores available for checkout by students. Access to ensemble libraries is available through either ensemble directors or ensemble librarians. Please note that you will be held personally financially responsible for any scores checked out to you that are not returned.

Instruments

GSoM woodwind, brass, string, and percussion instruments are available for use by students in Wind Ensemble and Symphony Orchestra. See the Director of Instrumental Music Activities or instrumental grad assistant for sign-out procedures. A deposit of \$30 is required (cash or check made out to GSoM). The deposit will be returned upon check in of the instrument. Instrument checkout must be approved by the appropriate professor.

All university instruments are to be kept locked in their designated lockers and not in your living quarters. All instruments are to be removed from practice rooms when you leave (a completely normal practice nationwide).

Some university instruments may be signed out during summer break by using a form available from the instrumental grad assistant or music office, which is to be signed by Director of Instrumental Music Activities. A deposit of \$30 is required (cash or check made out to GSoM). This form confirms your financial responsibility for the instrument while it is in your care. When school resumes, the instrument is to be checked in to the instrumental grad assistant.



Keyboard Instruments & Maintenance

All of us as Christian stewards are responsible for the careful use and maintenance of pianos and organs. These instruments are both expensive and sensitive, so please treat them with great care. They are tuned regularly, and major maintenance, fine voicing, and regulation are completed during the summer interim.

You can help immensely in both the tuning and maintenance of these instruments by:

- Putting **only music** on your instrument (no coffee mugs, water bottles, food, etc.)
- Allowing no air drafts on the pianos
- Closing practice room windows when you leave the room
- Promptly reporting maintenance or repair needs to the music office: tuning, service (i.e. broken string, sluggish action, faulty pedal, etc.) and voicing (e.g. too strident or too weak tone)

Grand Pianos

The performance grand pianos in the recital hall and Wesley Chapel are kept locked. Keys are only issued to students with the approval of the keyboard faculty.

The **Steinway** in either area is used for performances, not routine rehearsals, and is always kept locked and used only by permission from faculty members. Keys **must** be signed out at the main music office and returned to the office directly following the event/rehearsal. If you sign out the key and it is not returned, you will be held personally responsible.

The **Yamaha piano** in the recital hall is the designated rehearsal instrument for that space. Please do not use the Steinway for routine ensemble rehearsal.

The practice spaces with grand pianos in them are reserved for use by adjunct instructors, piano majors, and small ensemble rehearsals. Non-piano majors are required to use practice rooms with upright pianos.



Organs & Harpsichords

The GSoM has five organs for use by students in the organ studio. Chief among these is the 61-rank Holtkamp in the chapel auditorium. The 'Halfkamp,' the Andover, the Rodgers and the Moore (all smaller practice organs) are located on the lower level of Wesley Chapel. These instruments are reserved for students currently taking organ lessons; other use is by permission of the university organist. A sixth organ, the very fine 2008 James Louder tracker organ at Houghton Wesleyan Church, is jointly owned by church and university, and regularly available to organ students for practice, lessons, and recitals.

The use of the university harpsichord – a very fine, two-manual, Willard Martin Italian harpsichord built in 1986 – is reserved for students currently taking harpsichord lessons; other use is by permission of the university organist. Students who wish to accompany a recital at the organ or harpsichord must obtain prior permission of the university organist.

Listed below are a few guidelines to help you in using the harpsichord.

- **The Harpsichordist:** The harpsichordist must be a student who has taken harpsichord lessons or a faculty member. You should inform both your teacher and the harpsichord faculty member of your desire to use the harpsichord.
- **Logistics:** The harpsichord must be moved to the location of the performance at least 5 hours before the performance and returned immediately following the performance. The harpsichord needs time to adjust to the changes in temperature and humidity in order to stay in tune.
- **Tuning:** The harpsichord will likely need to be tuned after moving, and will perhaps need to be “touched-up” immediately before the concert. Your harpsichordist is responsible for tuning the instrument. They will need about an hour to tune the harpsichord after it has been moved. You need to sign out time for tuning the harpsichord.
- **Moving the Harpsichord:** When moving the harpsichord, a music faculty member must be present (this is normally your applied teacher).
Some tips for moving the harpsichord:

- Five strong people are needed to move the harpsichord to and from the stage. You will also need 1 or 2 people to carry the trestle.
- The brown cover must be on the harpsichord when moving it.
- The trestle on the bottom of the harpsichord is detachable. The harpsichord simply lifts off of it. Be certain to place the harpsichord back on the trestle so that the holes on the trestle match the indentations on the bottom of the harpsichord.
- **Remember:** this instrument is extremely delicate and must be treated with the utmost care.



Piano Care & Room Condition

The Greatbatch School of Music maintains 55 pianos for the use of its faculty and students. Such a collection of instruments represents a significant investment. To that end:

- Do not use excessive force that could result in broken strings and accelerated wear to piano actions.
- Do not sit on, stand on, or deface any instrument in any manner.
- Take care in ensuring the proper use of piano benches: no standing, leaning back on two legs, etc.
- Report any piano-related needs (broken strings, sticking keys, etc.) to the music office.

All windows and piano lids must be **closed** when leaving any room. Your room must be left in neat condition for the next occupant, regardless of the condition in which you found it. If a practice room or rehearsal room is found in sub-standard condition, you must bring it up to standard and report any deficiencies to the main music office.

Mail Slots

Mail slots are provided for music majors and minors in the Center for the Arts. These are located in the hallway next to the Recital Hall and are used for intradepartmental communication of all sorts, including the return of papers and tests, recital attendance information, and letters from the music office. It is your responsibility to **check your box regularly (twice daily is recommended)**. Any information not received due to negligence of this recommendation will be your responsibility.

Personal Belongings

A coatroom is located on the first floor of the CFA, directly across from the mail slots. This space is for the storage of coats and other seasonal attire, and is not a personal storage space. Lockers are available to all music student for personal belongings.

Personal lockers are available for all music students in CFA 130. A school-issued combination lock is provided for you, and it is required that you use only this lock (no personal locks) for your locker. If the lock assigned to you is lost, there will be a \$25.00 charge applied to your account for its replacement. There is also a set of small lockers in the Wesley Chapel organ loft stairwell for organ students' use. These too are assigned through the music office.

Instrument Lockers

Instrument lockers are available for all music students in CFA 140, the hallway outside of the IRH, or personal lockers in CFA 130. A school-issued combination lock is provided for you, and it is required that you use only this lock (no personal locks) for your locker. If the lock assigned to you is lost, there will be a \$25.00 charge applied to your account for its replacement. Lockers in CFA 140 and the hallway will be assigned based on instrument case size.

The university assumes no responsibility for items of any sort left unattended or unsecured in a locker. If you are concerned about your personal materials, please secure them in a locker.



PROCEDURES

Accompanist Guidelines

All accompanist assignments go through Dr. Sharon Johnson and are made at the beginning of the school year (except for those off-campus for the semester or student teaching). Further information will be distributed at that time.

Requirements: All BMUS piano and organ majors (applied and Music Education) are required to accompany 2 (two) upper-class music majors (applied or Music Education) per semester. BA piano majors are required to accompany 1 (one) music major. A major ensemble assignment is considered equivalent to an accompaniment assignment. To aid in your preparation for this process, there is a mandatory ½ semester collaborative workshop for all first-year and transfer students with piano or organ as their primary instrument.

- Should you wish to accompany more than your required number of assignments, the accompanist coordinator will require the written approval of your keyboard professor before authorizing payment.

When you agree to be a student's accompanist, you are making a serious commitment: *you become a partner in that person's work for the entire semester or until the recital and the ensuing jury are finished.* You may not cancel your commitment for any reason other than a true emergency (heavy workload does not count). The faculty coordinator of accompanists will make accompanying assignments for each semester. If you have a preference, notify the appropriate faculty member **in writing**.

A total of **2 hours weekly** is the maximum time allowed to work with each music major that you accompany, including lesson time, rehearsal time, and your individual practice of the accompaniments. If you are rehearsing for a **required recital**, the time is increased to **3 hours weekly**. Up to 1 hour of those 3 hours may be allotted for your own practice of the accompaniments. If you have received permission to accompany more than the required number of music majors, the same time restrictions apply.

Music: It is ideal that your accompaniments be given to you **no less than 3 weeks** in advance of any lesson, departmental recital, jury, or any other public performance or rehearsal. If you need extra time to learn the music before your first rehearsal, make that clear to the student you are accompanying. If you do not receive the music at least three weeks in advance, *you will not be required to accompany for that performance.*

You are encouraged to ask your piano professor to help you with your accompaniments. Also, some accompaniments may appear easy to play, but keep in mind that ensemble and accompaniment styles are very different from solo playing.

Payments & Time Cards: Pay is available to accompanists who qualify for the work-study program. See the faculty coordinator of accompanists for details if you are interested. You must be authorized by the Student Payroll Office for payment and fill out weekly timecards (located in Dr. Johnson's Office). You will be paid at the current student work-study pay scale, and these same time limitations apply for accompanists who are not piano or organ majors.

Assignment of Instructors

Assignment of applied music teachers is made by the Dean of the GSoM in consultation with studio faculty, due consideration being given to the student's preference. These assignments are made on a yearly basis, although study of a single semester is permitted.



Practice Cards

Practice cards may be required at the discretion of the studio teacher. Cards are available in the music office.

Practice Rooms

Practice rooms are equipped with what you will need to grow and develop in your musical discipline. They are primarily workspaces, each used by many different people. These spaces are **neither private storage areas nor living quarters**, so please be thoughtful of your fellow students in your stewardship of these workspaces.

All persons using Houghton's superb music facilities, including its musical instruments and practice spaces, are expected to do so responsibly and professionally, in a spirit of mutual uplift and support as we grow together as musicians. Accordingly, the following guidelines are adopted by the music faculty with the goal of maintaining the quality and professional standards of our practice spaces:

- Students' personal belongings and instruments¹ are **not** to be left in practice rooms between practice sessions. Your belongings may be removed from the practice room for retrieval in the music office if you violate this rule.
- Practice rooms are not intended to be used for study, computer use, or any other non-practice-related activity; they are for **musical practice only**. All music practice spaces are available to students enrolled in private music study on a first-come, first served basis.
- Food and beverages are not allowed in practice rooms, aside from water in tightly sealed containers.
- Personal decoration is not permitted in practice rooms. These are professional spaces, not dormitory rooms, **and no student 'owns' a practice room**.
- Students are not allowed to cover the windows of the practice room doors. The windows must remain clear, as a matter of safety and mutual protection for all.
- No objects of any kind should be placed on pianos, except for pencils, music, and metronomes, which should be placed on the music rack of the piano.
- There is a **two-hour limit** on the use of any room for any one practice period. At the end of that time the room must be surrendered to any other student registered for private study wishing to use it.
- CFA 217, 231, 245, 333, 335, 341, and 343 are subject to priority use as posted on room doors. Usage of these rooms is reserved for piano majors, adjunct professors, and small chamber ensembles.

¹**Tubas and double basses are specifically permitted** to be left in a practice space, provided they are in their case or covered and their subsequent removal does not interfere with the practice of others. All others are to be removed (a completely normal practice nationwide). Student lockers are the appropriate location for other instruments.

Tutoring

Tutoring is available for Theory, Music History, and other select courses. To obtain tutoring, please see your professor.



COMMUNICATION WITHIN THE GSoM

The primary and official communication method from the office is email, and it is advisable to check your student email frequently. Negligence of this recommendation will not excuse you from procedures, requirements, and information that you may have missed.

Some notices can be sent to all music students. Should you wish to submit a notice for an email to all students, contact the Academic Department Coordinator (ADC).

Please note: only the ADC is permitted to email all students and/or faculty in the GSoM. As a student, you are not, under any circumstances, permitted to send a school-wide email for any reason.

POLICIES

Applied Lessons

All music majors should be enrolled in applied lessons in their primary instrument, voice, keyboard, or composition for each semester of attendance until the official requirements for their major have been met.

Piano proficiencies are offered in applied lesson format.

All applied lessons have applied lesson fees attached to them, which are added to student bills and are part of your overall university cost.

Students wishing to enroll in more than 4 credit hours of private instruction on a single instrument must seek the express approval of their studio teacher and the Dean of the GSoM.

Ensemble Participation

All music majors, declared or undeclared, are required to take at least one of the following ensembles (for 0-1 credits), during each semester of residence: Symphony Orchestra, Wind Ensemble, Highlander Chorus, or Houghton Choir. Ensemble assignments are made by the appropriate ensemble director(s). **Anyone whose principal instrument is woodwind, brass, or percussion must register for and participate as needed in both Symphony Orchestra and Wind Ensemble (saxophonists must register for Wind Ensemble and Jazz Ensemble)** unless excused by both the ensemble's director and the Dean of the GSoM. Students whose primary instrument is voice are required to participate in one of the following choral ensembles: Highlander Chorus or Houghton Choir.

MUS 460 Chamber Ensemble: Chapel Music may count for 2 semesters of ensemble requirement for students pursuing the Bachelor of Science in Music (Music Industry and Worship Arts) degree.

All Bachelor of Music majors must also participate in at least 1 semester of chamber music or collaborative performance/accompanying during their program of study. Students whose major, concentration, or emphasis is keyboard will normally meet this criterion through studio or chamber ensemble.



All Music Education majors must be in good standing in all of their classes if they want to take any ensembles beyond what is required.

Vocal Study and Ensemble Commitments

To ensure a sustainable balance between individual vocal study and ensemble commitments, participation in any vocal ensemble beyond the first required ensemble is contingent upon consistent progress in weekly applied lessons. Students are graded weekly on their preparation; failure to maintain a minimum grade of **B** by the midterm will result in a formal warning and the loss of eligibility to audition for or join any elective ensembles (including Lyric Theatre, Houghton Choir, and Chamber Choir) for the **following semester**.



Student-Led Rehearsals

Student-led rehearsals must not be scheduled during classes or ensemble rehearsal times. Rehearsals for a recital are not an excused absence for classes or ensembles.

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 below)
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 (approx. 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): preparation component	Script-writing, PowerPoint creation, audio/ video recording, editing, and related tasks	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 NASM 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

Variable Credit Ensembles

Ensemble Course Credit and Participation Expectations

Students may enroll in certain ensembles for either 0 or 1 academic credit. Expectations vary by enrollment option:

- 0-Credit** **Enrollment:**
 Students enrolled for 0 credit are expected to attend all scheduled rehearsals and performances and to actively participate in the ensemble.
- 1-Credit** **Enrollment:**
 Students enrolled for 1 credit are required to complete a minimum of **30 hours of ensemble-related work outside of class** over the course of the semester (approximately **2 hours per week**). Students must maintain a **practice/work log** documenting these hours. In addition, students will submit a **final reflection paper** addressing their work, progress, and learning throughout the semester.

Sophomore Review and Transfer Review

In compliance with National Association of Schools of Music (NASM) guidelines, all students pursuing a music degree are reviewed by the music faculty during the second year of study (normally at the end of the student's third semester) to ensure satisfactory musical and academic progress. This review considers performance ability and attainment, growth in musicianship, commitment to the discipline, and evidence of compatibility with vocational goals.

Any student evidencing significant problems in the above areas of evaluation will be notified by their advisor and the Dean of the GSoM that their review has been deferred and will be placed on probation for the fourth semester of study. Any deficiencies thus identified must be addressed and remedied by the time of the fourth semester jury or the student will not continue as a music major.

Transfer students will undergo a review at the end of their first semester. Any deficiencies must be addressed and remedied by the time of the second semester jury.

Specialist Study

In certain cases, there may not be a faculty member with doctoral-level credentials (or equivalent professional record) in a studio performance specialty. In such cases, an applied performance major may, with the permission of the Dean of Music, upon the recommendation of and in consultation with the appropriate full-time faculty member, be assigned to an appropriately credentialed specialist in the relevant studio teaching specialty.

The above guidelines may be reviewed, revised, or rescinded at any time by the faculty and the Dean of the Greatbatch School of Music.

GSOM Accessibility Policy

Upon registration for any course or course-related-event that requires activities in the basement of the John and Charles Wesley Chapel, registrants will be notified that the course or event has scheduled activities in an area of campus that may be inaccessible to people with a diagnosed mobility disability. If an accommodation is needed, the student should notify Academic Support and Accessibility Services at academicsupport@houghton.edu to request accommodations and for a copy of the full policy. Accommodations may include moving the location of the activities along with any necessary equipment to an alternative accessible space.

Upon notification, the Academic Support and Accessibilities Director will communicate with the student to determine if documentation of a disability is needed and to discuss possible accommodations. The Director will work with the Dean of the School of Music to find and implement a workable solution. Within three business days of meeting with the student, the Director will notify the student of the accommodations and then inform faculty, staff and other students who may be impacted by the implementation.

Policy for Students Missing Classes for Chapel Tech

The Music Office will generate a list each semester of the students registered for Practicum who have 10 am MWF classes.

The Tech Arts Faculty will try to assign teams in such a way that each Tech Team has at most 1 student with a 10 am class.

Teams with students who have a 10 am class can have those students come at 10:30 when they are on a tech team for chapel with the following provisos:

1. They should not miss any part of a class period with an exam or quiz
2. They should not leave class early more than 6 times in a given semester, and the fewer times the better.

In addition to affected students completing the university “Notification of Absence” form, the music office will generate an email template that students can use to communicate with their professors.



WELLNESS

Maintaining your health is of the utmost importance during your time at Houghton University; please use common sense and pay particular attention to some of these areas:

- Hearing health is essential to your lifelong success as a musician. Your hearing can be permanently damaged by loud sounds, including music. Noise-induced hearing loss is generally preventable. Playing in ensembles, playing certain instruments, and listening to music at high volumes can sometimes expose you to dangerous decibel levels. If you are in an environment where you are experiencing pain or discomfort, please use ear protection. Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing.
- Neuromusculoskeletal health is essential to your lifelong success as a musician. Practicing and performing music is physically demanding. Musicians are susceptible to numerous neuromusculoskeletal disorders. Know your body and its limits, and avoid “overdoing it.”

For more information, please visit these NASM reference documents:

[Protecting Your Hearing Health \(Overview\)](#)

[Protect Your Hearing Every Day \(Thorough\)](#)

[Protecting Your Neuromusculoskeletal Health \(Overview\)](#)

[Protecting Your Vocal Health \(Overview\)](#)

[Protect Your Neuromusculoskeletal and Vocal Health Every Day \(Thorough\)](#)

NOTE: Health and safety depend in large part on the personal decisions of informed individuals. Institutions have health and safety responsibilities, but fulfillment of these responsibilities cannot and will not ensure any specific individual’s health and safety. Too many factors beyond any institution’s control are involved. Individuals have a critically important role and each is personally responsible for avoiding risk and preventing injuries to themselves before, during, and after study or employment at any institution. The NASM standards above, applicable guidelines below, and institutional actions taken under their influence or independently do not relieve the individual from personal responsibility for appropriate, prudent, and safe behavior or action, nor do they shift such responsibility and liability for the consequences of inappropriate, imprudent, and/or unsafe behavior or action in any instance or over time to any institution, or to NASM.



MUSIC LIBRARY

Monday-Thursday	1:00-7:00 pm
Friday	1:00-5:00 pm
Saturday	1:00-3:00 pm

Doyin Adenuga (Doyin.Adenuga@houghton.edu) is our Liaison Librarian for music. He is available to contact for research help.

The music library website is available here: https://libguides.houghton.edu/Music_main

A music research guide is available here: <https://libguides.houghton.edu/music-library>

Our music library contains copious musical materials for your use, including:

- Sound recordings of Houghton University recitals and concert events
- Collected works (call number MUSIC COL WK in online catalog)
- Commercial CD collection
- Music reference materials (there are copies of these sources and more in the reference area of the main campus library)
- Printed music (similar types of music are grouped together, by type of composition, number of instruments, sacred v. secular, etc.)
- Vinyl recordings

Circulation Policy

All items in the music library are available to all students, not only to those in the music programs. A university ID is required to check-out music or to use music reserve materials. There are no overdue charges, but prompt returns are requested and replacement costs are charged for lost items. Renewals are possible if the need arises.

Please, visit our policy page at <https://libguides.houghton.edu/policies> for detailed information about our circulation policies.

Note that works on music theory, composition, history, and pedagogy are held in the main library.

Interlibrary Loan

Interlibrary Loan (ILL) services on printed music are available to music library patrons. **Sound recordings can not be requested;** most other institutions do not make them eligible for ILL. Verify publication information (as well as opus numbers, key signatures, which instruments are involved, whether you need a score AND individual parts, etc.) of your score using the *Advanced Search* link in the Houghton University library website homepage and selecting *Libraries Worldwide*, and then email Doyin Adenuga to ensure that we don't already have a comparable item in our existing collection. To request materials through ILL, please use the *Request Item through Interlibrary Loan* button from your search details or complete the Interlibrary Loan Book Request form using the link <https://www.houghton.edu/library/interlibrary-loan-book-request/>.



Listening Room Policy

We encourage the entire Houghton community to make use of the music library for all types of musical experiences, mainly listening to recordings as preparation for assignments, exams, class discussion, recitals, or ensemble rehearsals, etc.

All music library personnel, including student workers, are well within their rights to ask listening room users to vacate if conduct or time limits become an issue. Do not use the rooms for a place to hang out with friends or your significant other.

Food is not permitted in the listening rooms, or anywhere else in the music library. Drinks are permitted if they have a lid.

Music Reserves

Reserve items (set aside by faculty members for use by an entire class) must be requested at the music library circulation desk (a staff member will retrieve them for you). Your University ID is necessary to borrow reserve materials. From time to time, professors request that books from the main campus library collection be given reserve status. You may check from the library website homepage, using the course reserves button, to determine at which course reserve location the book is placed.

Searching the Online Catalog

It's best to go beyond browsing the stacks/shelves. Do a search using our online catalog. To search the library online catalog, visit the library website (<https://libguides.houghton.edu/WJHL>). If you still cannot find what you are looking for, ask a music library staff member.



JURIES, REPERTOIRE SHEETS, RELATED PROCEDURES, AND REQUIREMENTS

Juries & Repertoire Sheets

Repertoire sheets are mandatory for all students taking applied or studio lessons, **including** composition and conducting, regardless of music major status. Students who present a recital in a semester may be excused from a jury (though they may be requested by the faculty grading the recital to perform sections of the recital during jury time). Recitalists must still submit repertoire sheets for that semester.

Juries are generally held during the final two weeks of the semester. Please pay careful attention to due dates and sign-up dates, which will be emailed to you and posted around the building by the music office staff. Negligence of these notices will not excuse you from missing sign-ups or repertoire sheet due dates.

Who has a jury

All B.Mus. majors (and most graduate students) taking applied lessons are required to perform in a jury each semester in their major area. Exceptions are made only through the instructor's request. Composition majors taking applied lessons in their primary instrument are not required to perform a jury unless required by their applied studio professor. Composition majors are required to participate in the Composition juries. B.A. and B.S. majors are strongly encouraged to perform in juries and should do so in consultation with their applied studio professor.

Who does not have a jury

Music Education majors are not required to present a jury during the semester of their student teaching experience. B.A. and B.S. students, as previously described.

Junior, senior, and graduate music majors presenting a degree recital will not be required to perform a regular jury during that semester. Exceptions may be made at the request of the applied studio professor.



Repertoire Report for Jury (Jury Sheet)

Repertoire sheets are mandatory for all students taking applied or studio lessons, **including** composition and conducting, as per our music accreditation organizations. The only exception is those students taking piano proficiency lessons.

Due Date: The due date for repertoire sheets is generally during the week before juries, **but please be attentive to and follow the due dates and reminder emails sent to you by the music office.**

Late Sheets and Grading: Please pay attention to due dates. **If you submit your repertoire sheet(s) after the due date indicated, your final applied lesson grade will be lowered by one letter (an A- becomes a B+).** Your final applied lesson grade is a weighted average between your jury or recital grade and your studio grade; your jury is worth 40 percent of your final applied grade, and studio work is worth 60 percent. No student's final applied grade may be submitted without a jury or recital grade.

Off-Campus Faculty or One Day-A-Week Faculty: If your professor is only here on a certain day of the week or is off-campus, you must have a draft of your repertoire sheet typed up for their review prior to their last day on campus before the deadline, have it reviewed, and then have the final version signed by the teacher before their last day on campus before the deadline. Having a teacher here only one day-a-week will not excuse you should you turn in late repertoire sheets; it is your responsibility to be in communication with them to ensure that these final versions are submitted by the deadline.

Procedure: Each student must submit a typed and correctly-boldfaced draft of their repertoire sheet to the applied lesson teacher; a template is available in the files on Campus Groups. After the studio teacher reviews the draft, the student will make any necessary corrections and print the final draft for signing. The student will then submit final copies, signed by both student and teacher, to the music office in accordance with the numbers of copies below.

Instrumental: 5 copies

Keyboard: 5 copies

Voice: 5 copies

Composition: 3 copies

Not doing a jury: 2 copies

Your Course Code and Number can be found on student self-service; use this information on your repertoire sheet. **Boldface and type** any other heading information that applies.

All works or movements selected for jury performance must be indicated as such by typing a 'J' in the code field on the repertoire table. These selections should be made in consultation with your studio teacher.

At the jury, the student will choose (from the compositions marked 'J') the first selection to be performed. The order of the remainder of the selections will be determined by the jurors.

BASS: Double Bass

BGTR: Bass Guitar

BSSN: Bassoon

CLAR: Clarinet

COLP: Collaborative Piano

COMP: Composition

CONC: Choral Conducting

CONI: Instrumental Conducting

EUPH: Euphonium

FLUT: Flute

GUIT: Guitar

HARP: Harp

HORN: Horn

HPSC: Harpsichord

JAZZ: Jazz studies

OBOE: Oboe

ORGN: Organ

PERC: Percussion

PIAN: Piano

PNOP: Piano Proficiency

SAXP: Saxophone

TRMB: Trombone

TRPT: Trumpet

TUBA: Tuba

VILN: Violin

VCLO: Cello (Violoncello)

VOLA: Viola

VOIC: Voice



Jury Performance Guidelines

Instrumental

A studio professor may request a jury of any student in their studio. A student who performs a degree recital is exempt from a jury for that semester. Jury members may give written comments to the student's teacher noting strengths, weaknesses and suggestions for improvement.

Faculty members who are working with a student who suffers from unusual problems of embouchure, bowing, or physical difficulties may request a special excuse from juries for the student, to be approved by the instrumental faculty.

Students who plan to change to another major in the subsequent semester will be graded by the applied instructor, and will not take a jury, unless the instructor requires it.

- **Selection:** Selection of jury pieces should represent your best work and demonstrate both technical advancement and musical expressiveness. No more than half of the allotted time will be spent hearing the student's choice. The student's choice may be accompanied.
- **Styles:** Contrasting styles are appreciated.
- **Memorization:** Memorization is at the discretion of the private instructor (required for solo pianists, as described below).
- The faculty jurors will select scales, etudes, studies, or pieces marked with a 'J' from the repertoire sheet and hear representative portions that will indicate your level of proficiency.
- **Length of Jury:**
 - 1-2 credit hours: 6 minutes
 - 3 credit hours: 10 minutes
 - 4+ credit hours: 12 minutes

Organ

Organ juries are required at the end of each semester by all organ majors, regardless of curriculum or hours of credit sought, and by all non-organ majors earning three or more credits for the term.

- **Length of Jury:**
 - Up to 3 credit hours: 10 minutes
 - 3 or more credit hours: 15 minutes
- **Memorization:** Except at beginning level(s), some memorization is expected. Approximately one-third of the repertoire should be memorized by organ majors; for church music and Music Education majors, an amount will be determined by the teacher on an individual basis.

Piano

- **Selection:** From the pieces studied, the student, in collaboration with his or her teacher, will select for jury performance one work (e.g. Bach Prelude and Fugue) or substantial movement (e.g. sonata first movement) for each credit hour of study, up to 4 hours. Students taking 5 or 6 hours will also perform four works.
- **Styles:** The student should select works in contrasting styles from various periods for jury performance.
- **Memorization:** Preferably all selections will be memorized, but a minimum of **2 selections** for students enrolled in up to **3 credit hours**, and **3 selections** for students enrolled in **4-6 credit hours**.
- **Procedure:** The student may select their first piece for performance. The jury may decide to hear up to 5 minutes of this piece. The selection, order, and amount of remaining repertoire will be determined at the jury by the jury chair and other faculty jurors.
- **Length of Jury:**
 - 2 credit hours: 10 minutes
 - 3 credit hours: 12 minutes
 - 4 or more hours: 15 minutes

Exceptions: The above requirements for jury contents do not apply to students in their first semester of study at Houghton (first-years and transfers). These students will perform juries by the type and amount of jury content determined by their teachers.

Piano Proficiency

- BMus Majors must complete all 8 benchmarks as part of their major requirements. BA/BS music majors must complete the first 6 benchmarks as part of their major requirements.
- Music Education students should complete 2/3 of the benchmarks by the end of their sophomore year to remain in good standing. All 8 benchmarks should be completed by end of their junior year prior to student teaching. Exceptions must be approved by Sara Massey, Coordinator of Music Education.
- Piano Proficiency students will be tested at the instructor's discretion.



Voice

A teacher may request a jury of any student in her or his studio, whether or not that person is a music major.

Memorization: All voice repertoire offered for juries is to be memorized.

Repertoire:

Repertoire to be offered for jury examination is as follows:

- First-year students:
 - First semester: 2 memorized pieces
 - Second semester: 4 memorized pieces
- Sophomores:
 - First semester: 3 memorized pieces
 - Second semester: 5 memorized pieces
- Juniors:
 - First semester: 4 memorized pieces
 - Second semester: 6 memorized pieces
- Seniors:
 - First semester: 5 jury pieces
 - Second semester: 6 jury pieces (or recital)
- Graduate: Check with your applied teacher.

Selection: The student will choose the first selection. The jury panel will then select additional songs from the remaining indicated jury pieces. In addition, the jury may request any song on the repertoire list not marked with a “P.” Such selections may be sung with music if not yet memorized. All students will sing a minimum of two songs and a maximum of four.

Length of Jury: Juries will be approximately 10 minutes in length.



PUBLIC PERFORMANCE: RECITAL INFORMATION & PROCEDURES

Music is inherently a performing art; the Greatbatch School of Music affirms this through its requirement that all students enrolled in curricula leading to the Bachelor of Music degree will present at least one solo recital as a part of their degree requirements. To assure the highest quality in required degree recitals, the GSoM presents a wide variety of recitals each year, providing opportunities for students to perform during each semester of private study.

An important auxiliary purpose of student performance is the development of active listening:

Listening to students in studio, Departmental, and Performance Seminar recitals allows the individual to see musical growth and discuss problems encountered by various students. This may include critique and evaluation by the instructor. Final results in degree recitals may then be better evaluated.

Attending Artist Series events and faculty recitals provides the student with opportunities to hear musical performances at a high level of achievement. These events should provide satisfying aesthetic experiences in music through listening.

To this end, all BMus majors are required to document attendance at 14 GSoM events each semester, including all Artist Series events. All BA and BS music students must attend 10; procedures are outlined below. Most GSoM events are listed in Campus Groups. For a complete list of events, see the calendar linked [here](#).

Chamber Music & Ensemble Work

Students wishing to perform chamber music with students other than their accompanists must secure the permission of those students' private teachers (or ensemble director in the case of string students not studying privately) in advance.

Chamber ensemble repertoire involving such students should ideally be selected in the spring of the year before the recital, but in no case later than the first month of the semester before the recital.

Composition Large Ensemble Readings

Each academic year, the Houghton Wind Ensemble and/or the Houghton Symphony Orchestra will host a reading session of selected student compositions. This opportunity is designed to support the development of emerging composers by providing a professional rehearsal setting in which students may hear their work performed and receive feedback. Participation is limited to students who are registered for Applied Composition at the time of submission.

Non-Piano Accompaniments

Students wishing to use organ or harpsichord in their recitals must clear the person playing the instrument with the harpsichord or organ instructor. Normally the only students permitted to play on those instruments are those students currently taking applied lessons on that instrument in the semester in which the recital is to be given. See the "Keyboard Instruments and Maintenance" section for restrictions on organ and harpsichord use and related procedures in obtaining the necessary permissions.



Degree Recital Grading

Degree recitals shall be assigned a letter grade, determined by averaging the grades from a committee of no fewer than three faculty members in attendance at the recital. The final recital letter grade shall be reported to the student, but not to the Academic Records Office. Written comments about the recital may be included at the discretion of each faculty member. Copies of the grade report will be placed in the student's music office file.

A recital evaluation rubric shall be used by each member of the faculty committee in formulating and reporting the recital letter grade. The rubric is developed by the faculty within the appropriate performance area (instrumental, keyboard, voice or composition) and takes the quality of program notes into account. Each rubric includes the following general categories (in addition to any others deemed appropriate):

- Musicality, style and faithfulness to the score
- Technical facility and note accuracy
- Quality of program notes
- Appropriate level of difficulty

You may ask your applied professor for a sample of a recital rubric for your specific area.

Failure of a recital occurs when a student's calculated recital grade is below a C-. Accordingly, the student **must then perform a jury** in that same semester, wherein the recital material will be repeated (in part or in whole). Passing this jury will equate with passing the student recital, and the jury grade will be considered the recital grade and used as such in calculations.

The applied music grade for the semester will be determined by combining a studio grade from your teacher with the average jury or recital grade; your jury or recital is worth 40 percent of your grade, and studio work is worth 60 percent. Should the teacher elect to have a student perform both a recital and a jury in the same semester, then the recital grade will be factored in as another juror grade. An objective mathematical formula computes these numbers and percentages based on submitted grades. **Late repertoire sheets will cause your grade to be docked by a letter grade** (see Repertoire Reports for specific information regarding submission procedures).

This final applied grade is then reported to the studio teacher as the student's final studio grade, and the studio teacher will then submit that final studio grade to Academic Records. No student's final semester grade will be submitted without a jury or recital grade.

Length of Degree Recitals

Half-length recitals are to consist of 30 minutes of music, maximum, and full-length recitals are to consist of 60 minutes of music, maximum. Please remind your private teacher of these limitations when you are selecting music for your recital. Should you find that you have more music that you wish to perform, please plan on taking advantage of a performance seminar or departmental recital. Bear in mind that exact timings of music, transitions, and other logistical considerations are crucial in your recital preparation.

A listing of GSoM events is available [here](#).



Pre-Recital Hearing

Junior and Senior students performing a degree recital are required to present a pre-recital hearing to be completed 3-4 weeks prior to the recital date with soloist and accompanist(s) together. The recital grade will in part reflect how well the student applied the listening panel's suggestions. *Graduate students may be required to perform a pre-recital hearing at the discretion of their instructor.*

The hearing will be approximately 30 minutes and will be in the performance space as scheduling allows. The student is expected to provide program notes with the complete program order to the listening panel at the time of the recital hearing. The listening panel will consist of a minimum of two faculty, one being the student's primary instructor. The panel will have the option to listen to any parts of pieces on the recital program at their discretion, and will assign a designation of "approve" or "delay" with comments/suggestions for the student.

For ensemble works: preference is for the ensemble to be part of the pre-recital hearing. If schedules and travel prevent this, each of the pieces done with ensemble must be heard by the applied professor or one of the other jurors/panel members with pre-approval at least two weeks prior to the recital.

Pre-Recital Hearing (Composition)

The pre-recital hearing for senior students presenting a composition degree recital consists of submitting scores and live recordings 3-4 weeks prior to the recital date. See "Recital Preparation Checklist (Composition)" for complete details regarding required submission materials and deadlines. The recital grade will in part reflect the student's recital preparation and ability to meet deadlines. *Graduate students may be required to complete a pre-recital hearing at the discretion of their instructor.*

A panel consisting of a minimum of two faculty, one being the student's primary instructor, will review the submitted materials four weeks and three weeks before the recital. Three weeks before the recital, the panel will assign a designation of "approve" or "delay" with comments/suggestions for the student.



Performance, Concert, & Recital Types

Artist Series

[These are **MANDATORY** for all music majors to attend and **DO** count for recital attendance credit]

Artist Series concerts bring top talent to the Greatbatch School of Music as one of Houghton University's major events during the year. All music majors (BMus, BA, and BS) must attend all Artist Series performances.

Faculty Recitals

[These **DO** count for recital attendance credit]

Students are strongly encouraged to attend all recitals by GSoM faculty members.

Graduate, Senior, & Junior Recitals (Degree Recitals)

[These **DO** count for recital attendance credit]

NOTE: The recital recording fee for all degree recitals is \$45 and is **mandatory**. This fee partially covers the costs of recording, editing, mastering, and producing the degree recital recording. This fee is added to your student account when registering for PERF 385, 485, or 585. One student copy of the recording is included in this fee.

Recital expectations, by degree area, are listed below. A half recital consists of 23-25 minutes of music, and a full recital consists of 50-55 minutes of music.

- **Applied performance:** One half recital in the junior year and one full recital in the senior year.
- **Composition:** One full recital of original compositions or a half-hour recital of original compositions in addition to an original work of significant length and form programmed as a separate performance. All performances occur in the senior year.
- **Music Education:** One half recital, normally in the senior year or the end of the junior year, just before the student teaching experience.

Recital Expansion: Any recital expansion from 30 minutes to a full hour (Junior Recitals for performance majors or Senior Recitals for Music Education, BMus w/ Non-Music Electives, and BA majors) or any added recital (a recital in the sophomore year for performance majors, or a recital in the junior year for Music Education, BMus w/ Non-Music Electives, and BA majors) must be petitioned for and approved by vote from the music faculty.

Scheduling a Recital: Studio professor's permission is required for any recital. When recital forms are issued during the spring semester, a student intending to give a recital the following year may request the date of the recital with the agreement of the applied teacher. These forms are numbered as they are received and, when possible, recital dates are assigned in the order that requests are received. The dean has final approval for all dates, working in consultation with studio faculty.

Partnered Recitals: Students doing half recitals may request recital partners by mutual agreement. This choice should be indicated on the recital request form and both partners' forms should be submitted together. If no preference is indicated, the music office will assign partners as needed.

Weekend Recitals: Recitals will not be scheduled on Saturdays except under extraordinary circumstances. Approval by vote of the entire performance-area faculty is required.

Student Performers Series

[These are **MANDATORY** for all music majors to attend and **DO** count for recital attendance credit]

These recitals occur five times a semester on specified Wednesdays from 8:00-9:00 p.m. in the Recital Hall or Wesley Chapel and is a prime opportunity to hear your student colleagues and to hone your performance skills. All BMus majors currently enrolled in applied lessons are required to perform once each semester. Composition majors taking applied lessons in their primary instrument are not required to perform in SPS unless required by their applied studio professor. They are, however, required to participate in the Composition Department Recital, which will fulfill the SPS requirement for their composition lessons. BA, BS, undeclared majors, and music minors are NOT required to perform in SPS, though all are strongly encouraged to perform. Students who accompany must still perform on their primary instrument. Failure to comply with this requirement will result in a half grade deduction from the student's jury grade (ie: "A" becomes "A-").

Sign-ups for each SPS will be through the music office. Forms must be filled out and approved by your studio teacher. The teacher must then forward them via email to the music office no later than 2 days before the SPS. A form template is in Campus Groups.

Junior, senior, and graduate music majors presenting a degree recital will not be required to perform in SPS during that semester except at the request of the applied studio professor.

Independent Recitals

[These **DO NOT** count for recital attendance credit]

Students who wish to give independent (e.g. not sponsored by the GSoM) performances are welcome to do so. Presser Hall can be scheduled for performances if not in use for class or rehearsal and if the desired time does not conflict with a GSoM event. Area churches or other on-campus venues may also be approached as possible performance locations.

Ensemble Concerts

[These **DO** count for recital attendance credit]

Our major ensembles (Houghton Choir, Highlander Chorus, Chamber Choir, Jazz Ensemble, Symphony Orchestra, and Wind Ensemble) and performances do count for recital attendance credit.

Masterclasses, Outside Guests, etc.

[These **MAY** count for attendance credit. You will be informed via email from the music office if one does]

Masterclasses are sometimes held with outside performers who come to campus. These can sometimes count for credit if approved by the music office ahead of time.

Non-Degree Recitals

[These **MAY** count for attendance credit if the performer arranges music faculty presence with the music office in advance]

Definition: A non-degree recital is defined as any solo recital presentation not directly required for degree conferral. Recitals other than those required for degree fulfillment need approval of the applied faculty member and the Dean of the GSoM. These are typically performed by students of faculty members who are not music majors.

Non-degree recitals will be scheduled after all required recitals are scheduled, in the order in which requests were received.

Studio Recitals or Classes

[These **DO NOT** count for credit unless held as a formal recital and approved by the music office]

Many studio teachers regularly hold recitals or classes for only their studio. The purpose of these events is to provide frequent, less formal performance opportunities and to focus on area-specific techniques.

Recital Attendance Policy & Procedures

- **Bachelor of Music (BMus)** majors must attend at least **14 recitals per semester** and both Bachelor of Arts (BA) and Bachelor of Science (BS in music industry/worship arts) majors must attend at least **10 recitals per semester**. It is expected that these requirements will include **all Artist Series concerts and Student Performers Series**. See the “Types of Recitals and Requirements” section for additional performances which count for recital credit.
- Any student missing an Artist Series performance must make up the concert by attending a significant off-campus concert (Buffalo Philharmonic, Rochester Philharmonic, etc.). Attendance credit for the concert requires prior approval by the Dean of the GSoM.
- Students will not receive credit for their own solo recitals, though credit is awarded for ensemble performances.
- All recital attendance deficiencies should be made up in the subsequent semester. Students will receive notification of any spring semester deficiencies during the first week of the fall semester for remediation during the fall semester. Fall semester deficiencies will be given during the last week of the fall semester for remediation during the spring. Lack of fulfillment of the requirement for 2 consecutive semesters will result in a conference with the Dean, who shall arrange a suitable method of correcting the deficiency in the following semester.
- Any student with recital deficiencies will not be allowed to graduate until such deficiencies are made up. Diplomas and graduation proceedings **will be held or stopped** if your requirements are not fulfilled.
- In general, no more than two off-campus recitals per semester shall be credited towards the total required recitals unless approved by the music office.
- Music Education students are excused from recital attendance requirements during the semester of their student teaching experience.



How to Receive Attendance Credit

Campus Groups (aka. The Houghton Hub)

Each student at the GSoM will be automatically enrolled in the Greatbatch School of Music group on Campus Groups. We use Campus Groups for tracking recital and Artist Series attendance credit.

Scanning Procedure

You must have your personal Campus Group QR code scanned by the designated steward (formerly the recital signer) at **both your arrival and departure** from the event. It is the policy of the GSoM that recital attendees be present for the entirety of the recital program in order for the performance to count for attendance credit.

1. When you arrive at the recital, please locate the faculty, staff or graduate student who will be conspicuously present in the CFA Atrium or Chapel foyer, and have your QR code scanned.
2. Enjoy the recital program.
3. As you leave, please locate the faculty, staff or graduate student waiting in the CFA Atrium or Chapel foyer and ensure you are checked out of the event.

Performers and Tech/Stage Crew: QR codes will be provided for you to scan at your convenience during the event. Please ensure you scan both in and out. Do not share the QR codes with anyone not at the event. If you do, you will lose your attendance credit for that event.

Scanning Etiquette

- Please do not approach the steward during the recital to request a scan. These students are there to enjoy the concert and will be available before and after the recital.
- At the conclusion of the performance, remember that it is your responsibility to approach the graduate student to scan out. Please do this promptly after the event has finished. Graduate students will stop scanning 15 minutes after the conclusion of the event.
- Please do not approach the steward later that evening or the next day and request for them to scan your QR code. Not only will they refuse, but the timestamp on the log would indicate that the scan was made outside of the acceptable limits of the performance duration. Negligence to have your QR code scanned at either the beginning or end of the performance will result in the credit being forfeited.
- Asking another student to have your code scanned for you is not permitted – faculty, staff or graduate students will refuse to scan any QR code not presented by the student that they belong to. If there is any question as to identity, it is within the rights of the scanning official to request that the student in question present their university-issued photo ID.

Recital Dress

- Degree Recitals: semi-formal
 - Women: Long or street-length dresses, dress shoes
 - Men: Suit and tie or formal wear, dress shoes
- GSoM Student Performers Series: business casual
- Studio Recital: casual



Recital Etiquette for Performers and Audience Members

Performers

The recitalist should walk confidently and moderately (to center stage) followed by the accompanist and page-turner (if needed). The page-turner, if female, may precede the accompanist, if male. The page-turner may carry the music to the piano.

The recitalist and accompanist bow graciously to acknowledge the audience applause. The purpose of the bow is to thank the audience for being present. However, if applause has stopped by the time you reach your position, simply proceed. The recital then begins.

At degree recitals, bows should be taken after each set as follows:

- Recitalist bows first, then acknowledges accompanist, who stands. Both bow and leave, recitalist first, then accompanist and page-turner.

OR

- Recitalist bows, then acknowledges the accompanist who bows seated. The recitalist bows again and leaves, as before.

The recitalist should choose one of the above procedures, practice it and endeavor to be consistent. This same etiquette should be observed at Student Performers Series and departmental recitals.

At a degree recital, if applause is offered after each song, the performer should bow gently, acknowledge the accompanist, and continue. If you wish, it is appropriate to request that the audience withhold applause until the end.

At the end of a recital, the recitalist bows, acknowledges the accompanist who stands, and then both bow and leave, recitalist first, as before. If the audience calls the recitalist back through extended applause, they should return with their accompanist and both bow. If a third call is given, the recitalist should return alone to the stage and bow.

Audience

Honor the performer by being prompt. Be seated before the program is scheduled to begin. If you are unavoidably late, remain in the foyer behind closed doors until the piece being performed is completed, then be seated in the back (or stand if there are no seats available) until a large enough break in the program occurs so that you can take your seat without causing a disturbance.

Turn off cell phones, pagers, and watch alarms before entering the venue.

Do not talk to your neighbor during pieces. Save comments for between pieces or for the intermission. Listeners and performers alike are disturbed by noisy concert-goers.

Applause Guidelines:

- Polite and gracious applause is normally offered when the performer or conductor first appears on stage.
- If a piece has several movements listed on the program, applaud only after all movements are completed.
- If two or more short pieces by the same composer are presented, applaud only after all pieces are completed.
- If several short pieces by different composers are presented, it is appropriate to applaud after each one, unless they are specifically grouped to indicate no applause.
- At the end of the program, applause is offered to indicate appreciation.



- When in doubt, wait for more knowledgeable musicians in the audience to begin the applause.

Recital Logistics (Rehearsal Time, Reception, etc.)

At the beginning of the recital semester, the student should reserve rehearsal time in the Recital Hall.

A student giving a full recital is permitted to reserve 5 hours of rehearsal time in the Recital Hall; a student giving a half recital is permitted 3 hours. Choose your hours in consultation with your applied teacher or notify them when your choices are made. Please keep in mind that scheduling requests will be granted on a first-come first-served basis.

The location of the reception (if one is held) should also be reserved. For degree recitals, the CFA Adelman Atrium is normally used. These areas must be reserved at least two weeks ahead of time with the music office.

Advertising the Recital

Students are responsible for their own promotional materials, as desired. See the “Recital Preparation Checklist” for more information and suggestions.

An announcement should be placed in the Scoop (the intercampus bulletin) by the student so that it will appear one week before the recital (submission should typically be made two weeks before the recital).

Other advertising possibilities may be implemented at the student’s own discretion (e.g. hometown newspapers, posters, Facebook, etc.). Note that all posters must be stamped by Student Life prior to display and posters may only be placed in the music building elevator by the music office.

Recital Crew & Stage Logistics

Each student is responsible for recruiting friends to act as a stage crew for their recital. Set changes of any sort should be minimized. For example, it is advisable for instrumentalists to carry their own music onto the stage and set it on the stand as they enter rather than having an additional entrance by the recital crew. When possible, arrange the stage so that both solo numbers with piano and ensemble numbers can be performed without a set change.

For all stage setup needs, please print and complete the Recital Set Up Form and return it to the music office at least one week in advance of the recital.

If your recital involves a large number of performers, it is also advisable to ask someone to serve as stage manager for you. Coordinate with this person so that they confidently understand the logistical needs for your recital. This person should be someone, other than the members of the recital crew, whom you trust to make independent logistical decisions if the need arises.



Reception & Social Considerations

A student should not feel compelled in any way to give a reception following their recital. However, if they choose to do so, the following should be observed:

- You must inform the music office if you are planning to hold a reception - the space will not be automatically reserved for you.
- The purpose of a reception is to give the performer(s) opportunity to greet and thank their guests for being present. It also allows the performer to relax among friends. It is advisable for the performer to ask friends or family to help plan and execute the reception.
- Should there be both a 6:30 p.m. recital and an 8:00 p.m. recital, the reception for the earlier performance will be held in the Instrumental Rehearsal Hall or in CFA 145, whichever is available, in order to keep the atrium quiet for the following recital.
- Use of the Faculty Lounge kitchen is permitted for reception preparations. The expectation is that if the kitchen is used, that it is then cleaned and left in better shape than it was found. You must obtain permission from the music office in order to use it.

Etiquette:

- The student should make prior arrangements for someone to open the reception with prayer and serve as host(ess). This person should see that the reception begins upon the arrival of the performer(s).
- The host(ess) and the recitalist should ensure that parents and special guests are escorted through the serving line first. Student attendees; please mind your manners and treats these guests with respect.



Recital Preparation Checklist

This is a useful resource, and you may benefit from a printed copy.

At the end of the year prior to the recital:

- ☐ Fill out the recital request form in Campus Groups.
- ☐ Send an *optional* landscape professional-looking photo to music@houghton.edu to use for the Houghton Hub event page. This can be a headshot or performance photo. (A stock photo will be used in the absence of a provided professional-looking photo.)

At the beginning of the recital semester:

- ☐ Reserve rehearsal time and space as appropriate
- ☐ Reserve reception space as needed (See Reception & Social Considerations for options)
- ☐ Coordinate and reserve a time for your pre-recital hearing.

Three weeks before the recital:

- ☐ Prepare the program – have it approved by your studio teacher and send it to Highlanders Printing Press
- ☐ Prepare program notes – have them approved by your studio teacher
- ☐ Send publicity notes to the Scoop and any other source
- ☐ Send promotional material to Highlanders Printing Press; posters are typically 11x17"
- ☐ Ask someone to serve as stage manager for you

A few weeks before the recital:

- ☐ Pick up and display posters
- ☐ Send program notes to Highlanders Printing Press
- ☐ Ask someone to open your recital with prayer, Scripture or other suitable method
- ☐ Ask two or more friends to serve as stage crew and/or stage manager

A few days before the recital:

- ☐ Check to see that programs and program notes are finished and pick them up
- ☐ Attend to any last-minute details
- ☐ Give **3 copies** of the recital program (and program notes) to the music office no later than **2 days before the recital**; a recital grade cannot be assigned until this is done
- ☐ Submit an electronic copy of the recital program to music@houghton.edu

Within a few days after the recital:

- ☐ Thank your performers, stage manager, ushers, and host(ess)
- ☐ Watch for an email containing information on accessing your recording



Composition Recital Procedures

REQUIRED

During the semester before the recital:

- Solidify the list of compositions for the recital with studio teacher

At the beginning of the recital semester:

- Set deadlines with studio instructor to complete any remaining compositions
- Continue asking performers to play; begin rehearsals

Four weeks before the recital:

- Submit to the studio instructor for approval
 - finalized program notes
- Submit to the composition faculty a PDF of each piece, including:
 - Score (including cover pages, duration, and program notes)
 - Parts
 - An email from each performer stating (1) he/she commits to the performance on the given recital date and (2) he/she has received the score and parts

NOTE: Once a commitment has been made by the performer, any changes to the score or parts must be approved by the instructor.

Three weeks before the recital:

- Submit to the composition faculty for approval:
 - the finalized program (PDF)
 - printed and bound score packets (all compositions in the order of the program, with cover pages and program notes)
 - one live audio recording of each composition (complete run-through)

NOTE: Audio recordings should be edited to the single run-through and should not include the entire rehearsal.

Two weeks before the recital:

- Ask a minimum of TWO (2) individuals to serve as stage managers for you
- Ask someone to open your recital with prayer, Scripture, or other suitable method
- Continue to rehearse with performers

A few days before the recital:

- Give **3 copies** of the recital program (and program notes) to the music office no later than

2 days before the recital; a recital grade cannot be assigned until this is done

Within a few days after the recital:

- Thank your performers, stage manager, ushers, and host(ess)

RECOMMENDED

During the semester before the recital:

- Solidify 90% of scores
- Begin communication with potential performers

At the beginning of the recital semester:

- Reserve rehearsal times and spaces as appropriate
- Reserve reception space as needed (See Reception & Social Considerations for options)

Four weeks before the recital:

- Create a system/spreadsheet to organize performer names, emails, and rehearsal times

Three weeks before the recital:

- Send approved program to Highlanders Printing Press
- Send approved program notes to Highlanders Printing Press
- Send publicity notes to the Scoop and any other source
- Send promotional materials to Highlanders Printing Press; posters are typically 11x17"

Two weeks before the recital:

- Pick up and display posters
- Ask two or more friends to usher

A few days before the recital:

- Check to see that programs and program notes are finished and pick them up
- Attend to any last-minute details

Within a few days after the recital:

- Check on the status of your recital recording



Recital Programs

Degree recital programs must follow the approved templates (available on Campus Groups) and be printed at Highlanders Printing Press, at the student's cost. This template ensure that programs are uniform and within the bounds accepted by our accrediting organizations. Program notes are **required** (see the Program Notes section for more details).

- **The approved template for degree recitals** is in half-page or folded program formats (with a possible insert if needed). Program content, copying, editing, printing, and distribution is the sole responsibility of the performer.
- Programs must be reviewed and approved by your principal teacher **three weeks ahead** of the recital. Be sure to proofread the program; it is always recommended that you also ask someone else to proof it for you.
- Student is responsible to send the final copy (including program notes) to Highlanders Printing Press **no later than one week before the recital**.
- **The following statements must appear at the bottom of the program** (they have been included on the approved templates for your convenience):
 - ***Bottom of the last page of the program:*** “Mr./Miss [your name here], a student of [your studio teacher’s name and academic title] is performing this recital in partial fulfillment of the requirements for the [choose your degree here] degree in [your pursuant degree by area and/or concentration].” *The proper degree title from this list must be used:*
 - Bachelor of Arts in Music.
 - Bachelor of Music in Composition.
 - Bachelor of Music in Music Education.
 - Bachelor of Music in Performance.
 - Bachelor of Music with Elective Studies in an Outside Field.
 - Master of Arts in Music.
 - Master of Music in Collaborative Performance.
 - Master of Music in Composition.
 - Master of Music in Conducting.
 - Master of Music in Performance.
 - Bachelor of Science in Music.
 - ***Bottom of the program page:*** “As a courtesy to the performers and your fellow audience members, please be certain that all cell phones, watch alarms, and pagers are either turned off or set for silent operation. Flash photography can be very disconcerting to performers and is not permitted during the performance. Thank you for your cooperation.”



Program Notes

Program notes are required for all degree recitals. Please see the *Comprehensive Guide to Writing Program Notes* found in Campus Groups. Program notes act as a concise aid to the listener. Program notes constitute a formal part of the recital and are subject to recital grading procedures.

A student presenting a selection with lyrics should also provide a translation or paraphrase of all songs sung in a foreign language. Care must be taken to observe copyright laws concerning translations or paraphrases. Please note that translations are not program notes in and of themselves. Students may also wish to provide information of an historical or musical nature; this is especially appropriate for instrumental selections.

The student assumes the cost of having program notes reproduced at Highlanders Printing Press.



STUDENT TEACHING EXPERIENCE

Prerequisites

1. **Education Department Courses:** All courses in the Division of Education must have been satisfactorily completed before undertaking the professional student teaching experience. These include EDUC 235 “Educating Exceptional Learners,” EDUC 202 “Topics in Professionalism,” EDUC 219 “Educational Psychology,” and EDUC 217 “Education and American Culture.”
2. **Music Department Courses:** All professional courses in the Greatbatch School of Music must have been satisfactorily completed before undertaking the student teaching experience. These specifically include all Theory and Aural Skills courses, at least three of the four Music History courses, all music methods courses, all required conducting courses, and all required instrumental methods courses (exceptions may occasionally be made in this final category to resolve scheduling conflicts). Additionally, all piano benchmarks must be completed.
3. **Field Experience:** Music Education majors are required to document 100 hours of observation, including that of professional music teachers (“observation”) as well as hours spent practice-teaching in area schools (“practicum”) in order to be approved for their student teaching experience. Around 50 of these hours will be acquired by taking the MED 210 “Field Experience in Music Education” course during the Mayterm of either their first or sophomore years, or by other arrangements for transfer students. The remaining 50 hours will be fulfilled as part of requirements for methods classes, professional education courses, and individual, asynchronous experiences. The Observation Report Form (Attached on Moodle course: MED 202A Professional Development Workshop) must be used for the submission of all music-related hours. All observation forms should be submitted on Moodle [MED 202A Professional Development Workshop](#) in the designated drop boxes within a week after participation in the event. Required Education Department courses may supply their own reporting format.
4. It should also be noted that the New York State Department of Education requires all Music Education students to take a course in the teaching of language acquisition and literacy.

Logistics

Arrangements for housing and necessary travel logistics for the student teaching experience are the sole responsibility of the student. This is a pre-professional experience: one aspect of professional life is taking responsibility for one’s own housing and transportation. That said, the Coordinator of Music Education and the Education Department faculty will gladly assist in making these arrangements.

It will be necessary for you to participate in periodic meetings of the Student Teaching Seminar.



Student Teaching Duration

The student teaching experience will consist of a full semester in the field: a half-semester (seven weeks) in an elementary-level placement and a half-semester in a secondary-level placement. A required component will include attendance at the annual NYSSMA (New York State School Music Association) Winter Conference in early December generally held in Rochester, NY.

Student Teaching Orientation is usually held on the first day of classes via online sessions. However, you will officially start your placement the week before Labor Day, attending school district in-service days and assisting your first mentor teacher. You may also have a Student Teaching Seminar that week.

Placements will extend until the end of the fall or spring. Music student teaching placements often extend a week longer than those in other areas of education so that student teachers may be afforded the opportunity to conduct a piece on the school's concert.

Student Teaching Seminar will generally meet once a week. Some of the sessions will be held in conjunction with Education Department Seminars. The Seminar syllabus will outline these dates.

All music education students are required to attend the NYSSMA Winter Conference each year. The NYSSMA conference runs Thursday through Saturday in early December. Student teachers will be excused from a day-and-a-half of their second placement to attend.

Observation & Practicum Requirement

The Greatbatch School of Music and the New York State Department of Education deem it important for Music Education students to have opportunities to observe firsthand experienced, practicing professionals early in their training in order to do the following: understand the nature and practical realities of the profession, be able to make an informed decision as to whether or not to pursue a career as a music educator, and gain insight regarding techniques, strategies, and methods applicable to the field of Music Education. To that end, the School of Music has initiated an observation/practicum requirement for all Music Education majors.



Definitions

Observation

An observation involves attendance in a formal music class, rehearsal, or lesson taught or directed by a professional music teacher. The observer may participate in activities, but the purpose is to simply observe the teacher's strategies, methods, techniques, etc.

Practicum

It is important for Music Education students to not only observe, but to also gain practical experience as a music teacher. "Practicum" involves the actual teaching or directing of a lesson, class, or rehearsal under the supervision of a professional music teacher. For instance, a Music Education student may be asked by a professional teacher to work with a section, ensemble, or individual in an orchestra or choir. The student could be asked to teach a group or private lesson. In such situations, the Music Education student is always answerable to the professional teacher.

Observation or Practicum Unit

An observation or practicum experience is considered to be an entire class, lesson, or rehearsal. These situations will vary in time from 15 minutes (as in the case of some in-school private or group lessons) to an hour or more for a rehearsal (band, choir, orchestra, musical, etc). For the Music Education student to obtain maximum benefit from an observation, it is important that the entire instructional period be observed. In some cases, a student could observe a class or rehearsal and, during the course of it, be asked to teach a portion of the class or lead a sectional rehearsal while the remainder of the ensemble continues to rehearse, thus obtaining practicum experience. While there is no specified requirement, students are strongly encouraged to seek a balance between the number of observational and practicum experiences. A student should not only observe, but also seek opportunities to gain "hands-on" experience. Inversely, a student should also endeavor to find opportunities to purely observe lessons in their entirety. Items on the documentation form will direct the student to indicate whether the situation is observation, practicum, or both.

Requirement Terminology & Definitions

Each Music Education major will be required to document (see "Documentation" below) 100 hours of observation or practicum before they can be approved for student teaching. These all must be completed and the required observation report forms submitted to the Coordinator of Music Education and Education Placement Coordinator by Easter Break of the spring semester or Thanksgiving Break of the fall semester prior to their student teaching experience.



Qualifications for Observation & Practicum Experience

Any formal music class, lesson, or rehearsal in a formal educational elementary or secondary institution (i.e., public school, Christian school, parochial school, etc.) taught by a professional music educator qualifies for observation/practicum experience. Observation/practicum experiences are assigned in methods classes in both the Music and Education Departments. These experiences must be documented for the Music Education program requirement as well as for the classes. For example, an observation submitted in fulfillment of a requirement for the “Educating Exceptional Learners” class (EDUC 235) may also be documented and submitted toward the Music Education program requirement provided that it meets the qualifications explained above. Similarly, observation/practicums submitted in fulfillment of a Music Education methods course such as Elementary School Methods (MED 351) may also be submitted for this requirement. Any questionable situations should be approved by the Coordinator of Music Education before they are completed and submitted.

Documentation

Official documentation forms must be obtained on the Moodle page MED 202A Professional Development Workshop. Once completed, one copy should be submitted in the designated drop box on Moodle MED 202A Professional Development Workshop, one copy emailed to Education Placement Coordinator, and one copy is to be kept by the student. Copies must be signed by the teacher being observed or supervising the practicum experience. It is the student’s responsibility to see to it that their file is accurate and up-to-date. The student may contact Education Placement Coordinator to learn of how many observation hours have been accrued..

Scheduling Observation & Practicum

Observation and practicum hours can be accrued through participation in Early Childhood Music Classes, NYSSMA and Orff workshops, and junior practicum requirements as well as experiences in their hometown areas during university breaks. The student is expected to exercise responsible early planning and discernment in the scheduling of these experiences so that absences from rehearsals, lessons and classes are avoided.

Time-frame

All 100 hours must be documented and on file with the Coordinator of Music Education and Education Placement Coordinator by the beginning of Thanksgiving Break or by the beginning of Easter Break in the semester prior to student teaching. Failure to complete this requirement by this date may result in the student teaching semester being postponed. When the Teacher Education Committee meets to consider approval of students for student teaching, this requirement for Music Education majors will be considered along with other criteria. At that time, students will be notified regarding their observation/practicum requirement status.

Unfulfilled Requirement

If a student lacks the required number of observation and practicum hours by the time the Teacher Education Committee meets, the Committee will defer approval for student teaching until they are notified by the Coordinator of Music Education that the requirement has been met. Depending upon the number of remaining observation and practicum hours needed, the student may need to submit a formal Letter of Petition to the Coordinator of Music Education. It must contain the following information: an explanation as to why the requirement has not yet been met, and what the student intends to do to remedy the situation. The School of Music and the Education Committee will review the document and make recommendations accordingly.



SCHOLARSHIPS

Through the generosity and the investing policies of Houghton's alumni, friends, and financial stewards, funds are available to meritorious music students who meet the award criteria.

All endowed scholarships are awarded by full faculty vote. These awards are made from endowed funds; the number and size of annual awards is dependent on the performance of the investments in which the principal resides. (Revised 2013)

In addition to performance grants, the following scholarships are available:

Professor John M. Andrews String Scholarship

Given in memory of Professor Emeritus John M. Andrews by his family. An award to be given to a talented Christian string student.

Wilfred & Mary Bain Scholarship

An award for a music student of 'significant talent and interest in music...' preference shall be given to students who are voice students and, most particularly, students who exhibit talent and interest in opera performance.

Joanne L. Bingham Scholarship

An award given to a deserving BMus student at the beginning of the second semester of their senior year who has a positive Christian testimony, maintains at least a 3.0 cumulative GPA by the end of their junior year, shows musical ability, and exhibits Christian leadership.

James Brokaw II Scholarship

Awarded to a junior or senior voice or pre-med student (alternates between music and science department nominations) of financial need who maintains at least a 3.0 cumulative GPA and has a solid Christian testimony.

Carolyn Keil Campbell Scholarship

An award given to assist 'worthy, promising, and needy music students.'

Clint A. Clifford Endowed Scholarship

An award given to a single Music Education student with at least a 3.0 GPA, renewable if the GPA is maintained.

Frederick C. Denham Organ Scholarship

Awarded to an organ student with financial need, preferably one involved in, or focusing on, church worship.

Florence B. Dodds Music Scholarship

Award(s) given annually to music student(s) with unmet financial need. Preference is given to sophomore music students who received a non-renewable Freshman Music Award. The Dodds scholarship is renewable based on satisfactory academic and musical performance, and continuation as a music major.

Charles Finney Endowed Scholarship

An award given to a BMus major, with preference shown to organ majors or minors, then to music students intending careers in church music, and finally to any music major.



Dr. & Mrs. Devere Gallup Scholarship

Awarded to a “worthy and promising” music or science student. Awarding typically alternates or is split between the departmental nominees.

Nancy Connor Good Music Education Fund

Awarded to a Music Education student focusing on piano who has demonstrated solid Christian commitment and has financial need.

Mimi Hwang Memorial Scholarship

Awarded to a music major. Priority will be given to a music major with a vocal emphasis, and/or a student originating from Asia.

Ethel Boyce Johnson Music Scholarship

Awarded to a junior or senior music major with financial need.

Walter T. Knox Scholarship

Awarded to a graduate student.

Robert R. Mackenzie Scholarship

Awarded to a sophomore, junior, or senior music major who exhibits “merit, talent, and creativity.”

S. Hugh & Wilfrieda Paine Music Scholarship

Given by Rev. & Mrs. Carl Vanderburg in memory of the parents of Stephen XV. & S. Hugh Paine. This scholarship is awarded annually to outstanding Christian music students, particularly those with financial need.

Presser Foundation Award

PRESSER UNDERGRADUATE SCHOLAR AWARD

To be awarded to an outstanding student following the end of their junior year. Award amount varies (normally around \$4,000), based solely on merit. Four criteria, established by the Houghton music faculty, are to be considered as follows:

- Musical excellence
- Academic standing
- Christian testimony
- Exemplification of the goals of the School of Music

The recipient shall be designated ‘the Presser Scholar’ in their senior year.

Dr. George Seher Scholarship

Awarded to a junior or senior music or pre-med student with financial need.

Jacob and Marie Smith Church Music Scholarship

Awarded to a student planning on a career in church music or organ.

Willard G. and Mae L. Smith Scholarship

Awarded to music majors, particularly those interested in or pursuing music ministry.

Paul & Mildred Temple Scholarship

Awarded to a music major (or sometimes a music minor), with preference given to students from the NY State counties of Chautauqua or Cattaraugus.



Dorothy Yahn Walrath Organ Scholarship

An award toward tuition for a BMus student whose major is organ. Criteria to include good character, Christian faith, financial need, scholastic excellence, preparation for a career in church work or college teaching, and excellence as a public performer.

Linford C. Wilcox Endowed Scholarship

Preference given to a violin major.

Robert W. Woods Memorial Scholarship

Scholarship(s) to be awarded to a junior or senior. Criteria:

- Major in church music or a related field that would contribute to church-related music.
- Based on talent and contributions to the field of church music.
- Consideration to be given to financial need, personality, and character.

Marilyn York Scholarship

Unrestricted award to be given to a Christian music major.



Performance Rubrics

Student Benchmarks:

- Ideally students will progress, on average, one overall scale degree per semester. This allows them, upon entry at the correct level, to pass all necessary benchmarks within their eight semesters. Their numbers can always be higher, but below are the overall minimums needed to pass the benchmarks:
- BS – Entry: 2; Sophomore Review: 6; Graduation: 10
- BA – Entry: 3; Sophomore Review: 7; Graduation: 11
- BM – Entry: 4; Sophomore Review: 8; Graduation: 12
- MM – Entry: 10; Graduation: 14

Performance Rubric for Keyboard

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 contributes 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: _____ Performance Rubric Composition
 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 contain frequent 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 (personnel management, timely production of performance materials, rehearsals, 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 (personnel management, timely production of performance materials, rehearsals, 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 (personnel management, timely production of performance materials, rehearsals, 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 (personnel management, timely production of performance materials, rehearsals, 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: _____ Performance Rubric, Instrumental
 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/miscues; music reading is insecure and imprecise in pitches and rhythms; possible need to restart	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						



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:	

