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FROM THE DIRECTOR

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

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

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

Best wishes for a successful year!

S. Kay Hoke, Director
Sunderman Conservatory of Music
CONSERVATORY MISSION STATEMENT

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

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

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

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

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

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

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

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

The Gettysburg College Honor Code
FACILITIES & EQUIPMENT

Facilities Used by the Conservatory

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

Majestic Theater
Main stage, rehearsal hall, Cinema I, Patron’s Lounge.

Christ Chapel
Choral and organ performances in the sanctuary. Private lessons and classes in the choir room.

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

Building Access
Schmucker Hall is a 24-hour building during the school year, and practice rooms are accessible at any time of the day or night. Classrooms and the Recital Hall are available on a limited basis for Conservatory purposes only, and must be requested via the campus electronic space reservation system, R25 (see instructions below).

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

Scheduling and Room Reservations
Students are responsible for requesting space in Schmucker Hall for events such as recital rehearsals, group meetings, etc. R25 is the system used for space reservation on campus.

The first step in use of R25 is to obtain a password, which you will need to submit a request. Steps to obtaining a password for R25:
1. Pick up and complete a profile form from Cathy Zarrella, Scheduling Coordinator (czarrell@gettysburg.edu, x6302). Mrs. Zarrella's office is just beyond the CUB Junction - just past the wall of windows. There is an envelope holding the forms on outside of her office door.

2. If Mrs. Zarrella is not available you can slide the completed form under her office door.

3. PLEASE make note of your password so you do not forget it.

4. Mrs. Zarrella will process your request for an account as soon as possible after receiving completed form. You will receive an email once that has been completed. This email will include how to instructions.

5. Once you can access the system, you can use R25 to check room availability at: https://event.gettysburg.edu:8443/wv3/wv3_servlet/urd/run/wv_event.DayList?evdt=0

6. When you want to submit a request, follow these Instructions: https://event.gettysburg.edu:8443/wv3/wv3_servlet/urd/run/wv_request.Request
   Please allow 3-5 days for processing your space request.

Classrooms
Computers and AV equipment in classrooms are for faculty use only.

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

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

Food and drink (with the exception of bottled water) are not permitted in the practice rooms.

Students using practice rooms or classrooms are reminded to make sure that the door is open, the windows closed, and the lights turned off upon leaving the room.

If you wish to reserve a time for a particular practice room, please enter the request through R25. If approved, a confirmation will be sent to your e-mail, and the reservation will be posted on the practice room door. As usual, please allow 3-5 days for processing your space request.

Please be respectful of other people's property and time.

Music Technology Lab
The conservatory maintains a music technology lab to support the work of music majors and minors, and for various teaching purposes. The lab is equipped with ten workstations, each with a computer linked to an electronic piano. The computers have a special software load with Finale and Sibelius music notation programs, Auralia, and other software that supports the music curriculum. The pianos are connected by a hardware system to facilitate group keyboard teaching in the facility.
Music majors and minors may obtain a key for the lab from the conservatory office, and use the lab for music-related purposes. You log on to the computers as you would in any lab on campus, using your Gettysburg user ID and password. These are the same credentials that you use to log in for email.

When a student logs into a computer in the lab a profile is created for that session. As with any public computer on campus, this profile disappears when you logoff, so you should save any work to an external medium like your network space or a flash drive. When working on files that live on an external drive, copy them to the desktop first, then use them from there. This will guard against loss of your work in the event of a network hiccup. Be sure to save your files back to your external media before you log off, or they will be lost.

There are some rules about using the lab.

- Because the lab is often used for teaching, classes take priority over individual use. You should check the door before entering for a sign indicating if the lab is being used by a class, and refrain from entering if this is the case.

- You should not allow anyone into the lab who does not belong there. Do not prop open the door to the lab. Let's keep the facility maintained for everyone's use.

- Do not bring food or drinks into the lab. Water in a covered container like a water bottle is OK, but should be used with care. It only takes one spilled Coke or cup of soup to ruin a valuable piece of equipment. Consume food and beverages in the second floor lounge (and clean up after yourself).

- Do not leave personal belongings in the lab. Books, jackets, papers, backpacks, instruments etc. should all be removed when you leave the lab. Do not leave stuff around in an attempt to "reserve" a workstation for later use. With some 140 majors and minors in the department it is discourteous to try to prevent someone else from using a station while you get a snack. Personal items left in the lab will be removed to an arcane place in the bowels of Schmucker Hall from whence they will be difficult to retrieve.

- Be kind to your neighbors. Be mindful that other folks in the lab may be doing work that requires concentration and quiet. If your project makes noise or music, you should use headphones or earbuds. Conversations should be taken outside to the lounge. Lab users should feel free to ask for reasonable quiet in the lab, and everyone should respect those wishes without complaint.

- The printer and lab stations are to be used for music-related business only. The Conservatory pays for paper and toner for the printer. Please make every effort to avoid waste wherever possible. Keep the area around the printer tidy. If you print it, retrieve it! If the printer is out of paper, let the Conservatory office know.

- If there are problems with the lab, such as a computer that appears to be broken, or a piano that doesn't work, please report them to the Conservatory office as soon as possible. We have to know about the problem to fix it. You may feel free to restart a computer to reset it.

- You should not change any aspects of the hardware or software setup in the lab. You could seriously disturb the overall functioning of the lab by changing cables or other connections, or software settings. If you want to use the lab in a different way, please consult a faculty member or
Following these simple rules and using common sense will make the lab a useful and pleasant resource for everyone.

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

Yamaha Clavinova Owner’s Manual

Please report any problems with hardware or software to Dr. Robert Natter.

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

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

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

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

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

Keys
1. Keys to the lab (Room 217) may be obtained by music majors or minors from the Conservatory office, and require a deposit of $20.

2. Percussion practice room keys (Rooms 119 & 201) may only be obtained by students who are enrolled in private percussion lessons, in percussion ensemble, or in percussion methods class, and require a deposit of $20. These keys may be obtained from Professor Sestrick.

3. Organ practice room keys (Room 305) may only be obtained by those students enrolled in organ lessons, and require a deposit of $20. These keys may be obtained from the Conservatory office.
4. Cello and guitar storage lockers may only be used by those students who are enrolled in private cello or guitar lessons, or in orchestra. These lockers may be signed out by Dr. Kahn’s student employee.

Keys are issued for the academic year, or for as long as students are eligible. If you fail to return your keys, you will forfeit your deposit.

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

Copy Machines
Copy machines in Schmucker Hall are not for student personal use. Copy machines in the College Union Building (CUB) and in Musselman Library are for student use.

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

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

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

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

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

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

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

**Ensemble Participation Policy**
All students who are music majors are required to participate in their primary performing medium (instrument or voice) for credit in at least one major ensemble each semester of residence. For string players, the major ensemble is the Orchestra. For brass, percussion, and woodwind players, the major ensembles are the Orchestra and Wind Symphony. For singers, the major ensembles are College Choir or Women’s Choir. Singers pursuing the BM in Performance should also participate in Opera Workshop for a minimum of two semesters. Those students who play piano or guitar can satisfy the requirement by participation in either vocal or instrumental groups. All Bachelor of Music students are required to participate in chamber ensembles or appropriate chamber music experiences defined by their degree requirements.

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

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

**Now Hear This! Recital Hour on Friday Afternoons**
The Now Hear This! Recital Hour is a time for our community of musicians to gather for student solo and chamber performances, occasional master classes, and presentations by Conservatory faculty members and guests. The purpose is to increase your understanding of music, the aspects of music performance, and various professional issues related to music. Through attendance at these weekly recitals, students are exposed to a wide variety of repertory and styles, mediums, genres, and techniques. **Attendance is required of all music majors. Music minors are required to attend during the semesters in which they are registered for private applied instrument/voice lessons.** The hour provides an opportunity for all students registered for private applied study to perform. Studio instructors are encouraged to have all their students perform at least once a year.

We also reserve the hour from 3:00-4:00 p.m. on Fridays for Conservatory special events. This is the time for occasional activities, including presentations by visiting guest performers and lecturers, and junior BM recitals.
To schedule a performance time during the Friday at 3:00 p.m., Now Hear This! Recital:

- The student must obtain a blue recital request card from the Conservatory office and fill in all the required information (legibly).

- The student will then bring the card to the studio instructor for approval on date and music choices, the studio instructor will sign the card, and the student will return the card to the office.

- Completed and signed cards are due to the Conservatory office by 5:00 pm one week prior to the requested Now Hear This! Recital date (the Friday before).

- A proof of the Now Hear This! Recital program will be e-mailed to the studio instructor, and approval notice is needed by 5:00 p.m. on the Wednesday prior to the recital date.

**Studio Classes**

Another opportunity for performance is in the studio class, which for voice and piano meets weekly, and for other instrumental areas meets regularly throughout the semester, as scheduled by the studio teachers.

**Concerto Competition**

The Sunderman Conservatory Concerto Competition is held annually in March and is open to music majors and members of the Sunderman Conservatory Orchestra. Concerti can be for single soloists or multiple soloists. Students may also audition with arias, concert songs, and song cycles. The committee for the competition reserves the right to choose one, several, or no winners. The winner(s) perform in concert with the Sunderman Conservatory Orchestra during the next year’s concert season. Winners are also acknowledged at the annual Conservatory Awards Tea in April.

**Bow Prize**

The first Bow Prize competition was sponsored by Janet C. Stavropoulos, Class of 1967. The Bow Prize Competition is offered occasionally and is open to all string performers enrolled at Gettysburg College. The competition allows string players to work with a master bow maker who will, over the course of a year, design a bow for the winner. This is an opportunity for the student to learn the intricacies of the art of bow making and to understand the different variety of timbres each bow can produce.

The competition requires 15 minutes from the solo repertoire (with piano accompaniment if the music demands it). Individual studio teachers will advise the students on the appropriate level of work for this competition.

**Notes at Noon**

Notes at Noon is Musselman Library’s brown-bag concert series, held in the main floor apse area. The series includes three or four concerts each semester, and features students and faculty from the Sunderman Conservatory of Music as well as off-campus performers. Highlights have included faculty solo recitals and performances by the Sunderman Woodwind Quintet, and student groups such as the Opera Workshop, Percussion Ensemble, various student chamber groups, and a flute choir. The audience for Notes at Noon includes students, faculty, staff, and community members.
Informal Recitals
Some students may want to perform a non-degree recital. These “informal recitals” do not fulfill performance requirements for the music major and are not included in the Conservatory Calendar of Events. They can be arranged by the students, with the permission of their studio instructor, and may be given in venues on or off campus such as The Attic, the Chapel, or a local church. Students will be fully responsible for all aspects of the recital, including reserving the space, setting up the performance area and returning it to its original condition, supplying their own printed programs, arranging for and compensating an accompanist, etc.

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

APPLIED STUDY
The Conservatory offers private lessons on piano, organ, guitar, voice, woodwind, brass, percussion, and string instruments. Credit is offered at four levels as follows:

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

Minors and Non-Majors: in the fourth (4th) semester of study on the same instrument/voice, students should also register for MUS 231 (MUS231yy): Advanced Applied Music, which gives a full course credit and culminates with a jury. When registering for credit the student should register for both the 100-level class and the proper MUS231 class.

Minors receive four semesters of private lessons at no charge. Lessons taken beyond the fourth (4th) semester will be billed to the student’s account by the Financial Services Office.

Minors seeking lessons on their principal instrument who have not declared a music minor by the end of the drop-add period of the given semester will be charged for lessons.

Any music minor who is the recipient of a Wagnild scholarship will receive a weekly one-hour lesson on the principal instrument/voice, and will register for applied lessons every semester in residence.

For music majors pursuing BA degrees:
Weekly one-hour lessons, daily minimum two hours practice expectation. The registration is at the 200-level (ex: MUS227xx_yy). Students perform a jury at the end of each semester with the exception of the semester in which they are completing the BA capstone. In the sixth (6th) semester of study on the principal instrument/voice, students should also register for MUS 331 (MUS331yy): Advanced Applied Music for Music Majors, which earns a full course credit. When registering for credit the student should register for both the 200-level class and the proper MUS331 class.
For music majors pursuing BS degrees:
Weekly one-hour lessons on the principal instrument/voice, daily minimum two hours practice expectation. The registration is at the 200 level (ex: MUS227xx_yy). Students perform a jury at the end of each semester with the exception of the semester in which they are performing a degree recital. BS students may choose to register for MUS 331 (MUS331yy) as an elective credit during their sixth (6th) semester of study on the principal instrument/voice. When registering for credit the student should register for both the 200-level class and the proper MUS331 class.

BS degree students are also allowed to elect up to four semesters of private lessons on a secondary instrument at no charge on a space available basis. Lessons taken beyond the fourth (4th) semester will be billed to the student’s account by the Financial Services Office. Lessons will be weekly, one-half hour, daily minimum one-hour practice expectation. Registration is at the 100 level (ex: MUS127xx_yy). No jury is required for secondary study.

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

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

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

Enrollment for lessons in any applied studio assumes required attendance at the Thursday Noon Recital Hour, attendance and performance at studio classes, and at a specified number of Conservatory-approved music events. (see Recital Attendance Policy)

APPLIED MUSIC JURIES
Applied music students are to appear before a jury of members of the music faculty at the end of each semester for a playing examination. Solo repertoire, scales and technique/etudes, and sight reading will constitute the examination. All first-year students, fall semester sophomores, and upper class students who have not performed a half or full recital during the semester must perform a jury. Student performing a half or full recital will be assigned a panel of faculty members to evaluate the recital. This takes the place of a jury for the recital semester. Juries are scheduled at the end of each semester, usually during reading days. Please be sure that you and your students have all forms ready for the panel along with copies of the compositions that will be performed.

Evaluation Requirements for Music Majors
- Students are to appear before a jury of members of the music faculty at the end of each term of the school year for a performance examination.
• All first-year students, fall semester sophomores, and upper class students who have not performed a half or full recital during the semester must perform a jury.
• All Wagnild Scholars, regardless of degree program or major, and students registered for MUS 231 must perform a jury.
• Students performing a half or full recital will be assigned a panel of faculty members to evaluate the recital.

Studies, etudes, scales and/or a prepared piece(s) will constitute an examination. Voice students will perform two pieces from memory; one of their own choosing, and one selected by the voice faculty from a listing of three or more offered numbers, determined by the student’s current level of voice proficiency.

At the completion of each academic year the progress of each student will be reviewed by the faculty. If insufficient progress is noted, the student will be notified in writing. Students will be notified during the semester about deadlines for submitting all jury forms.

APPLIED MUSIC ASSESSMENTS

BACHELOR OF MUSIC GUIDELINES

SOPHOMORE ASSESSMENT
Sophomore Applied Music Assessment takes place during the fourth semester of private instruction on the principal instrument/voice, typically in the spring semester of the sophomore year, and replaces the jury. The musical assessment is intended to evaluate a student’s progress in performance skills, and comprehensive musicianship, including a brief presentation about the repertoire performed that will include formal analysis and historical data. All assessments are videotaped and can be used as part of the student graduation portfolio. This assessment counts as one-third of the semester grade. The studio teacher will provide two-thirds of the semester grade for work accomplished during the term. Students must successfully complete the sophomore assessment with a grade of B or higher in order to be admitted to upper level study in the BM degree program.

Evaluation Requirements: Instrumental
• Perform a prepared solo or group of pieces 15-20 minutes
• Sight-read an excerpt chosen by studio teacher 3 minutes
• Give a presentation about one movement or piece. 7-10 minutes
• The presentation will include historical context and elements an intelligent but uninformed audience might listen for. The presentation will also include a formal analysis, addressing two levels: on a macro level, an overall structural analysis of the whole piece or movement, and on a micro level, a comprehensive harmonic analysis of a section of the piece. The student will explain how that analysis informs the interpretive performance of the piece. Students will turn in a written copy of the micro analysis.
• Provide a written self-evaluation of the recorded performance and presentation 30-40 minutes
• Participate in an interview with the faculty panel 10-15 minutes
Discussion will include a reflection of the assessment performance and an evaluation of the student’s progress in fulfilling the expectations for Bachelor of Music degree, including admission to upper level study in the degree.

Evaluation Requirements: Vocal
- Perform from a prepared group of songs 15-20 minutes
- Sight-read an excerpt chosen by studio teacher 3 minutes
- Read a song text aloud in French, German or Italian 3 minutes
- Give a presentation about one song or set 7-10 minutes
  The presentation will include historical context and elements an intelligent but uninformed audience might listen for. The presentation will also include a formal analysis, addressing two levels: on a macro level, an overall structural analysis of the whole piece or movement, and on a micro level, a comprehensive harmonic analysis of a section of the piece. The student will explain how that analysis informs the interpretive performance of the piece. Students will turn in a written copy of the micro analysis.
- Provide a written self-evaluation of the recorded performance and presentation 30 minutes
- Participate in an interview with the faculty panel 10 minutes
  Discussion will include a reflection of the assessment performance and an evaluation of the student’s progress in fulfilling the expectations for Bachelor of Music degree, including admission to upper level study in the degree.

JUNIOR ASSESSMENT:
In the junior year the BMus students will learn and perform a piece, to be chosen by the applied teacher, in three weeks without help from an applied teacher. Memorization will be at the discretion of the studio teacher. Performance of the piece will be a part of the junior recital. Evaluation will be a part of the junior recital grade.

BACHELOR OF SCIENCE AND BACHELOR OF ARTS GUIDELINES

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

Instrumental Assessments
- Perform a prepared solo 10-12 minutes
- Sight read a graded excerpt (selected by your studio teacher) 2 minutes
- Present a broad form (entire movement or composition) 15 minutes
  & microanalysis of a selected section (16 measures min.) and
historical overview of the solo

- Provide a written student self-evaluation of the videotape (separate room) 30 minutes
- Participate in an interview with the panel 10 minutes

67-69 minutes

Vocal Assessments

- Prepare 3 memorized compositions; 6 minutes
  Sing one of choice, then one selected by faculty 10 minutes
  present a broad form & microanalysis of a selected section (16 measures min.) and a historical overview of the solo of choice.
- Read a foreign language piece (selected by faculty) 2 minutes
- Provide a written student self-evaluation of the videotape (separate room) 20 minutes
- Participate in an interview with the jury panel 10 minutes

48 minutes

Grading

Assessment would count as one-third of the semester grade. Your studio teacher would provide two-thirds of your semester grade for work accomplished during the spring term.

SUNDERMAN CHAMBER MUSIC FOUNDATION SERIES

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

MUSSELMAN MUSIC WORKSHOPS

An endowment given by the Emma G. Musselman Foundation in 1977 supports an annual workshop or presentation by guest artists and scholars. Most recently, violist and NPR music commentator, and founder of the American Chamber Players, Miles Hoffmann, came to campus for events surrounding the bicentennial celebration of Abraham Lincoln’s birth.

GUEST ARTISTS AND MASTER CLASSES

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

RECITAL ATTENDANCE POLICY

Music students (majors and minors) are required to attend a specified number of professional concerts per semester, out of the total number of these concerts available. The list and dates of these events, to be determined by Conservatory faculty at the beginning of the academic year and distributed at that time, will include the Sunderman Foundation Chamber Music Series.
Students are to sign in at the conclusion of each event and in doing so will be bound by the Gettysburg College Honor Code. The honor code pledge is displayed on the sign-in sheet.

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

JUNIOR AND SENIOR DEGREE RECITALS

Junior Recitals

1. Bachelor of Music Recital; 30 minutes of music and include the junior applied music assessments requirement (see Junior Assessment guidelines, page 17); required for the Bachelor of Music degree; these recitals are to be scheduled in pairs
2. BA Honors Recital; only upon recommendation

   Junior BA Honors Recital

Junior BA Honors Recital Request Form

Senior Recitals

1. Bachelor of Music degree—60 minutes of music; traditional recital
2. Bachelor of Arts in Music Capstone—options for the capstone outlined on BA Music Capstone Description for the class of 2015 and beyond.
3. Bachelor of Science in Music Education Degree Recitals—30 minutes (60 minutes with formal request from applied instructor and approval of music faculty); may be given in the junior year or in the senior year prior to beginning student teaching; to be scheduled in pairs

Recital Dates

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

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

Procedure for selection of dates

All students will be asked to give first and second choice dates. These dates must be approved by the student’s applied instructor. Please fill out the Degree Recital Request Form and submit to the Conservatory Office.

Degree Recital Request Form

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

1. Seniors completing the Bachelor of Music degree
2. BA capstones and BS degree recitals,
3. Any junior BM giving a required half recital.
Recital Hearings
The recital hearing must be passed a minimum of three (3) weeks in advance of the scheduled recital date. The panel typically is composed of three (3) faculty members, including the applied instructor. It is the responsibility of the student, with approval of their applied instructor, to ask faculty to serve on their recital hearing panel. During the hearing the panel will make suggestions and recommendations to performers. In the three week interim between the hearing and the recital, the performers will be expected to make the adjustments and changes recommended.

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

Preparation of Recital Programs
1. Program copy should be submitted electronically to the studio instructor THREE WEEKS prior to the hearing date, allowing instructor time to review repertoire. The approved program copy is then submitted to IKON TWO WEEKS prior to the hearing. Any final edits recommended at the hearing should be submitted to IKON no later than two (2) weeks prior to the recital date.

2. Program copy must be presented in the order in which it is to appear in final form, and in which it is to be performed during the recital.

3. Information on formatting and program notes can be found at Guide to Writing Program Notes.

4. More examples of proper listings of compositions and movements can be found in Writing About Music: An Introductory Guide, by Richard J. Wingell (available in the Conservatory office).

5. Spelling of names and accuracy of dates should be verified with the aid of authoritative sources, e.g., Baker’s Biographical Dictionary of Musicians, the New Grove Dictionary of Music, Opus, The Norton Grove Concise Encyclopedia of Music, People in Gettysburg Campus Directory, etc.

6. Consistency of information is essential. For example, if a composer’s dates are indicated for one composition, then all composers’ dates need to be included for all works included on the program.

7. Personnel lists should be verified.

8. Program copy must be submitted electronically to the graphic designer, Kate Brautigam, in IKON TWO WEEKS prior to the recital hearing.

9. Translations and program notes will not be included in the program. Students who wish to distribute them must arrange for duplication and distribution of these items.

10. If there are any changes after the hearing, the final version of the program must be submitted to IKON immediately after the hearing, at least two (2) weeks before recital.
11. The proof from IKON must be reviewed, approved by student and studio instructor, and printing approval given to IKON at least ten (10) days prior to recital.

12. Programs are paid for by the Conservatory.

13. Eight copies of the program should be submitted to the Conservatory office.

Recording Request
Senior recitals are recorded by arrangement with Dr. Robert Natter. Please contact Dr. Natter with information about your recital.

Dress Rehearsals
Senior recitalists are allocated one (1) 2-hour session in the Recital Hall for dress rehearsals. Senior piano recitalists are allocated two (2) 2-hour sessions in the Recital Hall for dress rehearsals. Students are responsible for reserving the Recital Hall for dress rehearsal on their desired date and time, using the R25 reservation guidelines.

Performance Attire and Stage Deportment Guidelines
1. Performance attire should be selected that is appropriate for the occasion, tasteful, flattering to the individual, and comfortable. More conservative attire will not distract the audience and will allow them to focus attention on the music. The attire of accompanying performers, including page turners, should compliment that of the featured performer. Attire for the junior recital need not be as formal as attire for the senior recital.

2. It is important to practice stage entrances and exits, bowing, and visual acknowledgements to the audience and to accompanying performers.

3. Advance planning is needed for assistance with the movement of stage equipment and with page turning. Printed music used in performance should always be securely bound or placed in a loose-leaf binder.

4. Remember that attire and deportment that is appropriate for "the street" is not necessarily appropriate for the stage or other concert venues.

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

Degree Recital Checklist

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

Usher Guidelines

DEGREE PROGRAMS IN MUSIC
Declaration of the Music Major
Students who have been accepted into the Conservatory on any of the three music degree programs must complete a Declaration of Music Major form; the form is available in the Conservatory Office. This completed form, on which you indicate the degree program to which you have been accepted (BA in Music, BS in Music Education, or BM in Performance), should be completed within four weeks of the first semester after your acceptance and submitted to the Conservatory Office Academic Administrative Assistant, who will process the forms and forward them to the Registrar. Because courses in music are sequential and begin in the first semester of a student’s residency on campus, it is important to declare the major formally in a timely manner. This assures that you are assigned the appropriate academic advisor and that you are able to register in required courses, some of which are open only to music majors or minors.

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

Course Requirements for the Major
- A sequence of eight courses in Performance Studies that includes applied lessons, large ensemble, chamber music, master classes, instruction in pedagogy and literature for the student’s instrument/voice, and occasional fields trips or other performance-related events; during the junior and senior years Performance Studies includes preparation and performance of the junior and senior recitals. (MUS157, 158, 257, 258, 357, 358, 457, 458)
- Five courses in music theory (MUS_CLAS 141, 142, 241, 242, and a choice of one among the following: MUS_CLAS 304, 341, or 342)
- Conducting (MUS_CLAS 205)
- Four courses in music history (MUS_CLAS 212, 313, 314, 442)
- Elective courses.
- Voice performance students must also take one year minimum studying each of two approved languages, which are Italian, French, German, and Spanish.

Bachelor of Arts Degree in Music
This degree is designed for students with serious preparation for and interest in the study of music within a liberal arts context. Approximately 35% of the course work is in music. Students build strong musical foundations through applied study, theoretical study, musicianship skills, and historical/ethnomusicological approaches. Advanced work in the major continues with a selection of courses that serve to concentrate and contextualize their understanding of music. The BA in Music offers a broad array of career possibilities both in music and related fields, including arts administration, arts journalism, arts marketing, music librarianship, broadcasting and multimedia, performance, or arts education for a performing arts center, music festival or professional ensemble. Students’ concentrations within the degree (for example, jazz studies, ethnomusicology, composition) can also

4-YEAR DEGREE CHART – BACHELOR OF MUSIC IN PERFORMANCE

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prepare them to pursue various areas of specialization in graduate school. The BA is the appropriate degree for students who choose to combine music with a second major or minor in another discipline.

Course Requirements for the Major
- MUS_CLAS 141, 142, 212, 241, 242, 313, 314
- Two additional restricted elective courses in music theory or history, one of which must be at the 300 or 400 level (MUS_CLAS 205, 218, 247, 248, 251, 304, 318, 341, 342, 442)
- MUS330 (minimum of 6 semesters of a major ensemble on the student’s principal instrument/voice)
- MUS331 (minimum of 6 semesters of private lessons on the student’s principal instrument/voice)
- Senior Capstone (MUS456)

4-YEAR DEGREE CHART – BACHELOR OF ART IN MUSIC

Bachelor of Science in Music Education
This degree prepares students for careers as music teachers at all levels in public and independent schools upon graduation. Some students may also choose to pursue graduate work in music education. Approximately one-half of the coursework is in music, while another 15% is in education courses. K-12 certification is granted upon successful completion of all requirements.

Course Requirements for the Major
- Music courses (MUS_CLAS 141, 142, 205, 212, 241, 242, 313, 314, 341)
- Music education courses (MUS_CLAS 120, 121, 149, 150, 152, 154, 156, 159, 320, 321, 410 or 412, 440)
- Music Education Capstone (MUS_CLAS 476)
- Professional Education Courses (EDUC 201, 299, 340)
- Electives must include two math courses, one writing course, and one literature course in American or British literature.
- Other requirements include a half recital in the junior or senior year, seven semesters of participation in a major ensemble, small ensemble experience, applied study on the student’s principal instrument/voice, and formal acceptance into music teacher education during the spring of the sophomore year and into teacher education during the fall of the junior year.

4-YEAR DEGREE CHART – BACHELOR OF SCIENCE IN MUSIC EDUCATION

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

Course Requirements for the Minor
- Two music theory classes (MUS_CLAS 141, 142)
- Two music history classes (MUS_CLAS 212 and 313 or 314)
- A minimum of four semesters of private lessons on the student’s principal instrument/voice culminating in MUS231
• A minimum of four semesters of participation in the same major ensemble on the student’s principal instrument/voice culminating in MUS230

Link to Music Minor Checklist
http://www.gettysburg.edu/dotAsset/2113164.pdf

Link to Catalogue Course Descriptions
http://www.gettysburg.edu/academics/catalog/programs/music.dot

Link to Gettysburg Curriculum
http://www.gettysburg.edu/about/offices/provost/registrar/courses_fulfillingthegettysburgcurriculum.dot

Link to Off-Campus Studies
http://www.gettysburg.edu/about/offices/provost/off_campus/students/

STUDENT ORGANIZATIONS

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

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

The American Choral Directors Association
Music majors with a particular interest in choral music and choral conducting are encouraged to become student members of this organization to receive publications and to have access to state, regional, and national conferences and Honor Choirs. Faculty Advisor: Dr. Robert Natter
Jazz Appreciation Society
The Jazz Appreciation Society was chartered in 1993. The group sponsors numerous jazz events around campus and concert trips to a variety of venues around Central Pennsylvania and Maryland. Faculty advisor: Dr. John Jones

STUDENT EMPLOYMENT
The Center for Career Development’s Student Employment Services program is your “one-stop-shop” for all information and questions related to student employment on campus.

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

FACULTY & STAFF
Student Handbook - Faculty Listing Fall 2011

Faculty and Staff Biographies