



**SETNOR  
SCHOOL OF  
MUSIC**

# **Faculty Handbook**

**2015-2016 Edition**

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## GENERAL INFORMATION

### Office Directory

#### **Director's Office - Room 208**

Interim Director: Martha Sutter - Room 208

Assistant Director for Academic Affairs: Dr. Jill Coggiola - Room 111B

Assistant Director for Admissions and Community Programs: Amy Mertz - Room 207

Assistant Director for Operations: Michelle Taylor - Room 301

Budget Administrator: Megan Carlsen - Room 208

#### **Department of Applied Music and Performance - Room 402**

Chair: Mr. Steven Heyman - Room 310

Administrative Specialist: Fran Moore - Room 402

##### *Choral Activities*

Director: Dr. John Warren - Room 302

##### *Band Activities*

Director: Dr. Bradley Ethington - Room 401

##### *Orchestral Activities*

Director: Dr. James Tapia - Room 110

##### *Keyboard Area*

Coordinator: Dr. Fred Karpoff - Room 309

##### *Strings Area*

Coordinator: Peter Povey - Room 405B

##### *Voice Area*

Coordinator: Janet Brown - Room 304A

##### *Woodwinds, Brass, Percussion Area*

Coordinator: Dr. Bradley Ethington - Room 401

#### **Department of Music Composition, Theory, and History - Room 301**

Chair: Dr. Nicolas Scherzinger - Room 120B

Administrative Specialist: Colleen Reynolds - Room 301

#### **Department of Music Education - Room 301**

Chair: Dr. Elisa Dekaney - Room 109

Administrative Specialist: Colleen Reynolds - Room 301

#### **Department of Music & Entertainment Industries - Smith, Room 226**

Chair: Dr. Ulf Oesterle - Smith, Room 226

Administrative Specialist: Lisa Steele - Smith, Room 226

##### *Bandier Program (B.S. in Recording and Allied Entertainment Industries)*

Director: David Rezak - Smith, Room 226

##### *Music Industry Program (B.M. in Music Industry; BM/MBA: Music Industry Minor)*

Coordinator: Bill DiCosimo - Room 119D

##### *Sound Recording Technology Program (B.M. in Sound Recording Technology)*

Coordinator: James Abbott - Room 406

#### **Jazz Studies - Shaffer Room 201**

Director: Dr. John Coggiola - Shaffer, Room 202C

Administrative Specialist: Colleen Reynolds - Room 301

## General Information

### Alcohol Policy

No alcohol is to be served at any Setnor School of Music reception, regardless of location, or any event held in Setnor Auditorium, or elsewhere in Crouse College. This prohibition is School of Music policy, and stands even when Campus Catering may be willing to provide alcohol. It is recognized that we share the building with the administrative offices of VPA, who may have different policies.

### E-mail

All faculty members will have a Syracuse University e-mail account ([username@syr.edu](mailto:username@syr.edu)). Although you may also maintain another personal e-mail account, you should check your SU e-mail on a regular basis, as all official University and School of Music correspondence is sent through the SU address.

### Identification Cards

Once a contract is signed, returned, and the faculty member has been put on the university system, an ID card can be obtained in Steele Hall. This can be used for the university library. It can also be used for after-hours entry to Crouse College, but first must be entered by the Assistant Director of Operations in Rm. 301.

### Keys

All keys are issued in Room 301. Please keep in mind that security is an on-going concern. Classroom keys also fit classroom stereo equipment. Teaching studio keys fit the studio computer cabinet. Only the graduate students in the office are able to distribute keys. To arrange use of a key, please e-mail [Setnorga@gmail.com](mailto:Setnorga@gmail.com).

### Mailboxes

Mailboxes for faculty are located in room 301 and are accessible during standard business hours. Please check and empty your mailbox regularly. Packages are left beside the mailboxes.

### Office and Classroom Supplies

Office and classroom supplies are available in the appropriate department offices as follows:

Applied Music and Performance	402 Crouse College
Music Composition, Theory, and History	301 Crouse College
Music Education	301 Crouse College
Music and Entertainment Industries	226 Smith

### Parking

Applications for parking permits are available at Skytop office building. Location of parking is determined by seniority and availability. Significant fees are charged. Faculty wanting to arrange parking for VIPs should speak with their department administrative specialists. Parking for concerts is generally available in Q1, but specific information for events is listed on the website

at <http://vpa.syr.edu/Departments/Setnor%20School%20of%20Music/About/Faculty/Staff/Student%20Resources/event-parking>.

## **Paychecks**

Paychecks are available in Rm. 301 when the office is open on the 15th and the last banking day of each month. When the 15th falls on a Saturday, checks are available the previous day. When the 15<sup>th</sup> falls on a Sunday, checks are available the following day. Arrangements can be made for direct deposit online through MySlice.

## **Payments**

All bills are paid through the Administrative Assistant in the appropriate department. Note that some expenditures must be pre-approved by the Setnor School of Music Director. Payments to individuals require name, country of citizenship, permanent address, and social security number and take approximately four weeks to process. Note that non-resident aliens from countries without signed tax agreements with the US will have approximately 30% of the fee deducted for taxes.

## **Photocopying**

Photocopying is done in Rm. 301 when the office is open. Faculty are responsible for making their own copies, although work study students *may* be able to provide assistance if requested through the Operations Office. Each faculty member has a code for their use within the department. Anyone making copies for a class should confirm the code with the faculty member teaching that class. Copies for personal use are not authorized. The machine tracks the copies made. In an effort to save trees and keep copying costs down, faculty are encouraged to make use of e-mail attachments, "Blackboard" on-line classroom methods, personal web pages, or created "readers" as alternate means of distributing handouts to students. Please be **VERY** conscious of copyright concerns.

## **Program Fees**

Setnor School of Music students are charged a program fee that funds a variety of items including guest artists, equipment and applied lesson required by degree programs. Additional fees are charged for applied lessons that are outside a student's curricular requirements and for courses requiring rental, replacement, or repair of instruments.

## **Travel Authorization**

University policy requires that "travel involving University office, departmental, or similar funds requires prior authorization by the traveler's supervisor" (<http://supolicies.syr.edu/admin/travel.htm>). Approval for travel is obtained by submitting a Setnor Travel Authorization form to the individual's department chair, who then submits it to the Setnor School of Music Director for approval. Funds for some travel are available on a limited basis (normally a percentage of the full travel cost). Travel should be a benefit to students and the school. Funds are requested by submitting the same Travel Authorization form. Travel funds may be requested for:

- Presentations at professional conferences.
- Non-paid performances, or performances for which the remuneration is not equal to the expense.
- Recruiting (These funds normally will come from the office of Recruiting.)
- Attendance at festivals/conferences deemed essential for professional development.

In all cases, travel must be pre-approved. No travel may occur without having received a signed and approved copy of the Setnor Travel Authorization form. Travel advances are available if the paperwork is completed four weeks prior to travel. Upon return, receipts for all expenses must be submitted immediately.

### **Leave of Absence Application**

The Setnor School of Music Director must provide a letter of support to accompany faculty applications for a Leave of Absence (aka sabbatical). The Director needs time for discussions with the appropriate department's faculty members and the Executive Committee before making a decision. Therefore, those faculty members wishing to apply for a Leave of Absence must submit the full proposal to the SSoM Director as follows:

- Spring Semester Leaves of Absence: by October 15 of the preceding year (e.g. 15 OCT 15 for an LOA in Spring 2017)
- Fall Semester Leaves of Absence: by March 15 of the preceding year (e.g. 15 MAR 15 for an LOA in Fall 2016)

### **Course Load Reduction for Research, Scholarship or Creative Activity**

Faculty members may apply for a load reduction to provide time to conduct research or engage in scholarly or creative activity beyond what can be accomplished normally. Such projects might include a book project, major commission, recording projects, major concerts, and so forth. There are the following three options for a course release:

- Buy Out: The faculty member pays the salary and fringe for a replacement instructor(s).
- Departmental Redistribution: A member (or members) of the faculty member's department take on overloads to replace the work that the faculty member would have accomplished.
- Reduction Grant: The faculty member is granted a reduction and the school bears the cost of hiring a replacement instructor.

Procedures:

- Faculty member should discuss a reduction with his/her department chair well in advance.
  - Faculty member presents plan for his/her replacement (A, B or C option, covering teaching and service, etc.).
- The department chair, working with faculty as appropriate, recommends a plan to the SSoM Director to replace the individual.
- The SSoM Director takes all applications to the Executive Committee for review and recommendation.

NOTE: It is best if a load reduction is planned far in advance (at least a semester ahead of time).

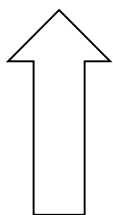
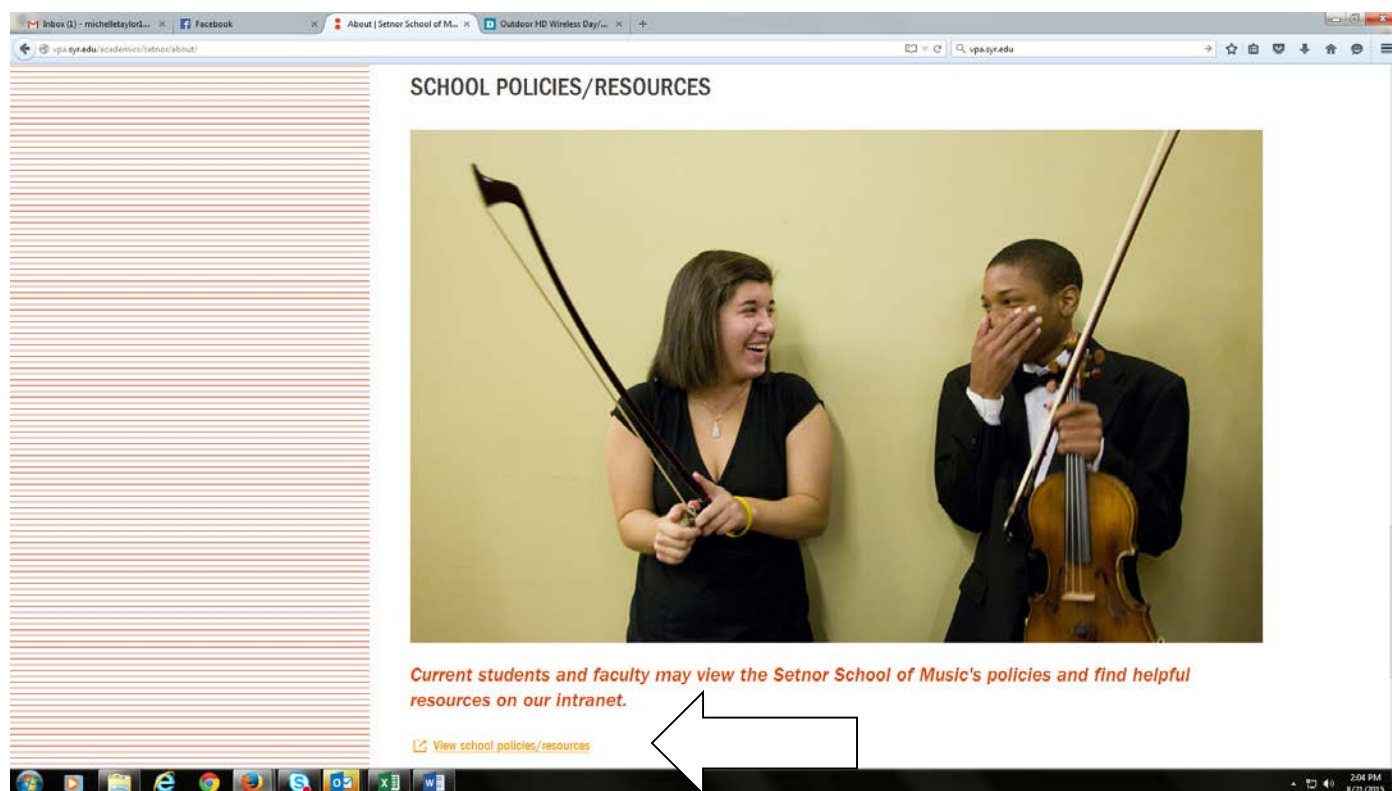
**Website-** a micro site is being designed for faculty/staff resources

The Setnor Microsite contains among other things, useful faculty resources including the Syllabus Template, Setnor Faculty By-Laws, Committee Assignments and Meeting Schedules, Poster Template, the Setnor sponsored Program Template, the Faculty Recital and Ensemble Performance forms, various funding request forms, as well as the Faculty Handbooks. These can all be found on the microsite at [View school policies/resources](#).

Faculty may also find some of the documents in the student resource section useful, such as the Setnor Undergraduate and Graduate Student Handbooks, Advising Check Sheets, and the Student Recital Information. Please send any website updates to [mjtaylor@syr.edu](mailto:mjtaylor@syr.edu).

To access the faculty materials above do the following:

- go to <http://vpa.syr.edu/academics/setnor/>
- click on “About”
- go to the bottom of the page and click on [View school policies/resources](#)
- click on the page for “Faculty and Staff”



## Assistance Services

### Career Services

Web: [careerservices.syr.edu](http://careerservices.syr.edu)  
Email: [careers@syr.edu](mailto:careers@syr.edu)  
Phone: 315.443.3616  
Hours: 8:30 - 5:00 (M-F)  
Where: 235 Schine Center

Career Services is open to all University students, offering a wide range of services ranging from resume/CV reviews, mock interviews, internship searches, exploration of majors and career options, alumni mentoring opportunities, and more. Students and alumni are offered same-day services during our drop-in hours, and they can schedule

### Counseling Center

Web: [counselingcenter.syr.edu](http://counselingcenter.syr.edu)  
Phone: 315.443.4715  
Hours: 8:30 - 5:00 (M-F)  
Where: 200 Walnut Place

Services include individual counseling, group counseling, consultation, referral, psychiatric consultation. All full-time undergraduate and graduate students are eligible for confidential services. Students may call to make an appointment with such concerns as family and relationship problems, loneliness, homesickness, confusion, anxiety, depression, low self-esteem, lack of self-confidence, eating disorders, alcohol and other drug abuse issues.

### Office of Disability Services (ODS)

Web: [disabilityservices.syr.edu](http://disabilityservices.syr.edu)  
Email: [odssched@syr.edu](mailto:odssched@syr.edu)  
Phone: 315.443.4498  
Hours: 8:30 - 5:00 (M-F)  
Where: 804 University Ave. - Suite 303

The Office of Disability Services (ODS) is the designated campus office that facilitates access for students with documented disabilities. Students with a disability, who plan to request accommodations, must contact the Office of Disability Services as soon as possible in order to enhance academic success. Students with disabilities may choose to self-disclose at any time. However, in order to ensure sufficient time to arrange for and provide auxiliary aids and services, requests for accommodations should be made as early as possible. It is important to provide ODS with specific disability-related documentation from a qualified professional. Guidelines for preparing and submitting this documentation can be obtained at ODS or on the web site.

### Tutoring and Study Center (TSC)

Web: [tutoring.syr.edu](http://tutoring.syr.edu)  
Email: [tutorctr@syr.edu](mailto:tutorctr@syr.edu)  
Phone: 315.443.2005  
Hours: 8:30 - 5:00 (M-F)  
Fees: Undergraduate Level Tutor - \$15.00/hr; Graduate Level Tutor - \$20.00/hr;  
Professional Tutor - \$25.00/hr; Advanced Professional Tutor - \$30.00/hr  
Where: 111 Waverly Ave. - Suite 220

The tutoring center is open to students interested in improving or maintaining GPAs, students who want extra support to get through a difficult course or prepare for an exam, students who learn and retain information better when working one-on-one with others, students who want to acquire stronger study skills and strategies for college and graduate study. A student who feels he/she cannot afford the fees can visit the website for other programs and departments on campus that sponsor tutoring sessions, or visit the TSC Director.



## ACADEMIC AFFIARS

### General Information

#### Academic Information

Academic information is available in a variety of publications. Consult the appropriate one based on the question you wish to answer.

- SU Course Catalog – Includes Undergraduate and Graduate (select in upper right hand corner of website) (<http://coursecatalog.syr.edu/index.php?catoid=3>)
- SU Bulletin - tuition, fees and other policies <http://comptroller.syr.edu/comptroller/uploads/Bursar%20Tuition%20and%20Fees%202015%2020161.pdf>
- VPA Undergraduate Student Handbook [http://vpa.syr.edu/uploads/downloads/VPASStudentHandbook2015-16\\_v1.pdf](http://vpa.syr.edu/uploads/downloads/VPASStudentHandbook2015-16_v1.pdf)
- VPA Graduate Student Handbook [http://vpa.syr.edu/uploads/downloads/VPA\\_Graduate\\_Student\\_Handbook\\_08.2013\\_0.pdf](http://vpa.syr.edu/uploads/downloads/VPA_Graduate_Student_Handbook_08.2013_0.pdf)
- Setnor Undergraduate Studies Handbook ([http://setnor-resources.vpa.syr.edu/wp-content/uploads/2015/06/UG-Studies-HB-AY-14-15\\_1.pdf](http://setnor-resources.vpa.syr.edu/wp-content/uploads/2015/06/UG-Studies-HB-AY-14-15_1.pdf))
- Setnor Graduate Studies Handbook (<http://setnor-resources.vpa.syr.edu/wp-content/uploads/2015/06/GR-Studies-HB-AY14-15.pdf>)

#### Final Examinations

Final examinations may not be given on the last day of class or during reading days, but must be done during the exam period. Juries are scheduled by the School of Music and take place after the last day of classes.

#### Syllabus Template

The University requires that every student receive a syllabus for every class each semester. SU is now asking that all new and significantly revised course proposals use the university Course Syllabus Template (<http://universitysenate.syr.edu/curricula/>), which contains all the information required by University Senate with regard to syllabi, including the required University policy statements regarding Disability, Academic Integrity, and Religious Observance.

#### Weekly Lesson Record

Applied music instructors may wish to keep a weekly lesson record or log, including repertoire addressed during each lesson. Forms for doing so are available at <http://setnor-resources.vpa.syr.edu/>.

### Advising and Student Retention

Because the Setnor School is a close-knit community of musicians, it is important that all students and faculty be contributing, successful members of the community.

#### Advising

Faculty assigned as advisors have responsibilities including:

- Establishing and maintaining clearly posted regular office hours.

- Making time available during Advising Day usually during the first week in November for spring registration, and the first week in April for fall registration, bringing the student's file (kept in Rm. 208) to the appointment and returning the file promptly after the advising session. Advising Day information will be given at a faculty meeting during those first weeks in November/April.
- Becoming fluent in all aspects of the academic program for which one is responsible, including familiarity with the Undergraduate and Graduate Course Catalogues.
- Maintaining and updating a degree program worksheet in each student file
- Reporting those students who fail to be advised to the Assistant Director of Academic Affairs for the School of Music.

### **“At-Risk” Students**

Students are at risk of leaving the community if they:

- Exhibit a general lack of understanding of subject matter
- Score poorly on texts and quizzes
- Fail to complete assignments in a timely manner
- Do not attend class on a regular basis
- Are not prepared for lessons and classes
- Show signs of personal/health problems which affect their performance

When a problem is suspected, faculty should first speak directly to the student in person, if possible. Faculty are encouraged to help the student solve the problem by such actions as:

- facilitating tutoring, assigning extra work, meeting with the student, etc.
- contacting the Assistant Director for Academic Affairs ([jacoggio@syr.edu](mailto:jacoggio@syr.edu)) to work with the student.
- filing a Deficiency Report with Student Services, Room 200 (these may be filed at any time during the semester).
- contacting the Assistant Dean for Student Services. This is especially helpful when the problem is ‘bigger than the student can handle’ (family and personal problems such as eating disorders, problems in classes outside the School of Music).

**NOTE:** Faculty may NOT discuss student problems with people outside of the faculty and administration directly involved with the student. Faculty who share a student's academic history, even with a parent, without the written consent of the student are in violation of the Buckley Amendment regarding student confidentiality of records, and risk legal action on the part of the student.

### **Adequate Progress Requirements**

Students must make satisfactory progress towards degree requirements. The following two policies are designed ensure that all members of the Setnor community are progressing.

- No student will be allowed to continue as a music major if the first year requirements in theory, ear training, music history and keyboard skills have not been completed by the end of the second year as a music major. Specifically, the student must have completed or passed out of MTC145, MTC147, and PNO121 by the end of the third semester as a music major, and MTC146, MTC148, two semesters of music history, and PNO122 by the end of the fourth semester as a music major.
- Beginning with the second semester as a music major, students must achieve a grade of at least 70 both in private lessons and juries. Any student falling below that grade is put on probation by the School of Music. Students who fail to meet this standard after one semester of probation will be referred to the Director for advisement and may be required to leave the School of Music. This standard applies to all music students, regardless of major.

## Applied Music Policies

### Registration

All freshman and sophomore BA and BM music majors are required to register for an hour lesson on their principal instrument except for BM Composition majors who are required to register for an hour composition lesson. Performance majors, Composition majors, and those with Performance Honors continue to have hour lessons in the junior and senior years, while all other music majors take half-hour lessons. Students wishing to take additional elective lessons are welcome to do so for an additional fee.

**It is extremely important for faculty to check their class rosters in MySlice to make sure their lists are correct, as full-time faculty loads as well as the pay for part-time faculty members is based upon these lists.** Any discrepancy should be reported to Megan Carlsen in 215 or Jill Coggiola in 111B. Class lists are updated until the financial drop deadline, which can be found in the Academic Calendar through the Registrar's Website. After this date, students who drop will be charged for the full semester's applied music fee, and faculty will be paid until the end of the semester. **All full- and part-time faculty will be required to sign off on lesson rosters.**

### Secondary or Elective Instrument Registration

Required secondary lessons will be covered by the Student Program Fee and there will be no extra charge. Students should review with their academic advisor whether they need to register for lessons on a secondary instrument. Students are always welcome to take additional elective lessons; however, should note that there will always be a fee charged for elective or non-required secondary lessons. **THE ADD DEADLINE FOR REGISTRATION IS TUESDAY, SEPTEMBER 8, 2015.**

**\*\*Please feel free to copy and paste the paragraph below to give to any students who may contact you regarding lesson registration. Department Chairs and Area Coordinators, who typically get student requests for lessons may wish to keep this paragraph handy.**

Should you wish to take either required, secondary, or elective lessons, you would need to go to the appropriate Setnor School of Music website below and fill out a Private Music Instruction Registration Form.

Music Majors: <http://setnor-resources.vpa.syr.edu/music-majors/private-lesson-registration/>

Non-Music Majors: <http://setnor-resources.vpa.syr.edu/non-music-majors/>

Please SAVE the file to your computer before you begin typing. You must complete the form DIGITALLY, as we cannot accept hand-written forms. Once you complete the form, PRINT it, SIGN, and DATE it. Then, bring the form to Megan Carlsen in 215 Crouse College. Once the form is received, you will be assigned an instructor and will be registered for the lesson. If there are any issues, someone from the School of Music will contact you.

### Assignment of Instructors

In areas with multiple instructors (e.g. flute, piano, voice, etc.), the School of Music will consider a student's request for a specific instructor based on that instructor's availability. Under no circumstances should students approach an instructor to ask if there is room in that instructor's studio. The request for a specific instructor should be made to the area coordinator only. Changes are generally approved between semesters only. In unusual cases where a student seeks a change of studio instructor during the course of a semester, these steps should be taken, in the following order:

- The student should attempt to resolve the problem/conflict in consultation with the instructor.
- If the conflict is not resolved, or if for any reason the student is uncomfortable discussing the issue with his/her instructor, the student should consult the area coordinator.
- If the area coordinator, in consultation with the Chair of the Department of Applied Music and Performance and the Setnor School of Music Director, believe that the conflict cannot be satisfactorily resolved, the student may be moved to another studio.

## Attendance

A semester of applied study consists of fourteen private lessons. Hour lessons may be given in two weekly half-hour lessons at the discretion of the instructor, but regularly combining lessons from different weeks may only be done by petition. Missed lessons must be made up prior to the end-of-semester jury; lessons missed by the instructor should be made up, and lessons missed by the student may be made up at the discretion of the instructor. If an instructor feels that student has accumulated an excess of absences by the end of the semester, the student may:

- enter the jury exam, if scheduled, with an instructor's grade of 75 or lower based on work completed, or
- withdraw from the course, or
- receive a grade of "F" in the course, or
- in cases of extreme medical or personal circumstances, request an incomplete grade for the semester. Missed lessons would be made up during the next semester, and the instructor would decide on how a final grade for the previous semester would be calculated. The Request-for-Incomplete form, available online or in the Student Services office (Room 200) must be filled out first, and signed by the student, instructor, and Director of the School of Music. Incomplete grades are counted as "F" in GPA calculations, and must be completed in no more than one year, at which point they automatically change to permanent "F" grades.

## Jury Examinations

All Music Majors enrolled in applied music will be required to play/sing a formal jury examination at the end of each semester as scheduled on their principal instrument, regardless of number of the credits for which they are enrolled. Jury exams are not required in secondary performance areas, if lessons are taken as an elective, or of students who are not music majors, but may be performed at the discretion of the instructor. The smallest allowable jury consists of the instructor and one other faculty member. The combined (average) grade of the jury counts for 25% of the final grade. Repertoire requirements vary from area to area and can be obtained from the area coordinator. Certain juries require a self-prepared piece and/or examinations appropriate to the department (ex: text translation, transposition, technical requirements, etc.). Students may also be required to present a score of the piece or pieces played/sung at the jury; check with the department chair concerning these possible requirements. The student is given written evaluations of the performance by each juror following the jury. No late or make-up juries are given. If illness forces the cancellation of a jury, it must be documented by a medical practitioner; the instructor's semester grade then stands as the final grade. If a student misses a jury for any other reason, the jury grade will be 0, and that 0 counted as 25% of the final grade. It is to be noted that receiving a grade of less than 70 automatically places the student on academic probation for the following semester.

## Grading Procedures

Each semester, the instructor brings the *Weekly Student Lesson Record* (or other similar document) with the final grade filled out, to the jury. Three grades are filed: one for lesson work, one for the jury, and a composite grade of the two, weighted 75% lesson work and 25% jury. While only the composite appears on the grade report, all three remain on record in the student's permanent file; forms can be obtained from Rm. 301. All grades are numerical, and converted to a letter grade. There is no lower limit to grades assigned for either lesson work or juries. Students must achieve a grade of 70 in both lesson and jury each semester after the first semester of study. Any student falling below that grade is put on academic probation by the School of Music. Students who fail to meet this standard after one semester of probation will be referred to the Director for advisement and may be required to leave the School of Music. This standard applies to all music students, regardless of major. The following chart shows the conversion of numbers to letters:

<u>Numeric Grade</u>	<u>Letter Grade</u>	<u>Numeric Grade</u>	<u>Letter Grade</u>
93-100	A	77-79	C+
90-92	A-	73-76	C
87-89	B+	70-72	C-
83-86	B	60-69	D
80-82	B-	0-59	F

## New Music Requirement

In the hope of ensuring that all BA and BM students develop a knowledge of music of the present time, it is required that:

- All students perform a work composed within the last 100 years on at least one jury per year. A different contemporary compositional style must be represented on each successive jury.
- All Performance and Performance Honors students must perform one work composed within their lifetime, or a work by a living composer on one recital, or
- Performance and Performance Honors students may elect, instead of #2, to perform at least one work by a School of Music student composer either as part of a solo recital, or on a School-sponsored concert of student compositions. To substitute #3 for #2, approval must be obtained both from the composition professor and the applied professor involved.

## Performance Honors

Performance honors is an upper division program for students in the B.A. music, B.M. composition, B.M. music education, and B.M. music industry programs that wish to meet performance requirements at or near those required of performance majors. Students are eligible to apply for the program during the sophomore year, with an approved jury serving as the program audition. Once admitted to the program, students majoring in the BA music, B.M. music education, and B.M. music industry programs receive one hour of applied instruction per week while continuing to register for the half-hour credit load appropriate to their degree programs. Should they choose to take lessons beyond those required by their degree programs they will pay additional lesson fees. Students in the BM in composition program receive one hour of applied instruction per week while registering for 2 credits and paying the appropriate applied lesson fee. The credit load varies as follows:

B.A. Music	1 credit
B.M. Music Education	1 credit
B.M. Music Industry	1 credit
B.M. Composition	2 credits

Students accepted into the performance honors program must give both a junior and senior recital commensurate with the requirements for degree recitals in the performance major. Official recognition of program participation and completion appears as a milestone on student transcripts but does not appear on the diploma.

Auditions for Performance Honors occur during the Sophomore year. Most students audition during the spring semester jury. Those choosing to study abroad during the spring semester audition during their Sophomore year fall semester jury. Students interested in pursuing Performance Honors should discuss the requirements with their private instructors prior to auditioning. In order to audition, students sign-up for two jury time slots and bring the Application for Performance Honors form to the jury. If the student is denied admission to Performance Honors, the Area Coordinator may petition the Chair of the Department of Applied Music and Performance for a re-audition.

**NOTE: Any student withdrawing from the Performance Honors program will owe CVPA the applied music fees for additional lessons taken during the semesters in which he/she was a Performance Honors student.**

## **Recitals**

Juniors and seniors majoring in Music Performance, and those students awarded Performance Honors, will perform one recital in the junior year and one in the senior year. The junior recital will consist of a half recital (35 minutes of actual music). The student performing a half recital will share the time slot with another junior giving a half recital. Seniors will perform a recital consisting of 50-60 minutes of actual music, one student to a time slot. Composition students will perform one recital in the senior year. All recitals will typically take place in Setnor Auditorium. Requests for recitals to take place in locations other than Setnor Auditorium must be made in the form of a petition. Recital Packets may be obtained from the VPA/Music website: <http://setnor-resources.vpa.syr.edu/>

MM Performance and MM Conducting students will perform two recitals consisting of 50-60 minutes of actual music. MM Composition students prepare works for one recital that takes place in the last semester of their degree program and should register for PER 994 for once credit in their final semester. MM performance and MM Conducting students must register for recitals for one credit as follows: PER 994 (Recital #1) and PER 995 (Recital #2) (or PER 996 Lecture Recital). The composite recital grade appears on the transcript. All recitals will take place in Setnor Auditorium. Requests for recitals to take place in locations other than Setnor Auditorium must be made in the form of a petition. Some students may wish to present a lecture recital in a classroom. Student Recital Packets can be found on the Setnor website: <http://setnor-resources.vpa.syr.edu/>

## **Pre-Recital Jury and Recital Responsibilities**

Pre-Recital Juries (PRJ's) are required for all undergraduate and graduate degree-required and elective recitals. The only exception to this is the music education graduate lecture recital, which requires no pre-recital jury.

A minimum of 3 faculty members are required for a recital jury panel. This includes the student's primary instructor, an instructor from their immediate area, and a third instructor either from, or outside of their area. Faculty must be present at the student's Pre-Recital Jury and will need to sign the PRJ form following the successful completion of the jury. Typically, Pre-Recital Juries should not last more than one hour.

Pre-Recital Juries should be held approximately 3 weeks prior to the date of the student's recital in order to allow adequate time for incorporation of suggestions, or if necessary, a second jury for material that did not pass.

Faculty members who choose to be on a jury panel should make every effort to plan to attend the student's recital performance in order to offer support, commentary, and to represent the Setnor faculty for the student's visiting family and friends. If a faculty member knows that they will be unable to attend a student's recital, they should decline the request to serve on the jury panel. If a conflict should arise after the commitment has been made, the faculty member should let the student know in advance of the PRJ so that the student has the opportunity to select another juror that can be in attendance. If an unexpected situation arises where a juror suddenly is unable to be in attendance at a recital, then viewing the stream with supportive comments would be allowed. Listening to recordings post-recital date is not recommended.

Prompt submission of recital grades (including added comments for student review) is encouraged upon receipt of the follow-up recital grade request email.

Undergraduate recital grades will be factored into the final recital grade by the lesson instructor as indicated on the final recital grade form. Graduate recital grades will be entered by the Assistant Director for Academic Affairs via PER994, PER995, or PER996.

## **Recital Jury Waiver**

If an undergraduate student has played a recital in the second half of the semester (thus leaving inadequate time to prepare new repertoire) they may petition to have the jury waived for that semester. In this case, the recital grade will stand as 25% of the final grade, with the instructor's grade counting for the other 75%. That student may, however, elect to play a jury, and in that case, either the recital grade or the jury grade can be used as 25%, whichever is higher. A student who has played a recital in the first half of the semester must play a jury, but that student may also choose either the recital grade or the jury grade, whichever is higher.

## **Majors and Advising**

The Setnor School of Music offers Bachelor of Music degrees in composition, music education, music industry, performance, and sound recording technology as well as the Bachelor of Arts degree in music, and the Bachelor of Science in Recording and Allied Entertainment Industries (the “Bandier Program”).

Students are assigned an advisor based on their intended major.

Students in the B.A. and B.M. degrees share the lower division program for the first two years and confirm admission to a specific major at the end of the sophomore year.

The lower division music degree programs consist of four semesters each of ear training, theory, history, principal instrument private instruction, keyboard skills, and large ensemble participation.

No student will be allowed to continue as a music major if the following courses have not been passed by the end of their second year as a music major: MTC 145, MTC 146, MTC 147, MTC 148, PNO 121, PNO122, and at least two of the following music history courses: MHL 167, MHL 267, MHL 268, MHL 185.

In addition, lower division students take two semesters of writing and selected academic courses (including at least two special courses for Music Education majors).

Admission to the upper division programs is based on the following criteria (commonly referred to as a sophomore evaluation):

- *Composition:*
  - Students present a portfolio of their compositions to the composition faculty at the semester-end jury.
- *Music Education:*
  - Students apply to the music education department, including a personal statement. The lower division transcript is reviewed and the student is interviewed by the music education faculty.
- *Music Industry:*
  - Students are interviewed by the music industry faculty and the lower division transcript is reviewed.
- *Performance:*
  - Students are evaluated at the second semester sophomore jury.
- *Sound Recording Technology:*
  - Students are interviewed by the sound recording faculty and the lower division transcript is reviewed.
- *B.A. in Music:*
  - Students meet with the advisor to review their academic progress and discuss future plans.

## **Music Minor**

The Setnor School of Music offers minors in the following areas:

- *Jazz Studies*  
The Minor in Jazz Studies is designed for students from any degree program on campus, including music majors, who want to develop and improve their knowledge and skills in instrumental or vocal jazz. This 18-credit program draws from the entire array of the jazz offerings in the Setnor School of Music including jazz performing ensembles, jazz history, jazz arranging and theory, jazz applied lessons and jazz education. For more information [click here](#). To enroll in the Jazz Studies minor contact [Dr. John Coggiola](#).
- *Music Industry*  
Setnor offers two minors in music industry available to music majors and non-music majors who wish to learn about the creative, business, and legal aspects of the music industry. To enroll in either music industry minor, students must apply to the chair of the Music and Entertainment Industries Department. Auditions for private lessons and ensembles may be required for acceptance into Minor Plan II. The minor program is highly competitive, with a limited number of spaces, and application is encouraged before the beginning of the sophomore year and is required before the beginning of the junior year. [Click here](#) for more information. To enroll in one of the music industry minors, contact [William DiCosimo](#).
- *Music Performance*  
The minor in music performance presents an opportunity for students across the entire Syracuse University community to avail themselves of the diverse and rich performance culture offered by the Setnor School of Music. The minor will consist of 18 credits, functioning as a performance-based minor that is intended to engage students in degree programs in all schools and colleges at SU. The minor will provide students not pursuing a degree in music a customizable music track that is simultaneously geared toward their talents and interest and structured to encourage interdisciplinary music making. The minor in music performance is open to all SU undergraduates not pursuing a degree in music. [Click here](#) for more information. To enroll in the music performance minor, contact Mr. Justin Mertz.
- *Private Music Study*  
The Minor in Private Music Study is designed for students from any degree program on campus, except those in the Setnor School of Music, who want to study music privately on guitar, drum set, piano or organ. Students who perform other instruments may petition to be accepted into the Minor in Private Music Study. The specific requirements are as follows: 4 semesters of private lessons (4-8 credits) and 10-14 credits of private lessons, ensembles, or other music courses through advisement. Please [click here](#) for more information or contact the appropriate advisor as follows: guitar, [Dr. Kenneth Meyer](#); drums, [Mr. Josh Dekaney](#); keyboard, [Mr. Steven Heyman](#).

## **Large Ensemble Participation Requirement**

Students in the B.A. and B.M. degrees in the School of Music are required to participate in a large concert ensemble on their major instrument every semester they are in residence. They must participate in the ensembles to which they are assigned. The large concert ensembles include the following: University Orchestra, Wind Ensemble, Symphony Band, University Singers, Oratorio Society, Women's Choir, and Concert Choir. Most large ensembles require auditions. In addition, students may elect to participate in other ensembles such as Marching Band, Jazz Ensemble, Vocal Jazz, Opera Workshop, Contemporary Music Ensemble, Brazilian Ensemble, etc.



## Literature and Pedagogy Requirement

All students pursuing Bachelor of Music degrees in performance are required to take at least one literature course and one pedagogy course, for a minimum of five (5) credits, as part of the “area specialization” requirement of their degree programs. Students fulfill this requirement by selecting appropriate courses within their areas of applied emphasis through advising. Table 1 contains the list of courses offered in each area.

Table 1. Literature and Pedagogy Courses per Area of Applied Emphasis

Area of Applied Emphasis	Literature Courses	Pedagogy Courses
Brass Emphasis: Trumpet, Horn, Trombone, Euphonium, Tuba	MHL 545; MHL 548	MUE 326; MUE 500
Guitar Emphasis	GTR 521; MHL 545; MHL 548	GTR 524
Keyboard Emphasis: Organ, Piano	MHL 525; MHL 526; MHL 545	PDG 527
Percussion Emphasis	MHL 545; MHL 548	MUE 423
Orchestral String Emphasis: Violin, Viola, Cello, Bass	MHL 545; MHL 548	PDG 530; PDG 538
Voice Emphasis: All voice majors	MHL 545; MHL 546	PDG 519
Woodwind Emphasis: Flute, Oboe, Clarinet, Bassoon, Saxophone	MHL 545; MHL 548	MUE 327; MUE 500; PDG 530

## Program of Study Form

After admission to the master’s degree program and the completion of all necessary diagnostic examinations, the student should draft and submit a Program of Study in consultation with the advisor. When the Program of Study has been approved, the student must file one copy with the Graduate School Office, give one copy to the advisor, and retain one copy. A maximum of fifteen graduate credit hours completed before the filing of the Program of Study may appear on that program. All course work and degree requirements must be completed within a seven-year period from the first entry into coursework.

**Graduate students in Music Education must complete the School of Education program of study form** (available from 270 Huntington Hall) during the last semester of their course of study. This form should be filled out in consultation with Dr. Elisa Dekaney before being submitted to the School of Education Academic and Student Services Office, 270 Huntington Hall.

## Grading

To be a graduate student in good standing, you must comply with the Graduate Grading Standards which considers passing grades as A, A-, B+, B, B-, C+, C, and C-. **The D grade is not an option for graduate students.**

The minimum G.P.A. for graduate work is 2.8 in the first 30 credits. Certification for an advanced degree requires a **minimum average of 3.0** for work comprising the program for the degree and a **2.8 average for all credits earned**. For petition and exclusion consult the Academic Rules and Regulations, 43.3. The academic unit may recommend that the Graduate School cancel matriculation if this requirement is not met.

Specific programs in CVPA can require the passing of additional reviews, examinations, and assessments of graduate work for a graduate student to be considered in good standing. Such reviews and assessments can result in continuation without reservations, continuation during a probationary period or termination of student status.

You may retake a course in which you earned a grade of C+, C, C-, or F, with the approval of your academic unit and the Graduate School. Graduate courses may be retaken only once. A retaken course replaces the original course on your degree program of study, but both the original course and the retaken course will appear on your transcript and both courses will calculate, unless the original course is flagged.

### **Auditing a Course**

The purpose of auditing a course is to further your knowledge without being held responsible for fulfilling academic requirements for the course. Naturally, you will not receive academic credit for the course. Audited courses appear on grade reports and transcripts with zero credit hours and a grade of AU, which means no academic credit has been earned. Audited courses do not affect your GPA, and they do not count towards hours for graduation.

You need to decide during the schedule adjustment period if you wish to audit a course. You may not rescind your selection to audit after the Add Deadline. You may drop or withdraw from an audited course just as you do from any other course. Full-time students are not charged for auditing. Part-time students pay for audited courses at the regular per-credit-hour tuition rate. Applied music instruction and studio courses offered by CVPA may not be audited. To audit a course, follow the same procedure you would to request the pass/fail option; you need your instructor's signature on the application instead of the stamp required for pass/fail.

### **Independent Study**

Independent study/experience credit is available to students who wish to explore a special problem or area of study for which a formal course does not exist.

Independent study is usually a research project or academic work guided by a faculty sponsor.

Experience credit is associated with fieldwork or other work experience in your program of study.

The following guidelines apply:

**Experience credit and independent study** courses may be elected for one to six credits, depending on individual arrangements with the participating faculty member. In selected topics courses, students may earn one to three credits. Students are advised to check carefully with their faculty advisors and the dean of their school or college before registering for an [All-University course](#) to be sure that the course will be accepted toward the completion of their degree requirements.

- In general, only juniors and seniors may enroll for independent study or experience credit. Under exceptional circumstances, qualified freshmen and sophomores may enroll for lower-division independent study course work.
- Students must have a minimum cumulative grade point average of 2.5 to enroll for either independent study or experience credit. Outstanding incompletes or missing grades automatically disqualify students from enrolling for either.
- Students must arrange for both independent study and experience credit with their academic advisor, chairperson of your department/program, a faculty sponsor and the assistant dean prior to registration. No retroactive credit will be given.
- A combination of a total of twelve credits of independent study, experience credit or internship credit may count towards completion of a degree. Students may register for one to six credit hours of independent study or experience credit per full-time semester and up to three credit hours in the summer.
- Either a letter grade or pass/fail grade may be given for independent study. In some cases letter grades may be required.

- Pass/fail grades only are given for Syracuse University Internship program experience credit. Other types of experience credit, which involve a CVPA sponsor, can be taken either for credit with a grade or pass/fail. Detailed letters outlining your duties and responsibilities during your work experiences are required from job supervisors and are put in your permanent file. A letter evaluating your performance is also required.

To apply for independent study/experience credit, Students need to submit a proposal as follows:

- Download a proposal for independent study form from <http://www.syr.edu/registrar/forms/index.html>
- Secure the approval of a full-time faculty member who will assist the student in planning their work, oversee their progress and grade their final work. Teaching assistants, graduate students and adjunct faculty members may not supervise independent study and experience credit projects.
- Write their plan on the Proposal for Independent Study Course form and have it approved by their faculty sponsor, academic advisor and the Setnor School of Music Director.
- Return the completed and signed form to the VPA Graduate/Undergraduate Office of Student Affairs to get approval from the assistant dean. This needs to be done by the published Add Deadline.
- The signed form serves as their enrollment form for independent study or experience credit. The Office of Student Affairs will forward the approved proposal to the Registrar's Student Records Office, where the course will be added to their schedule.

## Collaborative Piano Guidelines

Pianists play an essential role in facilitating performance at music schools. Their skills and services are required for playing in orchestra and wind ensemble concerts; chamber music; special events, and approved instrumental and vocal degree recitals.

Given the dual constraints of an expanding non-pianist student population coupled with severely limited resources for maintaining a collaborative keyboard staff, the School has set priorities for facilitating repertoire preparation at the highest level for upper-division and graduate students, in juries and in performance.

All vocal and instrumental students are responsible for procuring capable pianists for their lessons, juries, and any other performance events. It is advised that students be proactive and plan accordingly, in consultation with their applied instructors. Students are free to choose whomever they wish to engage and all terms should be established upfront with their pianist. Some collaborations may arise with fellow students who may or may not be piano majors. An updated list of recommended SU and Syracuse area pianists will be maintained with the Office Coordinator in Room 301 and on the Keyboard Department's bulletin board outside of Room 310.

The only exception to the above guidelines is that the Setnor School provides support for qualifying upper-division and graduate degree recitals. Graduate performance majors are awarded this support when they are accepted to the school. Undergraduates must pass their performance or performance honors jury (normally at the end of the sophomore year). Collaborative support for this group of students is provided mainly in two ways, as described below.

### Instrumental Recitals

#### Required Graduate and Senior Instrumental Recitals (Performance and Performance Honors)

- The School of Music will contribute a maximum of \$200 for a qualified accompanist. It is the student's responsibility to engage the pianist him- or herself, negotiating the total fee directly with the contracted pianist, including lessons, rehearsals, pre-recital jury and the performance, with a provision for extra rehearsals.
- Additional hours required of the accompanist are the financial responsibility of the student and are to be paid at an agreed upon rate with the pianist.
- Time sheets must be submitted in order to obtain payment. Time sheets can be obtained from Room 215 Crouse College. Pianists must indicate the date, hours and for whose recital it is that payment is requested.

#### \*Required Junior Instrumental Recitals (Performance and Performance Honors)

- The School of Music will contribute a maximum of \$125 for a qualified accompanist. It is the student's responsibility to engage the pianist him- or herself, negotiating the total fee directly with the contracted pianist, including lessons, rehearsals, pre-recital jury and the performance, with a provision for extra rehearsals.
- Additional hours required of the accompanist are the financial responsibility of the student recitalist and are to be paid at a rate agreed upon up front by both parties.
- Time sheets must be submitted in order to obtain payment. Time sheets can be obtained from Room 215 Crouse College. Pianists must indicate the date, hours and for whose recital it is that payment is requested.

### Non-Degree Recitals

- The student is completely responsible for procuring the services of a pianist of his or her choice and compensating him or her.

### Vocal Recitals

#### Required Junior, Senior, and Graduate Vocal Recitals (Performance and Performance Honors)

- These recitals will be staffed by piano Teaching Assistants (TAs), within definable limits as set out below (see TA guidelines\*). If and when the TA work limits are reached (assuming that the pianist has been well-prepared for lessons and rehearsals) the vocal student will be responsible for compensating the TA for services beyond those initially contracted, at a rate agreed upon by both parties at the beginning of their working relationship.
- Students presenting **required** voice recitals who choose to engage a qualified outside pianist or non-TA student pianist on their own will be responsible for the total fee of such services.

#### Other accompanying

- Additional hours or services (e.g., convocation, master classes, competitions, travel to off-campus events, etc.) required of the accompanist are the financial responsibility of the voice student *based upon mutual agreement upfront between the voice student and the pianist*.

### Non-Degree Recitals

- The student is completely responsible for procuring the services of a pianist of his or her choice and compensating him or her.

### \*Teaching Assistant Guidelines

Teaching assistantship guidelines are established by Syracuse University and call for a maximum workload of 10 hours per week for a half TA, or 20 hours for a full TA. With this in mind, the following allotments have been established for piano TAs, who will also have some responsibilities supporting the Keyboard Area by assisting with piano classes, tests, and other administrative duties:

#### Full Assistantship

- 7 vocal recitals, with a maximum of 4 per semester (with the same terms as half TAs)
- Staffing of the opera/opera workshop will be considered the equivalent of 2 recitals. The half TA who has primary responsibility for the opera workshop may be assigned two *or* three recitals, depending on the needs of the opera during the spring semester.
- This arrangement allows for a maximum of 18 vocal degree recitals per year, although the maximum in the spring semester could be as low as 11 (if there were 2 Full TAs plus one half TA handling the opera workshop) to a high of 15 (if there were 3 half TAs plus one full TA) due to the need to hold any one pianist's load in the spring semester to 4, to ensure adequate progress in his or her own performance program.
- It will be up to the voice area how to allocate the pianists' total available hours and recital accompanying. In consultation with the piano faculty, the voice area may elect to reassign a pianist to a choral ensemble (in exchange for 2 recital credits).

### Half (½) Assistantship

- Four vocal recitals (including attendance at up to 10 lessons per semester, recital preparation and/or rehearsal with the singer; coachings, convocation and master class performances, the pre-recital jury and the performance). An average of 30 minutes per week of ensemble rehearsal is built into this allotment, as well as the pianist's preparation of the music (including practice, listening, and research). Some vocalists require significantly more rehearsal time with their pianists. When this situation arises, the vocalist is responsible for compensating his/her pianist above the times allotted above. Similarly, pianists should be compensated for any off-campus services and performances (competitions, recitals, etc.)

### Summary

- Students with a full assistantship provide up to 7 vocal degree recitals (or equivalent\*) per academic year (with a maximum of 4 in the spring semester). Students with a ½ assistantship provide up to 4 vocal degree recitals (or equivalent\*) per academic year
- \*"Equivalent" refers to other needs of the voice area such as opera workshop, choral ensembles, etc., that may be staffed instead of recitals, at the voice area's discretion. In consultation with the keyboard faculty, a TA's load may be adjusted based on recital scheduling and the perceived difficulty of the assignments. (E.g., a ½ TA who plays 3 [shorter] junior recitals by the middle of February, including one that took place in November, may have additional duties assigned vs. another TA who is playing considerably longer programs that are scheduled in March and April.)
- In the event that the voice area does not need the full TA allotment of hours, the TAs may be assigned to play for instrumental recitals or other performance service.

### Collaborative Courtesies

- Efficient communication is essential. Collaborative partners should: exchange e-mail addresses, phone numbers, and basic schedules so that each collaborative partner can plan ahead and avoid scheduling problems; respond immediately to all messages from one's partner; be professional, courteous and collegial in every circumstance; welcome constructive suggestions for the improvement of the performance as well as the effective management of rehearsals.
- Collaborative partners should inform each other of lessons, rehearsals, and performances *well in advance*, as well as the repertoire for those events. Collaborative partners should enter all appointments agreed upon in a planner immediately, and be punctual for those appointments. If a scheduled appointment must be cancelled, all personnel should be contacted, preferably at least a day in advance.
- Each partner should come to rehearsals and lessons with the music well prepared. No partner should find it necessary to teach another notes and rhythms, unless this part of the relationship is established upfront.
- Copies given to a pianist should be copied or taped back-to-back with holes punched. Two-page pieces should be punched on the inside edge in such a way as to eliminate any need for a page turn. It may be necessary to provide a ring binder for the pianist as well. All copies should be prepared this way; no pianist should be given unprepared loose copies.
- Measure numbers should be marked at the beginning of each line, especially for instrumental music.
- Providing the pianist with recordings of pieces may be very helpful and is encouraged.

## ADMISSIONS

### Recruitment and Admissions

The recruitment and admission process consists of initial contact, application, audition, acceptance into Setnor, admission to Syracuse University, cultivation, and matriculation. Faculty members play crucial roles in all steps of the process. In particular, all faculty members are responsible for recruiting students. The Assistant Director for Admissions and Community Programs is here to assist faculty in this important work. She follows up with any prospects faculty members bring to her and manage the formal process of application, audition, and admission.

### Undergraduate Admissions

#### Initial Contact

The entire process of recruitment and admission begins when student contact has been established. This happens either by the student contacting us based upon their interest in SU (via visit, phone, mail, e-mail, or events such as NYSSMA, Eastman College Fair, etc.) or through individual faculty contact designed to pique the interest of desirable candidates. Please make the time to speak with potential students in your travels and pass along their contact information to the Assistant Director for Admissions and Community Programs.

Students interested in the possibility of attending SU should make contact with the Office of Recruitment and Admissions in the College of Visual and Performing Arts (**443-2769, or [admissu@syr.edu](mailto:admissu@syr.edu)**). Once they give their name, address, e-mail, current grade, intended major, etc. to the office they are then entered into the university computer system and will begin receiving appropriate information about SU. The best time for this process to begin would be during the winter/spring of their junior year, however many do this sooner and of course, some later as well.

#### Summer Receptions/Fall Receptions

- The university sponsors Summer Receptions (during the months of July and August) and Fall Receptions (typically on Mondays and Fridays throughout the months of October and November) each year. These visits introduce prospective students in attendance to the SU campus and specific departments of interest. The Assistant Director for Admissions and Community Programs, following a brief meeting with the Dean in the Setnor Auditorium gives a formal presentation to music students. Auditions are **not** available during Summer Receptions and are only available on one selected Fall Reception date (November 13, 2015).

#### Winter Campus Day

- The university sponsors one Winter Campus Day, usually sometime in mid-February. This event is to introduce prospective students in attendance to the SU campus and specific departments of interest (for application the following Fall).

#### Junior Campus Music Day/Eighth Grader Day

- Sometime during the month of April the university sponsors one day for high school juniors, and one day for 8<sup>th</sup> graders, to attend a variety of presentations at SU. While these are not nearly as thorough as those that take place during the Fall Receptions, they do provide the opportunity for students considering SU to get a first look at the campus. The Assistant Director for Admissions and Community Programs provides a presentation that highlights various aspects of the School of Music.

## Application

Students interested in attending SU should begin the application process as soon as possible following the start of their senior year. Admission requirements and on-line application forms can all be found at the university website [admissions.syr.edu](http://admissions.syr.edu). Students are always encouraged to apply online. Students are also responsible as part of the application procedure, to submit an application fee, official transcripts, SAT or ACT scores, and of course, arrange for an audition. Failure to complete **any part** of the application process in a timely manner can result in a delay when the time comes to evaluate the student for admission.

**Failure of students to submit all materials in a timely manner will result in a significant delay in their admission process. It will also result in their loss of scholarship consideration for Setnor School of Music awards.**

Students need not submit applications prior to the scheduling of an audition. Students are encouraged to set up their audition date/time early in order to ensure that there is an opening for them on their available date.

Students are required to schedule their auditions online at: <http://vpa.syr.edu/musicregistration>.

## Acceptance into the Setnor School of Music

Students seeking admission into the B.S. in Recording and Allied Entertainment Industries submit an application form to Syracuse University and do not audition. All students wishing to pursue the Bachelor of Arts or a Bachelor of Music degree must also take an audition.

### Audition Format

- Auditions can be done in person, online via *Acceptd* or via recording, however, **students wishing to receive scholarship consideration for School of Music scholarship must audition in person. (This is different than the process for academic merit scholarship)** Though we are no longer listing this as an option, students auditioning via recording must submit a DVD recording. **CD/tape recordings will not be evaluated and are unacceptable for submission to the School of Music.**

### Audition Locations

Auditions are held both on and off campus. Procedures are outlined as follows:

#### **On Campus Auditions**

Campus Music Audition Days are the time each year when we audition the greatest number of students. These days include several presentations, tours, snacks, and of course, auditions. It is on these days that we would like to see the majority of our applicants. The date for the Early Decision auditions is Friday, November 13, 2015. The dates for the Regular Decision auditions will be on the last three Saturdays in January (1/23, 1/30, and 2/6). The “abbreviated” audition, similar in schedule to the Early Decision date in the fall, we offer to accommodate students who are traveling to the area to audition at other schools (Crane, Fredonia, Ithaca, Eastman...) who might otherwise choose to audition at one of those other institutions instead of us. That date this year is Friday, February 5, 2016.

It is best that at least two, or if possible, three committee members be present at every audition. This includes individual auditions scheduled outside of the regularly scheduled audition days as well. **Additionally, all forms in the audition folder, including the theory test must be completed for every auditioning student, even those who do not audition on the regular audition days. Students are told to bring a resume and this should be included as part of their folder. The resume form will be sent to them, and will also be available to download off of the website. All application materials inside the folder must be completed by the student regardless of when they audition.**



## **Off Campus Auditions**

Auditions are also held during January and February in Boston, Los Angeles, New York City and Washington, D.C. For all locations aside from New York City, the instrumental auditions will happen in the morning, and the vocal auditions in the afternoon. At these locations, we cannot accommodate organ, percussion, or commercial/jazz instrument auditions (and no piano auditions in D.C. or NYC). In New York City, there is one day for vocal auditions and one day for instrumental (with the exception of percussion, organ, and jazz/commercial students who must audition on campus at SU). Off campus auditions are recorded so that applied faculty have the opportunity to audition candidates in their area.

## Music Evaluations

- Faculty members evaluate the suitability of auditionees for acceptance into the Setnor School of Music using specified criteria. The audition forms completed by faculty members are the documents used for the faculty to provide the assessment to the director. The attention to the detail of ratings in all categories of both musical and personal attributes assists in creating a better and more accurate picture of the potential candidate. These evaluation forms are reviewed by the Setnor School of Music Director and Assistant Director for Admissions and Community Programs. These ratings, combined with a thorough evaluation of resume and other application materials, culminate in a recommendation from the Director that is submitted to the college and, ultimately, university admissions offices.
- Please note that students can ask to see their evaluations under the Freedom of Information Act. Please continue to provide comments, they are incredibly helpful, but write your comments with the thought in mind that the student might read them some day. Not every student is ready for music school. That is the truth. But it would be preferable for them to read, “Is clearly not prepared to be a music major” rather than “What a waste of my time.”

## Audition Procedures

In order to maintain consistency and follow proper protocol it is important that all faculty observe the audition procedures listed below.

- **The audition procedure involves a played/sung audition that must include sight-reading and a brief interview. Also required is the completion of a short aural/written theory test, the audition file paperwork, and the submission of a music resume. This applies to all prospective freshmen and transfer students.**
- Should students audition on days other than those scheduled, it becomes the responsibility of the auditioning faculty to make sure that the procedure above is followed.
- While it is appropriate for faculty to give positive feedback to students auditioning, **it is extremely important that faculty NEVER tell students that they are ‘admitted,’ or ‘admissible,’ nor make any promises, implied or specific, about financial aid and scholarships.** Only the university Office of Admissions can admit students and decide upon Academic Merit Scholarships, only the Setnor School of Music Director can award Setnor Music Scholarships, and only the Office of Financial Aid can decide financial aid.
- In the case of transfer students, NASM is very clear that it is EXTREMELY important that there be NO discussion whatsoever of possible financial aid or scholarships until the student’s prior institution has sent a letter of release, acknowledging that the student has permission to consider other offers. (This does not apply if the prior institution was a two-year institution.) Additionally, scholarship for transfer students is extremely rare, and has not been awarded by Setnor in several years.

## Admission to Syracuse University

The School of Music never determines whether a student will be admitted to Syracuse University. The School of Music only evaluates a student's musical ability. A student may be admitted to Syracuse University, but if the student has a weak audition, will most likely not be admitted to the School of Music. Likewise, a student may be strong musically but weak academically and not be admitted to Syracuse University.

Faculty are encouraged to actively recruit prospective students and establish relationships with them. Faculty may offer to give a lesson to a prospective student (financial compensation for this is between the faculty member and the prospective student.) **The Faculty must NEVER tell a student that they are admitted, or that they are being awarded a scholarship. This information must come via official channels only.** It is possible to give positive feedback while acknowledging that the final decisions about admissions and scholarships are not in the faculty member's hands, with statements such as, "I'd love to have you in my studio, but official decisions about admissions are made in the admissions department and you'll have to wait until you hear from them." Faculty should also be aware that the admissions people really are doing their very best to work with us and consult us before turning a student down. It is never helpful to speak poorly of the admissions people.

The first round of admissions decision notifications goes out in mid-March and continues until enrollment targets are met. Enrollment targets are established by the Dean of Admissions in consultation with our college Dean. The number of students admitted is based on a yield formula that takes into account both historical data and current trends.

### Early Decision/Spring Transfers

- Each year a small number of students choose to apply for Early Decision to SU. Students choosing this option are typically doing so because they know that they want to come to SU, trust in their ability to gain entry, and wish to go through the admission process early on in order to ensure there is room for them in the following academic year. Some also wish to have their college plans taken care of ahead of time in order to have more planning time before entry. Spring transfer students are looking to transfer into SU at the start of the spring semester during the current academic year.

- Due to the timetable for the Early Decision and External Transfer students (all application materials, including audition, must be complete by November 15) they are required to audition in the fall. The single selected Fall Reception audition date is provided for this purpose only, not to accommodate regular auditions. Intra-University Transfer (IUT) students do not have the same timeline, and may have an audition scheduled later in the process.

*Scholarships for Early Decision Candidates.* Early decision students are given consideration, and are occasionally awarded scholarships.

## Cultivation

Faculty members are encouraged to keep in contact with the students we accept. This may include email, phone calls, written notes, and giving lessons. Financial compensation for any lessons is between the faculty member and the prospective student. **NEVER tell a student that they are admitted, or that they are being awarded a scholarship. This information must come via official channels only.** It is possible to give positive feedback while acknowledging that the final decisions about admissions and scholarships are not in the faculty member's hands, with statements such as, "I'd love to have you in my studio, but official decisions about admissions are made in the admissions department and you'll have to wait until you hear from them." Faculty should also be aware that the admissions people really are doing their very best to work with us and consult us before turning a student down. It is never helpful to speak poorly of the admissions people.

### Admitted Students List

- Beginning in mid-March, SU Admissions distributes a list of admitted candidates (this list is updated frequently as subsequent rounds of notifications are sent out). Once we have this list, congratulatory e-mails are sent out by the college's Dean. The Assistant Director for Admissions and Community Programs then sorts the list and submits various lists of candidates to Area Coordinators and Department Chairs for distribution among the faculty. Students usually receive their admission notification before we get our lists. Their admission notification letter will not include any information about financial aid. If awarded scholarship money, a separate scholarship notification letter will arrive about one week following their admission letter. A financial aid award letter arrives about a week after that. Students will, however, be able to log onto their MySlice account immediately to see their whole Financial Aid package.
- Individual contact with each student should be made at this time as it has been determined that they are an admitted SU student.

### Spring Receptions

- During the time following acceptance and prior to May 1, when all final decisions are due, the university sponsors Spring Reception Days. These days are designed to invite admitted students to visit SU (some for the first time) one last time before making their decision. A presentation of a different nature than Summer/Fall Receptions and Campus Music Days is given in the CVPA and School of Music and then the students are brought to the Dome for a giant Campus Life Exposition where they can eat lunch and find booths on all the various departments/activities/etc. available at SU. The college hosts an afternoon Open House, where families can stop in and chat informally with faculty and student volunteers.

Faculty members are notified by the Assistant Director for Admissions and Community Programs prior to students arriving for Spring Receptions as it is deemed possible (sometimes students show up having not registered to attend, or register as late as the day before). This notification is to give the applied music faculty one last chance to perhaps meet with or give a lesson to a prospective student to help them better make their decision about attending SU.

### Scholarships

- There are two primary types of scholarship money that incoming students are eligible to receive, academic merit scholarships, and music talent scholarships. Scholarships are offered to students during the cultivation phase to help them decide to attend Setnor. **We are not usually able to negotiate with scholarship offers once the offer has been made, no matter what other offers a student may receive.**

### Matriculation

Students have until May 1 to make their decision. According to NASM and NACAC standards, no student can be compelled to decide upon an institution prior to May 1. Decisions made by students prior to that time are subject to change without penalty. After May 1, no institution may attempt to lure a student away from the institution to which they have committed.

Shortly after this time a list of matriculated candidates is generated and given to the Setnor School of Music. These are students that have paid their deposit and declared their intention to enroll in the fall. This list may change during the summer ("summer melt") due to late admissions decisions, declined offers, and transfer admits. The Assistant Director for Admissions and Community Programs will send updated lists of matriculated students to all appropriate faculty. Once a final list is completed during the summer it will be forwarded to the Assistant Director for Academic Affairs who will update any lists with faculty as needed.

## Transfer Students

The transfer student process is very similar to the freshman applicant process; however, there is less adherence to deadlines. **This is deceiving however, and offers a false sense of security to the transfer student.** Transfers wishing to be considered for admission during the fall of any academic year are wise to begin the process **as soon as possible, preferably meeting the same deadlines as freshman candidates.** Transfers are admitted on a space-available basis.

Additionally, while the School of Music may occasionally award scholarship money to transfers on a very limited basis (weighing the scholarship requests from faculty for first-year students, and more importantly, permission from the Financial Aid Office), **it cannot be awarded if a transfer student's application is incomplete. The Scholarship Office will not award to students who have incomplete applications, they will instead move on to an alternate who is complete. The best advice to offer a prospective transfer candidate that you may be trying to recruit is to have them adhere to the deadlines for first year students. Please make the Assistant Director for Admissions and Community Programs aware of any correspondence with transfer students.**

## Graduate Admissions

### Degree Programs

The Setnor School of Music offers the following degree programs:

- Master of Arts in Audio Arts
- Master of Music in Music Composition
- Master of Music in Music Education (application through the School of Education)
- Master of Music in Piano, (and Piano Collaborative Arts), Voice, Strings, Winds, Percussion, Conducting, Organ.
- Master of Music in Voice Pedagogy
- Master of Science in Music Education (application through the School of Education)

### Procedures

To be admitted for graduate study in a music or music education program at Syracuse University, one must have:

- An undergraduate degree in music, music education, or satisfactory other degree plus experience.
- A completed graduate application form, available online at [apply.embark.com/grad/syracuse](http://apply.embark.com/grad/syracuse)
  - The completed application includes:
    - Transcripts demonstrating a B average in courses at the undergraduate level.
    - Three letters of recommendation (forms are included in the application packet.)
    - Results of the Graduate Record Examination (optional, but required for consideration for a graduate fellowship).
- Performance, Conducting, Voice Pedagogy, and Collaborative Arts majors must complete an audition prior to admission, which can be arranged by going to [vpa.syr.edu/musicregistration](http://vpa.syr.edu/musicregistration) or by contacting the Assistant Director of Admissions in the School of Music, Amy Mertz ([music@syr.edu](mailto:music@syr.edu)). See audition requirements at [vpa.syr.edu/prospective-students/graduate/music](http://vpa.syr.edu/prospective-students/graduate/music)
- Music Education majors are encouraged to schedule an interview with the Chair of Music Education, Dr. Elisa Dekaney, [emdekane@syr.edu](mailto:emdekane@syr.edu).
- Special application is required for all graduate students interested in assistantships. Interviews are required of all students who are finalists for graduate awards (assistantships, fellowships, scholarships).
- International students for whom English is a second language, or who have earned degrees outside the United States, are required to take the TOEFL Examination, and encouraged (though not required) to take the Graduate Record Examination. With students submitting online or mail-in auditions, faculty are encouraged to set up a real-time communication with the students, as TOEFL scores are not always the best measure of

conversational communication. In turn, International should seek clear information on visa requirements, tuition, housing costs and the limited possibilities for financial aid through the VPA Graduate Office (admissg@syr.edu). Also, before applying for graduate study, foreign students must consider the possibility that they will need special assistance in pursuing their graduate studies in English.

- Minimum TOEFL score for regular acceptance to SU by an international student is 82.
- If a student has not achieved a score of an 82 or higher, or if they have that score, but still do not demonstrate sufficient command of the language, a student can be recommended for ELI (English Language Institute). If we say that a student must go through ELI in order to come to Setnor, they must complete that program at their own expense, and they will not be able to take a single class in Setnor until they have passed out of it. This should take the equivalent of a semester, but could take longer.

### **Audition Requirements**

An audition in person is encouraged, but not required for full acceptance into graduate performance and compositions programs. Applications and auditions should be completed by February 1. Audition requirements may be found at <http://vpa.syr.edu/prospective-students/graduate-students/programs/music/application-process/>. Accompanists will be available for voice auditions on campus only. Accompanists for other instruments are not required.

Poor quality recordings will not be considered. Recordings (Online submission through Acceptd is preferred, and DVDs only) must be direct recordings with no subsequent alterations or editing. Recordings must be labeled with applicant's name and address. A program must be included with the recording that lists the music, composers, applicant's name, address, and date (day, month, year) of recording. Submitted recordings and compositions will not be returned to the applicant.

### **Graduate Awards**

A small number of awards, scholarships, fellowships and assistantships are available to qualified graduate applicants. In most cases, graduate students must have completed the application (and, if applicable, audition) process by February 1 to be considered for these awards, scholarships and assistantships. In the case of fellowships, these are awarded through Syracuse University, and not through Setnor, and complete materials must be in by January 1 for consideration. Students interested in Setnor assistantships will apply to those in which they are specifically interested.

## OPERATIONS

### Building Access, Practice Rooms, Lockers

#### 24-Hour Access to Crouse College

For access to Crouse College when locked, faculty and students should provide their SUID # to the Operations Office in Room 301, so the ID can be entered into the system, thereby enabling the person to make use of the card reader at the south entrance of the building.

#### Practice Room Rules and Regulations

- Practice room use is restricted to students registered for Applied Music lessons for credit in the Setnor School of Music, and non-music majors enrolled in a School of Music ensemble or class. Music Majors will sign for their keys in room 301. Non music majors, after registering for private lessons, will provide a refundable \$10 deposit at the Cash Operations window in the Schine Student Center and receive a grey card. This grey card and proof of registration should then be presented to the staff in Room 301 Crouse College, who will provide the student with the appropriate practice room key. Students should also provide their SUID number so they may be given 24 hour card swipe access to Crouse College. All keys are to be returned at the end of the year by the posted deadline. Failure to do so will result in a fee or forfeiture of the deposit.
- Use of most practice rooms is on a first-come, first-served basis. Some of the rooms are sign-up only.
- **SMOKING, EATING AND/OR DRINKING IS STRICTLY PROHIBITED.** Please be sure to turn off the lights, close the windows, and **CLOSE THE DOOR** when you are through. **DO NOT** leave instruments or other valuables in an unattended room. Close any doors that you find open. If you remove chairs, benches, music stands or other equipment from practice rooms, please RETURN them when you are finished.
- Rooms are **NOT** to be used for private teaching, except as authorized by the Setnor School of Music Director.
- Any damages or problems must be reported to the Operations Office, Room 301. Problems with pianos should be brought to the attention of the Piano Technician in Room 101.
- If you notice anything suspicious, especially at night, do not hesitate to **CALL SECURITY! Dial 711 or 443-2224 or #78. If you need to contact DPS in an emergency situation, but are unable to make a phone call, e-mail or text the Communications Center at 711@syr.edu.**
- When classrooms are used for individual or small group rehearsals, all of the above policies apply. Any group must comply with room usage regulations in order to utilize classrooms and rehearsal spaces. Rooms and keys will need to be arranged in advance with the graduate students in room 301, or e-mail at Setnorga@gmail.com.

#### Non-music Majors

Music Majors pay a fee for the use of practice rooms which is used for instrument purchase, tuning, and maintenance. Practice rooms are for the exclusive use of music majors, students taking private lessons, and students participating in ensembles or classes within the School of Music. A list of students participating in each major ensemble or class will be provided by the conductor/professor of that ensemble/class to the Operations Office by the end of the second week of the semester.

#### Lockers

- Lockers are available for storage of music and instruments for music majors on their primary instrument. Students should check in with the graduate assistant in the Operations Office for assignment of a locker. Space is extremely limited, so additional lockers, or lockers for non-music majors may not be available. Students can request to be placed on a waiting list at Setnorga@gmail.com.

## Student Recitals

The following procedures are to be followed by all students performing recitals – updated information is available on the website:

- I Arrange a recital date at the **Recital Lottery** and obtain a **recital packet from the VPA website**.
- II **TWO MONTHS BEFORE THE RECITAL:**
- A. Select a recital committee (jury) consisting of:
1. Your major instructor
  2. Another instructor from your area
  3. A third faculty member from a different area.
- You may have more than three jurors. All the jurors **MUST** be able to attend the recital.
- B. Set a pre-recital jury date (no later than 3 weeks before recital)
- III **FOUR WEEKS BEFORE THE RECITAL:**
- A. If requesting Audio Amplification, turn in Recording /Audio Amplification System Request Form with payment to the CVPA Bookkeeper in Room 204.
- B. Send a publicity e-mail to Erica Blust, [vpanews@syr.edu](mailto:vpanews@syr.edu), no later than four weeks prior to the concert, to ensure inclusion in on line calendars. Include Date, Time, Place, Instrument, Class Year, Major, Guest Artists, and Brief Description of Repertoire. Send any questions to [vpanews@syr.edu](mailto:vpanews@syr.edu).
- C. If you need harpsichord, arrange for tuning with Bob Lee.
- IV **THREE WEEKS BEFORE THE RECITAL:**
- A. Perform a pre-recital jury, bringing with you:
1. Student Pre-Recital Jury Form (Form PRJ)—this must get signed by committee at PRJ!
  2. Four typed copies of your recital program
- B. After the successful completion of the jury:
1. Return the Student Pre-Recital Jury Form (Form PRJ) to Room 111B
  2. Turn in the Recital Program Form and 2 copies of your program signed by your instructor to Room 301
  3. Turn in the Technical Services Form to Room 301
  4. Schedule Dress Rehearsal; 1 hour is allowed if available; schedule and keys must be arranged in advance with graduate students in Room 301
- V **TWO WEEKS BEFORE THE RECITAL:**
- You may post a maximum of 12 posters announcing your recital no sooner than 2 weeks before the recital. Posters cannot be placed on glass or in classrooms, elevator, restrooms or offices (they will be removed). They may only be posted on bulletin boards and lockers. Please remove them immediately afterward.
- VI **ONE WEEK BEFORE THE RECITAL:**
- A. If you missed the 3-week deadline, email the formatted, copy-ready program to the operations office.
- B. Submit the Recording/Audio Amplification System Request and payment to bookkeeper in Room 204. *If this form is not turned in at least 1 business day before your recital, you will not receive a copy of your recording.*

**ALL FORMS MUST BE SUBMITTED ON TIME**

## Faculty Recitals and Ensemble Concerts

### Scheduling a Faculty Recital or Ensemble Concert

*Fill out the dates on this form to assist you in your planning*

- I. Arrange a recital date through the Operations Office (Room 301) **Recital Date:** \_\_\_\_\_  
and fill out a “Faculty Recital or Ensemble Concert” packet, available on line at <http://vpa.syr.edu/music/resources/faculty/recital-packet>. Schedule auditorium time for the dress rehearsal (1-2 hour maximum if available).
- II. FOUR WEEKS BEFORE THE CONCERT/RECITAL: **Due Date:** \_\_\_\_\_  
Submit the Recording/PA System Request Form in Room 204 if your event requires Audio Amplification needs.
- III. THREE WEEKS BEFORE THE CONCERT/RECITAL: **Due Date:** \_\_\_\_\_  
A. Submit the Faculty Recital/Ensemble Concert Form to Room 301  
B. Submit the Technical Services Form to 301.  
C. Submit the Building and Auditorium Use Policy and Contract to Room 301.  
D. Submit concert and recital information and any related photos (high-res jpegs) three weeks in advance to [vpanews@syr.edu](mailto:vpanews@syr.edu). Three weeks is needed to ensure placement in local media calendars.  
E. Submit poster draft to Michelle Taylor – allow at least three days for review prior to your submission to printer
- IV. ONE WEEK BEFORE THE CONCERT/RECITAL: **Due Date:** \_\_\_\_\_  
Submit the Faculty Recital/Ensemble Concert Form if you choose “Option 2”



## **FORM B - Building and Auditorium Use Policies and Contract**

- Smoking is not permitted in the building. Food or drink is not permitted in the auditorium.
- No flash photography or movement of photographers or videographers will be allowed while music is being performed.
- Receptions must be scheduled at least three weeks prior to the performance. No alcohol is allowed at Setnor School of Music functions. All leftover food and trash must be taken to the dumpsters, outside of the building immediately following your reception.
- Equipment (stands, chairs, etc.) used for ensemble concerts must be returned to their original place (backstage, Room 400 or similar) immediately following the concert.

### **The School will provide**

- Two work study students as Performance Managers for each performance. They will arrive one hour before the performance to unlock the auditorium and Room 308 (if a reception has been booked), unplug and uncover the piano, set up the stage\*, discuss lighting with the performer, set out programs, etc.
- During the performance, one performance manager will be at the audience entrance for the concert/recital. If additional personnel are needed, it is the performer's responsibility to make the necessary arrangements at their own expense.
- One performance manager will be at the backstage entrance to the auditorium to set the lights, let performers into the auditorium, and perform light stage crew work (moving a few chairs or stands or repositioning/sticking the piano). If your event requires a more involved stage set up than that which one person can provide, or if a page turner is needed, it is the performer's responsibility to arrange for this at their own expense. The performance managers **cannot** turn pages
- After the performance, the performance managers will collect any leftover programs, close windows, plug in and cover the piano, turn off the lights and lock up the auditorium. They will wait until the end of the reception (if one has been booked) and then close the windows, shut off the lights and lock the doors
- The performance managers are not responsible for the removal of trash. If trash is found in the building after an event, the performer or director (in the case of a class performance) of that event will be charged to have the garbage removed, and for any damage that may have happened as a result of that garbage. Reminder: They performance managers will **NOT** throw out your trash.
- These are the only services we can provide. Audio amplification cannot be set up by performance managers.
- No service or stage crew is provided for dress rehearsals. You must set this up yourself – please remember to put everything back and plug in piano.
- Failure to adhere to deadlines will result in loss of accessibility and services.

\*If stage set up requires any of the following, you as the performer will be responsible for the set up and tear down

- more than 15 chairs and stands
- a harp
- more than 3 percussion instruments – use of percussion equipment must be approved in advance by Prof Bull
- if your recital requires multiple pianos or a harpsichord, a third performance manager may be provided as long as it is marked on the Technical Services Request Form and that form is handed in on time.

## Job Descriptions

### Assistant Director for Academic Affairs

The Assistant Director for Academic Affairs (ADAA) represents the Setnor School of Music Director on all matters related to academic affairs of the School. This includes overseeing and coordinating curriculum matters such as course and program proposals and approvals; assessments such as course evaluations, juries, recitals and school/program accreditation; and class offerings by all departments in the School during the academic year and summer semesters. The ADAA works with the department chairs on teaching assignments to ensure loads are adhered to and the school is in compliance with the part-time faculty union contract. This person also coordinates curricular matters with the Department of Art and Music Histories (College of Arts & Sciences). The ADAA develops and coordinates academic advising, registration, and orientation programs for undergraduate and graduate students; coordinates searches for full and part-time faculty members; develops and oversees a mentoring program for junior faculty members; and ensures compliance with tenure and promotion timelines and procedures. This person coordinates with appropriate offices within the Setnor School of Music, College of Visual and Performing Arts, across campus, and with the New York State Education Department and accreditation bodies to ensure compliance with standards, policies, and regulations.

#### Faculty Responsibilities

Develop procedures, coordinate processes, and advise and supervise faculty and staff work on curricular matters such as the following:

- course and program proposals and approvals
- course evaluations, end of semester juries, and junior, senior, and graduate level recitals
- master degree comprehensive examinations and master degree theses
- accreditation by the National Association of Schools of Music and the National Council for the Accreditation of Teacher Education
- class offerings by all departments in the School during the academic year and summer semesters
- serve as a liaison to the Department of Art and Music Histories in the College of Arts & Science

Develop procedures, coordinate processes, and advise and supervise faculty and staff work in academic advising and registration for undergraduate and graduate students

Coordinate and manage personnel actions for faculty including the following:

- manage searches for full and part-time faculty members, providing advice to departments and search committees, and supervising their procedures
- develop and manage a mentoring program for junior faculty members
- ensure compliance with tenure and promotion timelines and procedures
- work with the department chairs on teaching assignments to ensure loads are adhered to and the school is in compliance with the part-time faculty union contract

#### Student Responsibilities

Develop and run orientation programs for undergraduate and graduate students

#### School Responsibilities

Ensure the school is in compliance with standards, policies, and regulations on curricular matters with appropriate offices within the Setnor School of Music, College of Visual and Performing Arts, across campus, with the New York State Education Department, National Association of Schools of Music, and the National Council for the Accreditation of Teacher Education

## **Assistant Director for Admissions and Community Programs**

The Assistant Director for Admissions and Community Programs represents the Setnor School of Music Director on all matters related to admissions, recruiting, and community programs of the school both on and off campus. S/he coordinates with appropriate offices within the College of Visual and Performing Arts and across campus to ensure compliance with policies and to optimize impact of recruiting, admissions, and community outreach programs of the Setnor School. S/he will help to increase the quantity of applicants and yield rate through developing targeted marketing and outreach programs, providing clear information and timely and friendly customer service to potential applicants, and providing pleasant experiences for all auditionees and their accompanying family members. S/he will work with community ensembles in residence at Setnor and members of the community interested in learning music through managing the Setnor School of Music Community Music Division. This will increase the visibility of Setnor throughout Central New York, enhance the image of Syracuse University, introduce new people to campus and the school, and help Setnor better serve the musical needs of the community through offering music instructional programs of interest to Central New Yorkers of all ages.

### **Admissions**

- coordinate marketing, recruiting, admissions, and financial aid issues for the Setnor School with the appropriate offices in the College of Visual & Performing Arts and across campus as necessary
- develop recruiting strategies for the Setnor School
- develop marketing products and provide content for others requiring it
- meet and correspond with potential applicants to the Setnor School of Music
- make arrangements for campus visits of interested potential applicants to the Setnor School of Music
- organize and lead information sessions during campus visitation and audition days
- coordinate scholarship decisions
- coordinate acceptances and declinations
- organize audition days both on and off campus
- travel to conduct information sessions, exhibit at college fairs and conferences, and offer auditions at off-campus locations
- organize and oversee Campus Music Days to bring potential applicants to campus

### **Community Programs**

Oversee the Setnor School of Music's community programs. In particular, develop and manage a Community Music Division of the Setnor School of Music. This includes, but is not limited to, the following:

- provide vision and policy implementation for the Community Division.
- develop and implement marketing for the division in cooperation with appropriate offices in the College of Visual & Performing Arts and across campus
- negotiate memoranda of understanding with existing and potential community ensembles in residence and ensure compliance with same
- develop and execute the division's budget
- supervise and make employment and termination recommendations to the Director regarding staff and part-time faculty in the division
- ensure an appropriate evaluation program is established and implemented for instructors in the division
- make recommendations to the Director to contract Setnor faculty, students, and others qualified to teach in the Community Division
- work with Director and faculty to develop course, ensemble, workshop, and camp offerings for the Community Division
- work with Director and faculty to develop and coordinate relevant offerings with University College, Summer College and other appropriate offices across campus
- coordinate scheduling and offerings with appropriate offices in Setnor and across campus as appropriate
- develop and manage registration, enrollment and paperwork for students in the Community Division
- represent the division in the National Guild for Community Arts Education
- ensure compliance with accreditation standards of the National Association of Schools of Music

## Assistant Director for Operations

The Assistant Director for Operations is responsible for operations elements of the School, including scheduling, maintenance and management of facilities; scheduling, marketing, and staffing of concerts and events for the School both on and off campus; and supervision of all staff, graduate assistants and work study students related to facilities and operations. The Assistant Director of Operations coordinates with appropriate offices within the Setnor School of Music, College of Visual and Performing Arts, across campus and off campus to ensure compliance with policies; to communicate facilities availability, capabilities and limitations; publicize Setnor events, and ensure professional caliber operations and positive audience experiences for all Setnor events.

### Facilities

- supervise operations graduate assistants, and work-study students
- schedule use of spaces managed by Setnor with entities both within the University and off campus
- develop and oversee policies for space and equipment use
- maintain and coordinate equipment inventory with appropriate faculty and departments; recommend and coordinate maintenance and repair as necessary
- maintain on-going assessment of space use and space needs
- act as liaison between Physical Plant, Campus Planning, Design & Construction and Setnor for maintenance, facilities improvement purposes
- work with faculty, staff, and registrar's office to plan class and space usage schedules
- maintain key and access policies and key inventory
- coordinate locker use and maintenance
- coordinate piano technician and maintenance activities

### Concerts/Events

- manage and coordinate all aspects of Setnor events
- coordinate faculty, ensemble, and student recital packets
- oversee process for program production for concerts
- coordinate technical resources, including recording and piano requirements
- coordinate publicity and marketing for the Setnor School with the appropriate offices in the School, College and across campus
- oversee scheduling of all Setnor events
- supervise production staff (e.g. work study, stage management)
- oversee development and production of marketing products and provide content for external agencies requiring content related to Setnor
- oversee development and production of concert programs for all Setnor events
- develop and oversee development of policies and training materials for operations staff
- communicate with student groups regarding volunteer services
- ensure compliance with requirements for all organizations holding events in spaces managed by the School

## Department Chair

The Setnor School of Music consists of the following four departments: Applied Music and Performance, Music Composition, Theory, and History, Music Education, and Music and Entertainment Industries. They are led by full-time faculty members elected as the as per the Setnor School of Music Faculty By-Laws.

Department chair duties in Setnor do not equate directly to chair responsibilities in the rest of the college. They advise the Setnor School of Music Director, who oversees the budget, staff, operations, faculty recruitment, appointments, curriculum, load assignments, and other duties typically given to department chairs in the College of Visual and Performing Arts.

Department chairs are responsible for academic, administrative, and creative leadership of their departments, in consultation with their faculty, and responsible for communicating educational and administrative matters to the Setnor School of Music Director. Duties include but are not limited to leading departmental recruitment, adjudicating auditions, reviewing and recommending graduate applicants, participating in alumni and fund raising events, Open House and Visitors' Day, audition days and yield events, planning and designing of assessment and other artistic activities, proposing teaching assignments, directing the student advisement for the department, and setting goals, including preparing departmental annual reports.

These responsibilities include:

1. Departmental curricula: Organization and development of courses and curriculum, including development of the academic requirements for each degree program offered; recommending teaching assignments and curricular offerings in the department;
2. Student welfare and advisement. (See *College of Visual and Performing Arts Advising Manual and Faculty Manual* 2.10: "Faculty-Student Relations"). The chair ensures that adequate academic advising takes place, and that students have available to them appropriate avenues for addressing their concerns.
3. Supervision of personnel: Recruitment, supervision, and evaluation of departmental personnel
4. Budget: Development and management of departmental budgets, including allocation of resources and operational budgets in support of teaching, creative and scholarly activity; oversee equipment and space assigned to the department.
5. Program Review: Review policies, programs, and procedures of the department and recommend appropriate actions.
6. Effective Communication: Interacts effectively with the director, other department chairs, faculty, staff, students, and other constituencies.
7. Department Advocacy and Oversight
  - Ensures that the goals, curricular objectives, and values of the Setnor School of Music and their particular departments are being met by the faculty, TAs/GAs, and part-time instructors (PTIs) teaching in their departments.
  - Acts as a liaison between their department faculty/instructors and the school of music director
  - Conducts organizational meetings among faculty, TAs/GAs, and part-time instructors in their departments
  - Creates, distributes/posts memos, announcements, schedules, procedures, and any other information pertinent to their departments
  - Performs general trouble-shooting and resolves issues before having to take other measures
  - Hosts visiting lecturers, returning alumni, prospective students, and other guests
  - Represents the department at various events

#### 8. Hiring/Scheduling of Courses/Performance Evaluation

- Advises and assists the school director in the assignment of TAs/GAs and the hiring of part-time instructors in their areas
- Interviews, trains, supervises, and advises TAs/GAs and part-time instructors in their departments
- Recommends course offerings and teaching assignments within the department to the school director
- Evaluates the performance of department instructors and writes or contribute to the school director's annual performance reviews of those instructors

#### 9. Budget Oversight

- Assesses (with input of department faculty) the budgetary needs of the department
- Manages the operational budget of the department (reviews, approves, and tracks expenditures; prepares reports to the director, as needed)
- Orders, obtains, and stocks supplies to meet course needs in their departments

#### 10. Programming

- Organizes faculty and student recitals, lectures, and presentations in their departments
- Organizes convocations for their departments
- Organizes lecturers, guest artists and master classes in their department s
- Maintains and upgrades equipment and facilities in their departments

#### 11. Department Specific Responsibilities

##### *Department of Applied Music and Performance*

- Coordinate budget requests from area coordinators
- Coordinate organization and execution of juries
- Coordinate sophomore evaluations for performance majors and for performance honors applicants
- Working with Assistant Director for Admissions on recruiting needs and balance of performers throughout the school
- Coordinate the concerto-aria competition auditions
- Monitor performance level of pre-recital juries
- Coordinate recruiting efforts for performance majors

##### *Department of Music Composition Theory, and History*

- Coordinate MHL/HOM course offerings (with HOM faculty)
- Ensure timely posting of varied MTC/MHL upper-division and graduate electives
- Schedule and coordinate graduate history, theory and aural skills diagnostic exams
- Schedule end-of-semester Composition Juries
- Work with department faculty and School administration to curate yearly series of guest composers, concerts and master classes
- Advise applied faculty on repertoire options for the recital/jury new music requirement
- Collate and post notices of professional opportunities for composition majors
- Assist and mentor composition majors in the staffing and coaching of ensembles for their degree recitals
- Work to foster a spirit of excitement around and engagement with new music in the School Community

##### *Department of Music Education*

- Organize faculty/students in process providing all documents necessary for program accreditation.
- Serve as communication facilitator between department and the School of Education, the College of Visual and Performing Arts, and accrediting agency personnel.
- Serve as communication facilitator between all outside parties working in conjunction with the music education department and the School of Education, the College of Visual and Performing Arts, and accrediting agency personnel.

- Oversee the collection of program assessment data for the purpose of reporting to accrediting agency personnel.

*Department of Music and Entertainment Industries*

- Assist students with internship research, networking and resume preparation
- Assist senior students with job research, networking and resume preparation
- Coordinate intern site visits and business relationship building
- Music industry conferences participation
- Serve as independent study and experience credit coordinator
- Interview and assess candidates for the position of department graduate assistant
- Provide training and support to the department graduate assistant
- Implement annual application, interview and evaluation procedures for music industry minor candidates.
- Assist newly accepted minor candidates with implementing and signing off on the music industry minor declaration form and provide the initial review of the 21 credits needed to complete the program.

## Area and Program Coordinator or Director

Areas and Programs in the Setnor School of Music reside within departments and are focused on a specific instrument family (e.g. keyboard, strings, voice, winds/brass/percussion), type of ensemble (e.g. choirs, bands, orchestras), or degree program or discipline of study (e.g. Bandier, jazz).

Areas and Programs are led by a full-time faculty member appointed by the Setnor School of Music Director, after consultation with the department chair and faculty in the area or program. Coordinators/Directors are responsible for the creative and academic leadership of their areas/programs, in consultation with their faculty, and responsible for communicating to educational and administrative matters in their respective areas/programs to their department chairs. Duties include, but are not limited to, leading area/program recruitment, adjudicating auditions, reviewing and recommending graduate applicants, participating in Open Houses, Visitors' Days, audition days, and yield events, planning and designing of assessment and other artistic activities, proposing teaching and studio assignments, overseeing student advisement for the area/program, and setting goals, including preparing area/program annual reports.

### 1. Program Advocacy and Oversight

- Ensure that the goals, curricular objectives, and values of the school, department and their particular areas are being met by the faculty, TAs, and part-time instructors (PTIs) teaching in their areas
- Act as a liaison between their program faculty/instructors and the department chair
- Conduct organizational meetings among faculty, TAs, and part-time instructors in their areas
- Create, distribute/post memos, announcements, schedules, procedures, and any other information pertinent to their areas
- Trouble-shoot and resolve issues before having to take other measures
- Host visiting lecturers, returning alumni, prospective students, and other guests
- Represent the program at various events

### 2. Hiring/Scheduling of Courses/Performance Evaluation

- advising and assisting the department chair in the assignment of TAs and the hiring of part-time instructors in their area
- interviewing, training, supervising, and advising TAs and part-time instructors in their area
- interviewing, hiring, and supervising work-study students (if assigned to the area/program)
- recommending course assignments within the area/program
- evaluate the performance of area/program instructors and write or contribute to the department chair's annual performance reviews of those instructors

### 3. Budget Oversight

- Assess (with input of program faculty) the budgetary needs of the area/program
- Manage the operational budget of the area/program, if applicable (review, approve, and track expenditures; prepare reports for the chair and director, as needed)
- Order, obtain, and stock supplies to meet course needs in the area/program

### 4. Programming

- Organize faculty and student performances and recitals in their areas
- Organize convocations their areas
- Organize guest artists and master classes in their areas
- Assign students to studios in collaboration with the Setnor School of Music Director (applied areas)

### 5. Area/Program Specific Responsibilities

#### *Band Activities*

- Coordinate a comprehensive university band program including Wind Ensemble, Symphony Band, Concert Band, Marching Band, and Basketball Pep Band (Sour Citrus Society), comprising 500-600



students per year.

- Coordinate summer band camp.
- Coordinate work of faculty, staff, graduate assistants, and work study students.
- Coordinate band budget, including instrument purchases, office equipment and supplies, ensemble travel, faculty travel, music purchase and rental, marching band uniforms, etc.
- Contribute to performance reviews for Band Administrative Specialist.
- Coordinate programs, publicity, and logistics for 55-60 performances per year by the SU Concert Bands and Athletic Bands.
- Serve as Faculty Advisor for *Kappa Kappa Psi* and *Tau Beta Sigma*.
- Recommend conductor staffing to the Director of the School of Music for all University Bands.
- Coordinate specific recruiting efforts for concert and athletic bands, including meeting with prospective students and their parents.
- Approve and coordinate band related master classes by guest conductors, soloists and composers.
- Serve as artistic director/producer of all Wind Ensemble recordings.
- Participate in the ACC Band Directors Association.
- Coordinate all band related activities with the Athletic Department, Alumni Office, Parents Office, University Housing, College of Visual and Performing Arts, and all other colleges and schools.
- Coordinate content on SU Bands website (subands.com).
- Interact with public school music teachers through clinics, guest conducting and master classes.
- Interact with Chancellor and Provost on band related activities and requests.
- Represent the Syracuse University Bands at professional conferences: The Midwest International Band and Orchestra Clinic (Chicago), College Band Directors National Association (CBDNA), World Association of Symphonic Bands and Ensembles (WASBE), and others.
- Evaluate and recruit applicants for the Master of Music in Conducting (Wind)
- Advise students in the Master of Music in Conducting (Wind)
- Advise students in the Minor of Music Performance program
- Serve on appropriate committees
- Serve on recital juries
- Coordinate wind and percussion auditions and placement of all students into appropriate ensembles
- Manage wind band library, ordering scores and parts, maintaining databases
- Lead on-campus recruiting activities for all bands.

#### *Choral Activities*

- Coordinate planning and execution of choir tours
- Coordinate choral ensemble auditions and placement of all students into appropriate ensemble
- Manage choral libraries, ordering scores and parts, maintaining databases
- Coordinate visiting conductors and ensembles
- Participate in voice department meetings and leadership
- Serve on recital juries
- Coordinate promotion of choral program, ensembles and concerts
- Coordinate recruiting of music majors to School of Music and recruiting SU students from other colleges and departments to participate in choirs
- Coordinate large scale choral initiatives including choral orchestral performances, choral festivals, combined concerts
- Sponsor the ACDA Student Chapter
- Hearing and rating vocal scholarship auditions and participating in choosing accepted singers
- Evaluate and recruit applicants for the Master of Music in Conducting (Choral)
- Advise students in the Master of Music in Conducting (Choral)
- Advise students in the Minor of Music Performance program
- Serve on appropriate committees
- Supervise choral faculty and teaching assistants
- Coordinate accompanists for choirs with keyboard chair

- Interact with public school teachers through combined concerts, clinics, guest conducting, and master classes
- Represent SU at choral conferences: American Choral Directors Association, National Collegiate Choral Organization, NYSSMA, NAFME
- Coordinate solo singers for Commencement and other convocations
- Recommend students for choral awards
- Lead on-campus recruiting activities for all choral ensembles.

#### *Keyboard Area*

- Work with the Assistant Director for Admissions to recruit undergraduate and graduate pianists
- Coordinate graduate application mailers
- Advise undergraduate and graduate piano majors
- Coordinate all class piano sections including serving on juries for final exams
- Coordinate keyboard juries
- Coordinate the hiring of new faculty
- Provide vision for keyboard area
- Work with CVPA, Hendricks Chapel, and other SU offices (and voice area)
- Coordinate master classes and guest artists
- Represent the keyboard area on appropriate committees
- Coordinate accompanist assignments
- Coordinator/Director of ensemble arts program and accompanying
- Coordinate assignment of faculty loads (applied, chamber and vocal coaching)
- Address area student concerns
- Accompany and help select vocal soloists for graduation ceremonies
- Coordinate (in consultation with area instructors) use of department funds
- Coordinate keyboard area meetings
- Coordinate recommendations for end of year awards
- Observe conditions of practice rooms; work with Assistant Director of Operations and Piano Technician to ensure pianos are in good condition and working order
- Coordinate maintenance of keyboard instruments (including pianos, organs, harpsichords, celeste, etc.) with organ instructor and piano technician

#### *Orchestral Activities*

- Coordinate a comprehensive university orchestra program including the Syracuse University Symphony Orchestra, the Opera Workshop Orchestra, and the Summer Festival Orchestra.
- Maintain in active national and international performance profile as conductor, clinician.
- Coordinate departmental work of the Administrative Specialist, Graduate Assistants, and the office of programs and concerts.
- Coordinate Orchestra budget, office equipment and supplies, ensemble travel, faculty travel, music purchase and rental, and guest artist fees.
- Coordinate programs, publicity, and logistics for 10 performances per year.
- Coordinate specific recruiting efforts for orchestras, including meeting with prospective students and their parents.
- Coordinate orchestra related master classes by guest conductors, soloists and composers.
- Serve as artistic director/producer of all SUSO recordings.
- Participate in the Conductors Guild and College Orchestra Directors Association.
- Coordinate all orchestra related activities with the Alumni Office, Parents Office, College of Visual and Performing Arts, and all other colleges and schools.
- Coordinate content on SU website.
- Interact with public school music teachers through clinics, guest conducting and master classes.
- Interact with Chancellor, Provost, and Performing Arts Presenter on orchestra related activities and requests.

- Represent the Syracuse University Setnor School of Music at professional conferences: The Midwest International Band and Orchestra Clinic (Chicago), College Orchestra Director's Association (CODA), and the Conductor's Guild.
- Evaluate and recruit applicants for the Master of Music in Conducting (Orchestral)
- Advise students in the Master of Music in Conducting (Orchestral)
- Advise students in the Minor of Music Performance program
- Serve on appropriate committees
- Serve on recital juries
- Coordinate string, wind and percussion auditions and placement of all students into appropriate ensembles
- Manage orchestral library, ordering scores and parts, maintaining databases
- Lead on-campus recruiting activities for all orchestras.

#### *String Area*

- Coordinate and lead recruiting/outreach efforts
- In consultation with other area instructors, establish and maintain appropriate technical and repertoire standards for students with regards to auditions/acceptance, Sophomore Evaluations, Performance Honors, and recitals.

#### *Voice Area*

- Coordinate studio assignments for SOM students
- Control faculty load/SOM assignments with Drama Dept.
- Oversee changes of studio
- Supervise hiring of part-time faculty
- Coordinate Area Convocations
  - Arrange for room
  - Solicit student participation through faculty
  - Arrange for accompanist
  - Produce and distribute program
- Oversee Voice Area budget
  - Accompanist for Area Convo from budget
  - Master classes, special events
- Arrange meetings of Voice faculty
- Coordinate semester juries
  - Arrange for date, hall, consult with Keyboard faculty
  - Assign faculty for up to 4 four-hour sessions
  - Assign students time slot
  - Obtain and distribute sufficient copies of appropriate forms, open and close hall, collate and distribute comment sheets to faculty following juries, sit as substitute when needed
- Coordinate faculty participation at Campus Music Day auditions
- Evaluate audition folders for scholarship recommendations
- Review videos of remote auditions, evaluate mail-in auditions
- Hear graduate auditions as needed
- Distribute permission numbers for primary and secondary lesson registration
- Represent Voice area on SOM committees

#### *Woodwinds, Brass, and Percussion Area*

- Coordinate WBP studio assignments.
- Chair all Search Committees for open W&P applied positions.
- Coordinate WBP juries.
- Help coordinate WBP auditions for SOM.
- Meet with parents and students of potential WBP students throughout the year.

- Coordinate WBP Area specific recruiting efforts.
- Work closely with Assistant Director, Admissions and Community Programs on yearly WBP studio needs and scholarship offers.
- Work closely with Assistant Director, Academic Affairs assigning non-music majors to studio instructors for lessons.
- Work closely with University Bands Administrative Assistant on financial paperwork relating to W&P activities.
- Coordinate chamber music purchases for WBP chamber ensembles.
- Organize and supervise WBP Area Convocations
- Approve and coordinate WBP master classes by guest artists.
- Monitor and approve/deny requests, in conjunction with Percussion Instructor, for off-campus use of percussion instruments.
- Review all graduate WBP performance major applications.
- Serve as academic advisor for all WBP performance majors.
- Serve on WBP recital juries as needed.
- Coordinate WBP instrument purchases with applied faculty and Director of SOM.
- Represent WBP Area and faculty on appropriate committees.
- Coordinate WBP instrument maintenance (excluding SUMB instruments).
- Serve as Advisor for instrumental students in the Minor in Music Performance degree.
- Serve as informal advisor for WBP non-music major students considering transferring into music.
- Coordinate recommendations for graduate awards for WBP performance majors.
- Informally supervise and mentor WBP faculty.

#### *Sound Recording Technology*

- Serve as faculty advisor to the Syracuse University Chapter of the Audio Engineering Society (AES).
  - Maintain an active national and international presence in the industry.
  - Oversee SRT area budget.
  - Coordinate SRT student and faculty exchange with St. John York University, York, UK.
  - Complete sophomore evaluations.
  - Provide training and support to the department graduate assistant
  - Serve as faculty technical advisor to Syracuse University Recordings and Marshall Street Recordings.
  - Provide vision and expertise for design, acquisition, installation, and use of all equipment in the program.
  - Advise the Chair of MEI and the Director of the Setnor School of Music on future equipment and software expenditures for the SRT program.
  - Track existing equipment inventory, evaluating uses, maintenance, and refreshment / refurbishment / replacement cycles.
  - Work with the Assistant Director for Admissions to recruit undergraduate and graduate SRT Majors.
  - Coordinate work of faculty, staff, graduate assistants, and work study students.
  - Represent the Setnor School of Music at the Audio Engineering Society's conferences, and other industry related meetings.
  - Coordinate content on Setnor Sound Recording Website.
  - Lead on campus activities related to music technology and technology-based performance.
  - Hearing and evaluating auditions for potential students applying to the SRT program.
  - Serve on appropriate committees as representative of the program and Setnor.
  - Serve as the liaison between the Library Administration to maintain good relations on shared facilities such as the Belfer Audio Archive and Lab.
  - Establish usage and security policies and training protocols for SRT related facilities.
  - Interact with local school's music, science and math programs and teachers.
  - Advise undergraduate SRT Majors.
  - Maintain SRT (and Audio concentration MUI) alumni network.
  - Maintain SRT internship network, and establish new internship opportunities for SRT majors.

### *Jazz Studies*

- Coordinate the university jazz program that includes a variety of ensembles such as The Morton Schiff Jazz Ensemble, Windjammer Vocal Jazz Ensemble, Jazz Band, and Jazz Combos.
- Coordinate work of faculty (applied loads, large/small ensemble assignments), staff, and work-study students.
- Coordinate jazz program budget, including instrument purchases, office equipment and supplies, ensemble travel, faculty travel, music purchase and rental, etc.
- Contribute to performance reviews for Jazz Studies Administrative Specialist.
- Coordinate programs, publicity, and logistics for performances by ensembles.
- Coordinate specific recruiting efforts for ensembles, including meeting with prospective students and their parents.
- Approve and coordinate jazz related master classes by guest conductors, soloists, and composers/arrangers.
- Serve as artistic director/producer of all Jazz Studies ensemble recordings.
- Coordinate content on Jazz Studies related website pages ([vpa.syr.edu/music](http://vpa.syr.edu/music)).
- Interact with public school music teachers through combined concerts, clinics, guest conducting and master classes.
- Represent the Syracuse University Jazz Studies Program at professional conferences including: The Jazz Educator Network, National Association for Music Education, New York State School Music Association, and New York State Band Directors Association.
- Evaluate/advise students in the Jazz Studies Minor program.
- Represent Jazz Studies program and associated faculty on appropriate committees.
- Coordinate all instrumental/vocal auditions and placement of all students into appropriate ensembles with jazz faculty.
- Manage instrumental and vocal ensembles libraries, approving the ordering of scores and parts, maintaining databases.
- Lead on-campus recruiting activities for all Jazz Studies ensembles.
- Address Jazz Studies student concerns.
- Coordinate recommendations for end-of-year student awards.
- Observe conditions of jazz rehearsal/instructional spaces; work with Assistant Director of Operations, Piano Technician, and appropriate jazz faculty to ensure all instruments and sound performance equipment remain in good condition and working order.
- Interact with Chancellor, Provost, Deans, and the Director of the Setnor School of Music on jazz related activities and performance requests.