



**SETNOR
SCHOOL OF
MUSIC**

Faculty Handbook

2019-2020 Edition

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WELCOME

Welcome to the Setnor School of Music! It is our hope that this handbook will facilitate a productive and enjoyable educational experience. The Setnor School of Music is a small community of faculty and student musicians whose passion is music. In order to ensure a positive experience for everyone, it is important that all members of the community interact with goodwill, generosity and awareness that individual actions have a great effect on the community. All community members should treat others with respect, free of racial, ethnic, religious, gender, or sexual orientation-based discrimination. In addition, respect for others is shown through basic courtesies such as punctuality, preparation, making expectations clear, and participation in those activities that strengthen the community.

Community members should be aware of the building and facilities, and realize that each member is responsible for their daily care and monitoring, including locking doors, closing windows, returning equipment, picking up after oneself, and normalizing rooms after use.

No food or drink is allowed in the auditorium, classrooms or practice rooms.

GENERAL INFORMATION

Office Directory 2019-2020

Director's Office - Room 208

Director: Dr. Milton Laufer - Room 208

Assistant Director for Academic Affairs: Dr. Jill Coggiola - Room 108B

Assistant Director for Operations: Michelle Taylor, Operations: Bryan Watson - Room 301

Budget Administrator: Megan Carlsen - Room 208

Department of Applied Music and Performance

Chair: 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

Co-Coordinators: Ida Trebicka - Room 210; Dr. Anne Laver - Room 122A

Strings Area

Coordinator: William Knuth - 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

Chair: Dr. Joseph Downing - Room 120D

Department of Music Education

Chair: Dr. John Coggiola - Room 108C

Department of Music Industry and Technologies

Chair: William DiCosimo - Room 119D

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

Coordinator: William DiCosimo - Room 119D

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

Coordinator: James Abbott - Room 124B

Audio Arts (M.A. in Audio Arts)

Co-Directors: Todd Herreman – Room 124D; Bill Werde – Smith, Room 226

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

Director: Bill Werde - Smith, Room 226

Jazz Studies

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

General Information

Website

The [SETNOR SCHOOL OF MUSIC WEBSITE](#) includes a wealth of information that is regularly updated. The resources portion of the site, [SETNOR RESOURCES](#), provides access to both the *Setnor Undergraduate and Graduate Studies Handbooks*, Advising Check Sheets, and Student Recital Forms and links to other student services. Plan to use these resources often!

Useful links and valuable information for SU employees can be found online at <https://www.syracuse.edu/life/faculty-staff/>

Program Fees

Setnor students are charged a music program fee that covers a variety of expenses such as guest artists, master classes, travel, classroom supplies, musical instruments, equipment, technology, lessons, and so forth (students holding full Assistantships are exempt from having to pay this fee). The music program fee covers principal and secondary performance area lessons required by Setnor's BA and BM degree programs, a 1-credit lesson per semester for students in the BS program and lessons required by Setnor's MM degree programs.

Any other elective lessons a student takes beyond those required for their degree program requires an additional lesson fee. Additional fees are also charged for courses requiring rental, replacement, or repair of instruments.

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). 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 ONLY!! PLEASE DO NOT USE YOUR PERSONAL EMAIL ADDRESS FOR UNIVERSITY-RELATED EMAILS.**

Syracuse University has established email as a primary vehicle for official communication with students, faculty, and staff. An official email address is established and assigned by Information Technology and Services (ITS) for each student, and current faculty and staff members. All University communication sent via email will be sent to this address. Every user of SU email accounts should be aware of the [Syracuse University email policy](#).

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 for Operations in Rm. 301 or e-mail mjtaylor@syr.edu with questions or concerns.

Mailboxes

Mailboxes for faculty are located in room 301. Please check and empty your mailbox regularly. Packages are left in the cart just inside of room 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. Only Bryan Watson in the operations office is able to distribute keys. Please Do NOT request keys from a work-study student – they cannot access them. To arrange use of a key, please e-mail bwatso02@syr.edu. You have been given a door code to access room 301 for use during non-office hours - please do not give out to anyone else.

Office and Classroom Supplies

Standard office and classroom supplies are available in 301 Crouse College.

Computers, Network connection, Printers, etc.

The Office of Information Technology supports the College of Visual and Performing Arts' technological needs efficiently and effectively. The office is responsible for equipment owned by SU:VPA and located on campus. Off-campus service is not provided. To contact them with questions or concerns, please e-mail vpahelp@syr.edu or log into OrangeTracker at <https://ot.syr.edu/secure/Dashboard.jspa>. Please be sure to respond promptly if they send emails so they can assist with your concerns.

Technical Assistance in Classrooms

If you need help with classroom technology, please call the help desk at 443-2677 for the quickest response. Support hours are Mon-Thu 8 am-8 pm, and Fri 8 am-5 pm. The Learning Environments staff is also happy to help meet with individual faculty in their teaching location to assist with specific needs regarding the classroom technology. Please also e-mail mjtaylor@syr.edu if you have any problems so she can follow up with the Learning Environments staff in case there are any repairs needed.

Equipment and Maintenance

The school provides equipment and instruments that are necessary for classes, rehearsals, events, and recording that require care, training, and maintenance. We understand that equipment can fail and things can break, and ask that you be sure to report anything that is not working, and advise students of this policy, as this could result in loss of work or injury.

If a piece of equipment breaks or is not functioning properly, let us know right away so no one is using something that is unsafe. We do not want someone expecting to use a piece of equipment to find it not working or in an unsafe condition.

Care of the pianos is extremely important. If you move a piano for a class or rehearsal, be sure to put it back in place and plug the system back in. Do not allow items to be placed on or in pianos, and remove items if you see any on an instrument. Inform the Piano Technician, Bob Lee (315-671-6560), immediately of any problems with pianos.

If you feel you need additional training to handle or utilize equipment properly, please contact the operations office in 301 for help in scheduling training.

If you have a problem in a room that requires maintenance, repair or custodial assistance, please call the office in 301 at extension -2191 or e-mail mjtaylor@syr.edu. **If you need assistance after hours for an emergency, such as a leak, plumbing problem, etc., please call 443-1234 immediately.**

Parking

Applications for faculty/staff parking permits are available through MySlice or via the form on the Parking and Transit Services website: <http://parking.syr.edu/permits/employee-parking-application/>. Location of parking is determined by seniority and availability. Significant fees are charged.

Faculty wishing to arrange parking during non-event hours for Guest Artists/VIPs must complete the [IRVING GARAGE PARKING REQUEST](#) in advance. Do not send e-mails or call in requests. Last minute requests cannot be accommodated.

Parking for concerts is generally available in Q1, but specific information for events will be listed on the [WEBSITE CALENDAR](#).

Paychecks

Checks are issued 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 15th falls on a Sunday, checks are available the following day. You are encouraged to make arrangements for direct deposit, which you can do online through MySlice. For those without direct deposit, paychecks will be placed in your mailbox when possible.

Payments

All expenditures must be pre-approved by the Setnor School of Music Director via the proper form. 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 a percentage deducted from their payment for taxes. All invoices from vendors must be billed to Syracuse University. Invoices should not have faculty names on them.

FORMS FOR FACULTY FUNDING

[Pay Request for Faculty, Students and Non-SU Employees \(Additional Pay Request\)](#)

[Purchase Request Form](#)

[Adjunct Studio Class Request Form](#)

[Adjunct Studio Class Record](#)

[Employee Expense Reimbursement Form](#) (for items like purchases of books, etc – not for travel)

Photocopying

The Photocopier/Scanner/Printer is in Rm. 301. Faculty are responsible for making their own copies, although work study students may be able to provide assistance if requested in advance through the Operations Office. Each faculty member has a code for their use. Any student asked to make 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, web pages, or created “readers” as alternate means of distributing handouts to students. **Please be VERY conscious of copyright concerns.**

Guest Artists

Any guests that faculty would like to bring to campus, that will be receiving funds from Syracuse University, must first be approved via a [GUEST ARTIST REQUEST FORM](#). Once funds have been approved, the Director’s Office will generate a letter of agreement that will be sent to the faculty host as well as the guest artist. It is the responsibility of the faculty host to be the main point of contact between the University and the guest for all arrangements.

Faculty Travel

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>.

For **Full-Time Faculty**, approval for travel and funding is obtained by submitting a [SETNOR SCHOOL OF MUSIC TRAVEL REQUEST](#). Please visit the [SETNOR RESOURCES](#) page for Faculty Travel Steps and the [EMPLOYEE TRAVEL VOUCHER](#). Full-Time Faculty will also be required to submit a VPA Program Development Request for each trip requested. That form is handled by VPA Academic Affairs and will be provided to faculty at the start of the semester. The VPA form must be completed and handed in to the Director's office before any decision will be made about funding for a trip.

Requests will then be reviewed by the Director, and faculty will receive an email stating whether or not they have been approved for the trip and what their funding will be. Funds for travel are available on a limited basis (normally a percentage of the full travel cost.) Travel should be a benefit to students and the Setnor School of Music. 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.
- Attendance at festivals/conferences deemed essential for professional development.
- Recruiting (These funds normally will come from the office of Recruiting, please contact them at x2769 for more information. Faculty should NOT complete the Setnor Travel Request form if they are doing recruiting, auditions, or an event for VPA Admissions.)

If you are requesting funds from SU, no travel may occur without submitting a Setnor Travel Request and receiving a confirmation email with an approved budget. Once faculty have received an approval and budget, they may then move forward with making their own arrangements for airfare, hotel, etc.

The Setnor School of Music will no longer be making travel arrangements on behalf of faculty. Instead, faculty can use whatever method they prefer for booking travel. Travel advances are also available if the paperwork is completed at least 6 weeks prior to travel. Upon returning from a trip, receipts and completed reimbursement paperwork for all expenses must be submitted within one week. It will be the faculty member's responsibility to complete the reimbursement paperwork correctly, and bring it to the Director's office in 208 Crouse College for signatures. Only original and legible receipts will be accepted. Please see the Setnor Microsite for links to all the required forms.

Part-Time Faculty are encouraged to request funding for travel through Adjuncts United. Please see the website for more information. <http://humanresources.syr.edu/resources/faculty/adjuncts-united/> Please check with them directly with any questions about the process. The paperwork must be completed and turned into the Director's Office in 208 Crouse College for signatures, and then it will be forwarded to Adjuncts United. At this time, the Setnor School of Music does not fund travel for part-time instructors since funds can be requested through Adjuncts United. Therefore, Part-time instructors should not complete the Setnor Travel request, since they will be submitting the Adjuncts United Request instead.

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 Director as follows:

- Spring Semester Leaves of Absence: by October 15 of the preceding year (e.g. 15 OCT 17 for an LOA in Spring 2019)
- Fall Semester Leaves of Absence: by March 15 of the preceding year (e.g. 15 MAR 17 for an LOA in Fall 2018)

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).

The [SETNOR MICROSITE](#) contains among other things, useful student and 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 [SETNOR 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.

To access the faculty materials use this link: [SETNOR RESOURCES](#) or, from the VPA Website:

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

Assistance Services

Musician Health and Wellness

The university provides a number of services to support student health and wellness. It is also important to note that musicians should be aware of particular health concerns that can be a part of the study, performance, listening, teaching, and other areas of music education and the industry. These concerns can include vocal, hearing, repetitive strain injuries and musculoskeletal issues, respiratory issues, along with mental health issues. Preventative care, such as ear protection and proper practice techniques and self-care can be of great help. For more information, talk with your applied teacher, department chairs, or the music school director. Although many of these issues may be discussed in lessons, classes, and ensembles, it is important to seek medical or counseling advice for any concerns. For resources, including assistance regarding mental health, substance abuse, and sexual assault and relationship violence-related services visit [Setnor Musician Health and Wellness](#).

Career Development

Web: <http://vpa.syr.edu/current-students/undergraduate-students/advising-support/career-development/>
Email: jflor103@syr.edu; pabevans@syr.edu
Phone: 315.443.2517
Where: 200 Crouse College

Career development and professional practices are integral to curricula throughout the College of Visual and Performing Arts, as well as such special opportunities as workshops, lectures, internships, and study abroad. In addition, the college belongs to the [Career Services Network at Syracuse University](#) and works in partnership with SU's Career Services to meet the needs of VPA students. To make an appointment with your assigned Career Advisor, please visit [Handshake](#), Syracuse University's newest career development tool. Contact the [VPA's Office of Student Success](#) for assistance, and watch for career and professional development opportunities on the VPA undergraduate listserv (emailed to all VPA UG students via syr.edu).

Office of Disability Services (ODS)

Web: disabilityservices.syr.edu
Email: disabilityservices@syr.edu
Phone: 315.443.4498
Where: 804 University Ave. - Suite 303

The Office of Disability Service's (ODS) mission is to engage the University Community to empower students, enhance equity and provide a platform for innovation and inclusion. We achieve this by mitigating competitive disadvantages and environmental barriers that impact learning; by supporting faculty in the classroom and our colleagues across the university to strive for universal design and full inclusion. We provide individual academic adjustments when environmental barriers cannot be eliminated and assistive technology that fosters independent, self-determined learners.

Center for Learning and Student Success

Web: class.syr.edu
Email: CLASS@syr.edu
Phone: 315.443.2005
Where: Bird Library - Room 014

The Center for Learning and Student Success (CLASS) provides and facilitates academic support services for SU students, including one-on-one tutoring, small-group tutoring and workshops, and academic integrity education and training. Through collaboration with academic departments and offices, the Center coordinates programs and disseminates information about campus-wide academic resources available to students.

The Writing Center

Web: wc.syr.edu
Email: wc@syr.edu
Phone: 315.443.5289
Where: H.B. Crouse Hall - Room 101

The primary aim of the Writing Center is to help you become a stronger, more accomplished writer. No matter which form of support you choose, writing consultants will work with you at any stage of your writing process.

ACADEMIC AFFAIRS

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 dropdown at top of website)
- [SU Bulletin](#) - tuition, fees and other policies
- [VPA Undergraduate Student Handbook](#)
- [VPA Graduate Student Handbook](#)

Syllabus Template

The university requires that every student receive a syllabus for every class each semester.

SU requires that all new and significantly revised course proposals use the current university Course Syllabus Template (<http://universitysenate.syr.edu/committees/curricula/courses-procedures-and-forms/forms/>), which contains information required by the University Senate including the required statements regarding Disability, Academic Integrity, and Religious Observance. User-friendly versions of syllabus templates for courses and private lessons are available from [Jill Coggiola](#).

General Degree Requirements and Adequate Progress for all B.A. and B. M. Music Majors

The following policies apply to all BA and BM students and are designed ensure that all members of the Setnor community are progressing toward satisfactory completion of their degree requirements.

- *Ensembles.* All students are required to participate in a large ensemble every semester they are in residence.
- *Musicianship Core.* 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 185, MHL 267, MHL 268.
- *Keyboard Proficiency.* All students must demonstrate keyboard proficiency equal or superior to that achieved in two years of study (one year for Music Education instrumental students) in the Setnor School of Music's piano proficiency program
- *Grade Point Average.* All students except music education majors must maintain a cumulative grade point average of 2.0 (C). Music education students are dually enrolled in the Setnor School of Music and the School of Education. They must have achieved a 3.0 average in music and education courses, with an overall GPA of at least 3.0, before being permitted to enter into the upper division sequence (junior year) and to student teach (senior year).
- *Lessons and Juries.* Music majors must achieve a grade of at least C- in private lessons. 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.

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.

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.
- Monitoring each advisees **Degree Works** page during advising meetings in order to determine if the student is making adequate progress toward degree completion in a timely manner.
- **Becoming fluent in all aspects of the academic program for which one is responsible, including familiarity with the Undergraduate and Graduate Course Catalogues.**
- Reporting students who fail to be advised to the Assistant Director for Academic Affairs in 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 that affect their performance

When a problem is suspected, faculty should first speak directly to the student in person, if possible, **or submit a comment via the Orange SUccess application located on their MySlice Faculty Services.** Faculty are encouraged to help the student solve the problem by such actions as:

- Facilitating (or recommending) tutoring, assigning extra work, meeting with the student, etc.
- Contacting the Assistant Director for Academic Affairs (jacoggio@syr.edu) to meet with the student.
- Contacting the Assistant Director for the Office of Student Success (vrsmith@syr.edu); 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.

Applied Music Policies

Registration

All freshman and sophomore BA/BM music majors are required to register for an hour lesson on their principal instrument. BM Composition majors are also required to register for an hour composition lesson. Performance 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 (in the case of Music Education, Music Industry, and Sound Recording Technology majors, lessons conclude following the first semester of the senior year). BM Composition majors are required to take only composition lessons in the junior and senior years. Students wishing to take additional elective lessons are welcome to do so for an additional fee.

All candidates for the MM in Performance and MM in Voice Pedagogy must register for an hour lesson on their principal instrument each semester. Likewise, MM Composition candidates must register for an hour lesson in composition and MM Conducting candidates must register for an hour lesson in conducting. 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 208 or Jill Coggiola in 108B. Class lists are updated until the academic/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 semesters applied music fee. **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 DEADLINE FOR REGISTRATION IS TUESDAY, SEPTEMBER 3, 2019.**

****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 Setnor School of Music website and DIGITALLY complete and SUBMIT ONLINE a Private Music Instruction Registration Form:

- [LESSON FORM FOR MUSIC MAJORS](#)
- [LESSON FORM FOR NON-MUSIC MAJORS](#)

Once the form has been submitted, a copy will come to the School of Music and you will be assigned an instructor and registered for your lesson(s). If there are any issues with your form, someone from the School of Music will contact you.

Assignment of Instructors

In areas with multiple instructors (e.g. flute, piano, voice, etc.), a student's request for a specific instructor will be considered based on that instructor's availability. The request for a specific instructor should only be made to the appropriate Area Coordinator. Changes are generally only approved between semesters. 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:

1. The student should attempt to resolve any problem/conflict directly with the instructor.
2. 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 appropriate Area Coordinator.
3. 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 (<http://registrar.syr.edu/wp-content/uploads/form-incomplete-grade-request.pdf>) 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 perform a formal jury examination at the end of each semester as scheduled on their principal instrument, regardless of the number of 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 taken at the discretion of the instructor. The smallest allowable jury consists of the instructor and two other faculty members.

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. Students may be required to present a score of the piece or pieces played/sung at the jury; check with the area coordinator 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 by the Setnor School of Music for the following semester.

Grading Procedures

Undergraduates:

Each primary lesson instructor will submit (as requested) end-of-semester grade forms for each of their primary instrument/voice students that includes a grade for each of the following areas: 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. 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 for undergraduate students:

<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

Graduates:

Each primary lesson instructor will submit (as requested) end-of-semester grade forms for each of their primary instrument/voice students that includes a grade for each of the following areas: 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. All grades are numerical, and converted to a letter grade. While there is no lower limit to grades assigned for either lesson work or juries graduate students cannot receive a grade of D on their transcript. 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 for graduate students:

<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	0-69	F
80-82	B-		

New Music Requirement

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

1. 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.
2. 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**
3. 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.

Students will be asked to indicate on their end-of-semester jury repertoire sheets which work will fulfill their New Music Requirement for the year. Student recitalists will be asked to indicate on their PRJ Form how they are fulfilling their New Music Requirement for the academic year.

Performance Honors

Performance Honors is an upper division program for non-performance major B.A. music/B.M. students 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 receive one hour of applied instruction per week while continuing to register for one credit of lessons.

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 Performance Honors 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.

Students interested in pursuing Performance Honors should discuss the requirements with their private lesson instructors prior to auditioning. **Performance Honors should not be used only as a means to continue with hour-long lessons.**

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.

For those students going abroad in the spring semester of their sophomore year, the fall semester jury will act as the preliminary audition for PH. Should the jury feel they are qualified and worthy, a conditional acceptance will be given, and a brief 10-minute audition will be required in the first week of the fall semester, junior year, once they return to campus. Due to registration restrictions, this audition must happen in the first week of classes, no exceptions. Those students not accepted conditionally in the fall will still have the option to take an audition at this time, but will play a full 20-minute audition for acceptance into PH.

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.

*MM Performance and 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. MM Voice Pedagogy students present a lecture recital during their final semester of study.

MM Performance and MM Conducting students must register for recitals for one credit as follows: Recital #1 is PER 994 and Recital #2 is PER 995 (or if doing a lecture recital, PER 996). The recital grade appears on the transcript under whichever PER course the student is currently enrolled in.

MM Composition students must register for PER 994 for one credit during their final semester of study. MM Voice Pedagogy students must register for PER 996 when completing their lecture recital.

Some students may opt to do an 'Elective' (non-required) recital. This type of recital does not receive a grade, however must be approved via the same faculty pre-recital jury process as all other required recitals.

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. Students presenting a lecture recital may wish to do so in a classroom. Recital forms, information, and program templates are located at [SETNOR RESOURCES](#).

***MM PIANO PERFORMANCE:**

The Graduate Student Handbook states that all MM Performance Majors will perform 2 recitals of 50-60 minutes of actual music. In light of changing standards in the industry, the Keyboard Faculty has adopted the following updates and clarifications to this requirement for pianists pursuing the (solo) performance track:

- The first recital may be 40-50 minutes of music. This includes solo repertoire, but may also include chamber music and/or substantive collaborative work(s). Repertoire other than solo material must be approved by the major teacher in consultation with the area coordinator. Solo works should comprise a minimum of 20 minutes of the total recital time.
- The second recital will be 50-60 minutes of music. As with the first recital, this includes solo repertoire, but may also include chamber music and/or substantive collaborative work(s). Repertoire other than solo material must be approved by the major teacher in consultation with the area coordinator. Solo works should comprise a minimum of 30 minutes of the total recital time.

- Chamber music and collaborative performances should be presented using the score.
- For solo repertoire, the use of scores is permitted, but memorization is strongly encouraged. In the case of contemporary or more complex selections, memorization is up to the best judgement of the performer, in consultation with the applied teacher.
- A minimum of 20 minutes or 50% (whichever is greater) of the total time of all solo repertoire presented must be performed from memory at each recital. The PRJ must be in the same format as the recital, i.e. a work may not be presented at the PRJ with the score in hopes of playing that work on the recital from memory.

The faculty may revisit these requirements from time to time and update them.

Recital Lottery

During the second or third week of classes there will be a recital lottery held during Convocation, wherein all students needing a date for a required recital will choose a number and go in numerical order to reserve a time in the Auditorium for a recital. Second-year graduate students are given first choice, followed by first-year graduate students, seniors, etc. Those students who will be off campus in the spring may be contacted in advance of the lottery to arrange for fall dates. Moving the date for any reason, other than emergency or cancelation may not be possible within the same semester.

Please be in communication with your student recitalists with regard to recital dates that workable within your schedule.

Recital Repertoire

Recital repertoire selections typically should represent what the student studies in lessons on their primary instrument (i.e. classical repertoire for students who take traditional lessons and jazz/commercial repertoire for students who take jazz/commercial lessons). Students who want to be assured that their recital repertoire is appropriate are welcome and encouraged to bring their planned repertoire list to their Area Coordinator for review. Students who arrive to the PRJ with performance material deemed unsuitable by the faculty jury will risk having the works in question eliminated from the recital and replaced.

When choosing recital repertoire, please be sure to keep in mind the **New Music Requirement** found on page 14.

Lecture Recitals

Lecture Recitals are an option for MM/MS degree programs and serve as a requirement for the MM Voice Pedagogy degree. While the Lecture Recital for the MM Voice Pedagogy degree (AMC 799) has its own stand-alone syllabus and requirements, the standard lecture recital for all other degrees typically includes three elements:

- a research paper that serves as the basis for the presentation
- a Power Point presentation that gives a bullet point summary of the research presented in the lecture
- a performance that includes the researched work(s) accompanied by the Power Point presentation

In all majors except for Voice Pedagogy, the lecture recital may substitute for the final oral comprehensive examination.

It is important that students work with their private instructor in order to establish target deadlines regarding the progression of the research paper and Power Point presentation.

Recital Jury Panels and Recital Responsibilities

Recital Jury Panels 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 jury panel.

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 members chosen for a student's

recital jury must be present at the student's Pre-Recital Jury (PRJ) and should agree to be present at the recital. Typically, Pre-Recital Juries should not last more than one hour.

Students giving a recital must complete a PRJ form. PRJ forms are located at the following link: [PRJ FORM](#). In order to provide the Setnor Operations Office adequate time to prepare for the needs of each recital, PRJ Forms must be completed and submitted online no later than **2 months prior to the PRJ date**.

The completed PRJ FORM will need to be printed by the student and brought to the pre-recital jury. All faculty jurors will need to sign the PRJ form following the successful completion of the jury. As soon as the PRJ is passed, the student should be prepared to visit 301 Crouse in order to arrange for the recital dress rehearsal date and time.

Pre-Recital Juries are 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. Students will be given an approximate PRJ date once they have chosen their recital date. The actual PRJ date should fall within 3 days before or after this date. If this date falls during a vacation, then plans should be made to do the PRJ prior to the vacation time. If a chamber group is planned for the recital and all performers cannot attend the PRJ, then at minimum, a recorded performance must be submitted prior to the scheduled PRJ date for faculty evaluation.

Students should consider the PRJ as the date in which their recital is as close to performance ready as possible.

Faculty-Specific Recital Jury Panel Responsibilities

Faculty members who agree to be on a student's jury panel must attend the PRJ and 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. Please keep in mind that full-time faculty are required to serve on at least 4 jury panels per year not including those of their own students.

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 averaged by the Assistant Director for Academic Affairs and then sent to the student and instructor along with any faculty comments. The final undergraduate recital grade is factored into the final lesson average (25%) by the lesson instructor in place of the end-of-semester jury grade if the recital falls after the semester mid-term and no jury was performed, or if the recital grade is higher than the final grade from an end-of-semester jury that does take place.

Graduate recital grades will also be averaged by the Assistant Director for Academic Affairs and then sent to the student and instructor along with any faculty comments. The final recital grade will then be entered by the Assistant Director for Academic Affairs via the corresponding PER994, PER995, or PER996 course that the student is currently enrolled in. The recital grade is **not** averaged into the graduate student's final lesson grade.

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 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.

If a graduate student has played a recital in the second half of the semester (thus leaving inadequate time to prepare new repertoire) they may have the jury waived for that semester. In this case the instructor's semester lesson average will stand for the final lesson grade. A student who has played a recital in the first half of the semester must play a jury.

Majors and Advising

Undergraduate Students

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.

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 185, MHL 267, MHL 268.

In addition, lower division students take two semesters of writing and selected academic courses (including several special courses that are degree specific for Composition, Music Education, Music Industry, and Sound Recording Technology 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.

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 as a full-time student. They must participate in the ensembles to which they are assigned. The large concert ensembles include the following: University Orchestra, Wind Ensemble, University Singers, Oratorio Society, Crouse Chorale, and Setnor Sonority. Most large ensembles require auditions. Students may elect to participate in other large or small ensembles as their time permits.

Students in the *M.M. degrees in the School of Music are expected to participate in a large concert ensemble for 0-credit as

per their degree requirements. They must participate in the ensembles to which they are assigned. The large concert ensembles include the following: University Orchestra, Wind Ensemble, University Singers, Oratorio Society, Crouse Chorale, and Setnor Sonority. Most large ensembles require auditions. Students may elect to participate in other large or small ensembles as their time permits.

***MM KEYBOARD/GUITAR:**

- Beginning Spring 2018, ensemble participation for GRADUATE KEYBOARD and GUITAR STUDENTS can be fulfilled by either large or small ensembles.
- Until such a time when the degree requirements have been successfully modified through the curriculum process, petitions will need to be filed by students in order to have the VPA Office of Student Success adjust a student’s Degree Works page to move completed small ensemble classes into the large ensemble degree requirements.

Literature and Pedagogy Requirement (B.M. Performance ONLY)

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 448; MHL 545	MUE 326; MHL 648
Guitar Emphasis	GTR 521; MHL 545	GTR 524
Keyboard Emphasis: Organ, Piano	MHL 525; MHL 526; MHL 545; MHL 500 (Organ Lit)	PDG 527
Percussion Emphasis	MHL 545	MUE 423
Orchestral String Emphasis: Violin, Viola, Cello, Bass	MHL 535; MHL 536; MHL 545	PDG 530
Voice Emphasis: All voice majors	MHL 546; MHL 557; MHL 558	PDG 519
Woodwind Emphasis: Flute, Oboe, Clarinet, Bassoon, Saxophone	MHL 448; MHL 545	MUE 327; MUE 328; MHL 648

Graduate Students

The Setnor School of Music offers Master of Music degrees in composition, conducting, music education (via the School of Education; M.S. also offered), performance, and voice pedagogy, as well as the Master of Arts degree in Audio Arts (in conjunction with the S.I. Newhouse School of Public Communications)..

Students are assigned an advisor according to their degree program.

After the results of the entrance diagnostic examinations are obtained, students should meet with their advisor for assistance in designing a Program of Study and completing a class schedule for the first semester and each semester thereafter. In addition, the advisor assists the student in completing arrangements for the final written and oral examinations.

Program of Study Form

After the completion of all necessary diagnostic examinations, MM Performance, Composition, Conducting and Voice Pedagogy students should draft a *tentative* [Program of Study Form](#) in consultation with their advisor. Please use the *Course Rotation* document to help with planning so that you are assured to get the courses you need during the semester when they are offered.

A final Program of Study must be submitted to the VPA Office of Research & Graduate Studies at the beginning of your last semester. You cannot be certified unless the signed Program of Study is in your file.

The Program of Study serves two functions:

- Initially, it provides a clear plan for you to follow to complete your degree,
- Finally, when signed by your advisor and department chair and submitted during your last semester, it is used to certify your degree completion. It is mandatory for degree certification.

As a matriculated graduate student, you are admitted to a specific graduate degree program that is registered with the New York State Department of Education. Although graduate degree requirements allow for a certain degree of flexibility, such as the specific courses you will take and the choice of different completion requirements such as a thesis, faculty guided research project, or a final presentation, you will need to complete certain specific requirements for your degree. Discuss closely with your advisor, your Area Coordinator, or the Chair of your department, the program of study you will need to follow to fulfill your degree requirements.

Graduate students in Music Education must complete a master's program of study form with the Office of Academic and Student Services. You, your faculty advisor and program area chairperson must sign the form. The master's program of study form should be filed before the completion of 18 credit hours of study. The program of study must be filed prior to the completion of 12 credit hours of study if it contains transfer credit. An approved program of study must match courses listed on your official transcript. After it is approved by the senior assistant dean, you and your faculty advisor will each receive a copy via e-mail. The original copy remains on file in the Office of Academic and Student Services to be monitored as you proceed with your program. To change your program of study once it has been approved, you must refile an updated program of study form or submit a petition to the faculty form, signed by your advisor and your program area chairperson, to the Office of Academic and Student Services.

Grading

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

Specific programs in VPA 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.

Graduate Students may retake a course in which he/she earned a grade of C+, C, C- or F, with the approval of his/her department/college and the Graduate School. Graduate courses may be retaken only once. A repeated course replaces the original course on the student's degree program of study, but both the original course and the repeated course will appear on the student's transcript and both courses will calculate, unless the original course is flagged.

For additional information on grading and other academic procedures please visit the [Academic Rules](#) found in the *Syracuse University Course Catalog*.

Undergraduate Music Minors

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** (jccoggio@syr.edu)

- ***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 **Professor Bill DiCosimo** (wjdicosi@syr.edu)

- ***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 consists 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 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 (for instrumental performance) **Dr. Tim Diem** (twdiem@syr.edu) or (for voice performance) **Dr. Peppie Calvar** (jcalvar@syr.edu).

- ***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. Please [click here](#) for more information, or contact **Dr. Anne Laver** (alaver@syr.edu).

Auditing a Course

A student may audit courses with instructor approval. A student must submit the audit option by the grading option deadline, and cannot rescind the option after the deadline. Audited courses are non-credit, do not meet any degree requirements, and are not counted toward enrollment status. Instructors may record a grading symbol of NA instead of AU if the student never attends the class. The student may have limited access to Syracuse University library resources if he or she is auditing a class and is not registered for any credit classes for the term. Courses that require a Proposal for Independent Study, studio art or applied music courses offered by the College of Visual and Performing Arts cannot be audited. Additionally, these types of courses taken through Syracuse Abroad cannot be audited: Signature Seminars and courses required for a Syracuse Abroad program (exceptions may be made for graduate students) and courses taken through partner universities abroad.

To audit a course, do the following:

1. Enroll for the course as you normally would.
2. During the schedule adjustment period, pick up a Grading Option application in the VPA Office of Student Success (200 Crouse College).
3. Fill out the form, and have it signed by the instructor to show they approve the audit.
4. Submit the completed form to the Registrar, Student Records Office (106 Steele Hall) within the first two weeks of the semester.

Independent Study/Experience Credit

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.

Undergraduates (Specific Rules)

- 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.
- You 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 you from enrolling for either.
- You must arrange for both independent study and experience credit prior to enrollment with your academic advisor, chairperson of your department/program, a faculty sponsor and the assistant dean. 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 your degree. You 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 VPA 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.

Undergraduate and Graduate Students (Application Process)

To apply for independent study/experience credit, you need to submit a proposal:

- 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 you in planning your work, oversee your progress and grade your final work. Teaching assistants, graduate students and adjunct faculty may not supervise independent study and experience credit projects.
- Write your plan on the Proposal for Independent Study Course form and have it approved by your faculty sponsor, academic advisor and Setnor School of Music Director.
- Return the completed and signed form to the VPA Office of Student Success to get approval from the assistant dean. This needs to be done by the published Add Deadline.
- The signed form serves as your enrollment form for independent study or experience credit. The VPA Office of Student Success will forward the approved proposal to the Registrar's Student Records Office, where the course will be added to your 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 teachers. 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 \$350 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.
- Accompanist information must be submitted in order to process payment to your accompanist. Please complete the [**RECITAL ACCOMPANIST AGREEMENT**](#). Payments will not be processed until after your recital has been completed.

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

- The School of Music will contribute a maximum of \$250 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.
- If a Teaching Assistant (TA) is assigned to a student for their recital, the TA will NOT receive any additional funds for this service. The student performing the recital must still complete the Recital Accompanist Agreement, so the information can be kept on file. If a TA is assigned to a student, and the student chooses not to work with that TA, it will be up to the student to find an accompanist and to fund them on their own.
- 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.
- Accompanist information must be submitted in order to process payment to your accompanist. Please complete the [**RECITAL ACCOMPANIST AGREEMENT**](#). Payments will not be processed until after your recital has been completed.

Non-Degree Recitals

- The student is completely responsibly for procuring the services of a pianist of his or her choice.

Vocal Recitals

For Required **Junior, Senior, and Graduate** Vocal Recitals (Performance and Performance Honors):

- If a Teaching Assistant (TA) is assigned to a student for their recital, the TA will NOT receive any additional funds for this service. The student performing the recital must still complete the Recital Accompanist Agreement, so the information can be kept on file. If a TA is assigned to a student, and the student chooses not to work with that TA, it will be up to the student to find an accompanist and to fund them on their own.

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

- As above, the student is completely responsibly for procuring the services of a pianist of his or her choice.

*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, listed above)
- Staffing of the opera/opera workshop will be considered the equivalent of 2 recitals. The ½ 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).

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, and 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.

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.

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**). 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.

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***. 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.

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 may also be held during January and February in Boston, 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 online *Acceptd* program is 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. *Acceptd* is reviewed by the Setnor School of Music Director. 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 Director 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 Director 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.embarc.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. See audition requirements at vpa.syr.edu/prospective-students/graduate/music
- Music Education majors are encouraged to schedule an interview with the Chair of Music Education, Dr. John Coggiola, jccoggio@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 students 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 Setnor by an international student is 86. Minimum IELTS score is 6.5.
- If a student has not achieved a score of an 86 or higher (6.5 or higher if IELTS), 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, and year) of recording. Submitted recordings and compositions will not be returned to the applicant.

Graduate Awards

A number of assistantships, tuition reductions, scholarships, and intermittently, fellowships 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. 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 music students have been added to the system. For any problems, please email mjtaylor@syr.edu. If you have a non-major in a class, please email mjtaylor@syr.edu, 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 with the operations staff in room 301. Non-music majors, after registering for private lessons, will fill out a [Practice Room Key Request Form](#) to be turned in to the staff in room 301 to receive 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 \$25 replacement fee charged to the student's bursar account.
- 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. Students will need to comply with room usage regulations in order to utilize classrooms and rehearsal spaces and must arrange for use and keys with Bryan Watson bwatso02@syr.edu in the operations office.
- Please adhere to all noted guidelines – practice room usage may be suspended for violations of the guidelines.

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 Assistant Director of Operations 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 bwatso02@syr.edu. Please be reminded that the school is not responsible for lost or stolen items, including musical instruments.

Student Recitals

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

Degree recitals are scheduled as follows:

BM Composition - Composition Recital: Senior recital - Spring semester of Senior year.

BM Composition Performance Honors- Fall or Spring of Junior year; Senior recital - Spring of Senior year.

BM Performance: Junior recital - Spring of Junior year; Senior recital - Spring of Senior year.

BA Performance Honors: Junior recital - Fall or Spring of Junior year; Senior recital - Spring of Senior year.

BM Music Education Performance Honors: Junior recital - Fall or Spring of Junior year; Senior recital - Fall of Senior year.

BM Music Industry Performance Honors: Junior recital - Fall or Spring of Junior year; Senior recital - Fall of Senior year unless internship is in the fall, in which case the recital will be in Spring of Senior year.

1. Arrange a Setnor recital date at the **Recital Lottery** and complete the recital forms on the Setnor School Music website.
2. **TWO MONTHS BEFORE THE RECITAL:**
 - A. Select a recital committee (jury) consisting of:
 1. Your major teacher
 2. Another teacher from your area
 3. A third faculty member from a different area.

NOTE: 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). You are responsible for scheduling this with your jurors. You must book room/date/time and arrange for a room key in the Operations office in 301 Crouse with Bryan Watson (bwatso02@syr.edu).
 - C. Submit your PRJ form with these dates and your selected jury noted
3. **FOUR WEEKS BEFORE THE RECITAL:**
 - A. If you need a harpsichord, you **MUST** arrange for tuning with Bob Lee four weeks in advance and arrange for additional help in your recital.
 - B. Your recital will be listed on the website
4. **THREE WEEKS BEFORE THE RECITAL:**
 - A. Perform a Pre-Recital Jury, bringing with you:
 1. **STUDENT PRE-RECITAL JURY FORM (PRJ)**, which must be signed by the committee at your PRJ!
 2. Four typed copies of your recital program
 - B. After the successful completion of the pre-recital jury:
 1. Return the signed **Student Pre-Recital Jury Form (PRJ)** to Dr. Jill Coggiola in 108B Crouse
 2. Submit the **STUDENT RECITAL SERVICES REQUEST FORM** on line
 3. If requesting Audio Amplification, provide a copy of the Student Recital Services Request Form with payment to Marie Luther in Room 204 Crouse College.
 4. Schedule Dress Rehearsal; 1 hour is allowed, if available, and arrange for keys with the graduate assistant in 301 Crouse – this is your responsibility – if you do not make arrangements in advance, you may not be able to access the hall!
5. **TWO WEEKS BEFORE THE RECITAL:**
 - A. You may post a maximum of 10 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 or they may be removed and discarded.
 - B. Email your completed **PROGRAM TEMPLATE** available at **SETNOR RESOURCES** to Michelle Taylor at mitaylor@syr.edu – if not received on time, programs cannot be produced by the office and student will have to provide on their own. Please be sure to check the program with your professor, and include all collaborators, composer years, etc.
6. **ALL FORMS MUST BE SUBMITTED ON TIME**

Scheduling a Faculty Recital or Ensemble Concert

Arrange a recital date at the annual scheduling meeting or through Michelle Taylor mjtaylor@syr.edu in Room 301 and schedule auditorium time for the dress rehearsal (1-2 hour maximum if available).

Four weeks prior to the event, submit the [FACULTY CONCERT/ENSEMBLE SERVICES REQUEST FORM](#)

For inclusion on websites and calendars, submit performance information and any related photos (high-res jpegs) three weeks in advance to vpanews@syr.edu. Three weeks is needed to ensure placement in local media calendars.

At least three weeks prior to the event, complete Program Template – [PROGRAM TEMPLATE](#), and provide poster information to mjtaylor@syr.edu. If information is not received on time in the template, we will not be able to provide services and programs.

Agreement for Building and Auditorium Use

- 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, etc) 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.
- If students are not available for a non Setnor event, you will be required to hire DPS at your expense
- 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 Professor 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.

USE OF FACILITIES for activities outside of university assignments (teaching lessons, providing clinics, etc):

Current faculty, staff, or students (Party) using campus spaces for programs that are not part of the academic program need to register the program and enter into a short term license for use of the facilities. If the use involves minors, you may be required to have a background check and to take training. If faculty, staff or students are earning money outside of campus earnings while on University owned, operated or controlled property, there may also be tax implications. It is the Party's responsibility to comply with all campus policies. Due to limited space and availability, the School of Music is generally able to permit use of facilities only by current faculty, staff, and students. For more information or an agreement for usage, please contact Michelle Taylor (mjtaylor@syr.edu).

PROGRAMS WITH MINORS: any programs in which minors are involved, including education programs, visits from school groups, clinics, etc MUST be registered with the University's Risk Management Department. Visit [Minors on Campus Program Registration](#) to read the policies and complete the forms.

DEGREE PROGRAMS

For information on requirements for **MM degree programs in Composition, Conducting, Performance, Voice Pedagogy, and the MA Audio Arts** please visit the **College of Visual and Performing Arts** page on the Graduate Course Catalog website at the link below:

<http://coursecatalog.syr.edu/content.php?catoid=16&navoid=2062>

Once you have arrived to this page, scroll all the way to the bottom in order to locate the links for each of the Setnor School of Music masters degrees.

For information on requirements for **MM and MS degree programs in Music Education** please visit the School of Education page on the Graduate Course Catalog website at the link below:

<http://coursecatalog.syr.edu/content.php?catoid=16&navoid=2055>

Once you have arrived to this page, scroll all the way to the bottom in order to locate the links for each of the Music Education masters degrees.

TERMINAL REQUIREMENTS

Master's Thesis in Music Education

The content of the thesis should clearly state the following:

- Statement of the problem or definition of the topic which is the subject of the thesis;
- Examination or review of previous research or related literature;
- Description of the purpose of the thesis including questions and/or hypotheses which will be explored by the writer;
- Methods/procedures by which information contained in the thesis was gathered.

The format of the thesis must be consistent. One style manual should be used. Students writing an experimental or descriptive thesis will use the current edition of the publication manual of the American Psychological Association. Students, in consultation with their thesis advisor, should request other pertinent information from the Graduate School office before submitting a final draft.

The student is cautioned to work closely with their thesis advisor and program advisor in preparation of the thesis. It is advisable to seek help from the committee members when problems in style or content arise. At a time determined by the thesis advisor, a prospectus or rough draft of the thesis will be circulated to the student's committee (three members of the faculty, including the program advisor). Committee suggestions for the final draft should be assimilated prior to the oral defense.

Final decisions regarding the content of the thesis are made by the thesis advisor.

Copies of the thesis should be provided for the thesis advisor and members of the thesis committee. Other copies may be required for the library and/or the Graduate School. The student should also make a copy for personal use.

Style Manuals

Publication Manual of the American Psychological Association, Sixth Edition. Washington, D.C.: American Psychological Association, Inc., 2009.

Turabian, Kate L. A Manual for Writers of Term Papers, Theses, and Dissertations, 9th ed. Chicago: University of Chicago Press, 2018.

Oral Defense of Thesis: It is the student's responsibility to make arrangements for the oral examination, after consultation with the advisor. The panel for the oral examination will be the student's thesis committee. The student should prepare a thirty-minute presentation summarizing the content of the thesis. The presentation may be made as a public presentation. This presentation will be followed by an oral examination defense of the thesis with the committee only. Once consent has been reached by the committee members on the acceptance of the completed thesis, the Department Chair is responsible for filing the completion of thesis form and submitting it to the appropriate academic advisor in 270 Huntington Hall.

Master's Degree Comprehensive Examination Guide **For Music Education Students**

Graduate music education students who do not write a thesis are required to complete written and oral comprehensive examinations. The comprehensive exams demonstrate to the faculty that the student has a scholarly and sophisticated understanding of the content of the degree program. The timeline is as follows:

Beginning of final semester of classes

- Pick the examination committee in consultation with the Department Chair. It should consist of:
 - The Department Chair
 - Another music education faculty member (preferably someone with whom you have studied).
 - One other School of Music or School of Education faculty member (again, someone with whom you have studied).
- Schedule the actual times of the exam. The written exam requires three weeks of your time. The oral exam (if requested by your committee) takes place at least five days after the written exam, and generally lasts about an hour.
 - Remember that faculty schedules can be difficult to coordinate; while scheduling the written exam time will be relatively easy, the oral portion of the exam requires the full committee to meet together with you, and it may require some effort to find a mutually agreeable time.
- After securing the members of the committee, the student should discuss possible question areas with each committee member. Committee members are then responsible for providing the student two questions each (for a total of 6 questions for the student) via the Department Chair two days prior to the start date specified.

One week before the written examination

- Remind the committee members that their questions are due via e-mail to the Department Chair two days prior to the actual exam start date.

The 3 weeks of the written examination

- You will receive all six questions and exam instructions from the Department Chair via e-mail which will signify the start of the examination process. Once the student answers all six questions, they should return **three typed copies of both questions and answers** to the Department Chair's office by the date and time specified within the exam instructions. All aspects of the exam answers must be formatted in APA or Turabian Style.

3 days after the written answers were submitted

- Check with the Program Chair to see if committee members have read the answers and are willing to proceed with the oral examination. Committee members may ask for questions to be re-written prior to the oral examination. If this happens, the oral examination may need to be re-scheduled.

The oral examination

The oral examination takes place at least five days after the written answers have been submitted and generally lasts about an hour. Questions for the oral examination are based upon the written answers and previous course work or experiences. After the oral examination, the committee may:

1. Require the entire comprehensive exam process be repeated with new questions. The student may elect to use the same committee, or may choose a new committee.
2. Require that the written and/or oral portions of the exam be repeated with the same questions.
3. Require that the answers to certain questions be re-written. The committee will decide a deadline, as well as which committee member(s) will need to approve the new answer(s).
4. Require that the oral portion of the exam be repeated for either some questions, or all questions. The committee may determine which committee member(s) will be present at the new oral examination.
5. Based on the quality of the student's answers, will choose to pass the student and not hold the oral portion of the comprehensive examination.
6. Upon unanimous consent, assign a grade of pass or fail to the examination. Once consent has been reached by the committee members, the Department Chair is responsible for filing the completion of exam form and submitting it to the appropriate academic advisor in 270 Huntington Hall.

Master's Degree Comprehensive Examinations – Student's Guide

For Composition, Conducting, Performance, and Voice Pedagogy Students

Graduate students who do not write a thesis are required to complete written and oral comprehensive examinations. The comprehensive exams demonstrate to the faculty that the student has a scholarly and sophisticated understanding of the content of the degree program. These exams can be very stressful. Faculty members who serve on examination committees must set aside the appropriate time so that these procedures are followed. The timeline is as follows:

Beginning of final semester of classes

- Pick the examination committee. It should consist of:
 - Your major teacher, or the Department Chair
 - Another faculty member from your area of specialization (preferably someone with whom you have studied).
 - One other School of Music or Department of Art and Music Histories faculty member (again, someone with whom you have studied).

- Schedule the actual times of the exam. The written exam requires three days of your time. The oral exam takes place at least five days after the written exam, and generally lasts about an hour.
 - Schedule the exams **AFTER** your final recital (if applicable).
 - Schedule the exam at least two months in the future to allow you adequate time to study.
 - Remember that faculty schedules can be difficult to coordinate; while scheduling the written exam will be relatively easy, the oral portion of the exam requires the full committee to meet together with you, and it may require some effort to find a mutually agreeable time.

- After providing a list of courses taken to each committee member, the student should discuss the possible question areas in general terms with each committee member. The faculty will provide specific questions at the actual exam. (An example of a general question would be: “What were the principle developments in woodwind construction in the nineteenth century?” You have two months to study this information. At the actual written exam, the faculty might specifically ask, “What significant changes happened in flute construction between 1820 and 1860?”) Each committee member is responsible for two questions (for a total of 6 questions) and committee members may want to discuss the questions with the other two committee members. Remember that questions may:
 - pertain to the content of your degree recitals, course work, and general experiences.
 - require you to study areas of importance which have not been covered in the curricula.

One week before the written examination

- Remind the committee members that their questions are due to your Department Chair two days prior to the actual exam. Confirm the times for the oral exam with each committee member.

The 3 days of the written examination

- Pick up your examination from your Department Chair. You should return **three typed copies of both questions and answers** to your Department Chair within 72 hours. References and footnotes must be documented in APA, Turabian, or Chicago Manual of Style.

3 days after the written examination

- Check with each committee member after they have read the responses to see if they are willing to proceed with the oral examination. Committee members may ask for questions to be re-written prior to the oral examination. If this happens, the oral examination may need to be re-scheduled.

The oral examination

The oral examination takes place at least five days after the written examination has been submitted, and generally lasts about an hour. Questions for the oral examination are based upon the written answers and previous course work. After the oral examination, the committee may:

- Require the entire Comprehensive Exams be repeated with new questions. The student may elect to use the same committee, or may choose a new committee. In this case, the two month preparation time for the exam may be shortened upon the mutual consent of the student and the committee.
- Require that the written and/or oral portions of the exam be repeated with the same questions.
- Require that the answers to certain questions be re-written. The committee will decide a deadline, as well as which committee member(s) will need to approve the new answer(s).
- Require that the oral portion of the exam be repeated for either some questions, or all questions. The committee may determine which committee member(s) will be present at the new oral examination.

Students should be sure to bring the correct [Comprehensive Examination Form](#), which committee members will sign following the submission of a committee-approved final copy of the Comprehensive Examination responses. Upon unanimous consent, faculty assign a grade of pass or fail to the examination. A pdf of the final approved copy must be emailed to the Director of the Setnor School of Music. It is important that the correct form, available in the packet you will receive in early February regarding Comprehensive Exam requirements and at the link above, be signed by all committee members and filed with the Assistant Director for Academic Affairs, Dr. Jill Coggiola, Room 108B.

The Comprehensive Examination milestone (which is evidence that the procedure above was successfully completed) will not be entered into Degree Works without receipt of both the completed Comprehensive Examination Form and the digital version of the final approved copy. Failure to complete this degree-required milestone will delay graduation.