
**SETNOR
SCHOOL OF
MUSIC**

Graduate Studies 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 the *Setnor Graduate Studies Handbook*, Advising Check Sheets, and Student Recital Forms and links to other student services. Plan to use these resources often!

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 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.

Diagnostic Examinations for Entering Graduate Students

A series of diagnostic examinations are administered prior to the first day of classes of each fall semester to all students who are entering graduate school in music for the first time (including graduates of Syracuse University). The purpose of the examinations is to assist the student and advisor in planning an appropriate curriculum of studies. The examinations include basic areas of music skills covered in a typical four-year program of undergraduate music study: music theory, aural skills, and music history, including examination of scores and recognition of excerpts from major works in the Western music tradition, jazz and popular music, and world music.

Successful completion of the diagnostic theory examination or of the remedial theory course outlined below is required prior to enrollment in any graduate theory course. Those who are deficient in theory and/or aural skills will register for **MTC 540 - Survey of Basic Theory**. Course structure for each student will be based on weaknesses determined by the diagnostic examination.

The Music History Diagnostic Examination consists of five exams: Medieval/Renaissance, Baroque, Classic, 19th Century, and 20th Century.

Students who do not pass all five sections of the Music History Diagnostic Examination will be required to take **MHL 600 – The History of Music**. This can be taken for 1-3 (variable) credits dependent on how the student wishes to use the credits toward their degree program. Students who do pass the entire Music History Diagnostic can opt to take MHL 600 (again, for variable credit). MHL 600 for 3 credits can fulfill the MHL degree requirement necessary for all master's degree programs in music.

Results of the examinations will be sent to the student and each academic advisor. After students obtain the results, they should see their academic advisor to arrange a Program of Study for the degree.

Diagnostic examinations are typically held on the Thursday and Friday prior to the first day of classes and are not rescheduled.

New Student Checklist

Ensemble Auditions

Every full-time graduate student must be in a large concert ensemble, and all students must audition at the start of each fall semester. (Piano majors may either audition for a choir or speak with the conductor of a large ensemble to accompany) The rehearsal times for the large ensembles are as follows:

19531	ENI 510	Wind Ensemble	MWF	12:45 - 2:05	Dr. Ethington	(Audition Required)
19532	ENI 540	University Orchestra	MWF	3:45 – 5:05	Dr. Tapia	(Audition Required)
19533	ENV 510	University Singers	MWF	2:15 - 3:35	Dr. Warren	(Audition Required)
19534	ENV 510	Oratorio Society	M	7:00 - 9:30	Dr. Warren	(Audition Required)
19535	ENV 510	Setnor Sonority	TTH	3:30 - 4:50	Dr. Calvar	(Voice Screening for Placement)
20225	ENV 510	Crouse Chorale	TTH	3:30 - 4:50	Dr. Ridgley	(Voice Screening for Placement)

Once you are placed in an ensemble, you must register online for it. THE DEADLINE FOR ADDING CLASSES ONLINE IS TUESDAY, SEPTEMBER 3, 2019. Graduate degrees require large ensembles be taken for 0 credit. The 5-digit numbers attached to these ensembles is for the 0-credit section. Please see the ensemble director for a Permission Number, which will be needed to complete your registration on MySlice.

Applied Music Lessons

All candidates for the Master of Music in Performance, Conducting, and Composition must be registered for an hour lesson on their principal instrument. **DO NOT CHANGE OR ADJUST YOUR LESSON REGISTRATION!!!** If you need adjustments see Megan Carlsen in the School of Music office, Room 208. **You will need to set up your lesson time and location directly with your instructor.**

Schedule Adjustments

Students needing schedule adjustments should see **their advisor** during opening weekend, or schedule an appointment with him/her during the first week of classes. You may drop/add classes on your own during the first week of classes. It is best to know and work with the 5-DIGIT CLASS number when doing this. The CLASS number is easy to remember because it has 5 digits (just like the word, class). **THE DEADLINE FOR ADDING CLASSES ONLINE IS TUESDAY, SEPTEMBER 3, 2019.**

Weekly Student Convocation

All Setnor School of Music students must register for Convocation (first year graduate students, MHL 671, 0 credit) each semester they are in residence. Convocation will occur on Thursday afternoons from 12:30-1:50 in Setnor Auditorium or in another designated location. Convocation is a time for student and faculty performances, guest artists, master classes, and studio classes. **Everyone must attend the first Convocation on Thursday, August 29, where the semester Convocation schedule will be presented.**

Music Education Academy and Music Composition Seminar

- **Music Education majors:** on your schedule you may see SED 640, 0 credits (not all Music Education masters students have this as a requirement). Music Education Academy meets on Tuesday evenings from 6:30-7:50 pm in Eggers 010. Don't forget to attend!
- **Composition majors:** on your schedule you should see MTC 651, 0 credit. Composition Seminar meets on Tuesday evenings from 6:30-7:50 pm in Crouse 404. Don't forget to attend!

Lockers

Lockers are available for storage of music and instruments for music majors on their primary instrument. Students should check in the Operations Office, Crouse 301, 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.

Practice Room Keys – Music Majors

Practice rooms are re-keyed each fall. In order to obtain a working practice room key, you must follow these steps:

- Go to Room 301 where you will be given a practice room key and will need to sign the sheet that advises any lost key or key not returned will result in a fee of \$25 for replacement charged to your bursar account.
- At the end of the academic year, turn the key back in to 301 Crouse College. If you do not return the key, a fee of \$25 for replacement will be charged to your bursar account.
- All keys are numbered, so key must match sign out sheet

Practice Room Keys – Non Music Majors

Practice rooms are re-keyed each fall. In order to obtain a working practice room key, you must follow these steps:

- Print out Practice Room Key Request Form – [PRACTICE ROOM KEY REQUEST FORM](#)
- Bring the form to Room 301 Crouse College to turn it in for a practice room key - student must provide proof of registration in a music class or lessons that take place in Crouse)
- Any lost key or key not returned will result in a fee of \$25 for replacement charged to the student's bursar account.
- At the end of the academic year, turn the key back in to 301 Crouse College. If a key is not returned, a fee of \$25 for replacement will be charged to your bursar account.

Classroom and Auditorium Keys

- Students arranging for prjs, recital rehearsals, and other school activities may be able to sign out space and a key for those dates of use only.
- Keys must be returned promptly. Any lost key or key not returned will result in a fee of \$25 for replacement will be charged to your bursar account.
- Students must abide by all room usage guidelines – see the Crouse room usage agreement at [SETNOR RESOURCES](#).

ID Activation for Access to Building After Normal Hours

Students should use their SUID for access to Crouse College when locked. New students' SUID #s will be entered into the system, enabling the person to use the card reader at the south entrance of the building. If you have any problems, visit the Operations Office in 301 or e-mail mjtaylor@syr.edu.

Mailboxes & Paychecks

Mail folders for graduate students are located in **Room 301**. Paychecks for TA's can be picked up in your folder in **Room 301**. Please make arrangements for direct deposit online through MySlice.

Advising and Contact Information

For advising and class/schedule adjustment, please see your academic advisor during the week prior to class. If you are unsure of your advisor, please contact Dr. Jill Coggiola at jacoggio@syr.edu for information. [FACULTY AND STAFF](#) contact information can be found on the School of Music website.

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 Graduate Student Handbook](#)

Convocation

Every student in the Setnor School of Music is required to register for Weekly Student Convocation each semester in residence. Convocation meets each Thursday from 12:30-1:50 pm. Specific requirements will be stated in the course syllabus, to be handed out at the first class meeting. Students wishing to perform on convocation should complete a request form, which will require a faculty sponsor signature and brief program notes.

Applied Music Policies

Registration

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.

Elective Instrument Registration

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, SEPT. 3, 2019.**

Should you wish to take either required 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](#). 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

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-		

Recitals

*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](#). See Scheduling a Student Recital, page 20.

***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 (Thursdays 12:30, Setnor Auditorium), 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. Be in communication with your lesson instructor and pianist as to a recital date. Moving the date for any reason, other than emergency or cancelation may not be possible within the same semester.

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.

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.

Recital Jury Waiver

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

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.

Large Ensemble Participation Requirement

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.

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*.

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.

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.

OPERATIONS

Building Access, Practice Rooms, Lockers

24-Hour Access to Crouse College

Students should use their SUID for access to Crouse College when locked. New students' SUID #s will be entered into the system, enabling the person to use the card reader at the south entrance of the building. For any problems, visit the Operations Office in 301 or e-mail mjtaylor@syr.edu.

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 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 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.

EQUIPMENT

- The school provides equipment and instruments that are necessary for classes, rehearsals, events, and recording that require care, training, and maintenance. In some cases, this equipment is available only to those students in a specific program or class, and requires training prior to usage. If you feel you need additional training, please contact your faculty member for that class.
- We understand that equipment can fail and things can break, and ask that you be sure to report anything that is not working, 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 place items 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 will be moving the auditorium pianos for any reason, you must meet with Bob Lee to train for proper moving of the pianos.
- 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.**

USE OF FACILITIES for activities outside of university assignments:

- 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 and will need to complete the [Minors on Campus Program Registration](#).
- 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).

Student Recitals

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

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, and for booking the room/date/time and arrange for a key with Bryan Watson in 301 Crouse.
 - 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)** and one copy of the program 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 Bryan Watson 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 mjtaylor@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**

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 (storage, backstage, Room 400 or similar) immediately following the concert.

The School will provide

- Two work study students as Performance Managers for each performance. They will arrive one hour before the performance to unlock the auditorium and Room 308 (if a reception has been booked), unplug and uncover the piano, set up the stage*, discuss lighting with the performer, set out programs, etc.
- During the performance, one performance manager will be at the audience entrance for the concert/recital. If additional personnel are needed, it is the performer's responsibility to make the necessary arrangements at their own expense.
- One performance manager will be at the backstage entrance to the auditorium to set the lights, let performers into the auditorium, and perform light stage crew work (moving a few chairs or stands or repositioning/sticking the piano). If your event requires a more involved stage set up than that which one person can provide, or if a page turner is needed, it is the performer's responsibility to arrange for this at their own expense. The performance managers **cannot** turn pages
- After the performance, the performance managers will collect any leftover programs, close windows, plug in and cover the piano, turn off the lights and lock up the auditorium. They will wait until the end of the reception (if one has been booked) and then close the windows, shut off the lights and lock the doors
- The performance managers are not responsible for the removal of trash. If trash is found in the building after an event, the performer or director (in the case of a class performance) of that event will be charged to have the garbage removed, and for any damage that may have happened as a result of that garbage. Reminder: The 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 in place and plug in piano.
- Failure to adhere to rules and 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.

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. 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. 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:

- 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.
- 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.
- 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.
- 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.