

Setnor School of Music Student Handbook

(last revised July 21, 2023)

Welcome to the Setnor School of Music!

The Setnor School of Music is a vibrant and supportive musical and learning community. We are committed to encouraging an environment in which everyone interacts with kindness, collaboration, creativity, and fairness. We expect everyone to treat each other with respect - free of racial, ethnic, religious, ableist, gender, sexual orientation-based, or other forms of discrimination or exclusion. In addition, respect for others is shown through basic courtesies such as punctuality, preparation, making expectations clear, and participation in activities that strengthen the community. We all share in the use of the facilities and equipment and ask that everyone be responsible in the use and care of our shared resources and our shared commitment to the students and the field of music.

It is our hope that this handbook will facilitate a productive academic and music experience. This information is not intended to override or conflict with any university contracts, handbooks, directives, or collective bargaining agreements.

Resources, Technology, and Equipment

Setnor Resources

[Setnor Resources](#) contains useful information and forms for music and non-music majors. Plan to use these resources often!

The College of Visual and Performing Arts ([VPA](#)) and [Setnor School of Music](#) websites include important information that is regularly updated.

E-mail

Faculty, staff, and students will have a Syracuse University e-mail account ([username@syr.edu](#)), sometimes referred to as the netID. **ALL OFFICIAL UNIVERSITY AND SCHOOL OF MUSIC CORRESPONDENCE IS SENT THROUGH SYRACUSE UNIVERSITY SYR.EDU E-MAIL ONLY!!** Although you may also maintain another personal e-mail account, you should check your syr.edu e-mail on a regular basis.

PLEASE DO NOT USE YOUR PERSONAL EMAIL ADDRESS FOR UNIVERSITY-RELATED EMAILS. This is for security and student privacy reasons and is required. 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. For contact information for Setnor faculty and staff, visit the [Setnor School of Music Directory](#).

Facilities

Building Access (24-hour access to Crouse College and Shaffer Arts)

For access to Crouse College or Shaffer Arts when locked, faculty and music students have been added to the building access system through their SUID. For any problems, please email mjtaylor@syr.edu. If you have a concern, please email mjtaylor@syr.edu.

Room usage

Faculty or students may reserve time in addition to lessons and classes, if space and time is available. Please send in requests to Bryan Watson at bwatso02@syr.edu. In SHAFFER: Please send requests to jccoggio@syr.edu. Do not ask a work study student to reserve a room, and please plan ahead.

Pianos should be plugged in, windows and doors closed and locked. Please be courteous and return the set up to the standard configuration and remind students to clean up. Do not leave trash or food in rooms.

Use of facilities for activities outside of university assignments

Current faculty, staff, or students 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).

Practice Room Rules and Regulations

Practice room use is restricted to music majors and students registered for Applied Music lessons for credit in the Setnor School of Music or enrolled in a School of Music ensemble or class. Music Majors will be provided keys through Bryan Watson. Non-music majors, after registering for private lessons, will fill out a Practice Room Key Request Form found at [Non-Music Majors - VPA Setnor School of Music - Syracuse University](#) to be turned in to the staff in room 301 to receive the appropriate practice room key. 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.

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.

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 - room usage may be suspended for violations of the guidelines.

Keys

Please keep in mind that security is an on-going concern. Do not provide your keys to someone else. All keys are issued in Crouse 301 by [Bryan Watson](#). Please Do NOT request keys from a work-study student - they cannot access or provide them. To arrange use of a key, please e-mail bwatso02@syr.edu IN ADVANCE. 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. Faculty will be issued keys to teaching and office spaces. Please do not allow others to use your keys.

Practice Room Keys

Music Majors & Minors

- Keys are distributed via lockers or mailboxes when possible. Music majors receive their keys in their locker.
- Key replacements can only be arranged with Bryan and will result in a fee to the student's bursar account. All keys are numbered, so returned key must match sign out sheet

Non-Music Majors

- To be considered for a practice-room key, students who are not music majors submit the **Practice Room Key Request Form**, print it, and bring it to Bryan, who will email students if they have been approved for a key and will provide details on how to retrieve the key.

Other keys

- If a faculty member or student is looking for any other key besides a practice room key, they MUST email Bryan Watson bwatso02@syr.edu - only Bryan Watson can arrange room keys!
- If a pickup has been arranged, Bryan will leave the key in the student's locker or faculty mailbox.
- Someone returning a key should place in an envelope with their name and place it in the key return mailbox.

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.

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 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 315-443-1234 immediately.

Mailboxes

Mailboxes for faculty and folders for graduate assistants are located in room 301 Crouse College. Students may leave items for faculty and graduate assistants in the mail boxes and folders.

Photocopying

The Photocopier/Scanner/Printer is in Crouse 301 for instructional use. Each faculty member has a code, and 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. Students may print to the machine with their student printer queues, so the machine is extremely busy - please plan ahead. 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 searchable handouts to students. Larger copy jobs may need to be sent out to a printing company and would require advance planning and budgeting. **Please be VERY conscious of copyright concerns.**

Alcohol Policy

No alcohol is to be served at any Setnor School of Music events, regardless of location. 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.

Lockers

Lockers are available for storage of music and instruments for music majors on their primary instrument. Students should check in with Bryan Watson 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.

Parking

Applications for parking permits are available through MySlice or via the form on the [Parking and Transportation Services](#) website. Location of parking is determined by seniority and availability. Significant fees are charged.

Parking for concerts is generally available in the Quad lot, but specific information for events will be listed on the [VPA Events Calendar](#).

Financial

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, equipment, technology, lessons, and so forth. The music program fee covers principal and secondary performance area lessons required in BS, BM, and 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.

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 through MySlice.

Student Assistance and Resources

Health and Wellness

The university provides a number of services to support student health and wellness. Faculty can direct students to support services at [Home - Barnes Center at The Arch - Syracuse University](#).

Musician Health and Wellness

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, and mental health issues. Preventative care, such as ear protection and proper practice techniques and self-care can be of great help. For more information, students are encouraged to talk with applied teachers, 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: <https://vpa.syr.edu/student-services/career/>

Where: 200 Crouse College

The Office of Academic and Career Advising supports undergraduate and graduate students in all stages of their professional journey. Offerings include resume/cover letter reviews, developing an outstanding LinkedIn profile, finding an internship or job, networking tips, preparing for interviews, and guidance on career discernment.

Center for Disability Resources (CDR)

Web: <https://disabilityresources.syr.edu/about/>

Where: 700 University Ave.

The Center for Disability Resources (CDR) mission is to engage the University Community to empower students, enhance equity and provide a platform for innovation and inclusion. They 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 (CLASS)

Web: <https://class.syr.edu/>

Where: Bird Library - Room 014

The Center for Learning and Student Success (CLASS) provides and facilitates comprehensive, high-quality academic support services in partnership with offices and academic departments across Syracuse University. CLASS services are updated annually to meet the changing needs of the university's diverse student body. Services include group and one-on-one tutoring, academic coaching, and academic integrity education and training designed to help students use research-based learning strategies to achieve their academic goals.

The Writing Center

Web: <https://thecollege.syr.edu/writing-center/>

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

Academic Information is available in a variety of publications, including:

- [SU Course Catalog](#) - Includes drop down menu for 2022-2023 Undergraduate and 2022-2023 Graduate at top of page
- SU Bulletin - tuition, fees, and other policies [Tuition, Fees, and Related Policies Bulletin - BFAS - Syracuse University](#)
- Syracuse University Student Handbook [Student Handbook - Community Standards - Syracuse University](#)

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, 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 distributed prior to the start of each semester and regularly available from [Jill Coggiola](#).

Majors and Advising – 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.

Advisors must work with each of their graduate students to make sure that they meet the minimum threshold for full-time status each semester (9 credits) and that they take the courses needed in the semester offered. Students in MM Voice Pedagogy have the most prescribed curriculum, which must be followed carefully each semester to insure that required courses are taken when offered.

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*.

Student Academic Forms

Forms needed to complete various academic moves such as declaring a minor, class withdrawal, petitions to the faculty, etc. are available at the Registrar's [Student Forms](#) page. Please use this page for the most recent versions of all academic forms.

Auditing a Course

Students wishing to audit a course should follow the instructions and complete the [Audit Request Form](#) located at the University Registrar's website.

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.

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.

Undergraduate and Graduate Students (Application Process)

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

1. Download a [Proposal for Independent Study Course](#)
2. 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.
3. 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.
4. 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.
5. 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.

Applied Music Policies

Registration

All undergraduate music majors are required to register for lessons on their principal instrument. BM Composition majors are also required to register for composition lesson. Students wishing to take additional elective lessons are welcome to do so for an additional fee.

All candidates for the MM Performance and MM Voice Pedagogy must register for lessons on their principal instrument each semester. MM Composition candidates must register for composition lessons and MM Conducting candidates must register for conducting lessons. Students wishing to take additional elective lessons are welcome to do so for an additional fee.

It is extremely important for faculty to check their class rosters in MySlice to make sure their lists are correct, as full-time faculty loads as well as the pay for part-time faculty members is based upon these lists. Any discrepancy should be reported to [Megan Carlsen](#) in 208 Crouse or [Jill Coggiola](#) in 108B Crouse. 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.

Assignment of Instructors

In areas with multiple instructors (e.g., 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.

Lesson 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 Incomplete button is available on the faculty grade roster in MySlice.

Jury Examinations

All Music Majors enrolled in applied music lessons 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

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-		

Student Recitals

- MM Performance students will perform two recitals consisting of 50-60 minutes of actual music. MM Conducting students will perform two recitals consisting of 30-40 minutes of actual music. MM Composition students prepare works for one recital in the second year of study. 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. The recital grade for each course will appear on the transcript.
- MM Composition students must register for PER 994 for one credit during the semester they present their recital. 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 and follow the same faculty pre-recital jury process as all other required recitals.
- Recitals generally take place in Setnor Auditorium. Requests for recitals to take place in locations other than Setnor Auditorium must be made in conjunction with the faculty instructor and the Setnor Operations office. 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 Date Selection

During the spring, those students with an upcoming fall recital will be contacted to select dates. In the fall, during the second or third week of classes, students will be notified of the process to choose spring dates for required recitals. Second-year graduate students are given first choice, followed by first-year graduate students, seniors, etc. Moving the date for any reason, other than emergency or cancellation may not be possible within the same semester. Students, faculty, and collaborators should all **be in communication about dates that work with the schedules of all involved.**

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 **required recital length**.

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 (3 P's):

- 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](#).

Recital paperwork and guidelines are available at [Setnor Resources](#).

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.

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.

Graduate 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 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 a graduate student has played a recital in the second half of the semester (following Midterm and 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.

Faculty should guide students and encourage them to closely follow the procedures for students performing recitals - updated information is available on [Setnor Resources](#)

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 provided by the piano faculty.

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.

Recital Accompanist Payment information

If a Teaching Assistant (TA) is assigned to a student for their required recital, the TA will NOT receive any additional funds for this service from the School of Music. 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.

If an approved accompanist (not a TA) has been assigned to the student, the School of Music will pay the accompanist the following for REQUIRED Recitals:

Undergraduate Junior Recital = \$250.00 (\$50 per hour for 5 hours total)

This fee will cover:

Pre Recital Jury = 1 hour

Dress Rehearsal = 1 hour

Recital = 1 hour

Rehearsals/Lessons = 2 hours

Senior and Graduate Recital FULL* = \$400.00 (\$50 per hour for 8 hours total)

This fee will cover:

Pre Recital Jury = 1 hour

Dress Rehearsal = 1 hour

Recital = 1 hour

Rehearsals/Lessons = 5 hours

COMPOSITION STUDENTS = TBD - Please contact Megan Carlsen mecarlse@syr.edu to discuss fee

* Senior/Graduate Recitals requiring an accompanist for only half of the program will be compensated at the \$250 fee.

The accompanist and student are expected to come to rehearsals prepared. Any issue raised by the lack of preparation on the part of the accompanist that may result in need of extra rehearsals should be resolved between the student/teacher team and the accompanist. In this instance, if warranted, the extra rehearsals will be the responsibility of the accompanist.

If a student wishes to have more rehearsals, in order to achieve the desired performance quality, the extra rehearsals may be planned and agreed upon between the student and the accompanist. All rehearsal hours beyond the number covered by the School of Music will be the responsibility of the student.

Recital fees listed above are reviewed at the end of each semester and may be adjusted at the discretion of the Director of the School of Music.

Instrumental Recitals

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

If a Teaching Assistant (TA) has not been assigned to the student, then the School of Music will contribute a maximum of \$400 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.

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.

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.

Non-Degree Recitals

The student is completely responsible for procuring the services of a pianist of his or her choice and no additional funds will be available from the School of Music.

Vocal Recitals

For Required **Junior, Senior, and Graduate** Vocal Recitals (Performance and Performance Honors. Lecture Recitals are not paid):

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 responsible 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

- Faculty should guide students in collaborative work. 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.

Graduate Degree Programs

For information on requirements for MM degree programs in Composition, Conducting, Performance, Voice Pedagogy, and the MA Audio Arts please visit the [Setnor School of Music Degree Programs](#).

For information on requirements for MM and MS degree programs in Music Education please visit the [School of Education Graduate Course Catalog](#). Once you have arrived at this page, scroll all the way to the bottom in order to locate the links for each of the Music Education master's degrees.

Degree Program 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, Seventh Edition. Washington, D.C.: American Psychological Association, Inc., 2019.

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 111 Waverly Avenue, Suite 230.

Master's Degree Comprehensive Examination Guide for Music Education

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 **full-time faculty members including:
 - 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 111 Waverly Avenue, Suite 230.

Master's Degree Comprehensive Examinations for Composition, Conducting, Performance, and Voice Pedagogy

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 **full-time faculty members** including:
 - 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 weeks 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 primary 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 weeks 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](#) and the [Assistant Director for Academic Affairs](#). 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, [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.

**A student wishing to choose their primary instrument studio instructor to be on their committee may do so even if that faculty member is not part of the full-time faculty.

Safety

University Compliance

The university requires training in a variety of areas for all faculty and staff, and some positions may require additional training and compliance. Please be sure to follow up on all compliance matters in a timely fashion in order to fully participate.

Programs with Minors

Syracuse University Faculty, Staff, and Students must be in compliance with the **Safety of Minors Abuse and Reporting Policy** provided by Risk Management for any program in which there are minor participants, prior to the start of the program.

- For these purposes, a “minor” is defined as a person under the age of 18 who is not a matriculated Syracuse University student
- A “program” includes auditions, clinics, lessons, rehearsals, performances, and other activities. PLEASE NOTE: these requirements apply to in-person and on-line interactions.

The main areas in which Setnor School of Music faculty, staff and students will participate in these programs this fall are:

- **Recruitment:** includes auditions, meetings, interviews, sample lessons
- **Events:** includes clinics for students, visiting schools or classes performing with a Setnor group, and any other activities that have participants who are minors. Faculty hosting the event will complete the registration with **SYRACUSE UNIVERSITY RISK MANAGEMENT**. Management, faculty, staff, and students in the program must complete training and background checks prior to working with minors.
- These requirements also apply to any on-line interactions.
- Guests on campus must comply with all health and safety requirements - refer to **STAY SAFE**, Setnor, and campus directives for most current guidelines.

There are two steps to make sure you are in compliance:

- Minors Safety Training must be completed annually or as needed and be documented and tracked by Risk Management. **If you completed training and the background check last year, you will need to do so again for the current year.**
- Background checks must be completed within the 6 months preceding the start date of the program. It must be complete (not in the “submitted” or other phase that has not yet returned a successful result) in order to allow for work with minors - no exceptions.
- To complete these steps, [LOGIN](#) with your SU Net ID and password and click on the video training link to watch the video. At the end of the video be sure to click submit, and it will automatically bring you to the form that will enable you to give consent to move forward with the background check. After completing these steps, you will see a note “The Youth Programs Compliance Coordinator will email you at the address provided with further information within 2 business days” and will need to complete that form. Within 2 business days, you will get an email from Sarah Ross Cappella with additional steps to complete the background check. When you receive that email, please follow the instructions for submission (once submitted, you will receive a confirmation email that the materials have been submitted)
- Risk Management will confirm compliance, and if you have not completed the steps, an email follow up will be sent letting you know you may not participate in programming with minors.
- For more information, visit <https://riskmanagement.syr.edu/minors-on-campus/>.

Campus Security

Your safety is very important. Call Department of Public Safety, 315-443-2224, if you need assistance, or any time there is a security concern. For DPS, dial 315-443-2224 or #78 from a cell or 711 from a campus phone. For a DPS Safety Escort, call 315-443-SAFE. 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.

Lock rooms when you leave, even if you plan to return shortly. Do not leave unattended valuables, or store instruments or other personal items in public practice rooms. The university is not responsible for lost or stolen items, including musical instruments.

Please contact the University's Department of Public Safety (DPS) immediately if you are concerned about safety. For more information, visit the [DPS website](#).

The following items are a portion of the University's Safety Plan and have been reviewed for Crouse College activities by Fire and Life Safety Services.

Medical Emergency

- In any emergency, contact the Department of Public Safety at 711 from campus phone, dial #78 from a cell phone, or 315-443-2224 from any phone.
- Do not attempt to move the person. Assist by trying to retrieve helpful information for public safety, such as the name and concern of the person. Notify the first responding of location of injured person. Assist by keeping others away from incident so public safety has easy access.

Fire & Smoke Evacuation Procedures: *If a fire alarm sounds, take it seriously. If you notice a fire or smell smoke:*

- DO NOT attempt to fight the fire.
- Call the Department of Public Safety at 315-443-2224 or 711. Give your name, the name of the building, exact location, and type of problem. Pull the fire alarm box located next to any stairwell.
- Exit the building using stairwells. Never use the elevators. Close and secure all doors behind you.
- Proceed to the designated meeting area(s). For Setnor, this is the Quad parking lot on that side of the building, or the bottom of the steps if exiting on that side of the building. Keep quiet and listen for directions from Fire and Life Safety Services, the Department of Public Safety, or the fire department.
- Notify first responders of trapped or injured persons or persons with disabilities and their location(s) and/or communicate to the Department of Public Safety at 315-443-2224 or ext. 711.
- **Never** re-enter the building unless directed to do so by Fire and Life Safety Services, the Department of Public Safety, or the fire department.

General Evacuation Procedures: *The following procedures apply to any evacuation situation:*

- Become familiar with the building. Know the location of emergency exits.
- In any emergency, contact the Department of Public Safety at 315-443-2224 or 711.
- In the event an evacuation is necessary, you will be directed by the Fire and Life Safety Services, the Department of Public Safety, the fire department, or building coordinators to evacuate.
- Remain calm. Try to keep others calm.
- Exit the building using stairwells. Direct audience and artists to the nearest exit. Never use the elevators. Close and secure all doors behind you.
- Proceed to the designated meeting area(s). For Setnor, this is the Q-1 parking lot on that side of the building, or the bottom of the steps if exiting on that side of the building. Keep quiet and listen for directions from Fire and Life Safety Services, the Department of Public Safety, or the fire department.
- Notify the first responding agency of trapped or injured persons or persons with disabilities and their locations.
- **Never** re-enter the building unless directed to do so by Fire and Life Safety Services, the Department of Public Safety, or the fire department.

In the unlikely event that the auditorium or building needs to evacuate, or DPS / Orange Alert has issued directions, here is some sample language for a rehearsal, performance, or class. be prepared to provide the information to the audience and performers.

EVACUATION: *We have been advised of a safety concern in the building and have been asked by DPS to evacuate the building. Please proceed to exits and calmly exit the building and await further information from DPS. Thank you.*

SHELTER IN PLACE: *We have been advised of a security issue on campus and have been asked by DPS to remain in the auditorium/classroom. Please remain calm and quiet and silence devices as we wait for further instructions from DPS. Thank you.*

Disruptive Person/ Intruder Situation: *It is important that you are safe. Do not approach someone causing a safety concern. Call DPS 315-443-2224 for assistance, or any time there is a security concern.*

- If someone causes a disruption or is not complying with school or campus polices, please remind them and/or advise them to be quiet to respect the performance. If they do not comply, please call DPS (department of public safety) to assist.
- If someone enters the building who is unknown and does not seem to be there for a specific reason and/or you are not comfortable, contact public safety.