

SUNY OSWEGO

MUSIC DEPARTMENT

STUDENT HANDBOOK

2022-2023

A Message from the Chair

I would like to take this opportunity to welcome each of you to the State University of New York at Oswego, Department of Music.

This handbook has been developed to answer the questions you may have about the department, our programs, and procedures. Please take time to carefully read the information contained on the following pages and keep this handbook for future reference. You are part of a most exciting academic and performance program with numerous opportunities for involvement. Please do not hesitate to contact me if you have questions. Either drop by during posted office hours or e-mail me for an appointment at trevor.jorgensen@oswego.edu.

As musicians, you are part of a challenging and exciting venture, communicating through one of the most abstract of all arts to audiences as a performer, composer/arranger, academician, and technician. I wish you a productive and successful academic year.

Trevor Jorgensen
Department Chair

ADVICE FROM MUSIC MAJOR GRADUATES

- This is a small department so the faculty members know individual students and will work with them on a one-to-one basis. Take advantage of this. Also take advantage of the opportunity to try new things.
- Consider becoming involved with student groups (such as Mu Beta Psi) early in your college career. The support and friendships are invaluable.
- Practicing is essential. Playing in the student recitals is stressful, but remember your teachers and peers are supporting you. I gained confidence and self-assurance in life from playing in those recitals.
- Take advantage of all the musical events. Most are free; those that do charge a fee are "dirt cheap" compared to what you'll pay on the outside. Learn from and seek support from other students. The music department has an incredible number of resources and dedicated faculty members at your disposal. Take advantage of all that's offered to you.
- **The MOST IMPORTANT THING I LEARNED:** The professors of the Music Department are so knowledgeable, generous, loving, nurturing, such dear friends; a shoulder to cry on, and a gentle, yet firm guide. Take advantage of this.

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OUR PROSPECTUS

The State University of New York at Oswego, Department of Music, desires those individuals interested in combining a rigorous program of pre-professional training as music majors with a broad-based program of academic studies in the liberal arts. We have found that the combination of rigorous training in music in partnership with the liberal arts, gives our students the integrated skill sets necessary to face the challenges of the 21st Century musician. Our nationally accredited music major program (NASM) has at its center core requirements in music theory and technology, music history and literature, applied studio study, and performing ensembles. There is also a class piano requirement for non-pianists, as keyboard facility is necessary to an understanding, analysis and evaluation of music and the musical process. The department currently serves approximately eighty majors, double majors, and minors, and serves an additional 1200 all-college students (majors in other disciplines) in its academic classes, applied studios and performing ensembles.

OUR STUDENTS

Many students come to Oswego to major in music with a strong pre-collegiate background including years of applied study on their instrument, as well as considerable experience in their high school choral and instrumental performing organizations. The department also enrolls undeclared majors who have studied music but are undecided as to career choice or wonder if they possess the necessary skills. The department is flexible to meet individuals where they are. A student with minimal background in music theory or performance can become competitive in our program. Our mission is to train and develop students to produce, analyze and comprehend music of high quality. Our students embrace the process--whether majors, minors, or non-majors.

TIME COMMITMENT

Being a musician takes real time and commitment if the musical product that is produced is of high quality. Music majors are among the busiest students on any college campus. Practice on one's instrument, ensemble rehearsals, recitals and performances, and academic study occupy a real "work week." Prospective music majors at Oswego need to know this. Our expectations are high for you, and we want to ensure a quality process.

CAREER OPPORTUNITIES

Our graduates over the past several decades have found real success in graduate music programs at prestigious institutions across the country; as studio teachers and performers, and in the music/business industry (recording, publishing, merchandising, and retailing, sound reinforcement, music technology). One of the strengths of our program is the ability to combine a music major or minor with a major or minor in other disciplines, something almost impossible to accomplish at a conservatory. This interdisciplinary study, often with internship opportunities, allows our graduates to be competitive in a wide variety of music and music-related careers. All programs can be completed in the normal four years. Please see the "Related Careers in Music" information at the back of this handbook.

OUR FACULTY

An experienced and dedicated faculty provides close advisement and mentoring to music majors and minors. The majority hold doctorates from prestigious schools such as the University of Michigan, Cincinnati College-Conservatory of Music, Indiana University, Rutgers University, University of Missouri (Kansas City), Florida State, Ithaca, and the Eastman School of Music. The faculty is listed at the back of this handbook. Students are encouraged to mentor closely with their faculty advisor, both on a formal and informal basis.

OUTLOOK

We are proud of our past and present and seek to be competitive for the future. As an accredited member institution of the National Association of Schools of Music (NASM), we maintain rigorous standards as set forth by this organization.

CURRICULUM

We offer the following Degrees:

Music - BA Degree (Generalist, Performance, and Jazz Studies Tracks)

Music - BA Degree (Audio Recording and Production)

Music- Minor

Certificate of Specialized Study in Piano

Recording and Sound Design- Interdisciplinary Minor

Arts Management Minor

Expressive Arts Therapy Minor

Please go to our website for the [most updated information pertaining to MUS degrees](#).

STUDENT ORGANIZATIONS

Mu Beta Psi is a national honorary music fraternity. Membership is open to both men and women. It is a service fraternity encouraging fellowship among the musicians and is devoted to the study and performance of music. They assist the department in a myriad of ways.

[Information on the national organization](#)

Pi Kappa Lambda is a national music honor society. It offers membership by nomination of faculty society members based on outstanding scholarly achievement and musicianship.

[Information on the national organization](#)

In addition, all the major performing ensembles are a part of the all-college Student Association. As such they are required to have a charter, a constitution, and to elect officers. This presents opportunities for student leadership in each of the ensembles.

ADVISEMENT

Advisement is an integral part of your career at SUNY Oswego. In the freshman year each student is assigned a professional adviser from the Advisement Office. In the sophomore year each student is assigned an academic advisor in the Music Department, and it is your responsibility to meet with that individual concerning course scheduling every semester. Departmental advisors hold pre-advisement meetings for all majors and minors in October or November for the following Spring semester, and in March for the following Fall semester. Please log in to DegreeWorks (DW) for information about your assigned advisor and please make sure to contact them. The advisement appointment is most important--here you go over your previous and past semester program, schedule courses for the following semester so that you can officially REGISTER, and to check progress toward all degree requirements. Failure to do this means you are "out of the loop." Advisors will send out e-mail notices to schedule appointments. If you are not contacted, please notify the chair. Make sure you are attending!

- All students with first semester JR standing MUST meet with their advisors as there is a special PIN # which must be used to register that semester. This PIN will not be given out over the phone or e-mail so please make sure to contact your advisor.
- [For more helpful hints, links to important forms, etc.](#) please visit our website.

Double Majors - Students who wish to double major on campus are encouraged to do so but careful planning is necessary as there is less flexibility in taking electives. For those with double majors, or music majors with a minor in another discipline, you need to contact advisors in both departments prior to registration, so that a complete and comprehensive record of your courses can be kept. Music minors with a major in another discipline need to do likewise with their music advisor.

IMPORTANT: You have the option of claiming which major is your FIRST major and which is SECOND. This does make a difference! When double-majoring, students only need complete the writing courses associated with the first major. They are exempt from the second major writing courses (WAC). Also, the primary major advisor is responsible for assisting you with Gen Ed requirements. The second major advisor will only be concerned with major requirements.

The music faculty is a caring one and is committed to developing student talent and academic interest. Advisement is ongoing. You should consult with your advisor from time to time throughout the semester and discuss how you are doing in coursework. Remember--you can save a lot of grief later if you solve problems early on! Advisors are there to help you make satisfactory progress toward the degree. It is NOT overkill to tentatively plan out your entire four-year course of study. DW has a function for this long-term planning.

ADDING AND DROPPING COURSES

Please make every effort to take those courses for which you and your advisor have planned, and for which you have registered. Dropping and adding of courses "on the fly" at the beginning of the semester may cause problems later if not done with the approval of your advisor. You may find yourself out of sequence, or missing core requirements. Students are sometimes disappointed towards the end of their degree when they realize that they still need more hours than anticipated. **DO** stay on top of this!

If, during the first two or three classes, you find that a course is too far advanced, and you have no chance for academic progress, go immediately to the instructor of that course and to your advisor to plan a strategy. It may be that you will need to drop and add another course later. At any rate, meet with these people. Remember that your initial fear of a particular course can be alleviated quickly by an appointment with the instructor involved, and your academic advisor.

INDEPENDENT STUDY

The department will allow Independent Study credit in extremely specialized areas not covered by our program and related to the discipline. This is granted only after consultation with the faculty member you are proposing to do the study with your academic advisor, and the department chair. While faculty members welcome the opportunity to work individually with students, they do not receive any additional compensation or release time for this time-consuming activity; they do it out of a real commitment to students. It is important, therefore, that approval for an Independent Study be sought only in exceptional circumstances by a motivated student or students. A written contract containing student learning outcomes and objectives will also be required. Final approval for this must come from the Chair of the department.

ATTENDANCE

Your education costs a great deal of money. The Music Department expects you to be in attendance for all music classes, all ensemble rehearsals, all studio and class lessons, and all classes in subject areas outside the department. There will arise an extenuating circumstance such as illness, family emergency, field trip in another class, touring with one of our performing ensembles or other situations, which will require your absence from class or classes. If you know about this beforehand, let the instructor involved know so that you will not be penalized, or your penalty will be minimal. If you awake and are sick, e-mail the instructor to them know. Consult with the instructor upon your return to classes regarding missed work so that you do not fall behind. It is your responsibility to do so. Statistics compiled over the past three decades show that those students with high rates of absenteeism and/or tardiness run a significant risk of low grades or even failure. This is a real tragedy--do not be a negative statistic. You **DO** get credit for simply showing up! Each professor is responsible for setting an attendance policy for his/her classes. Make sure that you understand it. The overall departmental policy, however, is on time all the time for classes, rehearsals, and lessons.

STUDY TIME AND SCHEDULING

Statistics provide evidence that academic progress is far more likely to take place when students faithfully spend at least two hours of outside class preparation for each hour spent in class. Typically, this means that if you are taking four academic courses at three credit hours each (12 hours of in-class time), you will need to spend at least 24 hours per week of outside class preparation time. Schedule your study time; accordingly, some students will need more/less time than this due to their individual experiences/training. Outside preparation for performing ensembles will vary from ensemble to ensemble, from week to week, from person to person--do what you must do! Work towards accomplishing skills that you believe will be helpful to you professionally, not only those assigned in class. Exceed your own expectations and you'll always come out on top.

For studio lessons, your instructor will tell you what is expected/required. Most students will need, as an absolute minimum, one hour of practice per day on their principal applied instrument to satisfy studio requirements. Consistency of practicing is critical. Going into the practice room a couple of hours before your lesson and "learning" your assignment to a level that you think will be adequate to get by is only cheating yourself! Aim for a significant amount of practice time at least six days per week. A small amount of practice every day is more affective than 2-3 hours at once. Our ability to focus on a single task lessens as the time spent lengthens. If you do practice for extended periods of time, make sure to take breaks and be sensitive to discomfort, pain, and injuries. You CAN do yourself harm by over practicing incorrectly. Practice smart.

In view of these ideas, you are wondering if there is any free time. Yes, and decent amounts of it. But students need to organize their time. In the current world of work, many successful individuals will spend from 55 to 65 hours per week at their chosen careers. As a music major; factoring in classes, lessons, rehearsals, study time, and practice time; you may very well find that a similar number of hours is necessary. Such time, utilized in an effective manner, will go far to ensure your success as a student and beyond. We expect and want you to socialize, make new friends, and in general "have a life." And there is time for that if you are skilled at time management. Music students and pre-med students are traditionally the busiest undergraduates on campus anywhere. Quality and excellence take time!

Helpful HINT: Check out the [book "Outliers" by Malcolm Gladwell](#). From studying extraordinarily successful people in various fields, he has concluded that it takes ten years or approximately 10,000 hours (1000 hrs./year or 3 hours a day) to become an expert in one's field.

CONVOCATION

All music majors and minors must register for Mus 220 - Convocation for a minimum of FOUR semesters. Convocation is a class in which each student is exposed to varying types of music and varying levels of music making from amateur/student-level to faculty/professionals. Majors are required to attend ELEVEN musical events a semester while minors need to attend SEVEN. The events range from student recitals, faculty and professional recitals, convocation, ensemble recitals, informances, and local/regional concerts.

STUDENT RECITALS

Studio Class: Most private studio teachers require an outside meeting of all their students. In these studio classes, students have their first opportunity to perform for others in a less formal setting.

Student Recitals: The department sponsors a series of three student recitals each semester for all students participating in applied lessons. These are Convocation recitals and take place at 3:00 PM in Tyler 50 on the last three Wednesdays of each semester. Students performing in these recitals have usually already performed in studio class. It is required that all music majors perform on at least one student recital each semester.

Quest Recital: The top performers from the year's student recitals are invited to be showcased on the Honor's recital held on the annual Quest Day. These outstanding performers are selected by the faculty. Those students having successfully auditioned for and performed on the Collage concert are asked to perform on the Quest recital as well.

Senior Capstone Recitals: Although only required of Performance Track students, a senior recital provides a fantastic opportunity to demonstrate what you have learned as a music major and is one option for a "Capstone Experience." An entire recital presented by one person can NOT be thrown together in a few weeks. It takes months to do it right and generally are most successful if the student has continued taking applied lessons throughout their four years of study. The department has a detailed procedure for presenting senior recitals. Please see the Senior Recital Checklist in the back of this handbook for detailed information and dates. The initial approval by your studio teacher is required near the middle of the semester prior to the semester in which you are planning to do the recital. There are a series of deadlines to be met and approvals to be signed in planning for the recital. Complete details are available in the department office. Talk to your studio teacher early if you are interested in doing one of these recitals.

JURIES

Juries are cumulative exams in the form of a performance. They are required at the end of each semester for all students taking applied/private lessons. Each studio instructor determines the exact content of each of his/her student's jury so that it reflects that student's individual skill level. The jury consists of technical fundamentals, an etude or study piece, and one or more solo works. Each student is evaluated by a two/three-judge panel whose written evaluations are provided to the students for examination and discussion with their instructors. The resultant grade then comprises a portion of the student's cumulative grade for the semester. If students do not show continued growth and development due to inadequate practice/preparation, their instructor may dismiss them from continued study in that studio. If this happens to a performance track student, it can result in their removal from this particular track. Be sure to consult with your studio instructor early in the semester regarding the expectations for your jury.

PERFORMING ORGANIZATIONS

There are numerous opportunities for performing in music ensembles at SUNY Oswego. There are large ensembles - Orchestra, Wind Ensemble, Jazz Ensemble, Lakers Chorale, State Singers, AND there are smaller ensembles - Musical Tht Workshop, Latin Jazz, brass ensembles, flute ensembles, string, and percussion ensembles. You may register for either one or zero credits for any ensemble. The zero-credit registration is primarily useful if you are at overload status. The enrollment appears on your transcript with a grade but does not count toward credits earned or in your GPA. All credit-bearing performing organizations perform at least once each semester. Certain organizations perform more, some tour as well. Appropriate attire varies from ensemble to ensemble; your director will inform you.

CHORAL MUSIC AT OSWEGO

LAKER CHORALE Dr. Benjamin May, Director of Choral Activities

This 60-80 member group is the major choral organization and performs a wide variety of music from all eras. The tradition of the Laker Chorale is strong. For more information, please contact the Music Department Office at 315-312-2130 or at ben.may@oswego.edu.

STATESINGERS Dr. Benjamin May, Director of Choral Activities

The StateSingers provide an opportunity for the advanced singer to explore challenging repertoire for the small ensemble. They perform repertoire from jazz to pop to Renaissance Madrigals to Broadway. An audition is required. For more information or to arrange an audition contact the Music Department Office at 315-312-2130 or ben.may@oswego.edu.

FESTIVAL CHORUS Dr. Benjamin May, Director of Choral Activities

This is an organization of 75-125 members open to all singers from the college and community. Its purpose is to provide an experience in performing the large choral-orchestral works from the oratorio repertoire. Concerts are presented with the College-Community Orchestra or with professional orchestras. No audition is required. For more information contact the Music Department Office at 315-312-2130 or ben.may@oswego.edu.

INSTRUMENTAL MUSIC AT OSWEGO

COLLEGE-COMMUNITY ORCHESTRA Dr. Juan Francisco La Manna, Director

The College-Community Orchestra is an ensemble which performs the standard orchestral and choral/orchestral repertoire, including Broadway medleys, film scores, and popular pieces. The orchestra welcomes students and community members, and it performs three or four times a year, both at the college and in local venues. Placement auditions are held at the beginning of each semester. For more information contact Professor La Manna at 315-312-2978 or at juan.lamanna@oswego.edu.

WIND ENSEMBLE Trevor Jorgensen, Director

The Wind Ensemble is an ensemble ranging in size from about 45-60 members in any given year. The band plays a wide variety of music including marches, orchestral transcriptions, medleys of movie and Broadway show tunes, as well as original contemporary wind and percussion music. It presents one major concert near the end of each semester. Smaller ensembles ranging from quartets to full woodwind, brass, or percussion ensembles are often

formed from the existing membership. Placement auditions are held immediately at the beginning of each semester. For more information contact Trevor Jorgensen at 315-312-2981 or at trevor.jorgensen@oswego.edu.

OSWEGO STATE JAZZ ENSEMBLE Dr. Eric Schmitz, Director

This 17-member auditioned band performs the old and new literature for "Big Band" both on and off campus. Auditions are held at the beginning of each semester. For more information contact Dr. Schmitz at 315-312-2981 or eric.schmitz@oswego.edu.

LATIN JAZZ ENSEMBLE Dr. Eric Schmitz, Director

This ensemble explores Latin-based jazz and popular music. This group performs alongside the Oswego State Jazz Ensemble at the end of each semester, as well as at various cultural events on campus. For more information contact Dr. Eric Schmitz at 315-312-2981 or eric.schmitz@oswego.edu.

INSTRUMENT LOCKERS

Instrument lockers are in Tyler 49, adjacent to the Choral rehearsal room (50). There are also larger lockers outside Tyler 42 in the hallway for basses, tubas and other oversized needs. They are provided without charge, and you are assigned a combination lock as well. Please see the departmental secretary, Sally Vanburen, about your needs. Your locker must be registered. Please see the signs throughout the locker room for information on how to do so. Unregistered locks are cut off periodically; be sure to register yours. The department does not have facilities for storing personal drum sets, synthesizers, speakers, amps, or guitars.

INSTRUMENT RENTALS AND LOANS

A limited number of instruments are available for rental or loan. Instruments traditionally loaned without charge by schools (oboes, bassoons, baritone saxophones, french horns, tubas, and string basses) can be signed out one semester at a time. Other instruments such as flutes, clarinets, alto saxophones, trumpets, trombones, and violins can be rented for a nominal charge of \$35 per semester. This fee is used toward the maintenance and repair of these instruments. See your studio teacher or ensemble director for details.

PRACTICE ROOMS

Student practice rooms are available on the lower level at the front of Tyler Hall. These rooms are open to any SUNY Oswego student participating in applied lessons, MUS classes OR large/small ensembles. They are available on a first come, first served basis and are open whenever Tyler Hall is open- 7:00 AM until about 11:00 PM. Rooms #13-23 are general rooms, #24/25 are designated for use only by pianists and #58/59 are for percussionists. Please see your applied or class instructor for the security code which opens the doors.

Please abide by the practice room rules as posted on each room. The pianos are NOT tables- do not put food, water, or backpacks on them. You would not intend to spill water in an instrument, but by simply having a container on top of the piano, it is a possibility. Faculty members, custodians, and campus security may ask you for identification occasionally. This is for your own protection. If you see/hear others abusing the equipment or the rooms in general, please report the incident to a faculty member. Tyler Hall rehearsal rooms and classrooms are for use by Music Department-sponsored groups only. All other groups not sponsored by the department may, with specific permission of the chair, be permitted access.

SCHOLARSHIPS

Music scholarship opportunities are available each year for those who major/minor or otherwise participate in our departmental offerings. These scholarships vary in amount from \$450 - \$1250 and can help defray the cost of books and other expenses. Some scholarships are based on GPAs, while others are based on service and contribution. A few are awarded to only those who complete an application process. If you are interested in a particular award, please bring it to the attention of a faculty member in early February (or earlier) each academic year.

Please check out our website for a [complete list of available Scholarship opportunities](#).

LOST AND FOUND

Please turn in found items to the department office. For lost items check with the department office, the Tyler Hall custodians, or University Police at Ext. 5555.

FINDING YOUR WAY AROUND TYLER HALL

Finding your way around Tyler Hall is easy once you get the hang of it. Tyler is a big square with three floors. The main halls are near each side of the square. Note: front faces east toward Culkin and Hewitt Union; back faces west; north is the lake side; south faces towards Glimmerglass.

The west hallway on the Common Level is the location for faculty offices and the departmental secretary (Tyler 119). The Lower Level on the east side contains additional faculty studios, practice rooms, Recording Studio A, and Tyler 11, the instrumental rehearsal room. On the Stage Level you will find Tyler 50 (choral rehearsal room) and the multipurpose rehearsal room, (Tyler 42) along with Studio B. The Second Floor is the location for our classrooms, Tyler 209/210, MIDI Lab and the Piano Lab.

FULL-TIME FACULTY

Robert Auler Professor	DMA Cincinnati College-Conservatory of Music Studio piano, Piano Class, Music Theory
Juliet Forshaw Associate Professor	PhD University of Illinois Musicology, Music History and Literature
Todd Graber Professor	DMA University of Michigan Voice Area Coordinator Applied Voice/Alexander Technique
Trevor Jorgensen Associate Professor	MM University of Northern Iowa Director of Wind Ensemble Woodwind Studio, Music Literature
Juan La Manna Professor	DMA University of Missouri/Kansas City Director of College/Community Orchestra Piano Studio, Piano Class, Conducting, Music Literature
Paul Leary Associate Professor	PhD Duke University Music Technology, Composition, MIDI Lab Supervisor, Advanced Music Theory, Electronic Music
Amanda Li Assistant Professor	D.M. – Jacobs School of Music, Indiana University Applied Voice, Music Theatre Workshop, Music Direction for Musical
Benjamin May Assistant Professor	DMA University of Houston Director of Choral Activities Vocal Ensembles, Aural Skills, and Choral Conducting
Julie Pretzat Professor	DMA Cincinnati College-Conservatory of Music Former Dean of SCMA, Music Theory
Eric Schmitz Professor	DMA Eastman School of Music Director of Oswego State Jazz Ensemble, Jazz Arranging, Music Theory
Jonathan Shallit Associate Professor	MM Hartt College of Music, University of Hartford Music Theory and Literature, Violin
Daniel Wood	MSED Suny Oswego Coordinator of Audio Recording and Design Minor, and B.A. in Music (Audio Recording and Production)

ADJUNCT FACULTY

Richard Balestra	MM Ithaca College Guitar Studio, Guitar Ensemble, Guitar Class
Terrance Caviness	MM Northwestern Brass Studio, Brass Ensemble
Colleen Dailey	MM Crane School of Music, Potsdam Music Literature
Debra Farden	MM Ithaca College Applied Woodwinds
Barbara Hildreth-Bridgers	MM Manhattan School of Music Applied Flute
Rebecca Horning	BA Mansfield University Piano Class, Staff Accompanist
Thomas McGrath	MA Syracuse University Percussion, Percussion Ensemble
Nicholas Radford	BA SUNY-Oswego Music Technology
Sonya Williams	MM Eastman School of Music Instructor of Applied Strings - Violin, Viola & Cello

PROFESSIONAL STAFF

Sally Vanburen	Data Entry Certification – BOCES Department Secretary for MUSIC & THT
Josh Russell	BA – SUNY Oswego Concert/Event Recording and Sound Support
Robert Senko	BA Crane School of Music, Potsdam Piano Technician

FACULTY/STAFF	RESPONSIBILITIES	OFFICE	EXTENSION [315] 312-	E-mail	RANK
AULER, Rob	Chair, Applied Piano, Piano Literature/Pedagogy	Tyler 117	2977	robert.auler@oswego.edu	Professor
BALESTRA, Rick	Applied Guitar	Tyler 030	2982	richard.balestra@oswego.edu	Adjunct Instructor
CAVINESS, Terry	Applied Brass	Tyler 029	4862	terrance.caviness@oswego.edu	Adjunct Instructor
FARDEN, Debra	Applied Woodwinds	Tyler 030	2982	dfarden@twcny.rr.com	Adjunct Instructor
FELTY, Nate	MUS 397 Business of Music			felty@oswego.edu	Adjunct Instructor
FORSHAW, Juliet	MUS 310, MUS 311, MUS 117, MUS 307 & MUS 112	Tyler 110	3054	juliet.forshaw@oswego.edu	Associate Professor
GRABER, Todd	Applied Voice, MUS 100, MUS 240	Tyler 107	2976	todd.graber@oswego.edu	Professor
HILDRETH-BRIDGERS, Barbara	Applied Flute	Tyler 030	2982	bar.hildrethbridgers@oswego.edu	Adjunct Instructor
HORNING, Rebecca	MUS 230/MUS 231 (piano class)/Staff Accompanist	Tyler 028	3253	rebecca.horning@oswego.edu	Adjunct Instructor
JORGENSEN, Trevor	Wind Ensemble, Applied Winds	Tyler 109	2980	trevor.jorgensen@oswego.edu	Associate Professor
LA MANNA, Juan	Orchestra, Applied Piano, Conducting, MUS 101	Tyler 111	2978	juan.lamanna@oswego.edu	Professor
LEARY, Paul (Sabbatical - FALL)	Music Technology - MUS 206, MIDI Lab Supervisor, Composition, MUS 300/301 Advanced Music Theory, Electronic Music	Tyler 112	2974	paul.leary@oswego.edu	Associate Professor
LI, Amanda	MUS 113, Applied Voice, Conductor-Musical, MUS 345	Tyler 108	3032	amanda.li@oswego.edu	Assistant Professor
MAY, Benjamin	Director of Choral Activities, MUS 104/204 Aural Skills, Choral Conducting	Tyler 114	2968	ben.may@oswego.edu	Assistant Professor
MCGRATH, Tom	Applied Percussion	Tyler 032	3052	thomas.mcgrath@oswego.edu	Adjunct Instructor
PRETZAT, Julie	Music Theory - MUS 100	Tyler 106	2979	julie.pretzat@oswego.edu	Professor
RADFORD, Nick	Music Technology - MUS 206, MIDI Lab Supervisor	Tyler 112	2974	nradford@oswego.edu	Adjunct Instructor
RUSSELL, Josh	Concert/event Recording	Tyler 031	2985	joshussellaudio@gmail.com	Professional Staff
SCHMITZ, Eric	Jazz Ensembles, MUS 317, Applied Percussion, Jazz Studies, MUS 200/201 Intermediate Music Theory	Tyler 115 (Office) Tyler 027 (studio)	2981	eric.schmitz@oswego.edu	Professor
SENKO, Robert	Piano Technician	Tyler 026	3245	robert.senko@oswego.edu	Professional Staff
SHALLIT, Jonathan	Music Literature/Theory - MUS 329 & MUS 100/ MUS 112	Tyler 106	2979	jonathan.shallit@oswego.edu	Associate Professor
VANBUREN, Sally	Music and Theatre Department Secretary	Tyler 119	2130	sally.vanburen@oswego.edu	Full-Time Professional Sta
WILLIAMS, Sonya	Applied Violin, viola	Tyler 029	4862	sonya.stithwilliams@oswego.edu	Adjunct Instructor
WOOD, Dan	Recording Technology - MUS 382/383, Audio Design & Production Minor Coordinator	Tyler 113	2985	daniel.wood@oswego.edu	Professional Staff/Faculty
FAX - MUSIC/TH			5642		

MUSIC RELATED CAREERS

DOUBLE MAJOR AND/OR MINOR POSSIBILITIES

Music and Psychology	Music Therapist, Music Psychologist, Testing & Measurement
Music and English	Music Criticism, Publishing, Song writing, Editor
Music and Economics	Performing Arts Management, Tour Managers, Booking Agents, Publishers, Recording Companies
Music and Communication	Audio Technology, Audio Engineering, Broadcasting, Recording Studios Industries, Music Industry, Public Relations
Music and Anthropology	Ethnomusicology
Music and Sociology	Music and Social Work, Music Therapy
Music and Theatre	Performing, Music Theatre Production
Music and Languages	Musicology, Vocal Performance, Song Writing
Music and Philosophy	Music Criticism, Musicology
Music and Physics	Acoustics, Recording and Audio Engineering
Music and Computer Science	Research in Music, Electronic Music, Music Theory, Science MIDI Applications, Music Publishing & Arranging
Music and History	Musicology, Music Librarian, Church Musician
Music and Art	Humanities, Fine Arts, Musicology, Music Copying, Graphics for Music Recordings/CDs, Publicity, Design
*Music and Business	Performing Arts Management, Tour Managers, Booking Agents, Music Store Management or Sales, Publishing, Recording Co.
*Music and Education	Public School Music Teaching (graduate required for certification)
*Music and Audiovisual	Audio Technologist, Communications and Tech.
*Music and Technology	Instrument Repair and Design
Music and Museum Studies	Museum Curator, Director, Programmer, Music Consultant
*Music /Afro-American Stud.	Ethnomusicologist

MUSIC DEGREES AT OSWEGO

Music Department offerings are designed to provide a wide range of experiences in music history and literature, music theory and performance. Music history and literature deal with music of all periods and its place within historical, political, and cultural developments. Music theory is the study of the components and structure of music. Performance makes the score come alive as one of the performing arts. All music classes and lessons are open to qualified students, regardless of major. Unlike most music schools or departments, there is no additional instructor cost to students for private studio lessons although there is a \$30/credit hour lab fee.

Please look carefully at the following curriculum. The two areas that confuse students are the **Tracks** (12 hours) and the **Capstone Project (see CAPSTONE)**. The Degree Tracks are 12 hours of music electives that are outlined in DegreeWorks and are completed as part of your major. By default, everyone arrives at Oswego in the “Generalist” track. The Jazz Studies Track and the Performance Track are auditioned tracks that can be entered into after consulting you’re your adviser or the area coordinator for your instrument. Students may change their tracks as their interest changes. Please note however that those students accepted into the Jazz or Performance track may be removed from those tracks should their lack of progress deem it necessary. Your TRACK progress can be monitored by referring to the major checklist in DEGREEWORKS.

Up to 54 hours may be taken in music and credited toward the 120 hours required by SUNY Oswego for graduation. Indeed, many music majors take more than 54 hours of music credits. Please note, however, that the total number of credits for graduation (120) will need to increase by the same number of music hours over 54. **EXAMPLE:** If you have accumulated 60 MUS hours and 62 non-MUS hours, you might think you have enough hours to graduate as the two total 120 hours. However only 54 of the 60 MUS hours are allowed so $54+62=116$ hours or 4 hours shy of graduation. If this seems complicated, remember this: **You must have 66 non-MUS credit hours on your transcript to graduate.** The new DEGREE WORKS report keeps track of these all-college hours for you.

Important note for music majors and minors: Not all courses are offered every semester. It is essential that you meet with your advisor every semester for advice on staying in a proper sequence of courses. Failure to do this may result in you not being able to complete your degree in the time that you are expecting to do so.

To assist with planning please check the [FOUR-YEAR COURSE SCHEDULE](#) that is posted on the Music Dept. Advising Page. This is a schedule of proposed classes and when they will be offered the next four years.

Important numbers: 120 credit hours to graduate
66 of your total hours must be non-music courses
42 is the minimum number of upper division credits needed (300 and 400 level courses in any discipline). These can be a mix of music and

non-music classes.

B.A. IN MUSIC - REQUIREMENTS

B.A. IN MUSIC (AUDIO RECORDING & PRODUCTION) - REQUIREMENTS

MUSIC MINOR REQUIREMENTS

CERTIFICATE OF SPECIALIZED STUDY IN PIANO - REQUIREMENTS

ARTS MANAGEMENT MINOR - REQUIREMENTS

AUDIO DESIGN AND PRODUCTION MINOR - REQUIREMENTS

PIANO PROFICIENCY

All music majors will be required either to complete a sequence of Class Piano I/Class Piano II, or to pass a piano proficiency as part of their Bachelor of Arts/ Music degree program.

Class Piano I will focus on the development of piano technique through scales, arpeggios, and primary chord patterns. Additionally, each student will work to achieve performance competency through a series of graded repertoire volumes (Masterworks Classics, edited by Jane Magrath, published by Alfred Company.)

Class Piano II will assume either Class Piano I (taken at SUNY-Oswego) as a prerequisite, or completion of the proficiency test (for more advanced pianists, or for pianists who have studied at a different institution.) Class II will assume competency in this technique development but will review this technique to assure competency. Having achieved this competency, students' primary focus will be the performance of increasingly advanced repertoire in a workshop setting with close faculty supervision.

The proficiency test will consist of the following:

- 1) Successful performance of a Level Four composition from Masterworks Classics
- 2) Performance of seven white key scales, with two hands and two octaves
- 3) Performance of major and minor arpeggios in the seven white keys (two octaves)
- 4) Performance of (I)-(IV 6/4)-(I)-(V 6/5)-(I) patterns in two hands (C, F,G)

These four elements will also motivate the syllabus for Class Piano One (majors only)

A student may request a private screening with one of three faculty members (Professors Horning, La Manna and Auler) at any time. After completion of this proficiency, students may elect to continue with privately screened class piano "lessons", focusing exclusively on repertoire. As an alternate, a student may elect to take Class Piano One and Class Piano Two. Assuming a passing grade, this sequence will also satisfy departmental secondary piano requirements.

PORTFOLIOS

SECTION ONE

- I. Portfolio -- A professional portfolio is the chronicling of student achievement over their four years of undergrad study.

- II. This experience collectively represents the student's developmental growth (musically and intellectually) over their entire undergraduate career. The compilation of these documents will of necessity occur over four years. **Beginning in Fall 2021**, each student, upon claiming a MUS Major will be provided with a **Google Folder** in which they can deposit/upload ongoing documents each semester. Students who began their career at Oswego prior to that time are NOT responsible for a portfolio but are encouraged nonetheless.

- III. Assignments/Activities -- the portfolio will include:
 - a written resume
 - an unofficial transcript
 - a list of all repertoire studies with brief program notes/analysis
 - copies of jury forms
 - copies of concert programs in which they took part
 - syllabi from major courses with sample assignments
 - sample theory or composition projects
 - sample music history and/or other music literature papers
 - three letters of reference/recommendation that comment on specific student strengths
 - Any other valid documents, specific to the student's personal activities or interests

The portfolio may also include:

- recordings or notated scores from MIDI projects
- an internship project overview
- a sample videotape of a conducting experience
- a sample videotape of any applicable solo recital
- samples of any tutoring or teaching assistant activities/materials

The portfolio (in development) should be updated and examined each year by the applied instructor to ensure that continued progress is happening.

CAPSTONE

Music Majors must complete a capstone experience in one of the following areas: performance, internship, or research project. The breadth represented by these options is necessary due to the enormous range of artistic/professional goals that music majors pursue, i.e., solo/ensemble performers, conductors, composers, educators, business/music industry participants, etc. Though diverse, the capstone project cumulatively represents the experience, knowledge and wisdom attained during your course of study.

This project will be completed in the final 2 semesters although it is not too early to begin plans in the Junior year. All students must register for MUS 496 - 0 credits in their penultimate semester. This course meets once a week and will lay the groundwork for the actual project. In the final semester, the student will register for a special section of MUS 496 with their mentor who will assist in the completion of the actual project.

CAPSTONE "PERFORMANCE" PROPOSAL

SECTION ONE

I. Performance -- Senior Recital, Conducting, or Composition

II. This area will include three possible directions for artistic performance --a senior recital (4-6 hrs.), a major conducting experience (3-6 hrs.), a major composition/orchestration (3-6 hrs.). Each of these specific capstones will span both semesters of the senior year and will have similar outcomes, criteria, and assessment but slightly different structural designs.

SECTION TWO

Approval for the senior recital will rest in the hands of the applied studio instructor who will be responsible for overseeing (and grading) the entire process.

Approval for the conducting/composition capstones will rest in the hands of the faculty conductor/composer who will serve as mentor based on application, e.g., the appropriate choral/band/orchestra conductor or the appropriate composition mentor in classical or commercial music.

For the recital--repertoire, translation, program notes, historical/theoretical research, staging, scheduling, and all preparatory rehearsal study will be outlined and agreed upon by instructor and student.

For the conductor--repertoire, advanced conducting techniques, score analysis, historical/theoretical research and all preparatory rehearsal work will be outlined and agreed upon by mentor and student.

For the composer--composition format and structural goals, score preparation, parts duplication, historical/theoretical research and analysis, and all preparatory rehearsal work will be outlined and agreed upon by mentor & student.

An appropriate time line and agreement (relative to the recital/performance date-- April/May of senior year) for all materials, research, etc., will be itemized in all individual capstone proposals.

RECITALIST:

I. Structure of Experience

- prerequisites: a minimum of 6 semesters of applied studio instruction (prior to capstone) or equivalent skill development
- the capstone will encompass 4-6 credit hrs. during the 2 semesters of the senior year including capstone credit (MUS 496) and applied or independent study
 - the experience will include weekly lessons and ongoing rehearsal activities
 - the experience will involve both historical and theoretical research
 - the experience will have mandatory oral/written communication requirements

II. Assignments/Activities

- Complete a Capstone proposal which will include: 1) a written Artist's Statement in which the process, choices, and reasons for developing a recital capstone are identified. 2) An appropriate detailed time line (relative to the recital/performance date--April/May of senior year) containing agreed upon due dates for all materials, research, etc. This should be discussed with applied instructor before the end of the JR year and turned in no later than the beginning of SR year so that the process can be approved and commence.
- A 30+ minute solo/chamber ensemble recital, research, selection and rehearsal of the repertoire for the recital, design and preparation of the program including layout, graphics, program notes, text translation, and any copying/printing concerns.
- Student will theoretically analyze in detail one major work from the program and present this to a current section of MUS 220/or a studio class in the form of an oral communication presentation. This may happen in either semester of the Sr. year.
- A final research paper completed BEFORE the recital, will examine each work from a historical perspective.
- Finally a written self-critique/reflection of the recital experience will be completed after the recital has been performed and before the end of the semester.

CONDUCTOR:

I. Structure of Experience

- prerequisites: a minimum of 2 semesters of conducting classes
- capstone will encompass 4-6 credit hours during the two semesters of the senior year
- the experience will include weekly coaching sessions and ongoing rehearsal activities
- the experience will involve both historical and theoretical research
- the experience will have mandatory oral/written communication requirements

II. Assignments/Activities

- Complete a Capstone proposal which will include: 1) a written Artist's Statement in which the process, choices, and reasons for developing a conducting capstone are identified. 2) An appropriate detailed time line (relative to the recital/performance date-- April/May of senior year) containing agreed upon due dates for all materials, research,

etc. This should be discussed with applied instructor/mentor before the end of the JR year and turned in no later than the beginning of SR year so that the process can be approved and commence.

- the conducting of a major work or movement for chorus, band or orchestra
- research, selection and rehearsal of the major repertoire to be conducted
- design and preparation of program notes for inclusion in the overall concert program
- a final research paper that examines the work from a historical perspective including a detailed theoretical analysis
- attendance at all rehearsals of the ensemble of choice with written rehearsal objectives for each session including short term/long term goals
- preparation of a written self critique/reflection of the conducting experience

COMPOSER:

- I. Structure of Experience
 - prerequisites: completion of all theory requirements and MUS 306 Composition I and/or Music 302 Orchestration
 - the capstone will encompass 3-6 credit hours during the two semesters of the senior year
 - the experience will include weekly composition critique sessions and ongoing rehearsal activities (once the work is completed)
 - the experience will include both historical and theoretical research experience will have mandatory oral/written communication requirements
- II. Assignments/Activities
 - the composition and subsequent performance of a major work or orchestration for chorus, band, orchestra, or jazz ensemble
 - score preparation, proof-reading, and individual part extraction
 - attendance at all of the ensemble rehearsals including oral communications activities as necessary
 - preparation of program notes for inclusion in the overall concert program
 - a final research paper that analyzes the complete work from both a historical and theoretical perspective
 - preparation of a written self-critique/reflection of the composition/concert experience

SECTION THREE

Effectiveness of the capstone itself will be measured through evaluations of the student's work, specifically:

- I. The research document and program notes will be overseen and evaluated by the faculty mentor/applied studio teacher. Evaluation will reflect the successful integration of the music core components--performance, theory, and history.
- II. Evaluations of the lecture/recital will be done by the faculty mentor in consultation with acknowledged college/community professionals.
- III. The written self-critique by the recitalist will reflect an appreciation and an awareness of their creative growth and development.

ACCOMPANIST COSTS:

Our staff accompanist is regularly paid out of applied lesson fees to assist in playing for departmental recitals and studio classes. However, in most schools of music this is not the case and staff accompanists are paid for directly by the students. For the purposes of the capstone project, students needing an accompanist will be responsible for procuring one at their own cost. Rebecca Horning, our staff accompanist is usually willing but you will need to come up with a contract for the event and pay her. A hold will be put on any student accounts if she hasn't been paid by the end of the semester in which the event took place.

You may use your own accompanist, but the applied teacher has veto power over any collaborator they feel is not ready for such an event.

CAPSTONE "INTERNSHIP" PROPOSAL

SECTION ONE

I. Internship in Sound Recording

II. Initially this will be the only internship area offered as a capstone experience (through the Music Department) notwithstanding other multi-disciplinary internship proposals that maybe co-sponsored by music and another discipline.

The student intern will be assigned to a major recording studio (ideally Syracuse, Skaneateles, Rochester areas) and will complete the internship during the Spring or Summer semester of their senior year. The number of credits (3-6) will correspond to a mutually agreed upon work schedule (i.e., 5/10 hrs. per week for 14 weeks or 12/25 hrs. per week for 6 weeks for 3/6 credit hours). The student will apply and integrate all prerequisite music, recording, and general educational skills into every facet of this experience. Assessment will be done through daily logs, on site visitations, and a final paper including all "project" materials.

SECTION TWO

Ideally a student will make the decision to choose an internship capstone at their earliest opportunity (pre-registration, Spring of Junior year) in order to facilitate the planning for the proposal. The Internship will logically occur during the Spring or Summer semester of their senior year. The proposal itself will follow the already established continuing education internship contract/guidelines/ packet. The proposals approval will be based on mutual agreements between capstone faculty supervisor, student, and on-site internship supervisor. The proposal must enumerate the specific studio activities/ responsibilities/schedule and supervisor's evaluation procedures to which the intern will be held accountable.

I. Structure of Experience

- prerequisites including MUS 206-Intro to Midi or its equivalent, and at least 6 hrs. of independent study work in sound recording and reinforcement MUS 399/499
- the capstone will encompass 3-6 credit hours during the spring and summer semesters
- the capstone will have mandatory oral/written communication requirements
- the experience will include daily/weekly projects of expanding complexity/responsibility

II. Assignments/Activities

- Complete a Capstone proposal which will include: 1) a written Artist's Statement in which the process, choices, and reasons for pursuing an internship capstone are identified. 2) An appropriate detailed time line outlining the internship process and when each step should begin and end. This should be discussed with the applied instructor/mentor at the beginning of the Spring semester - JR year and turned in no later than the end of that same semester so that the process can be approved and commence.
- The intern will maintain a daily log of all activities and experiences.

- The intern will experience every aspect of the recording process from set-up to tracking, to mixing, to mastering and post production.
- The intern will maintain an "inventory" of standard studio documentation, i.e., tracking sheets, gear settings, project schedules, finished "masters" (dat or CD copies), any extraneous post production materials.
- The intern will be observed at least twice by the faculty advisor. Visitations will be scheduled in advance and may entail 6-8 hrs. per visit.
- The intern will write a summation paper detailing the complete experience.
- The intern will be individually assessed by the site supervisor and faculty advisor.

SECTION THREE

The effectiveness of the capstone itself will be measured through observation and evaluation of the student's work, specifically:

- I. The daily log, studio documents, and final paper will be evaluated by the faculty advisor and the department sound recording technician. The evaluation will reflect the complete application and integration of the music "core" curriculum and recording technology skills as well as the written skills inherent to the overall general education of the student.
- II. The on-site activities of the intern will be assessed by both the faculty advisor and site supervisor. Assessment will include oral communication skills, musical aptitudes, hands on technical growth/application and organizational methods.
- III. The student intern's final paper will not only enumerate the complete experience but will reflect on his/her creative growth and development. This essay may also reflect the potential for transition into the professional sector.

CAPSTONE "RESEARCH PROJECT" PROPOSAL

SECTION ONE

- I. Students choosing the research project for the Capstone will be expected to write a paper of considerable depth, which uses all available sources, and shows evidence of original research ideas, and conclusions. The length of the paper will depend upon the range of the topic, availability of sources, and the writing style of the student. It should be in the range of 20 pages.

- II. Following are the steps to follow:
 1. Find a topic that fits the student's interests, talent, and/or career goals. This will require a wide range of reading, listening, and thought.
 2. Choose an advisor, preferably one who teaches or has done research in that field. This would be someone in the Music Department, but if the subject is interdisciplinary, there may be an additional advisor in a related field
 3. Prepare a timeline for completion which includes time for research, writing drafts, receiving feedback from advisor, etc. This timeline will be agreed to by those mentors involved.
 4. Make an overall outline for the paper, based on the initial research and consult with the advisor
 5. Find sources in Penfield Library (books, references, periodicals, online sources), interviews, and other types of relevant sources.
 6. Meet regularly with the advisor (preferably weekly) to determine progress
 7. Submit a rough draft of the first section to determine quality of sources, writing style, grammar, etc.
 8. Continue locating additional sources and writing
 9. Make revisions as needed throughout the whole process of submitting several pages each week
 10. Hand in the completed paper and get approval of the advisor; or make any necessary changes
 11. Students are encouraged to utilize the research - Quest presentation, scholarly conference presentation, lecture/recital, part of graduate school application, etc.

CHECKLIST for producing CONCERTS or RECITALS

THINGS TO CONSIDER:

- Fill out a CONCERT PACKET which includes forms for:
 - Usher Info, Setup needs (risers, chairs, stands, etc.), ticketing, recording/amplification needs, etc.
- VENUE/DATE/TIME – Make sure this information is set and given to Pam so that event can find its way on to Departmental Calendar. POSSIBLE VENUES: Church of the Resurrection, Methodist Church, Campus Center Auditorium, Lanigan 101, Tyler 101, St. Paul's, Lake Effect Café, St. Mary's, etc. have all been used in the past.
- Give information for concert, including descriptive blurb and any graphics/photos to Artswego for inclusion in their calendar. Deadline for Fall is usually June 1st. For Spring it is Nov. 1st.
- Make sure to include DRESS REHEARSAL dates/times on Recording Request Form and whether or not you need a sound check or mic.
- You are responsible for your own PUBLICITY- please see handbook for more info concerning WRVO, Artswego, hanging posters, digital signage, etc.
- PROGRAMS- It is your responsibility to get all related information to the secretary in a timely fashion – NOT the day of the recital – if you intend for her to type up your program.
- Make sure to have an equipment form filled out if custodians must help move things.
- LIGHTING? Check with THT dept.
- Access to Building? If venue is off-campus, make sure you confirm times/dates and that someone is there to let you in!
- In case of CANCELLATION or POSTPONEMENT of a recital – it is your responsibility to contact Pam, Artswego, WRVO, etc. You must also post a notice on the door of the venue as some patrons arrive without having heard the news.
- Is there admission? Make sure you have the cash box and someone to be responsible...
- FOOD? RECEPTION? AUXILIARY SERVICES?
- SETUP- when can you get in to work?
- Does your event involve a visiting artist? If so, where are they staying? Who is paying? Are they participating in a master class while here? If so, there is IFR \$ available for this. Plan ahead if you wish for \$ to be available when artist arrives.
- Do you wish to video record the event? The dept. owns two digital video recorders that can be checked out from the departmental secretary.

POLICY FOR SENIOR RECITALS

- 1) The studio teacher must give written approval by November 1 for a spring semester recital and by April 1 for a fall semester recital. The date and location for the recital will also be selected by these dates.
- 2) Each year when the department selects concert dates, a few possible senior recital dates will be scheduled and held open. They will be filled on a first-come, first-serve basis, once approval by the studio teacher has been secured. Every attempt shall be made to avoid end-of-the-semester overcrowding.
- 3) If the recital is to be shared by a number of students, or if a student is performing on more than one "instrument," approval from all appropriate studio instructors must be obtained before the recital can be scheduled.
- 4) The student should submit his/her program, name of accompanist, and name(s) of any other performers to the studio teacher for approval in the semester prior to the recital. The final program must be turned in to the studio teacher six (6) weeks prior to the recital. No substitutions or additions can be made after this date.
- 5) The Music Department will provide piano tuning, audio recording of the recital, standard departmental programs and posters, and routine custodial services for on-campus recitals.
- 6) Piano tuning and custodial services for off-campus recitals are the responsibility of the student.
- 7) If using the Art Gallery, the student will be responsible for paying all gallery attendants needed for the recital.