Preface

Important Note: all students enrolled as freshmen in The Crane School of Music during the 2004-2005 academic year are responsible for being fully aware of and understanding the information in the 2004-2005 edition of the Crane Academic Information Supplement: Policies and General Information and Applied Music sections and all applicable course sequence and degree audit sheets located on the Crane Website (www.potsdam.edu/Crane).

The information contained in the web version of the Supplement and the previously mentioned booklets is current as of July 1, 2004 and is considered official school policy as of that date. It is important that all enrolled students at The Crane School be familiar with the contents of these documents. More extensive information about the College can be found in the College catalog. The Crane School and SUNY Potsdam reserve the right to make changes, including programs, course descriptions, faculty, tuition and fees, and college policies, or other subsequent changes which may result through action by the State University of New York. Information concerning changes will be transmitted through the Office of the Dean of Music.

This Supplement constitutes a formal agreement between you and The Crane School. Freshmen are expected to meet all requirements specified for your program of study as announced in the Supplement and the College catalog for the year you enter SUNY Potsdam. These requirements remain in effect for six years from the time you enter. If you fail to graduate in that time, current requirements for the year in which you graduate will be applied. Transfer students are governed by the Supplement from the year in which they first entered college, if within six years. (For more information see the SUNY Potsdam Undergraduate Catalog).

Overview

Since 1886, when Julia Etta Crane offered for the first time a two-year course of study to prepare public school music teachers, graduates of The Crane School of Music at SUNY Potsdam have brought music to America.

Crane School of Music has been cited as one of the most progressive music schools in the country. Crane graduates have made their impact on American society in many areas of music but most prominently in music education. With quiet force, Crane alumni have engraved their beliefs that music is a necessary part of human existence. And although it has never abandoned its dedication to its original mission, The Crane School of Music, in recent years, has recognized the multitude of opportunities for musicians in our society beyond education. Professional music performers, composers, church musicians, conductors, music administrators, leaders in music business and others have received their undergraduate and graduate training at this institution.

In addition to music performance, traditional scholarship in music history, literature, theory, composition and pedagogy also define the Crane experience. Crane graduates are professionals in whatever careers they choose; they are conscientious citizens because they have learned the responsibilities of freedom and the freedom of discipline.

Mission Statement

The Crane School of Music is a community of musician/educators committed to fostering a vital musical society. Thriving programs in performance, composition, music business and the academic disciplines of music history and theory enrich our long-standing heritage of leadership in music education. Our undergraduate programs are designed to provide a strong and comprehensive foundation across all areas of study, whereas our graduate programs bring greater depth and focus within these areas. In keeping with SUNY-Potsdam's mission as a student-centered institution, Crane students and faculty collaborate in pursuing a broad range of opportunities for artistic, personal, and professional growth. Blending proven traditional approaches and promising educational innovations in a uniquely supportive and cooperative learning community, the Crane School equips students with both the foundations and flexibility needed for the challenges of the 21st Century.

Academic Policies and Procedures

Music Course Subject Codes

All music courses are identified by a course reference number (CRN), a course subject code and course number. The subject code has the following meaning:

- the first two letters “MU” indicate it is a music course
- the third letter indicates who is eligible to take the course (e.g., “C” is for music majors only; “L” is for students in disciplines other than music; and, “A” is for all students of the College.)
- the fourth letter indicates the area or department of music in which the course is located (e.g., “B” indicates basic musicianship, “T” indicates theory, “S” indicates studio, etc.)

This is a complete listing of the subject codes used for courses offered in The Crane School of Music:

- MUAC: Music related technical courses for all students of the College
- MUAH*: Music history and literature courses for all students of the College
- MUAI: Music business courses for all students of the College
- MUAM*: Multicultural courses for all students of the College
- MUAP: Performance courses for all students of the College
- MUAT: Music theory courses for all students of the College
MUCB   Basic Musicianship Sequence courses for music majors only
MUCC   Technical/professional courses for music majors only
MUCE   Music education courses for music majors only
MUCH   Music history and literature courses for music majors only
MUCI   Music business courses for music business majors only
MUCP   Performance courses for music majors only
MUCS   Studio (applied music, lessons) for music majors only
MUCT   Music theory and composition for music majors only
MUFECourses which provide opportunities for music education students to observe or teach pre-school
and/or school-aged children and to accumulate clock hours of field experiences as described by the New
York State Education Department.
MULE   Music education courses for students majoring in disciplines other than music
MULH*  Music history and literature for students majoring in disciplines other than music
MULP*  Performance courses for students majoring in disciplines other than music
MULT*  Music theory courses for students majoring in disciplines other than music
MUPD   Music courses providing professional graduate level in-service or development
experiences which cannot be applied to any formal degree program at The Crane
School of Music

*Liberals arts credit for non-music majors only.

**Undergraduate Student Credit Load**

Except for special programs in which the academic load is lightened under advisement, 12 hours a semes-
ter is the minimum required for full-time enrollment. A Crane student may carry 19 credit hours with the
prior approval of their academic advisor.

A student wishing to carry a course load in excess of 19 credit hours must obtain the written approval of
the academic advisor and the Associate Dean. Except in cases of extreme hardship, academic overloads in
excess of 19 credit hours will be approved only in situations where the student has achieved a grade point
average of 3.0 or higher in the previous semester (with minimum of 10 numerically-graded credit hours).

A form for approval of an academic overload is available in the Crane Office of Advising and Admis-
sions, second floor of Bishop Hall. Please check the current Schedule of Classes newspaper for the date
when you can begin to schedule overloads.

**Grade Requirements**

A grade of 2.0 or higher is required in each course in order for it to count toward a major in music. Stu-
dents must complete MUCB 100: Introduction to Literature and Theory with at least a 2.0 in order to con-
tinue on in the Basic Musicianship course sequence. Students cannot proceed to the next level course in
the Basic Musicianship course sequence (with the exception of Literature & Style) until a grade of 2.0 or
higher has been achieved in the previous course. Students can proceed to Literature and Style II or III
with a grade lower than 2.0, but must ultimately achieve a grade of 2.0 or higher in Literature and Style I,
II, and III.
Course Requirements: MUCB-100: Introduction to Literature and Theory

Passing a “Theory Proficiency” is one of the requirements to successfully complete MUCB-100: Introduction to Literature and Theory. The exact method of grading is stated in the course syllabus which will be distributed at the first meeting of the class.

Course Requirements: Ensembles

Besides completing the required number of semesters of ensembles for graduation with a particular music degree, all music majors are required to participate in a major ensemble on their primary instrument or voice every semester they are on campus.

Course Enrollment Policies: Applied Music Lessons

It is each student’s responsibility to be properly enrolled in all required studio courses (MUCS). Course reference numbers (CRNs) and studio section numbers for each semester are available from their academic advisors, studio teachers and the Office of Advising during each semester’s registration period. Students not properly enrolled in studio will not be eligible to receive lessons.

Course Enrollment Policies: Add/Drop

Students are eligible to adjust their schedules by adding and dropping courses with no record or penalty for the first five class days of each semester using the Add/Drop form available in the Crane Office of Advising, second floor Bishop Hall. Instructor signatures are required to add courses but no signature is necessary to drop a course. Refer to the deadline published in the Schedule of Classes newspaper and in the official college calendar.

Course Enrollment Policies: Late Add/Drop

Students are eligible to adjust their schedules during the second five class days, but a $15.00 late fee will be assessed. Students must use a Late Add/Drop Form and obtain both the instructors signature and the signature of the Associate Dean before the form can be processed.

Course Enrollment Policies: Withdrawing from a Course

After the end of the second week of classes, a student can no longer add or drop a course and must withdraw. Withdrawals are permitted until the end of the eighth week of classes, after which the instructor must assign the grade the student has earned for the course. A student can only withdraw from a maximum of 14 semester hours during their entire college career. A “W” will appear on the student’s permanent record.

Withdrawing from a course for medical or emergency reasons is possible at any time. Obtain a form from the Office of Advising, Bishop Hall second floor. Documentation is required. A “W*” will appear on the transcript, but will not count towards the 14 hour maximum.

Course Enrollment Policies: Tutorial Requests

To ensure adequate time for proper review of tutorial proposals, completed proposal and registration forms (BANNER forms) should be submitted to the appropriate dean no later than the fifteenth day of classes. Tutorial requests submitted after the fifteenth day of the semester will not be considered.
Advanced Placement

Questions concerning advanced placement credits and college level proficiency examinations for non-music courses should be directed to the Director of Academic Transfer Services in Raymond Hall, Room 112. (For more information see the SUNY Potsdam Undergraduate Catalog, 2002-2004, p.38).

No advanced placement examination is given prior to enrollment in the first semester of Musicianship Core Sequence Courses. Students wishing to accelerate their work in these courses should consult the Chair of Music Theory/History/Composition prior to completion of the first semester of study in this area.

Credit by Examination: Required Courses

Any music major that wishes to apply for credit by examination for a required music course or optional techniques course may do so by contacting the appropriate chairperson. Credit by examination is designed for students who exhibit outstanding ability and preparation. In no instance can a student who has failed a course or received less than a 2.0 in a core music course subsequently be granted credit by examination for that course.

Credit by Examination: Functional Keyboard

Students who wish to receive advanced placement in functional keyboard courses need to complete the keyboard section of the Supplemental Information Sheet at their audition. The Coordinator of Functional Keyboard will evaluate the information, indicate the appropriate course they should be enrolled in and communicate this information to the academic advisors. Any questions regarding these placements should be directed to the Coordinator of Functional Keyboard.

Applied Music Credit: Waivers and Credit by Examination

Upon the written recommendation of the studio teacher and with the approval of the Dean of Music, up to 3 studio credits for a performance major and up to 2 studio credits for all other music degree programs may be waived. Additional outstanding studio credits (no more than 3 for performance and 2 for all others) must be earned through Credit by Examination. This will permit a student who has completed all other requirements for graduation to finish his/her program without remaining on campus an extra semester. To apply for a waiver, the studio teacher needs to provide documentation that the credits have been earned in some way and that the student has achieved the appropriate performance level.

In completing Credit by Examination:
Students must perform the required material for a majority of the faculty in their applied area, preferably during juries and levels at the end of each semester.
- Required material will be specified well in advance of the audition by the studio teacher in the applied area.
- The student must prepare for the audition for credit by examination in addition to completing regular work for the semester.
- A majority of the faculty in each applied area will constitute a jury, but all faculty in the area should be informed and invited.
- The major teacher is responsible for filing the appropriate form with the Chair of Performance to document the activity.

Credit by examination cannot be used to meet any recital requirement for graduation. Performance majors must register for MUCP 399: Junior Recital and MUCP 499: Senior Recital, but no credit by examination
can be given for either of these courses. Music Education majors must meet the requirements of Audition A and also appear on a ten-minute recital during one of the last two semesters in which the student is registered for courses on the campus. (See section on Applied Music Requirements)

A student may not exceed the maximum number of semester hours listed for applied music in his/her degree program whether these hours are credited by registered study or by examination.

**Credit by Examination: Additional Information**

- Application for "Credit by Examination" is not permitted for a course in which a student is registered.
- The grade for "Credit by Examination" is recorded as S/U and is not employed in computing the cumulative grade point average.

**Auditing Courses**

A student may audit courses under the following conditions:
- the student must be regularly enrolled at the College.
- a request to allow a student to audit must come from the instructor to the department chair and then the Dean
- auditors attend class without credit or “formal recognition”
- students are not allowed to audit classes in which “studio, observation or other participation is involved.”
- students may not audit any course that is part of a sequence beyond the level they have already passed.

**Applied Music Study: Policies**

- Music majors may only study applied music on a second instrument (area) with an instructor appointed by the Chair of Performance and only in the following two situations:
  - they have auditioned and been formally accepted into the studio and must complete all performance requirements for their major; or
  - there is space available in the faculty member’s load and the faculty member is willing.
- Non-music majors may only study applied music with a faculty member on a space available basis and with the faculty member’s approval.

**Tutorial Study**

Tutorial study in music is available, with approval of the Dean, in individual cases in which a course offering in the area of the project is not available or in work advanced beyond course offerings. Procedures for requesting tutorial study are as follows:

- The student should procure, in the Office of Advising and Admissions, Bishop Hall second floor, an application form for a music tutorial study project.
- After completing the form and acquiring the appropriate signatures, the student should return it to the Office of Advising and Admissions.
- Forms must be completed and submitted by the end of the Add/Drop Period (the first 5 days of classes).
Double Degree: B.M. Music Education and Performance

A B.M. degree in music education and performance may be earned by combining the requirements of the two-degree programs. This normally requires 19 to 22 additional hours of coursework and may require additional time in the degree program.

Procedures for Change of Curriculum: From one music major to another

- Discuss the change of major and any related career and schedule issues with your academic advisor, studio teacher and the appropriate chairperson(s).
- Obtain a Degree Program Action Form from the Office of Advising and Admissions.
- Obtain signatures and return form to the Office of Advising and Admissions.
- Changes will be made on the student’s official record on the college database.

Procedures for Change of Curriculum: To a major other than music or to another college

- Discuss change with your academic advisor, studio teacher and any other appropriate person(s).
- When transferring to another major within the college, consult the chairperson of the particular department or major.
- Schedule an exit interview with the Associate Dean of Music.

Procedures for Change of Applied Area: Conditions

Students can apply for permission to change to a new applied instrument or voice under the following circumstances and conditions:

- If all graduation performance requirements (including levels and recitals) of the student's major performance medium have been met to the satisfaction of the faculty before the completion of the required credits in the applied area. Required recital appearances can only be scheduled if the student is receiving instruction from a Crane School of Music faculty member during the semester of the recital in the medium in which the recital is given.
- Upon recommendation of the studio teacher of the performance medium for which the student was originally admitted and acceptance by the faculty of the new area.

Procedures for Change of Applied Area: Procedure

Students in either of the above categories who wish to apply for change of applied instrument or voice should proceed as follows:

- Inform studio teacher of desire to change.
- Consult head teacher in medium for which the student is requesting the change.
- Complete XX form and submit to Chair of Performance by December 1, for spring semester, and May 1, for fall semester. **Failure to submit by deadline will not allow change until the next semester.**
- Consult Chair of Performance regarding approval for requested change.
- If the requested change is approved by all concerned, an assignment of an applied teacher in the new medium will be made by the Chair of Performance in consultation with the Head Teacher.
Procedures for Change of Applied Area: Additional Information

- An audition before faculty of the new applied area may be required before a change can be approved.
- Graduation performance requirements must be met in only one performance medium.
- Applied study for credit cannot exceed the number of credit hours listed for each curricular major.
- For further details regarding performance concentration requirements, see section on Applied Music Study.

Procedures for Change of Applied Music Teacher

A change in applied music teacher will be only made when personal or musical incompatibility between the student and the teacher is seriously limiting the student's musical and educational progress. Such changes must be decided upon prior to the semester in which the change is to take place.

To request a change, the student must:
Fill out a Request for Change Of Studio Teacher form.
Discuss such a change with the present studio teacher prior to coming to the meeting with the Chair of Performance.
If the student has a new teacher in mind the student should also discuss the possibility with that teacher.
If both teachers agree that the change is in the student's best interest and if the change will not adversely affect workloads of either teacher then the change will normally be approved.
If the student has not recommended a new teacher or if the teachers are not in agreement, then the Chair of Performance will investigate the situation further before making a decision.

Dismissal from a Major for Academic Reasons: General Requirements

Failure to receive a 2.0 or higher in the second attempt at a music course required for a major (or majors) will result in dismissal from that major (or majors).

Dismissal from a Major or The Crane School: Studio Requirements

- Two failures of Audition A will be grounds for dismissal from the School of Music.
- Performance Majors: By the end of the second semester in residence as a music major a student majoring in performance must have satisfactorily completed Audition A, by the end of the fourth semester the Audition B and by the end of the sixth semester in residence as a music major a student majoring in performance must have satisfactorily completed Audition C.
- Performance majors who fail to complete these requirements will be required to confer with an appropriate committee appointed by the Chair of Performance. The committee may recommend to the Dean or Chair of Performance that the student be dismissed from the curriculum or from The Crane School of Music.

Dismissal from The Crane School of Music for Academic Reasons: Appeal Procedures

Dismissal from the School of Music or from a specific curriculum of the School may be appealed.

In the case of failure to receive a 2.0 or higher in a second attempt of a course, a student may appeal to repeat a course if extraordinary circumstances exist. To apply for a third attempt, a student should:
- Obtain and complete the form “Permission to Take a Course a Third Time” (available from any department chair or the Associate Dean’s Office) and submit it to the appropriate department chair.
• The department chair will make a recommendation to the Dean for consideration.
• The Dean will notify the student in writing if their appeal is granted or denied.

Grievance Procedures in The Crane School of Music

Begin by discussing a grievance with the instructor involved. If no satisfaction is obtained, move successively to the appropriate department chair and then to the Dean of The Crane School of Music.

Procedure for Readmission

When a music student wishes to apply for readmission to the college, he/she should contact the SUNY Potsdam Registrar’s Office for the appropriate materials. Refer to the current college catalog for more information.

When a music student applies for readmission to the school, the Dean or the Dean’s designee will consider the student’s general progress towards completing degree requirements including:
• completing an average of 12 credits for each semester in attendance
• passing Audition A (Pre-A for vocal) by the end of the sophomore year for Music Education, Music Business, B.A. or Musical Studies majors; by the end of the freshman year for Performance majors
• earning an appropriate number of credits in applied music for the number of semesters in attendance
• making satisfactory progress in non-music academic areas as indicated in the Crane Academic Information Supplement. A grade of 2.0 or higher in each class in the following areas:
  o Applied area (studio)
  o Theory/Aural Skills/Literature & Style/Conducting core (Musicianship Core Sequence Courses)

Procedure for Readmission: Additional Information

In addition to the requirements above, the Dean may require in specific circumstances one or all of the following steps:
• An interview with the appropriate chairperson(s) and the Associate Dean is required.
• When deemed advisable by the interviewers, recommendations will be requested from members of performance, musicianship core sequence and music education faculties who have had contact with the student, in regard to the probability of success should the student be readmitted.
• A new audition may be required in the student’s performance medium.

Undergraduates Taking Graduate Level Courses

• Courses at the 500 level are designated as graduate courses but may, with permission of the instructor, be taken by advanced undergraduates for undergraduate credit. (Advanced undergraduates are students who have earned 57 or more semester hours of credit).
• Course at the 600 level are limited to graduate credit only.
• Seniors may enroll in graduate courses for graduate credit (on a space-available basis) under the following conditions; they must:
  o have a cumulative GPA of at least 3.0 with 75 credits earned in numerical grading,
  o be within 9 hours of completing their undergraduate program, excluding student teaching,
  o register for no more than 6 hours of graduate credit,
o register for no more than 15 credit hours of combined undergraduate and graduate courses.

- Seniors wishing to enroll in graduate courses for graduate credit must make application to the Office of Graduate Studies. Application forms are available in Crane from the Office of Music Graduate Studies Office, Bishop Hall, C215.

**Determination of Transfer Credit: Music Credits**

The decision on whether and how transferred music credits apply toward completion of a music major at SUNY Potsdam rests with The Crane School of Music. (See p. 153 of the 2002-2004 SUNY Potsdam Undergraduate College Catalog.)

**Determination of Transfer Credit: Non-Music Credits**

Consult the Office of Academic Transfer Services (Raymond 112) for transferring non-music course work.

**Determination of Transfer Credit: Additional Information**

Students planning any off-campus (e.g., summer session) course work which is to be applied to their program at this college should check in advance regarding the acceptability of the credits. For music courses, submit a published description of the course to the Office of the Associate Dean, for non-music courses, submit the same to the Office of Academic Transfer Services. Those students with less than thirty hours left for graduation must receive written permission prior to taking course work for the completion of their degree at another college. Forms are available in the Office of Advising and Admissions.

**Transfer Credit in Applied Music**

During the entrance audition, the studio faculty will place the student in the appropriate studio course number. This placement is based on the student's achievement in relation to Crane requirements and may be below the number of semesters the student has already completed. Normally, credit exceeding semester limits of this school will be recorded as free electives.

Students wishing to avoid extra semesters of applied study based solely on studio requirements have the following options:

- Private study at another institution
- Credit by Examination in Applied Music (refer to the appropriate section of this document)
- Apply, using a form entitled “Request for Accelerated Study in Performance Concentration,” to take credits exceeding those offered per semester.

**Transfer Credit in Musicianship Core Sequence Courses**

A Theory/Aural Skills transfer placement exam will be given only twice a year on the Saturday preceding the beginning of classes for the fall and spring semesters. Students who do not opt to take the placement exam on that date will be placed into Theory and Aural Sills classes as follows:
Semesters of Theory/Aural Skills completed at other institutions with a grade of 2.0 or higher

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<th>Crane Placement</th>
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<tbody>
<tr>
<td>0</td>
<td>MUCB 101: Introduction to Literature and Theory</td>
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<tr>
<td>1</td>
<td>MUCB 302/306: Theory/Aural Skills I</td>
</tr>
<tr>
<td>2-3</td>
<td>MUCB 352/356: Theory/Aural Skills II</td>
</tr>
<tr>
<td>4</td>
<td>MUCB 402/406: Theory/Aural Skills III</td>
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All results of the Theory/Aural Skills Transfer Placement Exam supercede this default placement.

Students who wish to be placed higher in the sequence may appeal their placement to the Chair of Theory, History and Composition. Students will be placed earlier in the sequence at their request.

Students who transfer into Crane in the spring semester of their first year as a music major will be placed in MUCB 302/306: Theory/Aural Skills I. If they do not successfully complete both courses with a grade of 2.0 or higher, they will be required to enroll in MUCB 101: Introduction to Literature and Theory the following fall semester.

Advisement

Students applying to The Crane School of Music identify a major before their audition. During the summer following acceptance, students are encouraged to attend the college’s orientation program when they will meet with a special summer advisor to create their first semester’s schedule of classes. At orientation, students will be informed who their academic advisor will be in the fall. All freshmen and transfer students are assigned a “First-Year Advisor,” a member of the Crane faculty specially selected to work with first-year students. Before the beginning of the second year, students will be assigned an academic advisor for the remainder of their time at Crane. Whenever students have a question or problem regarding their degree program, they should first contact their academic advisor. Additional assistance is available in the Crane Office of Advising (Bishop Hall, 2nd Floor).

For questions concerning Liberal Studies disciplines, contact the department chair for the specific discipline or the Director of Academic Advising, Ms. Tamara Durant, Sisson 128.

Using as a guide the Undergraduate Catalog and Crane School of Music Academic Information Supplement for the year in which he/she entered SUNY Potsdam, it is the student's responsibility to plan his/her academic program so that graduation requirements are met. The function of the advisor is to assist the student in furthering his/her academic and professional aims and in meeting these requirements. If problems concerning graduation or certification are encountered which are beyond the power of student and advisor to resolve, the students should refer the situation directly to the Associate Dean of Music.

An advising meeting with the student’s assigned academic advisor is required to receive the alternate PIN number required for web registration.

Career Advisement

At specific times students are required to consult advisors for such matters as planning registration, approval of course load in excess of nineteen credit hours, and summer session planning. In addition to the assigned academic advisor, students can seek valuable counsel from the chairpersons and head teachers of
various applied areas within the music program. Also, there are several faculty members who serve as specific career advisors. These persons and their special assignments are:

- **Business of Music** -- Ms. Carol Britt
- **Jazz Studies** -- Mr. Bret Zvacek
- **Piano Pedagogy** -- Ms. Suzanne Schons
- **Functional Keyboard** -- Ms. Suzanne Schons
- **B.A. in Music and Musical Studies** -- Dr. Jessica Suchy-Pilalis
- **Transfer Advising** – Dr. Glenn Guiles
- **Composition** -- Dr. David Heinick, Dr. Paul Steinberg
- **Performance** – Dr. Douglas Rubio
- **Special Education Music** – Ms. Tracy Wanamaker
- **Music Education** -- Dr. Michael Schaff

**Student Teaching in Music**

**Introduction**

Student teaching is a college-supervised experience in participating public schools located in several areas of New York State.

Since the student teaching experience is considered a full-time commitment the following regulations will apply:

- NO simultaneous course work is permitted during the student teaching semester.
- ANY employment during the student teaching assignment must be approved by the Sponsor Teacher and the Student Teaching Supervisor.
- Any volunteer activities which could interfere with the student teaching assignment must be approved by the Sponsor Teacher and the Student Teaching Supervisor.
- Participation in the following activities at The Crane School of Music during the student teaching semester requires the permission (in advance) of the Chair of Music Education, the Sponsor Teacher and the Student Teaching Supervisor: Ensembles Performances Lessons Competitions

Student Teaching in Music is a full semester course consisting, in most cases, of two distinctly different teaching experiences. One grade is issued for the semester's work.

**Prerequisites to Student Teaching in Music**

The student must have accomplished the following:

- a cumulative grade point average of 2.0 or higher completed at the conclusion of the semester preceding student teaching.
- an academic standing unaffected by academic warning or academic probation.
- the completion of at least eight credit hours (normally four semesters) or equivalent in applied area with a grade of 2.0 or higher each semester and satisfactory completion of Audition A (instrumental) or Pre-A (vocal).
- a grade of 2.0 or higher in all music education courses (those coded MUCE and MUCC).
- the completion of the following courses:
  - musicianship core sequence courses (MUCB) with a grade of 2.0 or higher in each component.
  - music education core sequence (MCE 1 & 2; Practicum, Practices 1 & 2) with a grade of 2.0 or higher in each component.
  - techniques competencies as specified for each performance concentration with a grade of 2.0 or higher in each competency. A grade of 2.0 or higher is required for each course in the keyboard techniques sequence.
• competence in oral expression and satisfactory completion of the College's stipulated writing requirement.
• Competencies may be demonstrated by:
  o Satisfactory completion of required course work, or
  o Credit by examination administered by the chairperson of the area to be tested, or his/her designee.

In addition, the student must possess social, emotional and professional qualities that, in the opinion of the faculty, are predictive of success in the teaching of music. Assessment of these qualifications will be conducted through systematic review of each student's performance at the conclusion of their second year in the program. In the case of transfer students who have completed more than two semesters in music education at another college, this review may take place after one year of study at The Crane School of Music. Based on this review, students may be admitted to the student teaching program, required to remediate deficiencies or denied admission.

**Semester Placement**

In the beginning of the fifth semester of study, students will be placed in a specific student teaching semester. This decision is made after consideration of remaining requirements and faculty studio loads. It is extremely important that students and their advisors check carefully the prerequisites for student teaching as listed above.

**Interviews for Student Teaching**

During the semester prior to student teaching each prospective student teacher will be assigned to an area for student teaching and be interviewed by the supervisor from that area. Placement in the schools involves arrangements that are complex and cannot be attempted until each student has been interviewed. Opportunities for placement are limited to those areas in which there is a resident Crane faculty supervisor.

**Responsibilities of Student Teachers**

- Complete copies of Information Sheets as requested.
- Write letters of introduction to designated individuals in the schools.
- Arrange for housing in the school districts and provide the Chair of Music Education's secretary with addresses and telephone numbers. (Limited housing information is available to anyone desiring it.)
- Attend and participate in all orientation and seminar sessions regarding student teaching.
- Fulfill the requirements set up by the College supervisors and the public school sponsor teachers.

**Advising/Course Registration for Student Teachers**

Crane students who are student teaching and need to register for courses for the semester following student teaching are responsible to:
- Contact their Academic Advisor and set up a time for a phone advising appointment.
- After advising, complete their course registration on-line via BearPAWS.

**Grading Procedures in Student Teaching**
Every effort is made to ensure that students have multi-level experiences in their major area of emphasis and interest along with a general music experience. If a student is unable to successfully fulfill the first half of the student teaching semester, the student is removed from student teaching and the grade is either "W" or "U". When possible, students who fail during the first half of the student teaching semester are encouraged to return to the campus and complete as much coursework as possible; (this work must often be completed through tutorial study). In the case of students who satisfactorily complete the first half of the student teaching course but fail to satisfactorily complete the second half, a grade of "U" is issued.

Placement of student teachers who are repeating student teaching will be regulated by:
Completion of additional coursework and/or other requirements
Availability of openings. Student should not expect to student teach in their hometowns. In addition, students are not guaranteed placements that will them to live at home. Those required to repeat student teaching are typically reassigned to a new geographic region of the state. Exceptions to this policy are very rare and must be approved by the Chair of Music Education.

Application for Teacher Certification

All applicants for teacher certification are required to file an official State application for teacher certification before being recommended by the College for either a provisional or permanent certificate. Forms are available in the Office of the Chair of Music Education.

The fee for either a provisional or permanent certificate is $50.00 payable to the New York State Education Department.

In addition to successful completion of the Bachelor of Music degree in Music Education, the New York State Education Department requires that applicants for provisional teaching certification submit evidence of having passed the CORE Battery of the National Teacher Exam and a verification of completion of the "Identification and Reporting of Child Abuse" workshop. In addition to successful completion of a Masters degree, applicants for permanent certification must have two years of teaching experience.

In order to be eligible for provisional or permanent certification in New York State, the individual must be a citizen of the United States.

Music Education students who hope to qualify for teaching certification in states other than New York are advised to:
Obtain specific information about certification requirements in music through the state education department in the state(s) in which certification will be sought; and/or
- Take at least one course in mathematics, science, and American history
General College Academic Policies and Procedures

College-wide academic policies and procedures (exclusive of those specifically for Crane) can be found in the SUNY Potsdam Undergraduate Catalog for the year you enter Potsdam.

General Crane Information and Procedures

Building Regulations

- Regular building hours during the fall and spring semesters:
  
  Monday through Friday: 7:00 am to 11:00 pm  
  Saturday and Sunday: 8:00 am to 11:00 pm

- Building hours during breaks and the summer recess:
  
  Monday through Friday: 7:00 am to 5:00 pm  
  Saturday and Sunday: Closed

- Semester building hours will be posted and copies will be available in the office of the Facilities Manager, Crane B113.
- Students are not permitted in the basement areas. Unauthorized students found in the area will be subject to disciplinary action.
- Students are not authorized to be in the Crane complex when it is closed and may be subject to prosecution if found in the building after hours. Students are permitted in the building when it is closed if accompanied by a faculty member. The faculty member must be with the student at all times and University Police must receive prior notification from the faculty member.

Temporary Room Reservations: General Information

Anyone requesting use of performance halls or classrooms in the Crane Music Center for purposes other than regularly scheduled classes and rehearsals must fill out a Building Use Application in B113. Hours for sign-out will be posted. Classrooms may be used for group meetings and special rehearsals of five or more people.

Rooms available for use: Schuette Hall: A147, A309, A320, A323, A326  
Plaza: B115  
Bishop Hall: C101, C107, C119, C123, C303, C309, C323, C326

Temporary Room Reservations: Procedures for Access

- All rooms are open for class purposes, 8:00 am-4:00 pm, Monday through Friday.
- A list will be provided to the custodial staff so that rooms will be opened for all scheduled evening classes.
- C101, C107, C119 and C123 will be left unlocked each weeknight from 4:00-10:45 p.m.
- Keys to rooms listed above will be available from the Crane Library. Student must leave current College I.D. and show Building Use Application Form. Regular library hours include:
  
  Monday-Thursday 7:45 am -10:45 pm
Friday  7:45 am -5:00 pm  
Saturday  11:00 am -5:00 pm  
Sunday  12:45 pm-10:45 pm  

•  Before 11:00 am on Saturday and 1:00 pm on Sunday, only the large rehearsal rooms C101, C107, C119 and C123 may be signed out. Reservations for these times will continue to be made in B113.
•  Rooms will be opened by the building custodian on Saturday from 5:00-10:00 pm. Reservations may be made in B113.
•  Sign out slips are required for access to rooms after 4:00 PM on Monday through Friday and all day on weekends.
•  No rooms may be signed out when school is not in session or during breaks.

Use of Snell Theater and Hosmer Hall

•  No food or drink is allowed in either hall.
•  All rehearsal reservations will be made in Crane Room B113.
•  Areas will be available to sign out from 8:00 am-10:00 pm
•  A key will be available from the Crane library during library hours.
•  Campus custodial personnel will open areas from 8:00 am-11:00 am on Saturday and 8:00 am -12:00 noon on Sunday.
•  A building custodian will open areas on Saturday from 5:00 pm -10:00 pm
•  Sign out slips will be required for all reservations.
•  Pianos located in performance halls are available for practice by individuals for a limited amount of time for each concert appearance (See Applied Music Section for specific information)

Use of Wakefield Recital Hall

The Ralph Wakefield Lecture and Recital Hall is to be used for scheduled classes, performances, rehearsals for upcoming performances and special events scheduled by the faculty only. Use of the room must be scheduled according to building policies through the Facilities Manager. It is never to be used as a practice facility. No food or drink is permitted in Wakefield Recital Hall.

Use of Electronic Music Studio, Schuette Hall, A158

Use of this room regulated by the Electronic Music Studio Director and is used under his supervision. See Dr. Paul Steinberg, A110 if you have any questions.

Use of Harpsichord for Student Performances

Use of one of the school’s harpsichords for a performance must be scheduled at least two weeks in advance with Dr. Christopher Lanz (B136, 267-2464, lanzcc@potsdam.edu) and tunings, to be done the day before the performance must be schedule with Mr. Lane Miller (B173, 267-2468, millerle@potsdam.edu). The harpsichord may be moved to the stage for final rehearsals and performances only. Requests for moving the harpsichord are made with the Facilities Manager and must be made at least one week before the performance.

Harpsichord assignments will be made according to the following rules:
•  If your performance is scheduled in Wakefield, you will be assigned the Challis (it’s the only one that will fit in the room).
•  If your performance is elsewhere, you will be assigned the Hubbard.
• The Rutkowski instrument will be put into playing condition ONLY if two harpsichords are required to be played at the same time.

**Reservation of Facilities for Non-Crane Student Ensembles: Faculty and Non-Faculty Directed**

• A spokesperson of the ensemble must register the group in the Office of the Facilities Manager, B113. This registration consists of supplying the names of all members of the ensemble and one ensemble member who agrees to be responsible for protection of the room and all equipment therein. The responsible ensemble member must sign an agreement concerning the use of college facilities.
• Following registration of the ensemble the person responsible (see above) may request the reservation of a room for rehearsal. This reservation is scheduled in B113. Only rooms, not equipment, may be reserved. Due to space limitations, instruments and equipment may not be stored in the building.

**Music Education Curriculum and Sound Labs (Schuette A311, A316)**

The Music Education Curriculum Lab and Sound Lab are located on the third floor of Schuette Hall and are resources for all music education students. Operation and maintenance of these labs are the responsibilities of the music education faculty and the assigned graduate assistants. A schedule of hours that the labs are available for use is posted each semester on the lab doors.

**Keys**

• Key Request Forms for Crane are available in the Office of the Facilities Manager, B113.
• Keys must be picked up in the Room 007 in the Physical Plant Complex.
• Students found with unauthorized keys are subject to prosecution.

**General Practice and Practice Room Policies**

• Any of the practice rooms may be used by any student at any hour the building is open. A room may be considered unoccupied if left vacant for 10 minutes regardless of personal equipment left therein.
• Classrooms, rehearsal rooms, stairwells, and performance halls are not considered open practice areas.
• Practice organs are only for use by students whose area of applied study is organ unless special permission is obtained.

**Crane Music Library: Hours**

<table>
<thead>
<tr>
<th>Day</th>
<th>Hours</th>
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<tr>
<td>Monday - Thursday</td>
<td>7:45 am - 10:45 pm</td>
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<tr>
<td>Friday</td>
<td>7:45 am – 7:00 pm</td>
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<td>Saturday</td>
<td>11:00 am – 7:00 pm</td>
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<tr>
<td>Sunday</td>
<td>12:45 pm – 10:45 pm</td>
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</tbody>
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**Crane Music Library: Circulation Rules**

• Most books and music may be signed out for 21 days. Records, periodicals, and most reserve books do not circulate.
A Reference librarian is available from 1:00 – 3:00 pm on weekdays or by special appointment. He responds to requests for immediate assistance in finding answers to specific questions, in finding information on any subject, in locating and using library tools and materials, and in requesting materials not owned by the library. Upon request and appointment the librarian will provide individual or group instruction in library research and will compile research guides and bibliographies for specific subjects and courses.

**College Smoking Policy**

- Smoking or carrying of lighted cigars, cigarettes, pipes or any other form of smoking object is prohibited in any building interior area except designated residence hall student rooms.
- Smoking is prohibited within 50 feet of an entrance or exit of a building.
- Smoking is prohibited under covered entrances and covered walkways.
- Smoking is prohibited in college owned vehicles.

**Crane Music Center: Housekeeping**

- *No food, beverages, or smoking* are permitted in practice areas, classrooms, rehearsal rooms or performance halls.
- Trash receptacles are located at convenient points in the building. It is expected that all students will have sufficient pride in our buildings to keep all areas neat.
- Pianos may not be moved without permission from the Piano Technician.
- All lights should be turned off by the last person leaving any room.
- All requests for moving of equipment (excluding audio-visual equipment) or extra janitorial service may be submitted to the office of the Facilities Manager, B113, at least three days in advance.

**Crane Student Communication**

- All SUNY Potsdam students are assigned a college email address and those addresses are available to all members of the college community.
- Students are strongly encouraged to check their college email boxes regularly for messages from faculty, staff and other students even if they maintain a private email address.
- In addition, call slips for Crane students are placed on the bulletin board across from the Commons by members of the faculty, staff and administration. Please check this board often.
- Notes and other materials from students to be placed in faculty mailboxes can be left with the Crane Receptionist in Bishop Hall C221.
- If a faculty member calls in sick, a notice will be placed on the board across from the commons.
- Materials for class will be duplicated by the administrative office staff only if specified as necessary for classroom procedure by a member of the faculty. Budget limitations make it imperative to keep photocopy and printing of multiple copies on network printers to a minimum. At least 2 days must be allowed for processing.
- Animals are not permitted in any campus building.
- Shoes must be worn at all times in the Crane Center.
- Rollerblading, skateboarding and bicycles are not allowed in the Crane Center.
**Instruments**

- School-owned musical instruments are to be used for technique courses, Crane ensembles, and Crane classroom use only. They may not be used for professional engagements or personal financial gain.
- Students assigned the use of school-owned instruments are responsible for the safety of all instruments assigned to them and the replacement of any instruments lost or stolen.
- If an instrument is lost, a replacement will be provided only after the payment of a security deposit determined by the Instrument Technician.
- Students requiring the use of a school-owned student grade instrument for a techniques course will be issued an instrument at class time.
- Students requiring the use of a school-owned performance grade instrument will be issued an instrument upon approval of the appropriate studio teacher or ensemble conductor. Use of performance grade instruments will require the completion of a contract to be signed by the student and the appropriate faculty member.
- The Crane Instrument Technician is charged with the ongoing maintenance of school-owned instruments only; repairs or adjustments to student-owned instruments is strictly limited to legitimate emergencies.

**Insurance on Personal Property**

It is strongly advised that any musical instrument brought to the College be adequately insured against fire, theft, and accident. Although an attempt is made to provide lockers in Crane, the College cannot assume responsibility for private property.

**Instrument Maintenance Fee**

A music equipment maintenance fee, which is collected each semester at the same time as tuition, room/board, and other fees, is used to maintain the Crane inventory of instruments and audio equipment.

**Use of Electronic Equipment**

Specialized equipment provided for the complex can only be used for music curricular activities. All equipment must be used with faculty supervision.

**Recording Services**

- All officially scheduled concerts in the Crane Complex are routinely recorded.
- Student Recitals: All student recitals on the official Crane Calendar can be recorded on media provided by recitalists. Students should bring a blank cassette tape or minidisc to the recital, with their name printed on it, and hand it to the recording technician. In Snell and Hosmer, the recording technicians work in the back stage area. In Wakefield, the recording technician works in the recording room located on the 3rd floor of Bishop Hall (Room C-312). Student assistants recording recitals normally arrive about ten minutes before the performance begins.
- If information is needed about the kind of media to purchase, see the Audio Engineer for further details.
- Senior and Graduate Performance recitals are automatically recorded on cassette tape provided by the school. These recordings are placed in the Crane Library, as per NASM requirements.
- All other concerts are recorded on media supplied by the school and a CD is placed in the Crane library following the concert.
• Major Ensembles: All Crane ensembles are automatically recorded. CD copies are placed in the Crane Library and may be signed out overnight by students.
• NOTE: WE DO NOT RECORD, OR PROVIDE ANY OTHER SUPPORT, FOR CONCERTS OR RECITALS WHICH ARE NOT PART OF THE OFFICIAL CALENDAR OF THE CRANE SCHOOL OF MUSIC.
• See the Audio Engineer for further information concerning concert and recital recording.

Recording and Publicity Policy

From time to time, organizations at the College make performance recordings and have them distributed for sale. The proceeds of any sale of this kind are always used for educational purposes and for the advancement of the College. A student’s enrollment in the course or ensemble implies consent for any such activities.

Off-Campus Field Study/Appearances

College-sponsored off-campus field study experiences, including off-campus engagements for performing organizations, must have advanced approval by the Dean of Music. A form listing the names of student participants, the destination, mode of travel, and possible sources of funding must be filed in the Office of the Dean. Notification bearing the signature of the Dean and listing the students’ names and the dates of their absence from campus must be posted at least 5 days prior to the date of absence for information of faculty and staff of the School of Music. Student participants are responsible for notifying faculty of other schools of off-campus engagements that have been approved by Crane. Approval by the Dean of Music does not excuse students from any course responsibilities nor does it supersede the requirements listed in the course syllabus.

Off-campus performances are an important part of the program of The Crane School of Music. In addition to providing students with performance opportunities, they often enable students to observe public school music programs. Additionally, off-campus performances by Crane students and faculty serve as excellent recruitment tools as well as improve the public relations image of The Crane School of Music and SUNY Potsdam. Because of the importance of these activities, the following policies are in effect regarding off-campus performances:

• Groups intending to make off-campus appearances must submit a written request through the Chair of Performance to the Dean which will include the itinerary, expenses and sources of income before approval will be granted.
• All tours and off-campus performances are expected to meet their own expenses through charge of a fee and/or in-kind donations of housing, meals and travel unless prior approval is received from the Dean of Music.
• Contact the Executive Director of the Community Performance Series for advice and assistance with tour details.
• Ensemble directors are responsible to see that performance expectations are reasonable and that housing, meals, and travel arrangements are appropriate for college-age students.
• Anyone who is independently contacted to provide a performance group for an off-campus appearance should refer the request to the Chair of Performance.
• Please DO NOT quote fees as these vary depending upon distance and group size. Dates and arrangements will be collaboratively arranged. The Crane Fee schedule must be used (see Policy data).
• Travel arrangements involving students must be in compliance with current college policy (See the SUNY Potsdam Faculty Handbook).
• A form listing the names of student participants, the destination, and mode of travel must be filed in the Office of the Dean of Music who will communicate the names of student participants and
dates of absence from campus to all Crane School faculty and staff and campus department chairs.

**Recitals: Monday Evening Series**

This series is reserved for students who have completed Audition A. In all areas except Voice, students are permitted to appear on these recitals after Level A has been attained. In the Voice area, students may appear on these recitals after Level Pre-A has been attained.

**Recitals: Saturday/Sunday Series**

Saturday and Sunday recital times are reserved for Half Hour and Hour Recitals. Half hour Recitals are reserved for students who have completed Audition B. One-hour recitals are reserved for students who have passed Audition C and for graduate students.

**Recitals: General Policies**

- Recitals are scheduled at the beginning of each semester. All policies and deadlines are contained in the Crane publication *Student Recital Guide* available in the office of the Facilities Manager, B113.
- It is the student’s responsibility to obtain a recital request form, to be familiar with all requirements in the guide and on all forms, and to acquire the studio teacher's signature.
- During the semester in which a recital is scheduled, the student must be enrolled for instruction with a crane faculty member in the performance medium in which the recital is to be given.
- Students who fail to perform their required recital(s) during one of their required semesters of study may forfeit...

**Recitals: Rehearsal Time Limits**

- **Monday Evening Series** - Maximum of two selections per performer (a total of ten minutes including on and off time). Limit of one-hour rehearsal time in the performance hall.
- **Junior Recital** - Half Hour Recital (maximum half hour including on and off time). Limit of two hours rehearsal time in the performance hall.
- **Senior Recital** - Full Recital (maximum 1 hour including on and off time and intermission). Limit of three hours rehearsal time in the performance hall.
- **Concerto Program** - Limit of two hours practice time, excluding rehearsal time with orchestra, in the performance hall.

**Recitals: Other Information**

- Because of the large number of programs, only very brief program notes will be accepted. Oral translations must fit into the ten-minute time slot.
- Programs, ushers and stage management are furnished automatically for all scheduled programs.
- If technical support in the form of sound reinforcement is required for a recital, such as a sound system for a piece requiring a pre-recorded tape, you must inform the Audio Engineer of your requirements at least two weeks prior to the event. Due to the large number of recitals which must be scheduled, we cannot provide such support for your performance without two weeks advance notification. NOTE: WE DO NOT PROVIDE TECHNICAL SUPPORT FOR CONCERTS OR RECITALS WHICH ARE NOT PART OF THE OFFICIAL CALENDAR OF THE CRANE SCHOOL OF MUSIC.
• Each hall has its own concert grand piano which must remain in their respective halls. Special requirements such as prepared piano or the use of a harpsichord must be cleared with the Piano Technician at least two weeks prior to the recital date.

Scheduling of Extra Rehearsals

• Extra rehearsals of organizations or sections of organizations are not to be scheduled without permission of the Dean of Music.
• Permission may be granted for the following exceptional circumstances:
  o immediately before a tour
  o when a group is joining with another group for a joint concert
  o when there are soloists and/or guest conductors performing.
• All requests for desired extra rehearsals in a given semester must be filed by conductors in the office of the Dean prior to the end of the third week of classes in that semester.
• Requests for such rehearsals which are received following this time will be honored only in cases of emergency or unusual circumstances.

College-Sponsored Ensembles

• A college-sponsored ensemble is defined as a performance group which carries an MUCP designation.
• Arrangements for any off-campus appearance of a college-sponsored ensemble (e.g., logistics/finance/class absences) must be administered through the Dean of Music.
• Any group not so designated which appears and performs at off-campus locations may not use the name of The Crane School of Music or SUNY Potsdam in advertisements.
• State-owned equipment will not be made available to a group not so designated.
• SUNY Potsdam disclaims responsibly, support, sponsorship and liability for any group that does not meet specifications listed in the first item in this category.

Student-Run Ensembles

Student-run Ensembles wishing to use Crane facilities for rehearsals and concerts must follow guidelines set up by the Performance Department. See the Chair of Performance for more information.

Additional Helpful Information

Practicing/Practice Rooms

• The easiest times to get practice rooms are early mornings, mealtimes and on weekends.
• Rooms are also usually available Friday afternoon and evening and Saturday during the day.

Accompanists

As soon as possible, non-keyboard performers are advised to get a "permanent" accompanist whose class year is close to your own class year so that your accompanist does not graduate before you do, leaving you without an accompanist at your busiest time. This also gives you an opportunity to get used to one accompanist instead of switching from one to another. Other important procedures when working with an accompanist are:

• provide your accompanist you complete and accurate scores
• make sure your name is clearly marked on the music and all pages (and even measures) are clearly numbered
• have your music prepared before you go to a rehearsal with your accompanist-do not expect your accompanist to teach you the music
• inform your accompanist well in advance of any performance commitments (lessons, major class, levels, recitals)-lack of planning on your part does not constitute an emergency on their part!
• have a clear understanding with your accompanist as to the fees involved, put that information and any other expectations by both parties in writing
• if either of party does not hold up their end of the contract, first discuss the problem-if this does not resolve the matter, consult with your studio teacher and then the Chair of Performance

Announcements: Ensemble Boards

Watch the bulletin boards on the first floor of Bishop Hall for performance ensemble notices.

Messages from Faculty and Staff Members

For official notices and call slips see boards near the Commons; and for registration information see board outside faculty lounge.

Music Career and Job Information

• Career service information and job vacancy notices are posted on the third floor of Schuette Hall
• All students are strongly encouraged to attend career-planning sessions sponsored by MENC. Students should take an active role in career determination.

Concert Attire

• Crane Chorus:
  o Men: tuxedos, bow ties, shoes and socks – ALL Black!
  o Women: long-sleeved white blouses, long black skirts.
• Other Ensembles:
  o Men: tuxedos, bow ties, shoes and socks – ALL Black!
  o Women: long black dresses (occasionally, any long gown)

Part II: Facilities and Biographical Information

The Julia E. Crane Music Center

The Julia E. Crane Music Center is a complex of five essentially different structural entities that comprise rectangle. They include:
• On the South side - Franklin H. Bishop Hall housing studios, rehearsal rooms, classrooms, the Ralph J. Wakefield Lecture and Recital Hall seating 130 persons, faculty and administrative offices.
• On the East side - Helen M. Hosmer Concert Hall, a performance facility that will accommodate an audience of 1290 persons.
• On the West side - Sara M. Snell Music Theater, a facility for production of lyric theater seating 450 persons.
• On the North side – Marie A. Schuette Hall housing faculty studios and offices, classrooms, the Crane Music Library which includes the college’s music collection along with a fully-equipped listening area and a music computer lab, and a music education curriculum and sound lab.

These four units surround a large plaza area that is fourteen feet above grade. Below the Plaza is the central core of the Center, connected to all other units of the facility. Within this area are supporting spaces for the performance halls, rehearsal rooms, studios, practice rooms, the instrument repair complex, recording and electronic music studios, storage facilities for instruments, student lockers, student commons, snack bar and the green room.

Biographical Summaries of People for Whom Music Facilities Are Named

Julia E. Crane Music Center

JULIA E. CRANE entered the State Normal and Training School at Potsdam, now State University of New York at Potsdam, the day it opened in 1869. She was graduated from the Normal department in 1874, and taught school in District 8, Potsdam from 1874 to 1877. She attended music schools in the summers of 1875 and 1876. In 1877 and 1880 she taught mathematics and gave vocal lessons in the schools of Shippensburg, Pennsylvania. She then returned to Potsdam and for a year gave private lessons. The following year she went to London to study with Signor Manuel Gracia, also the instructor of Jenny Lind.

Returning to Potsdam she spent two years giving private lessons and, in 1884, joined the faculty of the Potsdam Normal and Training School, and began planning a music supervisor’s curriculum that went into effect in 1886. She made special study of music methods with H.E. Holt and Luther Whiting Mason of Boston.

In 1886 she incorporated the Crane Normal Institute of Music with rooms in the Normal building. In 1896 she bought a residence adjacent to the Normal School, continuing classes in the Normal rooms but giving all vocal instruction in the new building. Twelve to twenty-five teachers of music were graduated from the Institute every year and they were placed in positions throughout the United States.

Miss Crane served as an instructor in music methods at summer sessions of the University of California, the University of Southern California and the University of Wisconsin, and lectured on music at Chautauqua. She contributed to the New England Journal of Education, Etude, Warner’s Voice Magazine, and wrote a standard textbook, Music Teachers' Manual.

Miss Crane's career was ended by her unexpected death on June 11, 1923. After an interim of almost three years, a group of local residents succeeded in their efforts to have the Crane Normal Institute purchased by the State of New York. This was accomplished by a bill which was passed and signed by the Governor on May 13, 1926. On July 26, 1926 the Crane Normal Institute became the Crane Department of Music of the Potsdam Normal School, later becoming The Crane School of Music, State University of New York at Potsdam.

Marie A. Schuette Hall

MARIE A. SCHUETTE was born January 11, 1885. Miss Schuette graduated from the Oshkosh State Normal School, Oshkosh, Wisconsin, in 1906, from the Crane Normal Institute of Music, Potsdam in 1914 and received a B.S. from Teachers College, Columbia University in 1923. Her M.A. in Education
was awarded by the University of Southern California in 1930. Additional study was done at the University of California at Berkeley and the University of Wisconsin.

Miss Schuette taught in the public schools of Wisconsin and Michigan and served as Director of Music at Oregon State Normal School prior to her appointment at the Crane Normal Institute and the Potsdam State Normal School.

Miss Schuette was appointed to the faculty of the Crane Normal Institute in 1923-24 to serve as replacement for Miss Crane who had been granted a leave of absence for the academic year. Miss Crane died June 11, 1923. Miss Schuette became head of the Institute in 1923; and later, in 1926, was appointed as Director of the Crane Department of Music and served in that capacity until 1930. She continued to serve as a faculty member of the Crane Department until her retirement in 1948.

During her professional career she was very active in regional and national professional associations. A kindly, unselfish person, Miss Schuette was beloved by her colleagues and students. Together with Dorothy Hall Klein, Miss Schuette shepherded college alumni activities and was responsible for the newsletters that were sent to alumni. She carried on this work during the retirement years that she spent at Potsdam.

She died at her home in Green Bay, Wisconsin on March 10, 1965.

**Franklin H. Bishop Hall**

FRANKLIN H. BISHOP, was born November 8, 1878 in Brooklyn, New York, and received his B.S. in Music Education from Columbia University in 1933. In addition to professional work as a violinist, Mr. Bishop served on the faculties of the Mercersburg Academy and the McKenzie School for Boys.

Mr. Bishop joined the faculty of the Crane Normal Institute in 1917 at Miss Crane's invitation. When the institute was purchased in 1926, he became the head of the instrumental department of the Crane Department of Music. He developed the Symphony Orchestra to a position of prominence in New York State, and founded the All Northern New York May Festival. He served as a member of the music faculty until his death on July 28, 1940.

Professor Bishop endeared himself to students by his unselfish devotion to the highest standards of teaching, by his kindly helpfulness and by his never failing courtesy and good humor.

**Sara Merrick Snell Theater**

SARA MERRICK SNELL, a native of Gouverneur, was graduated in 1901 from the Crane Institute of Music, which became part of the Potsdam Normal School in 1926. She married Bertrand Snell, who served Northern New York as a member of the United States House of Representative from 1915 until 1939. Congressman Snell was Republican House Minority Leader.

Mrs. Snell made substantial contributions to the college's Crane School of Music for student financial aid and for specialized equipment. She was one of Northern New York's most prominent women for many years and had a lifelong interest and loyalty to The Crane School of Music.

**Helen M. Hosmer Hall**

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HELEN M. HOSMER was born on July 12, 1898. She graduated from the Crane Normal Institute of Music and from the Potsdam State Normal School in 1918. She earned her B.S. and M.A. degrees from Teachers College, Columbia University in 1927 and 1933 respectively. She also studied at Cornell University and American Conservatory, Fontainebleau, France. In 1956 and 1976 she was awarded honorary doctorates by the St. Lawrence University and Clarkson University respectively, and in 1985 was awarded an honorary doctorate from SUNY Potsdam.

From 1918 to 1922 she supervised music in Winsted, Connecticut, then came to the Potsdam State Normal School music department in 1922. Miss Hosmer became acting head of the Crane Department of Music in 1929 and Director in 1930. She served in that capacity until her retirement in 1966.

In June 1967 she was appointed Professor and Dean Emeritus of Music of the State University College at Potsdam.

Miss Hosmer's professional activities were varied and distinguished. To cite a few: she organized the Music Department of an experimental school - New College, Columbia University in 1932-33, served as President of the Eastern Division of the Music Educators National Conference 1945-47; was a member of the Academic/Community Music Advisory Panel of International Cultural Exchange Service of American National Theatre and Academy; and was active in national projects carried on by the Ford Foundation in collaboration with the Music Educators National Conference.


Founder of Crane Chorus, Miss Hosmer achieved international recognition as a conductor and choral adjudicator. Throughout her career she greatly affected the development of choral music and music education in the United States. Her teaching and administrative activities were characterized by imagination, innovation, and inspiration. To the thousands of people who have felt her influence as a teacher she is a symbol of the truly great master teacher.

Miss Hosmer passed away on December 18, 1989, in her 91st year. She remains an influence and an inspiration to The Crane School of Music, its graduates and its friends.

**Ralph J. Wakefield Recital and Lecture Hall**

RALPH J. WAKEFIELD graduated from Crane in 1942 with a degree in Music Education. He earned his Master's degree in music education, along with a diploma in Higher Education Administration, and completed all coursework for his doctorate at Columbia University. He studied at the Peabody Conservatory and the Eastman School of Music. He taught music at Wappingers Falls Central School and became Assistant Professor of Music at Longwood College in Farmville, VA.

He returned to Potsdam in 1951 as Assistant to the Director of The Crane Department (Helen Hosmer). He became Associate Dean of the College in 1958. In 1965-66, he became Assistant to President Crumb for Institutional Research. He returned to Crane in 1966 as Acting Director of The Crane Department and served as Dean from 1967 until retiring in 1976. In 1979 he returned as Interim Director of Alumni and Parents' Relations. He was asked to return as Associate Dean to Dean Robert Washburn and did so.

Ralph Wakefield's love for and commitment to Crane are exemplary as witnessed by his 25-year professional association with Crane and SUNY Potsdam. In 1984, the College's Alumni Association honored
him with a Minerva Award which begins: "Ralph Wakefield is a symbol of our College. He represents those qualities we value so greatly in Potsdam College people. He is warm and humorous, intelligent and talented, spontaneous and generous." In 1976 Ralph was given Life Membership in the Alumni Association.

Ralph's accomplishments as Dean of The Crane School include planning for the first Crane School on the "new campus" (now known as Dunn Hall). He also oversaw the construction of the present-day Crane complex. He acquired 72 Steinway pianos (the largest single purchase of these remarkable instruments); brought the Carnegie String Quartet and Beaux Arts Quartet to Crane; brought Eleanor Roosevelt to Potsdam as a guest speaker; established Crane's long and fruitful relationship with such musical giants as Robert Shaw, Nadia Boulanger, Vincent Persichetti, and Virgil Thomson; started The Crane Faculty Association; established the departments of music history, composition, performance, and theory; founded, along with Brock McElheran, the Saratoga-Potsdam Choral Institute at the Saratoga Performing Arts Center; and established the SUNY Conversations in the Disciplines program.

Ralph has demonstrated his caring for the North Country community in many ways. His interest in history has caused him to be called the "Historian of The Crane School of Music" and he has documented the school's history for the St. Lawrence County Historical Association. He is a founding member of the Literacy Volunteers of St. Lawrence County and became their President. He served on the Board of Directors for the St. Lawrence Foundation for Youth (now known as Music Theatre North). He was a member of the administrative board of the West Stockholm United Methodist Church. He served as a member of the board of directors of the Saratoga Performing Arts Center. He served with distinction as an officer of the United States Air Force, first in Italy and then as Assistant Base Radar Officer at Peterson Field in Colorado Springs.

In recognition of Ralph's ability to inspire students to achieve greatness, his productive and efficient teaching and administrative methods, and for caring deeply about the College and The Crane School of Music, the Board of Trustees of the State University of New York approved the naming of Bishop C224 (the Crane Lecture Hall) as The Ralph J. Wakefield Lecture and Recital Hall.

The Samuel Spurbeck Seminar Room in the Crane Music Library

SAMUEL SPURBECK received a B.S. and M.S. degree from the Institute of Musical Art; Columbia University. He earned a Ph.D. at the Eastman School of Music, University of Rochester with a major in musicology. His thesis, a transcription of the *Canonici Manuscript*, dealt with sixteenth century choral compositions.

Dr. Spurbeck was a native of Duluth, Minnesota, and came to Potsdam Normal in 1932 where he taught violin, viola and double bass, and music history and literature. In addition he conducted the Crane Symphony Orchestra in many concerts in Potsdam and on tours and prepared the orchestra for concerts conducted by such guest conductors as Nadia Boulanger, Robert Shaw, and Virgil Thomson as well as Crane Chorus conductors Helen Hosmer and Brock McElheran. He also performed in the orchestra under these conductors and contributed articles to professional periodicals.

A sympathetic and insightful teacher who took great interest in his students' personal intellectual and musical development, Samuel Spurbeck was very supportive of research on a humanistic and communicative level and was also a strong community activity participant. It is fitting that an area in the Crane Library was named in his honor.
Part III: Applied Music Information

**Ensemble Definitions**

**Major Ensembles**

<table>
<thead>
<tr>
<th><strong>Instrumental</strong></th>
<th>Concert Band, Symphonic Band, Wind Ensemble, Symphony Orchestra, up to two semesters of Jazz Ensemble</th>
</tr>
</thead>
</table>

Choral, 1st Year Students  
Crane Chorus, Men’s Ensemble, Phoenix Club  

Spring Semester  
Opera Ensemble

Choral, 2nd – 4th Year Students  
Crane Chorus, Concert Choir, Chamber Choir, Men’s Ensemble, Phoenix Club, Potsdam Community Chorus

Chamber Ensembles

Instrumental  
Brass Quintets, Guitar Quartets, Saxophone Quartets, Woodwind Quintets, Piano with Instruments, Opera Orchestra, Chamber Orchestra

Vocal  
Voice with Instruments

**Special Ensembles**

Contemporary Music Ensemble, Latin Ensemble, Early Music Ensemble, Jazz Ensemble, Jazz Band

**Like Ensembles**

Trumpet Ensemble, Horn Ensemble, Trombone Ensemble, Flute Choir, Clarinet Choir, Saxophone Ensemble, Percussion Ensemble

**General Information**

To earn applied music credit each semester, the undergraduate student typically attends one private lesson and one performance class each week. Simultaneous study for credit in more than one applied studio is permitted under special circumstances and with special permission of the Dean.

**Applied Music Requirements by Degree Program**

Applied music instruction requirements, and the related juries, levels and recitals, vary for each of the music degrees.

- **Bachelor of Music (B.M.) Degrees: Music Education, Musical Studies**
  Satisfactory completion of the Level A audition
  The performance of a Ten-Minute Recital during one of the last two semesters in which the student is registered for courses offered on campus and enrolled in studio.

- **Bachelor of Music (B.M.) Degree: Musical Studies with a Concentration in Composition**
  A recital of compositions.
• **Bachelor of Music (B.M.) Degree: Performance, Music Education/Performance**
  Satisfactory completion of the Level A audition by the end of the freshman year.
  Satisfactory completion of the Level B audition by the end of the sophomore year.
  Satisfactory completion of the Level C audition by the end of the junior year.
  Presentation of a Ten-Minute Recital during the sophomore year
  Presentation of a half-hour recital for 1 credit during the junior year (register for MUCP 399) and
  Presentation of a full hour recital for 2 credits during the senior year (register for MUCP 499).

• **Bachelor of Music (B.M.) Degree: Music Business- Instrumentalists**
  Satisfactory completion of the Level A audition.
  Ten-minute recital.

• **Bachelor of Music (B.M.) Degree: Music Business- Vocalists**
  Satisfactory completion of the Level A audition.
  Ten-minute recital.

• **Bachelor of Arts (B.A.) Degree - Instrumentalists**
  Satisfactory completion of the Level A audition.
  No recital performance is required.

• **Bachelor of Arts (B.A.) Degree - Vocalists**
  Satisfactory completion of the Pre-A audition
  No recital performance is required

*The Crane Certificate in Performance*

Any student in a degree program that does not require the completion of the Level B and C Audition is eligible.
Students who are double majors in Performance and another degree (e.g., music education), are not eligible for the performance certificate since they are completing the Level B and C as part of their degree.
Any student who completes the B and C Auditions and performs a half-hour and hour recital (in addition to the Level A and Ten-Minute Recital) will be issued this certificate recognizing their accomplishment.
The student’s major teacher will be responsible for indicating that all requirements for this award have been met.
The certificates will be presented to graduating seniors each spring at the annual Crane Honors Convocation.

*Crane Honors in Performance*

Awarded to any student who has distinguished himself or herself in performance while at The Crane School of Music.
The student may or may not have completed the performance sequence.
Each performance area (brass, keyboard, strings, voice, woodwinds, percussion and guitar/harp) will select ONE student, by a majority vote of the faculty in that area, to receive this award.
The faculty in each area reserves the right not to award “Honors” in any year they feel there is no worthy recipient in their area.
The awards will be presented each spring at the annual Crane Honors Convocation.

*The Annual Crane School of Music Concerto Competition*
Every spring The Crane School holds its annual Concerto Competition. Full-time Crane students have the opportunity to perform a work for solo performer and orchestra in from of a 12-member faculty jury. The winners of this competition are scheduled to perform their work with the Crane Symphony Orchestra, Crane Chamber Orchestra or Crane Wind Ensemble on one of the groups regularly scheduled ensemble concerts during the following school year. The competition and the performances by the winners showcase the finest performers and musicians in the school and has become one of the highlights of a student’s performance experience and of the annual concert season.

Student auditioning for the concerto program must:
- have passed the Level B audition
- have the permission of their studio instructor
- be a full-time Crane student
- not have won before

Levels

The Crane School of Music has long held that in order to be successful in any career in music, one must strive to be the best musician possible. Because of this belief, performance, the study of a specific performance medium with a master teacher and participation in a variety of large and chamber music ensembles under the guidance of expert conductors, is a cornerstone of a Crane education.

Musicianship is acquired through private study of a performance medium and frequent opportunities to perform as a soloist and in outstanding ensembles. As one of the culminating experiences in the studio, students are required to pass, depending on their degree program, various performance levels. Levels are a list of specific performance goals a student performs on their major performance medium in front of a faculty jury. Successful completion of the levels permits students to perform on one of the formal recital series.

The following descriptions of the levels requirements and procedures are in general terms by area only. For specific level requirements and appropriate literature for each instrument or voice, please consult the respective studio syllabus and teacher.

General Levels Information

Applied instruction is ordinarily offered only to music majors.
Students may not register for more applied music credits than is required for their degree program without the permission of the Dean and the approval of their studio teacher.
Levels are generally scheduled during the last week of classes of each semester. Check with the Area Head Teacher for each area for more exact information:

Crane Area Head Teachers 2003-2004

Brass – Dr. Charles Guy  
Piano – Dr. Paul Wyse  
Voice- Professor Kathleen Miller  
Strings-Professor John Lindsey  
Guitar/Harp- Dr. Jessica Suchy-Pilalis  
Percussion – Professor James Petercsak  
Woodwinds –Professor Frank Wangler

Music education majors must complete at least eight hours (normally four semesters) or the equivalent in their applied area with a grade of 2.0 or higher each semester and satisfactorily complete the Level A audition (instrumentalists) or the Pre-A audition (vocalists) before being allowed to student teach. Students will not be allowed to schedule a recital until the required Level audition has been passed:
Ten Minute Recital- Level A audition for instrumentalists and vocalists
Half-Hour Recital- Level B audition
Hour Recital - Level C audition
Two failures of the Level A audition will result in a recommendation for a change of major.

Levels - Transfer Students

All instrumental transfer students who enter at the junior level are required to take the Level A audition at the end of their first semester at Crane. All voice transfer students who enter at the junior level are required to take the Level Pre-A at the end of their first semester at Crane. The studio teacher, in consultation with the Chair of Performance may waive this requirement if the appropriate level of performance was demonstrated during the student’s first semester in the studio. A memo should be sent to the Chair to be placed in the student’s folder.

Levels Information By Performance Area

Please Note: The following descriptions of the levels requirements and procedures are in general terms, by area only. For specific level requirements and appropriate literature for each instrument or voice, please consult the respective studio syllabus and teacher.

Brass General Levels Policies

All levels will be offered on Monday through Thursday of the last week of classes each semester.
Two failures of a level will result in an automatic recommendation for a change of major. A third level will not be given.
Retakes of level exams will only be offered at the subsequent semester’s level time.
All levels are to include piano accompaniment for solos involving accompaniment.
For all degree programs other than performance, Level B and C auditions require the permission of the instructor.
Additional or make up credit in performance may be taken from an approved teacher outside the college. This work will be evaluated by the brass faculty in a credit by exam.

Brass General Levels Requirements

Level A - One representative solo
Two contrasting etudes
Technical requirements

Level B - One representative solo
Two contrasting etudes
Orchestral excerpts
Technical requirements

Level C - Three solo works in contrasting styles
Orchestral excerpts

For specific level requirements and appropriate literature for each brass instrument, please consult the respective studio syllabus and teacher.

Guitar

For specific level requirements and appropriate literature for these instruments, please consult the respective studio syllabus and teacher.
Harp

**Level A**
Technique: Two contrasting etudes such as those by Bochsa (intermediate level) or Damase. Scales and arpeggios in three octaves.
One orchestral excerpt such as the cadenza from *Capriccio Espagnol* or Mahler, *Symphony #5* (Adagietto)

**Level B**
Technique: Two contrasting etudes such as those by Bach-Grandjany or Bochsa (advanced).
One orchestral excerpt such as Mascagni, *Cavelleria Rusticana* or a cadenza from a Tchaikovsky ballet.

**Level C**
Technique: A concert etude such as Salzedo, *Five Poetical Studies* or Wilhelm Posse, *Concert Etudes*.
One substantial** work written after 1960.
One orchestral excerpt such as Britten, *Young Person's Guide* or Berlioz, *Symphonie fantastique*

**A "substantial" work is defined as being at least eight minutes in duration.

Piano

**Piano Jury Requirements**
Piano majors are required to perform a jury any semester they are not performing a level or a degree recital. A jury performance must include two compositions in contrasting styles. Technique listed below should be performed at the following metronome markings: scales: quarter note = 120; arpeggios, in triplets: quarter note = 100; arpeggios, in sixteenth notes: quarter note = 80.

**Piano Levels: General Information**
The Level B and C auditions for piano are generally held one month prior to the actual recital date. Special arrangements have been made for scheduling of the recital. Please contact your studio teacher for more information.
**Piano Specific Level A Requirements: Performance Majors**

Level Pre-A: to be completed at the end of the first semester of study.
- Major and minor scales and arpeggios at the octave
- Diminished seventh and dominant seventh arpeggios and chromatic scale at the octave
- One etude or exercise

Level A: to be completed at the end of the second semester of study.
- Major and minor scales and arpeggios at the octave, tenth and sixth
- Diminished seventh and dominant seventh arpeggios and the chromatic scale at the octave, tenth and sixth
- One etude or exercise

**Piano Specific Level A Requirements: All Other Majors**

Level Pre-A I: to be completed at the end of the first semester of study.
- Major scales and arpeggios at the octave
- One etude or exercise

Level Pre-A II: to be completed at the end of the second semester of study
- Minor scales and arpeggios at the octave
- One etude or exercise

Level A: to be completed at the end of the third semester of study
- Diminished seventh, dominant seventh arpeggios and chromatic scale at the octave
- One etude or exercise

**Piano Specific Level B Requirements**

Level B
Bachelor of Music in Performance (required) and Bachelor of Music in Music Education and Musical Studies (optional, and by permission of the studio teacher)

The student will appear in a one-half hour level before the piano faculty and present:

- An extended composition for solo piano, such as a complete sonata, a set of variations, Partita, etc.
- A solo composition from a contrasting period, and of a more advanced difficulty than Level A.
- A solo composition of contrasting style prepared entirely by the student during the month preceding the level.

**Piano Specific Level C Requirements**

Level C
Students whose major is Performance must fulfill the Level C requirement at least one month in advance of the Senior Recital. This level is also available to students in the Music Education and Musical Studies program as an option, and by permission of the studio teacher. Students will perform before the piano faculty who will determine the student's potential to present the full recital before the public.

**Accompanying - (MUAP - 344)**

**Procedure for submitting accompanying contracts**
In addition to registering for Accompanying, pianists must submit an accompanying contract to their major teacher in order for Accompanying credit to be granted. Pick up an accompanying contract form from your major teacher. List proposed works to be performed. The accompanying contract must culminate in approximately 20-30 minutes of publicly performed music in a single semester. Any combination of auditions and recitals that fulfills this time requirement is permitted (e.g., one 10-minute recital plus an Audition A, or a single 1/2 hour recital). The acceptability of the project in terms of time and content is at the discretion of the major studio piano teacher. Obtain signatures of instrumental/vocal studio teachers involved, then present the contract proposal to the pianist’s major teacher for approval and signature. After the requirements have been completed, the accompanying form, along with copies of recital programs, must be returned to the major teacher in order to receive credit. Because credit is awarded to piano students completing an accompanying contract, monetary payment for rehearsal or performance of any works on the accompanying contract is strictly prohibited. Retroactive credit may be granted to pianists for accompanying work completed in the immediately preceding semester if ALL required criteria have been met, i.e., submitting a contract, programs and signatures, and not having received monetary compensation for services. Because academic credit is the sole compensation granted to pianists pursuing the accompanying contract, it is reasonable to expect that the respective instrumental/vocal instructors make every effort to provide coaching on ensemble details and other features that are of instructional value to the pianist. The requirement that the contract be signed in advance of the project will help to alert the involved vocal/instrumental teachers that the pianist is taking Accompanying for credit. Students whose applied area is piano are required to accompany at least once a semester in one of the following areas: Recitals; A, B, and C Level; and Concerto Levels. Freshmen may substitute instrumental and vocal performance classes.

**Percussion**

For specific level requirements and appropriate literature for this studio, please consult the respective studio syllabus and teacher.

**Strings**

**Juries**

All string students are required to present a ten-minute jury every semester they are on campus except for those semesters in which a level is performed. At the discretion of the studio teacher, students may be exempt from juries their last semester at Crane or if a substantial recital was given a few weeks before Juries and Levels.

**Level A**

Level A is a 20 minute presentation and includes the following:

- Three series of major and minor scales and arpeggios as designated by the teacher(s) of each instrument.
- Two etudes, one of which demonstrates a wide variety of bowings, rhythms and bowing styles and the other demonstrating mastery of chords and double-stops for all instruments except the double bass. The second etude requirement for double bass will be determined by the double bass teacher.
- Any two contrasting movements from the Baroques Period to the present.
Level B

Level B is a 30 minute presentation and includes the following:
- Students will be prepared to play all scales and arpeggios as required for that instrument.
- Three études including at least one double-stop étude (except for double bass). The études are more difficult than those for Level A, as determined for each instrument.
- Four pieces: a concert, a concert piece and a self-prepared piece all from the Classical Period to the present and one solo Bach movement (or the equivalent). Two of these items are to be played from memory.

Level C

Level C is a 40 minute presentation and includes the following:
- Scale and arpeggio requirements as in Level B.
- Three études of greater difficulty than in Level B.
- Five pieces: a concerto, a concert piece and a self-prepared piece all from the Romantic Period to the present and two contrasting solo Bach movements (or the equivalent). Two of these items are to be performed from memory.

For specific level and jury requirements for each instrument, please consult the respective studio syllabus and teacher or the String Area Head Teacher.

Voice

Voice General Levels Requirements

Work in the fundamentals of good singing is carried on through the entire program of Applied Voice study. This included voice building, correct intonation, breath control, diction and all elements of musicianship. Diction laboratory courses for singing in French, German, Italian and English are available every academic year on an ongoing basis and should be taken at the earliest opportunity.

Basic Competency: Audition Pre-A and Audition A

The Basic Competency program of study includes scales and arpeggios, vocal literature of the seventeenth and eighteenth centuries plus simpler songs of the nineteenth and twentieth centuries.

Intermediate Competency: Audition B

The Intermediate Competence program of study includes greater use of operatic and oratorio repertoire as well as songs of increased technical demands. In opera, arias of such composers as Bellini, Donizetti, Floyd, Handel, Gilbert and Sullivan, Menotti, Mozart, Purcell, Puccini and Weill may be used. In oratorio, the arias of Bach, Fauré, Handel, Haydn and Rossini are often employed. In song literature there is an increased use of the works of the nineteenth and twentieth centuries. German Lieder composers may include Berg, Brahms, Schubert, Clara and Robert Schumann, Schoenberg, Strauss, Viardot-Gracia and Wolf. French mélodie repertoire may be drawn from the oeuvres of Boulanger, Debussy, Duparc, Fauré, Gounod, Massenet, Poulenc and Ravel. Other works may include works by American composers Barber, Bernstein, Bolcom, Copland, Griffes, Hundley, Ives, Larsen, MacDowell, Must and Rorem; English composers such as Britten, Cowland, Finzi, Purcell, Ethel Smyth and Vaughan Williams; along with composers from Eastern Europe such as Dvorák, Mussorgsky and Rachmaninoff.
Advanced Competency: Audition C

The Advanced Competency program of student includes the more demanding vocal literature such as the song cycles of the composers listed in the paragraph above. In addition, concert, opera and oratorio areas of Beethoven, Mozart, Verdi, Wagner and others may be studied for performance.

Minimum Performance Requirements - Music Education, Musical Studies and B.A. Music Voice Majors

Minimum performance requirements are increased each semester during the four years of study. Freshman in the two-credit sequence of Applied Voice perform a minimum of five and six works, sophomores seven and eight, juniors nine and ten and seniors ten. Repertoire is memorized and presented in weekly performance classes. The performance of one work each in French, German, Italian and English is required each semester except during the first semester of study. B.A. Music Voice majors follow these requirements through their two years of required Applied Voice. Ten minutes of vocal repertoire must be performed on a scheduled public recital before graduation.

Minimum Performance Requirements - Performance Voice Majors

A minimum of eight works is required for study and performance for the first semester course. This requirement is increased each semester to a maximum of fifteen works by the junior year. Repertoire chosen becomes progressively more demanding and includes song cycles, concert and operatic arias and arias from major oratorios, masses and other large forms. Works are performed in major class, literature classes and in informal recital. A half-hour public recital is required in the junior year and an hour public recital is required at the culmination of the program of study in the senior year.

Voice Levels Specific Requirements

Level Pre-A

Level Pre-A must be successfully completed before the Voice Faculty. The student will be allowed no more than two opportunities to pass Level Pre-A. Students who fail to pass the second hearing will automatically be dropped from Applied Vocal Study.

Level Pre-A shall be taken:

by voice performance majors at the end of the first semester of the Freshman year. If the student fails the first Level Pre-A, he or she must pass it by the end of the second semester of Freshman year or change curriculum.

by voice major transfer students with junior standing by the end of the second semester in residence or change their curriculum.

by voice major transfer students previous to junior standing according to their curriculum sequence.

by piano-voice majors no later than the end of the third semester in voice.

by all other Voice majors at the end of the third semester in Applied Voice. If the student fails the first Level Pre-A, he or she must successfully pass it by the end of the fourth semester of Applied Voice (424) or change curriculum.

Level Pre-A Program

The student will appear before the Voice faculty and submit a program of five songs which must be memorized and must include selections in French, German, Italian and English.
**Level A Program**

The student will appear before the Voice faculty and perform five works of intermediate difficulty which must be memorized and must include French, German, Italian and English repertoire and an aria from opera or oratorio. The student will self prepare a sixth song to be chosen by the studio teacher and to be prepared within a two week time period. Students will be allowed no more than two opportunities to pass Level A. Students who fail to pass the second hearing will automatically be dropped from Applied Voice.

Level A shall be taken:
by Voice Performance majors at the end of the second semester of the Freshman year. (If the student fails Level A, he or she must pass it by the end of the following semester).
by Music Education and Musical Studies Voice majors during or before the final semester of Applied Voice.

**Level B Program**

The student will appear before the Voice faculty and perform five works from the Intermediate and Advanced Competency repertoire. These must include French, German, Italian and English repertoire and one aria each from oratorio and operatic literature. Students will be allowed no more than two opportunities to pass Level B. Students who fail to pass the second hearing will automatically be dropped from the Voice Performance curriculum.

Level B shall be taken:
by Voice Performance majors by the end of the fourth semester in residence for permission to present the required half hour recital. (If the student fails Level B, he or she must pass it by the end of the following semester).
by all other Voice majors for permission to present a half hour recital.

**Level C Program**

The student will appear before the Voice faculty and perform five works from the Intermediate and Advanced Competency repertoire. These must include French, German, Italian and English repertoire and one aria each from oratorio and operatic literature. Students will be allowed no more than two opportunities to pass Level C. Voice Performance majors who fail to pass the second hearing will automatically be dropped from the Voice Performance curriculum.

Level C shall be taken:
by Voice Performance majors by the end of the sixth semester in residence for permission to present the required full hour recital. (If the student fails Level C, he or she must pass it by the end of the following semester).
by all other Voice majors for permission to present a full hour recital.

**Juries**

At the end of each semester, Voice students who have not performed as a soloist in a publicly scheduled performance or sung a Level Pre-A, A, B, or C during that semester must sing one prepared piece before a jury of Voice faculty.

**Woodwinds**
Juries

All woodwind students are required to perform a jury every semester until they pass their Level A audition. After, they must perform a jury once a year unless they have performed a recital or level or performed as a winner of the concerto program.

Woodwinds General Levels Requirements

Level A
One solo with accompaniment
Two or three etudes contrasting with solo
Major and minor scales
Sight-reading

Level B
Three works in contrasting styles from the standard repertoire for the instrument:
each work should be about seven minutes in length (total 20-25 minutes)
two works will be prepared under guidance of studio teacher
the third work is to be prepared by student without coaching

Level C
Three works in contrasting styles from the standard repertoire for the instrument:
a minimum of twenty minutes of music is to be prepared difficulty of music and level of performance
should indicate significant growth from the previous level.

For specific level requirements and appropriate literature for each instrument, please consult the respective studio syllabus and teacher.