



# **Student Handbook**

**Spring 2018**

**Revised December 2017**

## **Preface**

---

All students enrolled in The Crane School of Music are responsible for being fully aware of and understanding the information in the Crane Student Handbook.

This Handbook constitutes a formal agreement between you and The Crane School.

The information contained in this document is updated as needed and is considered official school policy. Additional information about the College can be found in the College catalog. The Crane School of Music 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.

# Table of Contents

<b>Preface</b> .....	<b>1</b>
<b>Table of Contents</b> .....	<b>2</b>
<b>Overview</b> .....	<b>6</b>
<b>Mission Statement</b> .....	<b>7</b>
<b>I. Responsibilities/Who to See</b> .....	<b>8</b>
Michael Sitton, Dean of The Crane School of Music .....	8
David Heuser, Associate Dean of Music .....	8
Charles Guy and Lonel Woods, Co-Chair of Performance Department.....	9
Marsha Baxter, Chair of Music Education Department .....	10
Timothy Sullivan, Chair of Theory/History/Composition Department .....	10
Marc Ernesti, Coordinator, Music Business & Executive Director, Crane Institute for Music Business .....	10
David Heuser, Coordinator of Music Graduate Program .....	10
Peter McCoy, Coordinator of Technology.....	11
Jason Dominie, Executive Director, Community Performance Series (CPS)	11
Lorelei Murdie, Facilities Manager .....	11
Douglas McKinnie, Audio/Video Engineer .....	12
Instrument and Piano Technicians .....	12
Crane Performance Area Coordinators 2017-2018.....	13
Performance Ensemble Coordinators 2017-2018 .....	13
<b>II. General Information</b> .....	<b>14</b>
Crane Student Fees.....	14
Building Hours.....	14
Building Regulations.....	14
Requesting Use of School Equipment Outside of the Crane Complex.....	15
Recital Posters and Other Posted Items.....	15
Booking Rooms .....	15
Room Policies.....	16
Use of Snell Theater and Hosmer Hall .....	17
Use of Wakefield Recital Hall .....	17
Use of the Potsdam Electronic Music Studios (PoEMS) .....	17
Reservation of Facilities for Non-Crane Student Ensembles: Faculty and Non-Faculty Directed .....	17
Music Education Curriculum and Sound Labs (Schuette A320) .....	18
Keys.....	18
General Practice and Practice Room Policies .....	18
Crane Music Library.....	18
Crane Music Center: Housekeeping .....	19
Crane Student Communication .....	19
Messages from Faculty and Staff Members .....	19
Ensemble Announcements .....	19
Duplication of Materials .....	19
Social Media Guidelines.....	19
Use of Crane Instruments .....	20
Lockers.....	24

Insurance on Personal Property.....	24
Use of Electronic Equipment.....	24
Recording/Streaming Services .....	25
Recording and Publicity Policy .....	25
Copyright Policy.....	26
Concert Attire.....	27
<b>III. General Policies.....</b>	<b>28</b>
Student Credit Load .....	28
Grade Requirements.....	28
S/U Policy for Music Students .....	28
Dismissal from a Major for Academic Reasons.....	28
Failure of Levels Policy.....	29
Student Appeal Procedures for the College.....	29
Procedure for Readmission .....	29
Readmission after Two-time Course Failure:.....	30
B.M. Musical Studies.....	30
B.M. with an emphasis in Music Business .....	31
Advanced Placement .....	31
Keyboard Skills and Functional Keyboard Placement Exams .....	32
Credit by Examination .....	32
Procedures for Change of Curriculum/Major.....	33
<b>IV. Information for Transfer Students.....</b>	<b>34</b>
Determination of Transfer Credit.....	34
Undergraduate Transfer Credit in Applied Music .....	34
Transfer Credit in Basic Musicianship Courses .....	35
<b>V. Undergraduate Applied Music and Performance Information and Policies .....</b>	<b>36</b>
General Information .....	36
Requirements.....	36
Applied Music Requirements by Degree Program .....	36
Requesting Additional Semesters of Applied Studio.....	37
Adding a Second Applied Studio Area.....	38
Non-music Major Applied Studio .....	38
Waivers and Credit by Examination for Applied Music Credit.....	38
Completing Credit by Examination:.....	39
Procedures for Change of Applied Area.....	39
Procedures for Change of Applied Music Teacher .....	40
Levels.....	41
Levels Scheduling Information .....	41
Failure of Levels Policy.....	41
When Levels Should Be Attempted.....	41
Levels Information by Performance Area .....	42
Brass General Levels.....	42
Guitar Requirements .....	43
Harp Requirements.....	44
Piano Requirements.....	45
Percussion Requirements .....	46
String Requirements.....	46
Voice Area Requirements.....	48
Woodwind Requirements .....	51

Composition Program Requirements .....	52
Recitals.....	54
30-minute Recitals.....	55
10-Minute Recitals.....	55
60-Minute Recitals.....	56
Informal Student Recitals .....	56
Rehearsal Time and Recital Programs.....	56
Piano, Organ and Harpsichord Use .....	57
Scheduling of Extra Rehearsals.....	57
The Crane Certificate in Performance.....	57
Crane Honors in Performance .....	58
The Annual Crane School of Music Concerto Competition .....	58
Accompanists: Required Contracts and Other Important Information .....	58
Major Ensembles .....	59
College-Sponsored Ensembles .....	59
Student-Run Ensembles .....	60
Ensemble Auditions .....	60
Ensemble Requirements by Instrument.....	62
Ensemble Definitions .....	69
Major Ensembles .....	69
Chamber Ensembles .....	69
Like Ensembles .....	69
Other Ensembles .....	69
<b>VI. Class/Course Information and Policies .....</b>	<b>70</b>
Music Course Subject Codes .....	70
Course Enrollment Policies.....	70
Tutorial Study .....	70
Auditing Courses .....	71
Creation of Courses Not Listed In the Schedule .....	71
Undergraduates Taking Graduate Level Courses .....	71
Credit and Time Requirements for Instructional Types.....	72
<b>VII. Undergraduate Music Education/Student Teaching Information and Policies .....</b>	<b>74</b>
Track Placement, Change of Track .....	74
Sophomore Evaluation .....	75
Student Teaching in Music.....	75
Prerequisites to Student Teaching in Music.....	75
Semester Placement.....	76
Interviews for Student Teaching.....	77
Responsibilities of Student Teachers .....	77
Advising/Course Registration for Student Teachers .....	77
Grading Procedures in Student Teaching.....	77
Application for Teacher Certification.....	78
Music Education Career and Job Information .....	79
<b>VIII. Advising .....</b>	<b>80</b>
College Advisement.....	80
Career Advisement.....	80
<b>IX. Graduate Studies.....</b>	<b>82</b>
Provisional Admission and Graduate Theory and History Exams .....	82

Graduate Juries (Performance Majors) ..... 82  
Graduate Oral Exam and Recital Committees..... 82  
Thesis Guidelines ..... 83  
Final Oral Exam ..... 83  
Performance Graduate Recital ..... 84  
Procedures for Change of Applied Music Teacher ..... 85

**X. The Julia E. Crane Music Center ..... 86**

**XI. Biographical Summaries of People for Whom Music Facilities  
Are Named..... 87**

Julia E. Crane Music Center ..... 87  
Marie A. Schuette Hall ..... 87  
Franklin H. Bishop Hall..... 88  
Sara Merrick Snell Theater ..... 88  
Helen M. Hosmer Hall..... 89  
Ralph J. Wakefield Recital and Lecture Hall ..... 89  
The Samuel Spurbeck Seminar Room in the Crane Music Library..... 91

## **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.

Under the leadership of Julia Crane (1886 - 1923), her successors, Marie Schuette (1923 - 1930), Helen M. Hosmer (1930 - 1966), Ralph Wakefield (1967 - 1976), Robert Thayer (1977 - 1982), Robert Washburn (1982 - 1985), Thomas Tyra (1985 - 1989), James Stoltie (1989 - 2000), Alan Solomon (2000 - 2009), and Michael Sitton (2009 - present), The Crane School of Music has embraced the philosophy that music enables us to uplift the human spirit and brings the dreams of hope and freedom to all Americans. For its efforts and its successes, The 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.

The Crane School of Music is an accredited institutional member of the National Association of Schools of Music (NASM), 11250 Roger Bacon Drive, Suite 21, Reston, VA 20190-5248; Telephone: 703-437-0700.

## **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 21<sup>st</sup> Century.

## I. Responsibilities/Who to See

---

### ***Michael Sitton, Dean of The Crane School of Music***

Bishop Hall C219, 267-2812, [sittonmr@potdam.edu](mailto:sittonmr@potdam.edu)

### ***Margaret Ball, Secretary to the Dean***

Bishop Hall C218, 267-2812

### ***Karen Miller, Budgeting Secretary***

Bishop Hall C220, 267-3418, [millerkl@potdam.edu](mailto:millerkl@potdam.edu)

Dean's office matters include the following.

- Department chairs
- Personnel issues
- Faculty/Staff Liaison
- Approval for off-campus appearances of college-sponsored performing groups
- The Crane School of Music Budget
- Development activities
- Liaison on policy matters with other campus offices
- Processing faculty travel
- Purchasing
- Grants, including those available through SUNY Research Foundation and all other agencies
- Curriculum policy matters and curriculum development
- Community College Articulation
- Planning
- Alumni relations
- NASM accreditation
- Crane administration

Please see Margaret Ball directly for the following matters.

- Scheduling appointments with the Dean
- Searches
- Faculty/staff personnel records

Please see Karen Miller directly for the following matters.

- Receiving
- Faculty travel information/documents
- Ordering office supplies

### ***David Heuser, Associate Dean of Music***

Bishop Hall C222, 267-2453, [heuserdd@potdam.edu](mailto:heuserdd@potdam.edu)

### ***TBD, Secretary to the Associate Dean, Coordinator of Admissions***

Bishop Hall C221, 267-2417

***Karen Miller, Scheduling Secretary***

Bishop Hall C220, 267-3418, [millerkl@potdam.edu](mailto:millerkl@potdam.edu)

Associate Dean's office matters include the following.

- Student recital policy
- Advertising
- Undergraduate admissions, recruitment, auditions
- Undergraduate student records
- Enrollment data
- Undergraduate advisement administration for all degrees
- Transfer advising
- Audits/BearDEN waivers
- Academic status
- Facilities
- Crane publications (college catalog, admissions, internal, website)

Please see the Associate Dean's Office directly for the following matters.

- Crane admissions and auditions
- Crane audition day schedules and materials
- Maintenance of Crane student records
- Distribution of advising materials
- Scheduling appointments with the Associate Dean
- Course syllabi
- Crane admissions and audition issues
- Crane course registration issues (overrides, overloads, etc.)

Please see Karen Miller directly for the following matters.

- Crane Master Schedule
- Fall and Spring Course Schedule
- Pre-registered classes

***Charles Guy and Lonel Woods, Co-Chair of Performance Department***

Dr. Guy: Schuette Hall A110, 267-2437, [guycv@potdam.edu](mailto:guycv@potdam.edu)

Dr. Woods: Bishop Hall C325, 267-2465, [woodsl@potdam.edu](mailto:woodsl@potdam.edu)

***Margaret Ball, Performance Department Secretary***

Bishop Hall C218

Performance Department matters include the following.

- Performance matters
- Performance searches
- Staffing of performance courses
- Performance budget
- Off-campus performances
- Performance faculty absences from campus
- Calendar policy and administration

***Marsha Baxter, Chair of Music Education Department***

Schuette Hall A308, 267-2454, [baxterm1@potsgdam.edu](mailto:baxterm1@potsgdam.edu)

***Tammara Madeja, Coordinator of Music Education Field Experience***

Schuette Hall A315, 267-2948, [madajtd@potsgdam.edu](mailto:madajtd@potsgdam.edu)

***Lori-ane Dillon, Music Education Department Secretary***

Schuette Hall A321, 267-2411, [dillonlk@potsgdam.edu](mailto:dillonlk@potsgdam.edu)

Music Education matters include the following.

- Music Education searches
- Staffing of music education courses
- Music Education budget
- Sophomore Evaluation
- Student teaching assignments and liaison
- Undergraduate and graduate advisement and program
- Teacher certification
- Continuing Education, including summer session, conferences and extension programs in music education
- New York State certification requirements
- Music Education faculty absences from campus

***Timothy Sullivan, Chair of Theory/History/Composition Department***

Schutte Hall A335, 267-2684, [sullivtr@potsgdam.edu](mailto:sullivtr@potsgdam.edu)

***Karen Miller, Theory/History/Composition Department Secretary***

Bishop Hall C220, 267-3418, [millerkl@potsgdam.edu](mailto:millerkl@potsgdam.edu)

Music Theory, History and Composition matters include the following.

- Theory, History and Composition searches
- Staffing of theory, history and composition courses
- Theory, History, Composition budget
- Musical Studies and Bachelor of Arts in Music curricular matters
- Theory, History and Composition faculty absences from campus
- BA in Music

***Marc Ernesti, Coordinator, Music Business & Executive Director, Crane Institute for Music Business***

Bishop Hall C210, 267-2103, [ernestm@potsgdam.edu](mailto:ernestm@potsgdam.edu)

Music Business matters include the following.

- Music Business major and minor curricular matters
- Crane Institute for Music Business
- Staffing of Music Business courses
- NAMM Project, MAPSTOP records, and Music Business Roundtable

***David Heuser, Coordinator of Music Graduate Program***

Bishop Hall C222, 267-2453, [heuserdd@potsgdam.edu](mailto:heuserdd@potsgdam.edu)

***TBD, Graduate Secretary***

Bishop Hall C221, 267-2417

Graduate music matters include the following.

- Graduate admissions
- Graduate advising
- Graduate catalog
- Graduate degree completions: final orals, etc.

***Peter McCoy, Coordinator of Technology***

Schuette Hall A329, 267-3210, [mccoypm@potsgdam.edu](mailto:mccoypm@potsgdam.edu)

Technology matters include the following.

- Midi Lab classroom
- Crane file server
- The Crane School of Music web site
- Vivace or SmartMusic accompaniment stations
- Technology in the Wakefield Lecture and Recital Hall (C224)
- Mobile computing equipment
- Video Streaming

***Jason Dominie, Executive Director,  
Community Performance Series (CPS)***

Performance Arts Center 236C, 267-2412, [dominijl@potsgdam.edu](mailto:dominijl@potsgdam.edu)

<http://cpspotsgdam.org>

CPS matters include the following.

- Community Performance Series
- Tours and Outreach Programs
- Grant writing

***Lorelei Murdie, Facilities Manager***

Plaza, B113, 267-2466, [murdielt@potsgdam.edu](mailto:murdielt@potsgdam.edu)

***Sarah Burgess, Facilities Secretary***

Plaza, B113, 267-2418, [burgessj@potsgdam.edu](mailto:burgessj@potsgdam.edu)

Facilities Office matters include the following.

- Lighting in performance halls
- Repairs and maintenance to performance halls
- Needs for special events in performance halls
- Use of rooms for non-class activities
- Arrangements for staging recitals and concerts
- Temperature/humidity control
- Office equipment
- Key requests/building security

- Repairs to building equipment and instruments/liaison with maintenance and custodial staffs

Please see the Facilities Secretary directly for the following matters.

- Preparation of all Crane concert programs: major ensembles, faculty recitals, student recitals
- Scheduling student recitals
- Duplicating requests
- Press releases regarding Crane performances Calendar of Events
- Scheduling use of performance halls and classrooms
- Changes in room assignments
- Clerical support for ensemble coordinators and major performing ensembles
- Faculty directory information
- Assignment of telephones, mailboxes, email addresses
- National String Project

### ***Douglas McKinnie, Audio/Video Engineer***

Schuette Hall A112, 267-2442, [mckinndj@potdam.edu](mailto:mckinndj@potdam.edu)

- Position shared between Crane and The Performing Arts Center
- Audio/visual equipment
- Concert/Recital recording and video web-streaming
- Electronic equipment repair

### ***Instrument and Piano Technicians***

#### ***Miles DeCastro, Instrument Technician***

Plaza, B171, 267-2467, [decastmd@potdam.edu](mailto:decastmd@potdam.edu)

- Instrument repair (Crane-owned string, brass, woodwind and percussion instruments only)
- Instrument sign-out
- Locker sign-out
- Equipment inventory and control

#### ***Lane Miller, Piano Technician***

Plaza, B173, 267- 2468, [millerle@potdam.edu](mailto:millerle@potdam.edu)

- Piano tuning
- Piano repair
- Relocation or moving of any pianos
- Harpsichord tuning (also see "Use of Harpsichord" on page 56)

***Crane Performance Area Coordinators 2017-2018***

- Brass: Mark Hartman
- Guitar/Harp: Douglas Rubio
- Piano: François Germain
- Percussion: James Petercscak
- Strings: Shelly Tramposh
- Voice: Lonel Woods
- Woodwinds: Kenneth Andrews

***Performance Ensemble Coordinators 2017-2018***

- Coordinator of Choral Ensembles: Jeff Francom
- Director of Bands: Brian Doyle

## II. General Information

---

### ***Crane Student Fees***

#### **The Music Fee (AY 2017-18 \$185.00 per sem.)**

The music fee is a mandatory charge for all music majors. It supports the maintenance of pianos, performance, and music education technique instruments as well as other music services. This fee has been pro-rated per semester and is assessed during each of the eight semesters a student is enrolled in classes at Crane even if this includes the semester of student teaching, regardless of the types of courses for which a student is registered.

#### **Field Experience Fee (AY 2017-18 \$35.00 per sem.)**

This is a mandatory fee that supports activities to the development and implementation of field-based teacher and music education programs.

#### **Concert Ticket Fee (AY 2017-18 \$200.00 per sem.)**

This is a student-assessed mandatory charge for all music majors. It provides tickets to Community Performance Series concerts.

#### **Applied Music Fee (AY 2017-18 \$285.00 per sem.)**

This is a fee that is paid by all music majors enrolled in applied music (private studio lessons): MUCS 210, 420, 430, 510, 610, 620 and 630)

### ***Building Hours***

Regular building hours during the fall and spring semesters are as follows.

- Monday through Friday: 7:00 a.m. to 11:30 p.m.
- Saturday and Sunday: 8:00 a.m. to 11:30 p.m.

Building hours during breaks and the summer recess are as follows.

- Monday through Friday: 7:00 a.m. to 5:00 p.m.
- 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 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.

### ***Building Regulations***

- Consumption of food and beverages is not allowed in classrooms, rehearsal halls or theaters.

- Students are not permitted in the basement areas. Unauthorized students found in the area will be subject to disciplinary action.
- 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.

### **Requesting Use of School Equipment Outside of the Crane Complex**

Students and faculty who wish to use school equipment outside of the Crane Complex must make the request in writing (email is appropriate) to the Facilities Office (B113). Requests should include a detailed list of the equipment being requested. "Equipment" includes things such as percussion instruments, music stands, and chairs. As physical plant typically requires two weeks' notice to move equipment, requests should come to the Facilities Office at least two weeks prior to the event. Student groups and ensembles should not assume they will be permitted to use school equipment outside of the building prior to approval being given.

### **Recital Posters and Other Posted Items**

Posted items may not exceed a size of 11" x 17". Signs, posters, and similar forms of announcements may not be posted anywhere in classrooms, bathrooms, walls, doors, or columns, and are permitted only on approved bulletin boards and non-painted surfaces (for example, at the ends of lockers). Individuals or groups are limited to a single sign, poster, or similar form of announcement per bulletin board.

Banners are not permitted anywhere within the perimeter of the Crane school unless approved by the Dean.

Any signs, posters, banners, or similar forms of announcements that are posted other than on approved bulletin boards or in approved locations will be taken down or otherwise removed. Posters that do not comply with college policies and procedures will also be removed.

Signs, posters, banners, and similar forms of announcements that are posted on approved bulletin boards or in approved locations must be taken down or removed 48 hours after the event. During peak recital season, posters may be removed by the facilities office prior to the 48 hour time limit, but will be saved in the facilities office for 48 hours after the event for pick up.

### **Booking Rooms**

Students requesting the use of performance halls or classrooms in the Crane Music Center of Performing Arts Center for purposes other than regularly scheduled classes and rehearsals must book those through EMS, using Virtual EMS (VEMS) at <https://ems-web.potsdam.edu/emswebapp/>. Details about how to do this are in the document

*Virtual EMS Quick Reference Guide for Students:*

<http://www.potsdam.edu/sites/default/files/vems.pdf>. Reservation requests must be made one working day in advance with a 4pm cutoff time; weekend & Monday reservations must be made by Friday at noon, at the latest. All requests are subject to approval. Do NOT use VEMS to schedule concerts. Please direct questions to the Crane Facilities Office (B113).

**Rooms Available for Use**

- Schuette Hall: A145, A147, A311, A323,
- Plaza: B115
- Bishop Hall: C101, C107, C119, C123, C303. C309, C323, C326
- Wakefield Hall, Snell Theater and Hosmer Hall

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 the following.

- Monday-Thursday 7:45 a.m. - 10:00 p.m.
- Friday 7:45 a.m. - 6:00 p.m.
- Saturday 12:00 p.m. - 4:00 p.m.
- Sunday 12:45 p.m. - 10:00 p.m.

**Room Policies**

- All rooms are open for class purposes, 8:00 a.m. to 4:00 p.m., 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.
- Before 11:00 a.m. on Saturday and 1:00 p.m. on Sunday, only the large rehearsal rooms C101, C107, C119 and C123 may be signed out.
- Rooms will be opened by the building custodian on Saturday from 5:00-10:00 p.m.
- No rooms may be signed out when school is not in session or during breaks.
- If amplification is being used, students must book C123.
- Rooms must be vacated 10 minutes prior to the end of the reservation time if a class is using the space directly afterwards, so as to allow passing and set-up time for the class.
- Furniture or equipment in a classroom or rehearsal room which is rearranged for a special purpose must be returned to proper position or place at the conclusion of a period.
- No equipment, including music stands, should be removed from any classroom without prior approval from the Facilities Office (B113).

### **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 a.m.-10:00 p.m.
- A key will be available from the Crane library during library hours.
- Campus custodial personnel will open areas from 8:00 a.m.-11:00 a.m. on Saturday and 8:00 a.m. -12:00 noon on Sunday.
- A building custodian will open areas on Saturday from 5:00 p.m. -10:00 p.m.
- 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 Virtual EMS.
- It is never to be used as a practice facility.
- No food or drink is permitted in Wakefield Recital Hall.

### **Use of the Potsdam Electronic Music Studios (PoEMS)**

Use of this room (Schuette Hall A158) is regulated by the Electronic Music Studio Director and is used under his supervision. See Dr. Jerod Sommerfeldt, A103, 267-2446 if you have any questions.

### **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 may request the reservation of a room for rehearsal through Virtual EMS. 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 A320)**

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**

The Crane Center has 71 practice rooms for individual use. Seven of the rooms contain grand pianos and are reserved for piano majors, twelve of the rooms are designated for percussion majors' use and three are for organ students and harp majors. Any of the remaining 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 ten 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 (Spring and Fall Semesters)**

- Monday - Thursday: 7:45 a.m. - 10:00 p.m.
- Friday: 7:45 a.m. – 6:00 p.m.
- Saturday: 12:00 p.m. – 4:00 p.m.
- Sunday: 12:45 p.m. – 10:00 p.m.

#### **Circulation Rules**

Most books and music may be signed out for 28 days. Records, periodicals, and most reserve books do not circulate.

A reference librarian is available from 1:00 – 3:00 p.m. on weekdays or by special appointment. The reference librarian 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.

### **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**

#### **Email**

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 *at least once a day* for messages from faculty, staff and other students even if they maintain a private email address.

#### **Bulletin Boards**

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.

#### **Messages**

Notes and other materials from students to be placed in faculty mailboxes can be left with the Crane Receptionist in Bishop Hall C221.

### **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.

### **Ensemble Announcements**

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

### **Duplication of Materials**

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 two (2) days must be allowed for processing.

### **Social Media Guidelines**

There are many social media pages associated with the Crane School of Music. For example, there were at least 39 Crane-related Facebook pages in the summer of 2015.

(This does not include personal student, faculty, or staff pages, only those that reference or represent the Crane School directly.)

The main Crane School of Music social media sites are all “TheCraneSchool,” and include Facebook, Instagram, Twitter, and YouTube. Questions regarding these should be directed to the Associate Dean. Below are guidelines concerning social media sites associated with Crane.

Students may consider creating Crane-related social media sites for student-run organizations or for other areas of interest (jazz studies or tenors, for example). Before creating a new social media site associated with Crane, consider using the main Crane social media page or another page that already exists. For events, it is particularly inadvisable to create a new site, as event pages will quickly go out-of-date. In addition, any new social media site will suffer from having to start from scratch in regards to likes/friends/followers. By using existing pages, students can take advantage of the connections already present on these sites.

All social media sites associated with Crane should include links to the main Crane and SUNY Potsdam sites in that medium (assuming they exist) via “liking,” “following,” etc. Additionally, if you tag Crane as a location, make sure you are tagging the official Crane site. A link to the Crane website may also be appropriate.

Plan to hand the site off to someone else on leaving the institution. Students should consider this a normal activity, like handing in your keys, on leaving the college, or on a change in position in a student organization, etc. This information includes site addresses, usernames and passwords. Student organization leaders should share social media log-in information with their faculty advisors as this can also assist with transitions. If a student is not sure who the appropriate person to hand this information to is, it can be given to the Crane Associate Dean, who will ensure the information gets to the appropriate person(s).

### ***Use of Crane Instruments***

School-owned musical instruments are to be used by students only in connection with academic offerings of The Crane School (courses, ensembles, studio) in which they are officially enrolled. Other uses of school inventory instruments are permitted only when authorized by formal agreements consistent with school and campus policy related to state-owned property. School instruments may not be used by students for off-campus 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 who return instruments late (see below for deadlines) will incur a \$1-per-day late fee.

Note that Professors cannot:

- Store Crane-owned instruments in their office
- Store Crane-owned instruments in any auxiliary storage area the Instrument Technician might not be able to access
- Assign instruments (assignment requests to the Instrument Technician are acceptable, but having the student make the request is preferable)
- Perform repairs or “pre-repairs” on a Crane-owned instrument
- Have students switch instruments within the class (rotation of instruments in Wind Practices, Orchestra Tech, Band Tech, etc.)

## **Performance Grade Instruments**

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. Performance instruments may not be taken out of the Crane Complex unless they are being used for an official Crane-related performance.

The Crane Instrument Technician is charged with the ongoing maintenance of school-owned instruments only; repairs or adjustments to student-owned instruments are strictly limited to legitimate emergencies.

- **Students cannot** use a Crane-owned instrument as their primary instrument.
- **Students cannot** use Crane-owned instruments that haven’t been assigned to them for the current semester. Being assigned an instrument for the prior semester does not confer approval for the following semester.
- **Students must** own a proper maintenance kit for any Crane-owned performance instrument they are using (swabs, lubricants, etc.). The Instrument Technician may do a surprise inspection of the performance instruments at any time to ensure they are being maintained properly. Any instrument that doesn’t pass inspection will be taken away.
- **Students must** keep the instrument in one of three approved places at all times:
  - the student’s hands,
  - an instrument stand made specifically for the instrument, or
  - the instrument’s case.
  - The floor, the Hosmer stage, leaning against a wall, a music stand, and a chair are just some of the examples of places instruments may not be kept.

- **Students must** obtain their own mouthpiece for performance instruments. Performance instruments will be issued without mouthpieces. All mouthpieces currently in performance instrument cases will be given to studio professors, at which point professors may choose to lend them out, or require students to obtain their own mouthpiece.

### **Instruments for Techniques Courses**

Students requiring the use of a school-owned student grade instrument for a techniques course will be issued an instrument at class time. Techniques instruments may not be taken out of the Crane Complex.

It will be assumed that the following techniques instruments come with the following items. If an item is missing when the instrument is issued, it is the student's responsibility to inform the technician by the end of the first week of class. If the technician is informed after that, it will be assumed that the student lost the item, and the student will be charged for the replacement cost of the item.

- Flutes- Case, cleaning rod
- Oboe- Case, cork grease
- Clarinets- Case, mouthpiece, ligature, mouthpiece cap, cork grease
- Saxophones- Case, mouthpiece, ligature, mouthpiece cap, cork grease, neck strap
- Bassoons- Case, cork grease, crutch, seat strap
- Trumpet- Case, mouthpiece, valve oil, tuning slide grease
- Trombone- Case, mouthpiece, hand slide lubricant, tuning slide grease
- French Horn- Case, mouthpiece, rotor lubricant, tuning slide grease
- Tuba- Mouthpiece, valve oil, tuning slide grease
- Violin/Viola/Cello- Case/Bag, bow, rosin
- Bass- One or two bows, rosin

Should the student not return the instrument, they will be charged for the replacement cost for entire instrument outfit.

### **Summer Instrument Use**

Student cannot take Crane-owned instruments home over the summer unless they have specific approval from the appropriate studio professor and the Instrument Technician. Requests for summer instrument use must be submitted to the Instrument Technician via e-mail no later than the Friday before levels week.

To be approved, a student must meet the following criteria:

Must meet all of the following criteria:

- Acceptable Academic Standing as a Crane Music Major, no outstanding holds, no previous holds related to instruments
- Eligible and expected to return to Crane the following fall semester

- Approval of studio professor(s), if borrowing primary instrument, or approval of primary studio professor(s) and applicable secondary professor, if borrowing secondary instrument
- Approval of instrument technician
- One instrument per student, per summer
- Instrument is performance level (no techniques instruments will be issued for summer use)
- Instrument is available and not in need of critical maintenance
- Students also must meet one of the following criteria:
  - The student needs the instrument to prepare for graduate school audition(s),
  - The student is performing in a summer event(s) that will promote or represent The Crane School of Music, or
  - The student has a studio and/or ensemble curricular demand for which the instrument is necessary.

Any instrument borrowed for the summer must be repaired and/or cleaned at a professional repair shop before the start of the fall semester. Student must present a receipt for the repairs/cleaning at the beginning of the fall semester. At the repair shop, string and woodwind instruments should get a “playing condition” job, brass instruments should get an “ultrasonic cleaning.”

The instrument is due back on the first day of classes of the subsequent fall semester. Before returning the instrument,

- **Woodwind** and **string** instruments are to be put into good playing condition by a professional repair technician, who is a current member of The National Association of Professional Band Instrument Repair Technicians (NAPBIRT).
- **Brass** instruments are to be put into good playing condition and ultrasonically cleaned by a professional repair technician, who is a current member of The National Association of Professional Band Instrument Repair Technicians (NAPBIRT).
- Repairs performed by a non-NAPBIRT technician MAY be acceptable, pending approval by the Crane instrument technician. Approval must be obtained BEFORE repairs are performed by a non-NAPBIRT technician.

Student must present a receipt for the repairs/cleaning at the beginning of the fall semester. Student should not wait until the last second to bring the instrument to a shop, as many shops get very busy in August.

Any student who violates any of the above policies regarding summer instrument use will be charged a \$300 summer rental fee for use of the instrument. If the instrument is

returned in need of repairs, the student will be charged the \$300 rental fee, plus the cost of repairs, at a rate of \$105/hour, plus parts and supplies.

### **Lockers**

Locker assignments are made through the Instrument Technician. Students are responsible for keeping their assigned personal, techniques, and ensemble instrument lockers clean and free of garbage.

- Personal locker assignments are for the entire school year, and all items need to be removed from personal lockers by the Monday following May graduation, or following the end of the fall semester finals for those who will not have a locker in the spring semester.
- Techniques locker assignments are by semester. All personal items need to be removed, and the instrument and all of its components and accessories need to be returned by one day after the final exam for that class.
- Performance instrument locker assignments are by semester. All personal items need to be removed from ensemble instrument lockers by one day after the final performance or rehearsal on the instrument.

Students with lockers that are left with garbage or other items in them, requiring extra cleaning, will be charged a cleaning fee. Any items left behind in lockers will be thrown away, recycled, or placed in the lost and found, at the technician's discretion. Special requests to salvage left behind items will not be honored.

Locks are specific to the locker that they are on. Lockers should always be locked when not in use, even if the locker is empty. Locks should never be switched or traded. Students must use the lock they are issued on Crane lockers. Students may not replace the Crane lock with a different lock. A charge of \$25 will be assessed to students with missing or damaged locks.

Students cannot use Crane lockers over the summer unless the student receives specific approval from the Instrument Technician, or if the student is enrolled in an in-person (non-online) Crane summer class.

### **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.

### **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/Streaming Services**

All officially scheduled concerts in the Crane Center are routinely audio-recorded for archival purposes. Many events, including major student ensembles, are also made available via live video-streaming on the Crane website.

### **Student Recitals**

All student recitals on the official Crane calendar are recorded on CD-Rs provided by the school. Students should see the recording technician immediately following their recital to pick up their recording. 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 3<sup>rd</sup> floor of Bishop Hall (Room C312). Undergraduate student recital recordings are *not* placed in the Crane Library and are *not* web-streamed.

### **Graduate Performance Recitals**

A CD of each graduate performance recital is placed in the Crane Library, as per NASM requirements. Graduate recitals may be web-streamed, but only upon request by the studio teacher at least two weeks in advance.

### **All Other Concerts**

CDs of all other concerts on the official Crane concert calendar are placed in the Crane Library.

### **Major Ensembles**

All Crane ensembles are automatically recorded. CD copies are placed in the Crane Library and may be signed out overnight by students.

### **Other Technical Support**

If technical support beyond recording is required for a recital, including playback of electronic sounds (CD or tape) or amplification, the Audio/Video Engineer must be notified at least two weeks prior to the event. The hall should be reserved on the day of the event for a sound check (see the Facilities Manager to reserve the hall for this rehearsal).

**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. We cannot provide video recordings of concerts and recitals, whether web-streamed or otherwise.

See the Audio/Video 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 or other promotional purposes. 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.

### **Copyright Policy**

Students may not distribute, upload to websites, or otherwise publicly disseminate any audio or video recordings of Crane concerts or recitals, other than those of their own student recital(s), without the express written consent of the Dean. Unauthorized distribution or sharing of such recordings may constitute a violation of copyright law and may open the student to potential legal action by the relevant copyright holders.

## Concert Attire

### **Choral Ensembles**

Choral Ensembles have a performance uniform to be acquired upon arrival at Crane.

### **Bands and Orchestra (Concert Black)**

#### Men

Jacket and Pants	Black tuxedo
Tops and Torso	White tuxedo shirt (no plain white dress shirt) Studs and cufflinks (if needed) If wearing a vest or cummerbund, it must be solid black
Neckwear	Black bow tie
Footwear	Solid black socks Solid black dress shoes with shiny finish (no flip flops, athletic shoes or casual shoes)

#### Women

Tops and Sleeves	Solid black, long-sleeve or $\frac{3}{4}$ -length sleeve dress, blouse, jacket or sweater
Necklines and Backs	Conservative cut rounded or V-necklines and solid backs, recommend no cleavage showing
Bottoms and Hemlines	Solid black ankle or floor length dress, skirt, or pants. No slit above the knee.
Torso	If wearing top with skirt or pants, midsection should be covered completely when standing or seated. No skin should show between top and bottom.
Fabric	Materials should be of good "evening wear" quality – no denim, tee-shirt dresses or casual wear. Material should be sufficiently opaque – no "see-through" black sheers unless there is opaque material underneath. Clothes must cover undergarments.
Hosiery	Black stockings required (black socks or knee highs acceptable if tops are completely covered by skirt or pants)
Footwear	Solid black, close-toed dress shoes (may be flats or comfortable heels with shiny or matte finish). No strappy sandals, flip flops or athletic shoes.
Jewelry	Solid silver or gold color or pearls. Nothing overly gaudy. Earrings should be studs or 1" or less in length.

Examples of professional concert attire can be seen on the following website:

<http://www.band-martaccessories.com/shop/category/formal/concert-wear/tuxedo-coats/>.

### III. General Policies

---

College-wide academic policies and procedures (exclusive of those specifically for Crane) can be found in the SUNY Potsdam Undergraduate or Graduate Catalog, and/or on the SUNY Potsdam website.

#### *Student Credit Load*

Policies on student credit load can be found in the Undergraduate Catalog and the Graduate Catalog.

#### *Grade Requirements*

A grade of 2.0 or higher is required in each music course in order for it to count toward a major in music. In courses that are sequential, a grade of 2.0 or higher is required for the student to advance to the next course in the sequence.

#### *S/U Policy for Music Students*

Crane students may only elect S/U for music courses that are **not** being used to fulfill degree requirements.

#### *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). For purposes of this policy, all studio lessons are considered to be the same course, regardless of whether they are MUCS 420 or MUCS 430.

##### **Appeal Procedures**

Dismissal from the School of Music or from a specific major of the School may be appealed with the exception of Sophomore Review. According to the Sophomore Review guidelines:

*“A student who fails to complete the requirements of the review within one year will be denied admission to the Music Education professional sequence. A denial resulting from the inability to complete requirements within the time frame specified may not 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. Students will be sent information from the Dean of The Crane School of Music about how to submit an appeal to attempt a course for a third time, including the deadline for submitting an appeal. The Dean will notify each student if their appeal was granted or denied.

### **Failure of Levels Policy**

Two failures of the Level A audition will be grounds for dismissal from Crane. Two failures of a Level B or Level C audition will be grounds for dismissal from the performance major and from eligibility for the Performer's Certificate. Certain performance areas allow levels "completions" where students pass portions of the level requirements but are required to repeat the remaining requirements. In those areas that allow "completions," failing a "completion" will be considered a second failure of that level.

### **Student Appeal Procedures for the College**

The official Student Appeal Procedures for SUNY Potsdam are found in the SUNY Potsdam Undergraduate and Graduate Catalogs.

### **Procedure for Readmission**

When a music student wishes to apply for readmission to the college, s/he 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 the following.

- Completing an average of 12 credits for each semester in attendance.
- Passing Level A 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 Student Handbook. A grade of 2.0 or higher in each class in the following areas.
  - Applied area (studio)
  - Theory/Aural Skills/Literature & Style/Conducting core (Basic Musicianship Courses)
  - PME, MTL String Education and Wind or Choral Practices for Music Education majors
  - Music Business I & II for Music Business Majors

### **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.
- When deemed advisable by the interviewers, recommendations will be requested from members of performance, basic musicianship 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.

### ***Readmission after Two-time Course Failure:***

Students who have been dismissed from a Crane major as a result of not earning the minimum acceptable grade after two attempts in a course required for the major may be readmitted only after a minimum of two regular (fall/spring) semesters out of Crane. The procedure above must then be followed in applying for readmission, with the understanding that readmission in such a case is highly exceptional. The applicant should include information with his or her request indicating why it would be reasonable to expect success in course(s) previously failed, such as steps taken to address specific skill or knowledge areas, study or practice strategies, and/or improved personal circumstances. If additional coursework was done at another institution (including retaking the same course that had been failed twice at Crane), this might be considered as general evidence of the student's efforts to address weaknesses, which might thus strengthen the case for readmission (though it would not guarantee it, and the coursework might not automatically transfer).

### ***B.M. Musical Studies***

#### **Criteria for Admission and Continuation in the Program**

The Bachelor of Music in Musical Studies degree is intended for students who plan to continue study at the graduate level in the academic areas of Music History, Theory or Composition, often with the idea of pursuing an academic career in higher education. Applicants to the Musical Studies: Music Theory or Music History programs should possess a strong commitment to writing and musical analysis. Applicants to the Musical Studies: Composition program must submit a portfolio of three recent compositions along with recordings of those works (if available).

#### **Declaring a Musical Studies Major**

To declare a Musical Studies major before the completion of the Musicianship Core sequence and to remain in the program, it is necessary to maintain a minimum cumulative grade point average of 3.0 and an average GPA of 3.0 in the following courses in the Musicianship Core sequence as they are completed: MUCB 103, 104, 105, 106, 201, 202, 203, 204, 205, 206 & 323.

#### **Transferring Into a Musical Studies Major**

To transfer into this degree program from another major or from another institution and to remain in the program beyond the sophomore year, it is necessary to possess a minimum overall cumulative grade point average of 3.0 and an average of 3.0 in the Musicianship Core sequence listed above.

## **Grade Requirements**

A student who falls below 3.0 in either the cumulative or core GPA will be placed on probation for one semester. Failure to bring both GPAs to 3.0 or above by the end of the probationary semester will result in dismissal from the Musical Studies program.

## **Research Project in Musical Studies**

In addition to the prescribed course work, an important aspect of this degree is the Research Project in Musical Studies, a substantial research project for those in the Music Theory or Music History concentration. The Research Project will represent the student's academic/creative potential when applying to graduate schools. This project should be completed by the end of the fall semester of the senior year so that it can accompany graduate applications. For this to happen in a timely manner, it is essential that students in the Music Theory or Music History concentration take Music Bibliography during the fall semester of the junior year and use the spring semester of the junior year to write an acceptable project proposal and secure a faculty project advisor.

The Research Project is registered via a Request for Course/Section Creation form that can be picked up outside the Administrative Offices, Bishop Hall 221. The deadline for form submission is May 1 for the fall semester and December 1 for the spring semester. It is the student's responsibility to submit this form. Students should approach appropriate faculty members about being their supervisor for the Research Project in their Junior year.

## **Sophomore Evaluation for Musical Studies – Composition Majors**

The sophomore evaluation for Musical Studies - Composition will occur at the end of the sophomore year. The student will submit a cumulative portfolio of scores, recordings and programs, and meet with at least two members of the composition faculty for a jury. The faculty will provide feedback and a recommendation to the student that she or he should continue in the composition track, or pursue other options.

## ***B.M. with an emphasis in Music Business***

### **Criteria for Admission and Continuation in the Program**

To remain in the Music Business degree program, it is necessary to maintain a minimum cumulative grade point average of 3.0. To transfer into this degree program from another major or from another institution and to remain in the program, it is necessary to possess a minimum overall cumulative grade point average of 3.0. A student who falls below a cumulative 3.0 GPA will be placed on probation for one semester. Failure to bring the cumulative GPA to 3.0 or above by the end of the probationary semester will result in dismissal from the Music Business degree program.

## ***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.)

### **AP Music Theory**

Incoming freshmen who have earned the score of “5” on both subsections of the AP Music Theory exam can, upon request, be placed directly into Theory/Aural Skills II (MUCB 105/106). Students considering this option are advised that, even with the AP score of “5”, it is in their best interest to enroll in Theory/Aural Skills I to insure that all necessary skills are firmly in place (since some skills may not have been covered by the AP course) and so that they begin the sequence with their peer group.

### **Keyboard Skills and Functional Keyboard Placement Exams**

Incoming students will have an opportunity to place out of keyboard courses on the day before classes begin. Details about the placement procedure will be sent to incoming students prior to the beginning of the semester. Keyboard testing materials can be found online at <http://www.potsdam.edu/academics/Crane/current/degree/Crane-Keyboard-Credit-by-Exam.cfm>. Any questions concerning the placement process can be directed to the Keyboard Coordinator or Associate Dean.

### **Credit by Examination for Keyboard Skills and Functional Keyboard Courses**

Students who have already been placed in the keyboard skills sequence and who wish to apply for credit by examination for a keyboard skills course must first contact the Keyboard Coordinator. These students must prepare and perform a brief preliminary exam of materials to be learned quickly (24-hour quick study exam). The quick study exam will be heard by a jury of no less than two people; all faculty in the area will be informed and invited. All quick study exams must take place during the spring or fall semesters.

Those students who pass the quick study exam will be granted permission to attempt credit by examination at the beginning of the following academic semester. The individual portion of the credit by examination test will take place on the day before classes begin; the group portion will take place in front of an existing section of keyboard skills during the first week of classes.

Students are allowed only one credit by exam attempt per course. Each skill performed must earn a passing grade (75) and students must earn an overall grade of a 92 or above (A) in order to earn credit by exam.

### **Credit by Examination**

Any music major who wishes to apply for credit by examination for a music course must first contact the appropriate chairperson or area coordinator as appropriate. 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. For

information about credit by exam for Applied Studio, see p 32 below. For information about credit by exam for Keyboard courses, see section directly above this one.

Faculty have the right to refuse students the opportunity to receive credit by examination, as some courses are not appropriate candidates for credit by examination. Note that the grade for "Credit by Examination" is recorded as S/U and is not employed in computing the cumulative grade point average.

### **Procedures for Change of Curriculum/Major**

#### **From One Music Major to Another or to Add a Second Major within Music**

- 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 Major Change Form from the Crane Administrative Offices
- Obtain signatures and return form to the Crane Administrative Offices.
- Changes will be made on the student's official record on the college database.

#### **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.

## **IV. Information for Transfer Students**

---

### ***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 the SUNY Potsdam Undergraduate Catalog).

#### **Non-Music Credits**

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

#### **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 or use the online Course Equivalency Tables. 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 Crane Administrative Offices.

### ***Undergraduate 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:

- If the student has additional credits of studio which did not initially transfer, the student can request to apply some or all of those credits using the Waiver for applied Music Credit form. Typically this is done no sooner than the semester before the student plans to graduate.
- Apply for a waiver or Credit by Examination in Applied Music (refer to the appropriate section of this document) using the Waiver for Applied Music Credit form (see below, p 27).
- Private study at another institution. This option would still require the student to request the application of these transfer credits. Transfer is not automatic.

### **Transfer Credit in Basic Musicianship Courses**

A Theory/Aural Skills transfer placement exam will be given only twice a year on the Sunday 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 Skills classes as per the following table.

Semesters of Theory/Aural Skills Completed at Other Institutions with a Grade of 2.0 or Higher:	Crane Placement
1	MUCB 103/104: Theory/Aural Skills I
2-3	MUCB 105/106: Theory/Aural Skills II
4	MUCB 203/204: Theory/Aural Skills III

All results of the Theory/Aural Skills Transfer Placement Exam supersede 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 have not yet taken music major theory courses at the college level, but have passed the Crane course MULT 102 Accelerated Music Theory for Non-Music Majors with a grade of 4.0 are permitted to take the transfer placement exam in order to attempt to place into Theory and Aural Skills II.

### **Keyboard Skills and Functional Keyboard Courses**

See *Functional Keyboard* (p. 28). Students must complete all required keyboard classes at Crane. No previous keyboard classes will automatically fulfill keyboard requirements. Students must earn credit by exam for any previous keyboard classes or equivalent keyboard experience. Once matriculated, only keyboard classes taken and passed at Crane, or credit by exam earned at Crane may fulfill keyboard requirements.

## V. Undergraduate Applied Music and Performance Information and Policies

---

### General Information

To earn applied music credit each semester, the undergraduate student typically attends one (1) private lesson and one (1) performance class each week. Simultaneous study for credit in more than one (1) applied studio is permitted under special circumstances and with special permission of the Dean (see *Adding a Second Applied Studio*, below).

### Requirements

Applied music instruction for music majors includes a combination of private and class study leading to evaluations known as Levels A, B and C (with Pre-A Auditions required in some areas). Level requirements vary according to degree program, are listed by degree program below and are evaluated by a jury of studio faculty qualified from the performance area concerned. The requirements for each level are determined by the appropriate performance area (e.g., voice, strings, brass, etc.). In most cases, the successful completion of the required level leads to a required recital performance (also listed below).

### 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***

- Satisfactory completion of the Level A audition
- The performance of a Thirty-Minute Recital is typically during one of the last two semesters in which the student is registered for courses offered on campus and enrolled in studio
- Applied Music Requirements for Student Teaching: 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 before being allowed to student teach.

##### ***Musical Studies, Music Theory or Music History Tracks***

- Satisfactory completion of the Level A audition
- Thirty-Minute Recital

##### ***Musical Studies, Composition Track***

- Satisfactory completion of the Level A audition
- Ten or Thirty-Minute Recital

- The six semesters of applied studio should be taken during the first six semesters of residence at Crane.

### ***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 Thirty-Minute Recital for 0 credit during the junior year
- Presentation of a Sixty-Minute Recital for 1 credit during the senior year (register for MUCP 499)

### ***Music Business***

- Satisfactory completion of the Level A audition
- Ten or Thirty-Minute Recital

### **Bachelor of Arts (B.A.) Degree**

- Satisfactory completion of the Level A audition
- No recital performance is required.
- The four semesters of applied studio should be taken during the first four semesters of residence at Crane. Students seeking an exemption to this policy must appeal to the Performance Department Chair for such an exemption prior to the start of the semester in which they wish to not take studio. Failure to gain such permission may result in removal from the degree program.

### **Levels Requirements for Scheduling a Recital**

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 in the appropriate degree programs
- Thirty-minute Recital: Level B audition for Performance majors; Level A audition for all others. Performance majors and students wishing to complete the Performance Certificate who successfully complete the Level A *may* be allowed to perform a thirty-minute recital with approval from the studio area.
- Sixty-minute Recital: Level C audition

### ***Requesting Additional Semesters of Applied Studio***

Students who have completed the required semesters of applied study for their degree program but who wish to enroll in additional semester(s) of studio must first receive permission from the Dean prior to registering. Students should seek the

recommendation of the individual studio teacher and use the form “Petition for Additional Semesters of Studio” to make this request. Petitions will be considered on the basis of the student’s record as well as the availability of space in the studio. Students may additionally be required to concurrently enroll in an ensemble.

### ***Adding a Second Applied Studio Area***

Music majors wishing to study applied music on a second instrument (area) may do so in one of two ways:

- Students may audition for formal acceptance into the studio or area, and if accepted, must complete all performance requirements of the major on both instruments. Students in two studios should consult with both studio instructors and the Chair of Performance to formulate a plan to complete both sets of ensemble requirements.
- Students may, on a semesterly basis, request permission through the Chair of the Performance Department, to study with a faculty member when there is space available in the faculty member’s load and the faculty member is willing. Students may additionally be required to concurrently enroll in an ensemble. Typically these students will register for MUCS 210 Secondary Applied Studio.

### ***Non-music Major Applied Studio***

Non-music majors may only study applied music with a faculty member on a space-available basis and with the faculty member’s approval. Students may additionally be required to concurrently enroll in an ensemble. These students will register for MUCS 210 Secondary Applied Studio.

### ***Waivers and Credit by Examination for Applied Music Credit***

Students who will have outstanding studio credits remaining (up to 3 for the performance degree and 2 for all others) after completing all other degree requirements may petition for a waiver of one semester of studio. The written recommendation for the studio teacher and chair of performance will be forwarded to the Dean of Music for final approval. Such petitions will typically be considered for students who have satisfactorily completed all performance requirements for their degree (i.e. level(s) and recital(s)), and who have acceptable academic standing. 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. Additional outstanding studio credits (no more than 3 for performance and 2 for all others) must be earned through Credit by Examination. Students who have a semester of studio waived may also have one semester of ensemble waived at the discretion of the Dean of Music.

### **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 499: Senior Recital, but no credit by examination can be given for this course.
- 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.

### **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.

#### **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 a Request for a Change of Studio Teacher 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.

### **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, and only after attempts between student and teacher have been made to resolve such concerns. All procedures must be completed and the Request for Change of Studio Teacher form filed with the Chair of Performance by December 1 for a change to be made for the following spring semester, and by May 1 for a change for the following fall semester.

Students seeking a change of studio should:

- Discuss and seek to resolve any concerns with their current studio teacher. If student and current teacher are unable to resolve concerns after sincere communication and effort, the student may proceed to the next step.
- Fill out the top portion of the Request for Change of Studio Teacher form and obtain the current studio teacher's signature.
- After obtaining the current studio teacher's approval, the student may contact other studio teachers to request consultations and/or observe lessons.
- Bring the completed form, listing preferred studio teacher(s) to a meeting with the Chair of Performance by the deadline listed above for the request to be considered.

The Chair of Performance will consult with the studio teachers involved about the best interests of the student, and will make a recommendation to the Dean. The recommendation will take into account the preference(s) expressed by the student as well as other factors, such as availability in requested studios and other studio transfer

requests received in the area. Students will be notified of the final decision by the Associate Dean's office.

### **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, 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 ensembles. As one of the culminating studio experiences, students are required to pass various performance levels depending on their degree program. Levels are a list of specific performance goals a student performs on their major performance medium in front of a faculty jury.

### **Levels Scheduling Information**

Levels are generally scheduled during the last week of classes and finals week of each semester. Check with the Area Coordinator for the appropriate area for more exact information.

### **Failure of Levels Policy**

See page 25.

### **When Levels Should Be Attempted**

Performance majors should attempt Level A by the end of the second semester of applied study. If the student fails the first Level A, he or she must pass it by the end of the third semester of applied study or change major out of performance.

Performance majors must satisfactorily complete the Level B by the end of the fourth semester in residence as a music major, and the Level C by the end of the sixth semester in residence as a music major. Performance majors who fail to complete these requirements will be required to confer with the faculty of their performance area who may recommend to the Chair of Performance and Dean that the student be dismissed from the curriculum.

Students majoring in Music Education, Music Business, Music Studies, or the BA in Music must attempt the Level A at the end of the fourth semester of applied study. If the student fails the first Level A, he or she must successfully pass it by the end of the fifth semester of applied study or change majors to a non-music degree.

### **Transfer Students**

All transfer students who, upon entering Crane, are placed in their studios at the junior level or above are required to take the Level A audition at the end of their first semester at Crane. If the student fails the first Level A, he or she must pass it by the end of the

second semester of applied study at Crane or change majors to a non-music degree. 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.

Transfer students of freshman or sophomore standing must successfully complete level A according to their curriculum sequence (see above).

### **Levels Information by Performance Area**

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**

#### **Brass Policies**

- All levels will be offered on Monday through Thursday of the last week of classes each semester.
- 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 Requirements**

##### **Level A**

- One (1) representative solo
- Two (2) contrasting etudes
- Technical requirements

##### **Level B**

- One (1) representative solo
- Two (2) contrasting etudes
- Orchestral excerpts
- Technical requirements

##### **Level C**

- Three (3) 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 Requirements

### **Guitar Juries**

All guitar students must play either a jury or a level, or they must perform a degree recital in every semester of study. Juries and levels take place during finals week. For juries, guitarists must perform one etude and one other solo.

### **Guitar Levels**

#### Level A

Level A exams are 20 minutes and consist of the following.

- Basic right hand arpeggio patterns (triplet patterns at quarter note = 120; 16th-note patterns at quarter note = 92).
- Five major scale forms, with both rest strokes and free strokes, and with all pairs of right hand fingers, in 16th notes at quarter note = 72.
- An etude by Carcassi, Sor, or Giuliani. The etude must be memorized.
- Two works from contrasting periods. These works must be memorized and must not have been performed on a previous jury.
- Sight reading a single-line melody with a range up to 7<sup>th</sup> position, and a key signature of up to 4 sharps or flats, chosen from Hite *Melodious and Progressive Studies, Book 1*.

#### Level B

Level B exams are 30 minutes and consist of the following.

- Segovia G major and E minor scale forms in every possible position, with both rest strokes and free strokes in 16<sup>th</sup> notes at quarter note = 92.
- Giuliani right hand exercises, nos. 91-100 at quarter note = 80.
- Two etudes by Sor or Pujol. The etude must be memorized.
- Three (3) substantial works in contrasting styles, one of which must be a chamber piece with at least one non-guitar instrument. These works must not have been performed on a previous jury. The solos must be memorized.
- Sight reading a homophonic or polyphonic work with a range up to 5<sup>th</sup> position, and up to 4 sharps or flats, at a difficulty level roughly comparable to the works found in Album 3 of the *Royal Conservatory Guitar Repertoire Series*.

#### Level C

Level C exams are 30 minutes and consist of the following.

- An etude by Pujol or Villa-Lobos, or another composer of a comparable difficulty. The etude must be memorized.
- Three substantial works in contrasting styles, one of which must be a chamber piece with at least one non-guitar instrument. These works must not have been performed on a previous jury. The solos must be memorized.

### **Completions**

Students who pass significant portions of the level but are deficient in one or more areas may, at the faculty's discretion, be granted a "completion" that will indicate the specific component(s) that must be re-attempted. Such "completions" must be taken at the end of the next semester during the regular levels week. Exceptions to this timetable will be granted only for compelling reasons. Per departmental policy, failure of a "completion" will be considered a second failure of that level.

### **Harp Requirements**

Harp 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 (2) compositions in contrasting styles.

#### **Level A**

- Technique: Two (2) contrasting etudes such as those by Bochsá (intermediate level) or Damase. Arpeggios in four octaves.
- Two (2) works (or movements of works) from contrasting periods performed from memory. Suggested repertoire: Chertok, *Around the Clock Suite*; Rosetti, *Sonatas*; Glinka, *Variations on a Theme of Mozart*; Handel, *Theme and Variations*; Ibert, *Six Pieces (any one)*; Hovhannes, *Sonata*; Natra, *Sonatina or Prayer*; Tournier, *Theme and Variations or Au Matin*; Watkins, *Petite Suite*; Zabel, *La Source*.
- One (1) orchestral excerpt such as the cadenza from *Capriccio Espagnol* or Mahler, *Symphony #5 (Adagietto)*

#### **Level B**

- Technique: Two (2) contrasting etudes such as those by Bach-Grandjany or Bochsá (advanced). Scales in four octaves.
- Three (3) works from contrasting periods performed from memory such as: Grandjany, *Fantasie on a Theme of Haydn*; Hindemith, *Sonata*; Pierné, *Impromptu Caprice*; Renié, *Contemplation*; Saint-Saëns *Fantasie, Op. 95*; Roussel, *Impromptu*; Spohr, *Variations*; Tournier, *Images (Books III and IV)*.
- Sight reading.
- One (1) orchestral excerpt such as Mascagni, *Cavalleria 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*, or Bach-Grandjany *Etude #2, Fugue*. The concert etude is to be performed from memory.
- Two (2) works from contrasting periods such as C.P.E. Bach, *Sonata*; Britten, *Suite for Harp*; Casella, *Sonata*; Cras, *Deux Impromptus*; Glanville-Hicks, *Sonata*; Grandjany, *Rhapsodie*; Krenek, *Sonata*; Parish-

Alvars, *Serenade*; Renie, *Legende* or *Ballade Fantastique*; Salzedo, *Variations sur un theme dans un style ancien* or *Scintillation*; Spohr, *Fantasie*; Tailleferre, *Sonata*; Tournier, *Sonatine*.

- One concerto or chamber work that features the harp prominently.
- One (1) substantial work written after 1960—memorization required at instructor’s discretion. A “substantial work” is defined as being at least eight minutes in duration and of appropriate technical difficulty.
- Two (2) orchestral excerpts such as Britten, *Young Person’s Guide* or Berlioz, *Symphonie fantastique*.
- Sight reading

### **Completions**

Students who pass significant portions of the level but are deficient in one or more areas may, at the faculty’s discretion, be granted a “completion” that will indicate the specific component(s) that must be re-attempted. Such “completions” must be taken at the end of the next semester during the regular levels week. Exceptions to this timetable will be granted only for compelling reasons. Per departmental policy, failure of a “completion” will be considered a second failure of that level.

### **Piano Requirements**

#### **Jury Examinations**

Students enrolled in piano studio and not performing a complete Level A examination or degree recital must present 10 minutes of memorized music to the piano faculty in a jury examination to take place at the conclusion of every semester.

#### **Level A and Pre-A Examinations—Music Education, Music Business, and Musical Studies Majors**

All students will play before the piano faculty in a live audition consisting of scales, arpeggios, an etude and selected repertoire. Scales are to be played for four octaves at the interval of an octave, in 16<sup>th</sup> notes with the quarter note at mm. 120. Arpeggios are to be played for four octaves at the interval of an octave, in triplets with the quarter note at mm. 120.

#### **Pre-A 1 Examination (Dec. of 1<sup>st</sup> semester)**

- All major scales and arpeggios, plus an etude of choice.

#### **Pre-A 2 Examination (May of 2<sup>nd</sup> semester)**

- All minor scales and arpeggios, plus an etude of choice.

#### **Level A Examination (Dec. of 3<sup>rd</sup> semester)**

- All major and minor scales and arpeggios; all diminished and dominant 7<sup>th</sup> arpeggios; chromatic scale; an etude of choice; and 10 minutes of repertoire.

### **Level A and Pre-A Examinations—Performance Majors**

- All students will play before the piano faculty in a live audition consisting of scales, arpeggios, an etude and selected repertoire. Scales are to be played for four octaves, in 16<sup>th</sup> notes with the quarter note at mm. 120. Arpeggios are to be played for four octaves, in triplets with the quarter note at mm. 120.

### **Performance Pre-A Examination (Dec. of 1<sup>st</sup> semester)**

- All major and minor scales and arpeggios; chromatic scale; all diminished and dominant 7<sup>th</sup> arpeggios; an etude of choice. Scales and arpeggios are to be performed at the interval of an octave only.

### **Performance Level A Examination (May of 2<sup>nd</sup> semester)**

- All major and minor scales and arpeggios; chromatic scale; all diminished and dominant 7<sup>th</sup> arpeggios; an etude of choice; and 10 minutes of repertoire. Scales and arpeggios are to be performed at intervals of an octave, sixth and tenth.

### **Level B Examination**

- Students attempting a Level B examination shall perform 25 minutes of memorized, substantial repertoire before the piano faculty. Thirty days prior to the exam, candidates will be assigned a five-minute contemporary work, to be prepared entirely by the student. Required for Performance Majors. Optional for all other degrees.

### **Level C Examination**

- Students attempting a Level C examination shall prepare 60 minutes of memorized, substantial repertoire. Thirty days prior to the scheduled 60-minute recital, candidates will be asked to play their program before the piano faculty. Required for Performance majors. Optional for all other degrees.

### **Percussion Requirements**

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

### **String Requirements**

#### **Juries**

All string students are required to present a ten-minute jury every semester they are enrolled in studio 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.

## Pre-Level

In the first semester of studies at Crane, most string students will perform a Pre-Level, scheduled as a jury. Students will play three scale series, chosen at random. Each series includes the major and melodic minor scales in three octaves (two octaves for double bass) and the major and minor tonic arpeggios in three octaves (two octaves for double bass). Scales and arpeggios will be performed by memory. Scales should be played 4 notes to a whole bow and no slower than note = 120. Arpeggios should be played 3 notes to a whole bow and no slower than note = 90.

If the pre-level is not passed in the first semester, it may be re-attempted in the next semester, as a Jury. If subsequent attempts are necessary, these will be heard the following semester by the full string faculty in conjunction with the entire Level A. From that attempt forward, not passing the Pre-Level will be recorded as failing the Level A.

## Level A

Level A is a 20-minute presentation and usually includes the following.

- Three scale series, chosen at random, and including the major and melodic minor scales in three octaves (two octaves for double bass) and the major and minor tonic arpeggios in three octaves (two octaves for double bass). Scales and arpeggios should be performed by memory. Scales should be played no slower than note = 120.
- Two etudes, one of which demonstrates a variety of bowings, including *spiccato*, *martele*, *staccato*, playing at both the extreme frog and the extreme tip, long slurs, and other strokes as assigned by the studio teacher, 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 Baroque period to the present, at least one of which should be accompanied.

## Level B

Level B is a 30-minute presentation and usually includes the following.

- Scales (by instrument)
  - For violin and viola: three scale series chosen at random, and including major, melodic minor, and *chromatic* scales plus the seven Flesch/Sevcik arpeggios, all in three octaves, and from memory. Scales should be played no slower than note = 120.
  - For cello: three scales four octaves series chosen at random, slurred by four, and including major, melodic minor, and harmonic minor scales plus the major and minor tonic, diminished, and seventh arpeggios, octaves, and thirds, all in three octaves, and from memory. Scales should be played no slower than note = 120.

- For bass: three scale series chosen at random, and including major, melodic minor, and harmonic minor scales plus the assigned Flesch/Sevcik arpeggios, all in two octaves, and from memory. Scales should be played no slower than note = 120.
- For violin, viola, and bass: three etudes, including at least one double-stop etude (except for bass). For cello: two etudes, including at least one double-stop etude. Additionally, cellists will perform three sets of double stops in thirds and octaves. The etudes are more difficult than for level A, as determined for each instrument.
- Four pieces: a concerto, a concert piece, and a self-prepared piece, all from the Classical period to the present, plus one movement of solo Bach (or the equivalent). At least one of these pieces must be performed from memory. The concert piece may be an additional movement of the same concerto or sonata, contrasting by its nature.
- Bass students may elect, at the discretion of the bass professor, to perform a modified jazz/Classical level B. Please see the bass professor for more information.

### **Level C**

Level C is a 40-minute presentation and usually includes the following.

- Four to six orchestral excerpts as assigned by the studio teacher, depending on their length and difficulty.
- Two etudes of greater difficulty than level B.
- Four pieces: a concerto and both a shorter and a more substantial piece from the recital repertoire, all from the Romantic period to the present, plus one movement of solo Bach (or the equivalent). At least one of these pieces must be performed from memory, and one movement should be performed in its entirety.
- Students may elect, at the discretion of the bass professor, to perform a modified jazz/Classical level C. Please consult professor for more information.

### **Completions**

Students who pass certain portions of the level but are unsuccessful in one or two components may, at the faculty's discretion, be granted a "completion" that will indicate the specific components that must be attempted. The completion must be attempted the following semester, and must comprise different repertoire, with the exception of scales. Per departmental policy, failure of the "completion" will be considered a second failure of that level.

### **Voice Area Requirements**

Study of the fundamentals of vocal technique occurs throughout the entire program of applied vocal study. This includes attention to alignment, breath, resonance, intonation, diction and all elements of musicianship. Courses focusing on Italian, French, German

and English lyric diction are offered every academic year on an on-going basis. The diction sequence, beginning with Introduction to Diction, should start in the Freshman year.

### **General Voice Policies**

All required recitals must be memorized with the only exception being standard acceptance performance practice; for example, oratorio and chamber works, at the discretion of the studio teacher.

## **Voice Levels: Guidelines and Requirements**

### **Level A**

- Study and performance of basic vocal literature from the 17<sup>th</sup> and 18<sup>th</sup> centuries.
- Study and performance of relatively simple songs of the 19<sup>th</sup> and 20<sup>th</sup> centuries.

### **Level A Program**

- All voice majors must successfully complete level A.
- Students must prepare six (6) memorized songs of beginning to intermediate difficulty in French, German, Italian and English.
- Repertoire must include one (1) aria from either opera or oratorio. Early Italian arias are acceptable.
- The sixth piece is self-prepared and is chosen by the major teacher and prepared independently by the student within a two-week time period.

### **Level B**

- Technical and musical demands of repertoire increase.
- Increased use of repertoire from opera and oratorio.
- Increased use of 19<sup>th</sup> and 20<sup>th</sup> century song literature

### **Level B Program**

- Voice performance majors and those students wishing to complete a Performance Certificate must successfully complete Level B.
- Students must prepare five (5) works of intermediate to advanced difficulty in French, German, Italian and English.
- Repertoire must include two (2) arias of contrasting styles and periods; these could include opera, operetta, oratorio, cantata, or concert arias.
- Repertoire must be memorized with the exception of one (1) piece for which standard performance practice is to use music (chamber, oratorio, etc.).
- Performance majors and students pursuing a Performance Certificate who have not yet performed a thirty-minute recital must do so after the successful completion of Level B and before attempting Level C.

### Level C

- Technical and musical demands of repertoire increase.
- The inclusion of more advanced vocal literature such as chamber works and works in larger or unique forms.

### Level C Program

- Level C must be taken by voice performance majors and those seeking a Performance Certificate. Any voice student needs to pass the level C to receive permission to present a one-hour recital.
- Students must prepare five (5) works of intermediate to advanced difficulty in French, German, Italian and English.
- Repertoire must include two (2) arias of contrasting styles and periods; these could include opera, operetta, oratorio, cantata, or concert arias.
- All repertoire must be memorized with the exception of one piece for which it is standard performance practice to use music (chamber, oratorio, etc.).

## **Minimum Performance Requirements**

### End of Semester Jury

- All students are required to perform a minimum of one (1) memorized vocal piece in front of the voice faculty at the end of each semester. The Voice Area and/or studio teacher reserve the right to increase the repertoire requirements for a jury in a given semester provided that the student is informed of the requirements by the second week of that semester.
- The jury is usually NOT required if the student meets any of the following requirements. Note: a student's studio teacher may still require that a student meeting one or more of these conditions perform a jury.
  - Student has performed a major solo or operatic/musical theater lead in a publicly scheduled, faculty-directed performance during that semester.
  - Student has sung a Level A, B or C during that semester.
  - Student has performed a required 10-minute, 30-minute or 60 minute recital during that semester.

### Music Education, Music Business, Musical Studies and B.A. Music

- A minimum of five (5) works is required for freshman in Applied Voice. This requirement is increased each semester to a maximum of ten (10) works by the senior year.
- The performance of one (1) work each in French, German, Italian and English is required each semester except during the first semester of study.
- Assigned repertoire must be memorized.

- Performances of assigned repertoire occur in Major Class and/or Area recitals according to the requirements of the studio teacher.
- Students must successfully complete level A.
- A scheduled, public, thirty-minute vocal recital must be performed during the Junior and Senior year after the successful completion of Level A.
- Music Business and Music Studies majors may perform a ten-minute recital in lieu of the thirty-minute recital at the studio teacher's discretion.
- B.A. Music Voice majors follow these requirements through their two (2) years of required Applied Voice.

### **Performance Majors**

- A minimum of eight (8) works is required for study and performance for the first semester course. This requirement is increased each semester to a maximum of fifteen (15) works by the junior year.
- Performances of assigned repertoire occur in Major Class, Area recitals and other venues, as required by the studio teacher.
- A thirty-minute public recital is required by the junior year after the successful completion of level A or level B, depending on the decision of the studio teacher.
- A sixty-minute public recital is required in the senior year after the successful completion of level C.

### **Woodwind Requirements**

#### **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, or as directed by their studio teacher.

#### **Woodwinds General Levels Requirements**

##### **Level A – 15 minute audition (12-13 minute performance)**

- One (1) solo with accompaniment
- Two (2) etudes that contrast with the solo and demonstrate competency in sound, technique, vibrato (if typically associated with the instrument), articulation, and overall musicianship.
- Major and minor scales
  - Major and harmonic minor required
  - Additional scale requirements as dictated by the studio teacher and syllabus.
- Sight-reading, which must demonstrate accuracy and expression.

**Level B – 20 minute audition (18 minute performance)**

Three (3) contrasting works from the standard repertoire for the instrument.

- Two works will be prepared under the guidance of the studio teacher.
- The third work is to be prepared by the student without coaching.

Solo and chamber music is acceptable. At least one work must be performed with piano, and only one unaccompanied and only one chamber work can be performed. The difficulty of music and level of performance should indicate significant growth from the previous level.

**Level C - 20 minute audition (18 minute performance)**

- Three (3) contrasting works from the standard repertoire for the instrument.

Solo and chamber music is acceptable. At least one work must be performed with piano, and only one unaccompanied and only one chamber work can be performed. The 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 teacher and syllabus.

**Composition Program Requirements**

**Studio Composition Lessons**

To fulfill the composition studio requirement of the Musical Studies – Composition degree, all composition majors must take at least one year of MUCT 430 Composition Studio, at least one semester of MUCT 411 Electronic Composition Class, and at least one semester of Electronic Composition Studio, MUCT 440. The remaining four semesters of Composition Studio can be fulfilled by either electronic or non-electronic studio.

Students will be assigned to Composition Studio teachers on a case-by-case basis, decided jointly by the composition faculty in consultation with the students. Reasonable allowances for individual circumstances will be considered.

Students who transfer into the Composition major after their freshman year will be considered for exemptions of some of the required composition studio credits as they approach the end of their program, in the same manner the performance studios offer exemptions via credit-by-exam or waivers in certain situations.

## **Composition Genre Requirements**

During the course of their eight semesters in the composition program, students are required to compose original works whose combined duration totals no fewer than sixty minutes. At least one work must be composed in each of the following six genres:

- Instrumental solo (not piano)
- Piano solo, or piano with one instrument
- Vocal (art song, vocal chamber music, or choral)
- Electronic media (with or without instruments)
- Chamber music (3 – 9 parts)
- Large ensemble (10+ parts)

In addition, at least one of the pieces included in the portfolio must demonstrate a “collaborative experience,” i.e. collaborating with at least one other person in the creative and/or production process. This experience can be broadly interpreted. For example: collaborating with performers to create a structured group improvisation; collaborating with a visual or video artist to create a multi-media piece; collaborating with a choreographer to create a piece for dance; collaborating with a theater director to create a sound design for a production; collaborating with a poet/librettist (that goes beyond just simply setting an extant work); collaborating with a performance to create a piece that features specialized extended playing techniques, etc.

All scores will be included in the student’s Capstone Portfolio. Each composition studio teacher will work with their students over the course of their program to ensure that they compose something in each of these groups.

## **Capstone Portfolio and Performance Requirement**

During the final semester of their degree program, each student will register for MUCT 490 Composition Capstone Portfolio & Jury. As part of this course, students will submit a Capstone Composition Portfolio for review/approval by the faculty. The portfolio should include the following:

- at least one score for each of the genres listed above (In the case of electronic works where traditional scores are not appropriate, the student must include a recording of the work.)
- recordings of these pieces (if available)
- program notes for each composition
- for the "collaborative experience": a brief written description of the collaborative process, including what was learned from the experience
- a list of all compositions completed during their degree
- concert programs collected from all performances of their music during their degree program.

Students are required to have at least one hour of their music performed publicly during the course of their degree program. The concert programs included in the portfolio serve to document these performances. These performances must take place at Crane,

or in another approved venue. Students may satisfy this requirement in a combination of the three following ways:

1. **A Full Recital:** The student may produce a one-hour formal recital of their original works during their senior year. Students opting for the Full Recital will sign up in the same manner as they would for a full hour performance recital. Note: A "one-hour" recital is defined as containing at most 50 minutes of music. Thus, a student who presents an "hour" recital must also present at least an additional 10 minutes of their music to total 60 minutes, in other venue(s) such as: the semesterly Student Composers Concerts, Contemporary Music Ensemble concerts, other Crane concerts/recitals, or another approved concert where faculty are in attendance.
2. **Half-Recital:** The student may produce a half-hour formal recital of original works during their senior year. Students opting for the Half Recital will sign up in the same manner as they would for a half hour performance recital. Note: A "half-hour" recital is defined as containing at most 25 minutes of music. Thus, a student who presents an "half-hour" recital must also present at least an additional 35 minutes of their music to total 60 minutes, in other venue(s) such as: the semesterly Student Composers Concerts, Contemporary Music Ensemble concerts, other Crane concerts/recitals, or another approved concert where faculty are in attendance.
3. **No recitals:** The student arranges for performances on the semesterly Student Composers Concerts, Contemporary Music Ensemble concerts, other Crane concerts/recitals, or another approved concert where faculty are in attendance. The total duration of performed works must be equal to or greater than 60 minutes of music.

As part of the Composition Capstone Portfolio & Jury, the student will meet with at least two members of the composition faculty for a jury before the end of the semester. If the portfolio is not acceptable, suggestions will be made for revisions and/or additions, and a second capstone jury will be held at the end of the semester.

### **Recitals**

Recitals are scheduled at the beginning of each semester. All policies and deadlines are contained in the Crane publication Student Recital Guide published at the beginning of each semester and is 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.

Due to the large number of programs Crane has to produce each semester, the *earlier program copy is received the better*. To provide the office with ample time to format the program, return it for proofing, corrections and printing, program copy should be emailed to the Facilities Secretary **no later than two (2) weeks** before the event. Students should check the program proof carefully as errors caught only after the program is printed (and copies made) may not be able to fixed due to the expense of reprinting. Consult the **Crane Concert Program Guidelines** for details about style and format for your program.

### **30-minute Recitals**

These are reserved for Performance majors who have passed Level B, Music Education and Musical Studies: Music Theory or Music History majors who have passed Level A, and any other major who has passed Level B and is trying to obtain a Performer's Certificate. Musical Studies: Composition and Music Business students who opt to play a 30-minute recital must have passed Level A. Students have a limit of 30 minutes of stage time. This includes performing, applause, tuning, set-up/tear-down, and walking on and off stage. It is highly recommended that students schedule no more than 25 minutes of actual playing time and even less if there are changes in stage set up in the program. Students are entitled to two (2) hours of rehearsal time in the performance hall.

#### **30-minute Recital Policy**

- Music education and Musical Studies: Music Theory or Music History majors must perform their required 30-minute recitals in either their junior or senior year.
- Students pursuing a Performer's Certificate must also wait until their junior year to perform a 30-minute recital.
- "Elective" 30-min. recitals (i.e., those not required by the degree, or those given before the junior year) cannot be allowed due to lack of resources.
- Performance majors and double majors in any combination with performance must pass Level B before they can play a 30-min. recital. They, too, must wait until their junior year to play the recital.
- Students in the Music Business or Musical Studies: Composition majors are required to play a 10-minute recital to graduate. However, a 30-minute recital may be played instead, at the studio teacher's discretion.

### **10-Minute Recitals**

A 10-minute recital is an option in the B.M. Music Business and B.M. Musical Studies: Composition programs at the discretion of the studio teacher. Successful completion of Level A is a prerequisite. Students have a strict ten (10) minute time limit of stage time. This includes all performing, applause, tuning, set-up/tear-down, and walking on and off stage. It is highly recommended that the student schedule no more than eight (8)

minutes of actual playing time, and even less if there are changes in stage set up in the program. Students performing 10-minute recitals are entitled to one hour of rehearsal time in the performance hall.

### **60-Minute Recitals**

These are reserved for performance majors who have passed Level C, and any other major who has passed Level C and is trying to obtain a Performer's Certificate. Students have a strict limit of 60 minutes of stage time. This includes all performing, applause, tuning, set-up/tear-down, and walking on and off stage. It is highly recommended that the student schedule no more than 50 minutes of actual playing time, and even less if there are changes in stage set up or an intermission in the program. Students performing 60-minute recitals are entitled to three hours of rehearsal time in the performance hall.

### **Informal Student Recitals**

Student recitals that are not scheduled as part of the official student recital program and are not presented to fulfill performance/degree requirements are referred to as "Informal Recitals." Informal Recitals may only be scheduled in Wakefield Recital Hall or one of the large rehearsal rooms (C101, C107, C119, C123) and may not be scheduled in either of the main concert halls (Snell Music Theater or Hosmer Concert Hall). In addition, Crane will not provide Informal Recitals with any support including concert programs, recording services, or instrument tuning.

### **Rehearsal Time and Recital Programs**

Students are entitled to two hours of practice time in the performance hall, excluding rehearsal time with the orchestra.

### **Technical Support**

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.**

### **Programs**

See the Crane Concert Program Guidelines for detailed information. Due to space constraints in recital programs, text translations cannot be included in the program. Students can provide multiple copies of their own printed translations to the ushers for distribution with the programs or the translations can be read from the stage but must fit within the ten-minute time slot. Programs, ushers and stage management are furnished automatically for all scheduled programs.

### **Piano, Organ and Harpsichord Use**

There is a concert grand piano in each hall which must remain in its respective hall. Special requirements such as prepared piano or use of two pianos must be cleared with the Piano Technician at least two weeks prior to the recital date.

#### **Use of Harpsichord**

Use, tuning and moving of a school harpsichord for a performance must be scheduled at least two weeks in advance. To reserve the use of a harpsichord, contact the Crane Facilities Manager and the Crane Piano Technician with your request.

A harpsichord can only be moved to a performance space for final rehearsals and performances arranged through the Crane Facilities Manager, and will be tuned the day before a performance.

#### **Use of Organ**

Use of a school organ for a performance must be scheduled at least two weeks in advance. To reserve the use of a harpsichord, contact the Crane Facilities Manager with your request.

### **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.

- Immediately before a tour.
- When a group is joining with another group for a joint concert.
- 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.

### **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. The certificates will be presented to graduating seniors each spring at the annual Crane Honors Convocation.

- 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 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.

### **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 (1) 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 front of a 12-member faculty jury. The winners of this competition are scheduled to perform their work with the Crane Symphony Orchestra or Crane Wind Ensemble on one of the group's 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.

Students 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

Winners of the Competition must be enrolled for instruction with a Crane faculty member in the semester that the concerto will be performed.

### **Accompanists: Required Contracts and Other Important Information**

Detailed information about accompanists, including payment information, can be found on the accompanying contracts themselves. This information may change from year-to-year, so students should read it carefully each semester.

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 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.

All Crane students using student accompanists file a written contract documenting the professional relationship in the Associate Dean's Office. The official Crane Accompanying Contract form must be filled in and signed by the student, the accompanist, and the student's studio teacher. The student and the accompanist should keep copies of this contract.

Crane students who are using non-student accompanists are encouraged, but not required, to use the Crane Accompanying Contract or a similar document. If a contract is not used, the student will be required to sign a form outlining the responsibilities of the student to the accompanist.

If either 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.

Provide your accompanist with 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.

### **Major Ensembles**

Only one major ensemble credit counts toward the major ensemble requirement per semester. For students in multiple tracks or majors, this requirement may apply per track or per major if the tracks or major require different ensembles. Performance majors in voice can receive credit for both a major choral ensemble and opera in the same semester.

### **College-Sponsored Ensembles**

A college-sponsored ensemble is defined as a performance group which carries an MUAP or 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.

### **Ensemble Auditions**

Participation in most ensembles (with the exception of Men's Ensemble, Phoenix Club, Potsdam Community Chorus, and Campus/Community Band) is by audition only. For ensembles not listed below, please contact the faculty director or watch for posted announcements for more information on auditioning.

Students are responsible for registering for their assigned ensemble(s) by the end of the second week of classes (during the third week of classes, students may register, but must pay a late-add penalty). Students not enrolled in their assigned ensembles after this time will not be added, and will not receive academic credit toward their degree requirements for the ensemble.

### **Choral Ensembles**

All first-year students in a choral/vocal track are automatically assigned to either Men's Ensemble or Phoenix Club, depending on voice type. All second-year students are automatically assigned to Hosmer Choir. All other students (third-year, transfer, instrumental, liberal arts, etc.) must audition at the end of the Spring semester for choral placement for the following academic year. Students not on campus or otherwise unable to audition in the Spring must audition during the Fall placement audition. Students with legitimate course conflicts may seek approval from the Choral Area Coordinator to audition for a different placement. Please note that participation in Crane Chorus is a part of the course expectations for each of the choral ensembles.

### **Instrumental Major Ensembles**

All wind, brass, and percussion students, as well as any non-major students seeking placement in an auditioned major ensemble, must play a placement audition during the first week of classes for the studio teacher. Students will be assigned by the studio teacher to one or more instrumental ensembles (i.e. Crane Symphony Orchestra, Wind Ensemble, Concert Band, Symphonic Band, or Opera Orchestra). Repertoire and information about placement auditions is distributed by the studio teacher for each instrument.

String students must audition during the first week of classes for seating placements within Crane Symphony Orchestra (CSO). Repertoire for seating placement auditions is distributed by the director of the CSO, and auditions held by the string studio faculty.

### **Jazz Ensembles**

Auditions for Jazz Ensemble and Jazz Band are held during the first week of classes. Contact Bret Zvacek, Director of Jazz Studies, for more information.

### **Ensemble Requirements by Instrument**

Note: Only one **major ensemble** credit counts per semester.

For Musical Studies – Music Theory or Music History, requirements below are for separate tracks, beginning fall 2016. For earlier degrees, see end of this list.

<b>Instrument</b>	<b>Degree</b>	<b>Major Ensemble (semesters)</b>	<b>Other Ensemble Requirements</b>
<b>Woodwinds, Brass and Percussion</b>	Music Ed – Band	7 semesters of instrumental	
	Music Ed – Gen Music	5 semesters of instrumental	2 choral ensembles
	Performance	8 semesters of instrumental	2 semesters of chamber, like, or other ensembles (cannot be Campus/Community Band or Potsdam Community Chorus)
	Music Business	4 semesters of instrumental taken during the student’s first two years (see note, below)	3 semesters of other ensembles.
	Musical Studies – Music Theory or Music History	6 semesters of instrumental taken during the student’s first three years (see note, below)	2 elective ensembles (at least 1 non-Western ensemble)
	Musical Studies - Composition		6 ensembles, as assigned by advisor. At least four of the ensembles must be conducted ensembles, not necessarily a major ensemble. Participation in a variety of ensemble types is encouraged, including instrumental, vocal, chamber, jazz, world musics, etc. Studio Teacher must also be consulted.
	BA in Music	4 semesters of instrumental taken during the student’s first two years (see note, below)	

Instrument	Degree	Major Ensemble (semesters)	Other Ensemble Requirements
<b>Strings</b>	Music Ed - Orchestra	7 semesters of instrumental	
	Music Ed – Gen Music	5 semesters of instrumental	2 choral ensembles
	Performance	8 semesters of instrumental	2 semesters of chamber, like, or other ensembles (cannot be Campus/Community Band or Potsdam Community Chorus)
	Music Business	4 semesters of instrumental taken during the student’s first two years (see note, below)	3 semesters of other ensembles.
	Musical Studies – Music Theory or Music History	6 semesters of instrumental taken during the student’s first three years (see note, below)	2 elective ensembles (at least 1 non-Western ensemble)
	Musical Studies - Composition		6 ensembles, as assigned by advisor. At least four of the ensembles must be conducted ensembles, not necessarily a major ensemble. Participation in a variety of ensemble types is encouraged, including instrumental, vocal, chamber, jazz, world musics, etc. Studio Teacher must also be consulted.
	BA in Music	4 semesters of instrumental taken during the student’s first 2 years (see note, below)	

<b>Instrument</b>	<b>Degree</b>	<b>Major Ensemble (semesters)</b>	<b>Other Ensemble Requirements</b>
<b>Voice</b>	Music Ed – Choral	7 semesters of choral One substitution of Opera for a choral ensemble is allowed for students in a major role. (Case-by-case basis.)	
	Music Ed- Gen Music	5 semesters of choral	2 choral ensembles
	Performance	6 semesters of choral 3 semesters of opera Note: choral ensemble and opera can be taken concurrently.	
	Music Business	4 semesters of choral taken during the student's first two years (see note, below)	3 semesters of other ensembles.
	Musical Studies – Music Theory or Music History	7 semesters of choral	1 non-Western ensemble
	Musical Studies - Composition		6 ensembles, as assigned by advisor. At least four of the ensembles must be conducted ensembles, not necessarily a major ensemble. Participation in a variety of ensemble types is encouraged, including instrumental, vocal, chamber, jazz, world musics, etc. Studio Teacher must also be consulted.
	BA in Music	4 semesters of choral taken during the student's first two years (see note, below)	

Instrument	Degree	Major Ensemble (semesters)	Other Ensemble Requirements
<b>Piano</b>	Music Ed – Choral	6 semesters of choral	3 elective ensembles <i>and</i> MUCP 343 (Art of Accp. Seminar) or MUCP 430 (Art Song Rep.)
	Music Ed – Gen Music	2 semesters of choral	5 elective ensembles
	Music Ed – Band or Orchestra	7 semesters instrumental	
	Performance	4 semesters	2 semesters of MUAP 366 (Chamber Music with Piano) <i>and</i> MUCP 343 (Art of Accp. Seminar) or MUCP 430 (Art Song Rep.)
	Music Business	4 semesters taken during the student’s first two years ( <i>see note, below</i> )	3 semesters of other ensembles.
	Musical Studies – Music Theory or Music History	3 semesters (any) <i>and</i> 1 semester choral taken during the student’s first two years ( <i>see note, below</i> )	3 elective ensembles (at least 1 non-Western ensemble) <i>and</i> MUCP 343 (Art of Accp. Seminar) or MUCP 430 (Art Song Rep.)
	Musical Studies - Composition		6 ensembles, as assigned by advisor. At least four of the ensembles must be conducted ensembles, not necessarily a major ensemble. Participation in a variety of ensemble types is encouraged, including instrumental, vocal, chamber, jazz, world musics, etc. Studio Teacher must also be consulted.
	BA in Music	4 semesters taken during the student’s first two years ( <i>see note, below</i> )	

Instrument	Degree	Major Ensemble (semesters)	Other Ensemble Requirements
<b>Guitar</b>	Music Ed – Choral	7 semesters of choral	3 semesters of guitar ensemble
	Music Ed – Gen Music	2 semesters of choral	3 semesters of guitar ensemble <i>and</i> 2 other ensembles
	Music Ed – Band or Orchestra	7 semesters instrumental	3 semesters of guitar ensemble
	Performance	2 semesters	4 semesters of guitar ensemble or guitar quartet <i>and</i> 2 semesters of chamber, like, or other ensembles ( <u>cannot</u> be Campus/Community Band)
	Music Business	3 semesters taken during the student’s first two years (see note, below)	4 semesters of guitar ensemble
	Musical Studies – Music Theory or Music History	3 semesters (any) <i>and</i> 1 semester choral taken during the student’s first two years (see note, below)	3 semesters of guitar ensemble or guitar quartet <i>and</i> 1 non-Western ensemble
	Musical Studies - Composition		6 ensembles, as assigned by advisor. At least four of the ensembles must be conducted ensembles, not necessarily a major ensemble. Participation in a variety of ensemble types is encouraged, including instrumental, vocal, chamber, jazz, world musics, etc. Studio Teacher must also be consulted.
	BA in Music		4 semesters of guitar ensemble taken during the student’s first two years (see note, below)

Instrument	Degree	Major Ensemble (semesters)	Other Ensemble Requirements
<b>Harp</b>	Music Ed – Choral	4 semesters of choral <i>and</i> 4 semesters of instrumental Note: choral and instrumental major ensembles can be taken concurrently	2 semesters of harp ensemble
	Music Ed – Gen Music	3 semesters of instrumental <i>and</i> 2 semesters of choral Note: instrumental and choral major ensembles can be taken concurrently.	2 semesters of harp ensemble
	Music Ed – Band or Orchestra	5 semesters of instrumental	2 semesters of harp ensemble
	Performance	8 semesters	2 semesters of harp ensemble
	Music Business	4 semesters taken during the student’s first two years (see note, below)	3 semesters of other ensembles.
	Musical Studies – Music Theory or Music History	3 semesters (any) <i>and</i> 1 semester choral taken during the student’s first two years (see note, below)	3 semesters of harp ensemble <i>and</i> 1 non-Western ensemble
	Musical Studies - Composition		6 ensembles, as assigned by advisor. At least four of the ensembles must be conducted ensembles, not necessarily a major ensemble. Participation in a variety of ensemble types is encouraged, including instrumental, vocal, chamber, jazz, world musics, etc. Studio Teacher must also be consulted.
	BA in Music	4 semesters taken during the student’s first two years (see note, below)	

Instrument	Degree	Major Ensemble (semesters)	Other Ensemble Requirements
All instruments	Musical Studies – Music Theory/History combined tracks, prior to Fall 2016 catalog	<p>Wind/Strings: 6 semesters of major ensemble taken during the student’s first three years (see note, below)</p> <p>Vocal: 8 semesters of major choral ensemble</p> <p>Harp: 3 semesters (any major) <i>and</i> 1 semester choral taken during the student’s first two years (see note, below)</p> <p>Guitar: same as Harp</p> <p>Piano: same as Harp</p>	<p>2 elective ensembles</p> <p>none</p> <p>3 semesters of harp ensemble <i>and</i> 1 elective ensemble</p> <p>3 semesters of guitar ensemble or guitar quartet <i>and</i> 1 elective ensemble</p> <p>3 elective ensembles <i>and</i> MUCP 343 (Art of Accp. Seminar) or MUCP 430 (Art Song Rep.)</p>

**Note:** For degree programs which require students to take their ensemble requirements in the first two years or three years, students seeking an exemption to this policy must appeal to the Performance Department Chair for such an exception prior to the start of the semester in which they wish to not take a major ensemble. Failure to gain such permission may result in the student being denied studio instruction for the semester in question, or other penalties, up to and including removal from the degree program.

## Ensemble Definitions

### Major Ensembles

#### **Instrumental**

- Concert Band
- Symphonic Band
- Wind Ensemble
- Symphony Orchestra
- String Orchestra
- up to two (2) semesters of Jazz Ensemble

#### **Vocal**

- Concert Choir
- Hosmer Choir
- Opera Ensemble
- Men's Ensemble
- Phoenix Club

### Chamber Ensembles

#### **Instrumental**

- Brass Quintets
- Chamber Music
- Guitar Quartets
- Small Jazz Groups
- Woodwind Quintets
- Chamber Music with Piano
- Guitar Ensemble
- Saxophone Quartets
- String Quartets

#### **Vocal**

- Vocal Chamber Music

### Like Ensembles

- Clarinet Choir
- Harp Ensemble
- Marimba Ensemble
- Trombone Ensemble
- Saxophone Choir
- Flute Ensemble
- Horn Choir
- Repertory Percussion Ensemble
- Tuba-Euphonium Ensemble

### Other Ensembles

- Brass Ensemble
- Early Music Ensemble
- Latin Ensemble
- Percussion Ensemble
- Potsdam Community Chorus\*
- Contemporary Music Ensemble
- Jazz Band
- Opera Orchestra
- Laptop Orchestra
- Campus/Community Band\*
- West African Drum & Dance Ens.

\* Note: Campus/Community Band cannot be used to fulfill any ensemble requirement for music majors. Potsdam Community Chorus cannot be used to fulfill the "Chamber, Like or Other" ensemble requirement for string, wind and percussion performance majors, nor can it be used to fulfill the major ensemble requirement for any music major.

## VI. Class/Course Information and Policies

---

### 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.).

There is a complete listing of the subject codes in The Crane School of Music section of the Undergraduate Catalog.

### Course Enrollment Policies

Registration in the appropriate courses is each student’s responsibility. This includes registration for studio and ensembles, and students not properly enrolled in these courses will not be eligible to receive lessons and participate in ensembles.

Registration instructions and rules can be found on the SUNY Potsdam Registrar’s website at <http://www.potsdam.edu/offices/registrar/registration>. Students can also find information about late registration, add/drop procedures, and withdrawal policies using the links on this site. Please keep in mind that late registration ends at the end of the third week of classes. **Students cannot add a course after the third week of classes.**

Also note: dropping below 12 hours of non-“W” courses may have an effect on financial aid eligibility. Students should check with the Financial Aid Office **prior** to withdrawing from a course if the rest of their course-load is less than 12 credit hours.

Withdrawing from a course for medical or emergency reasons is possible up until the final day of classes. Forms for medical/emergency withdrawal are available in the Student Success Center. Details about all forms of withdrawals and leave-of-absence can be found online at <http://www.potsdam.edu/support/services/emergencywd.cfm>.

### Tutorial Study

Tutorial study in music is available, with approval of the Department Chair and the Dean, in individual cases in which a course offering in the area is not available or in work advanced beyond course offerings. Tutorial requests will not be considered for any core music theory or history course. Procedures for requesting tutorial study are as follows:

- The student should procure in the Crane Administrative Offices, 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 Crane Office of Advising.
- Forms should be submitted no later than the end of the fifteenth day of classes.
- Tutorial requests submitted after the fifteenth day of the semester will not be considered.

### **Auditing Courses**

Information on Auditing Courses is available in the Undergraduate Catalog. A request to allow a student to audit must come from the instructor and the department chair or the Dean. 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.

The link to the SUNY Potsdam audit form can be found online at <http://www.potsdam.edu/academics/ExtEd/AuditCourses.cfm>.

### **Creation of Courses Not Listed In the Schedule**

Courses that are offered infrequently or for a small number of students such as the Research Project course for the musical studies degree or secondary studio lesson (MUCS 410) are created by filling out the form “Request to Create a Course” available in the Crane forms rack and online on the Crane forms webpage (<http://www.potsdam.edu/academics/Crane/current/forms>). The deadline for fall courses is May 1<sup>st</sup>; the deadline for spring courses is December 1<sup>st</sup>.

### **Undergraduates Taking Graduate Level Courses**

See the Undergraduate Catalog for the college policy on undergraduates taking graduate courses for either undergraduate or graduate credit.

Seniors who meet the criteria in the Catalog, and who wish to enroll in graduate courses for graduate credit, must submit an application to the Crane Associate Dean’s Office. Application forms, entitled *Request to Take Graduate Courses for Graduate Credit During Final Semester of Undergraduate Study*, online on the Crane forms webpage (<http://www.potsdam.edu/academics/Crane/current/forms>) or through the SUNY Potsdam Graduate Office.

***Credit and Time Requirements for Instructional Types***

<b>Instructional type</b>	<b>Course examples</b>	<b>Instructional time (in 15 week semester)</b>	<b>Academic credit associated</b>
Lecture	MUCB 103, Theory I; MUCB 201, Music History I	Per 50 minutes of lecture time	1
Technique	MUCC 314, Choral Techniques; MUCC 342, Orchestra Techniques	Per 50 minutes of class meeting time	1
Lab	MUCB 101, Keyboard I; MUCC 201, Functional Keyboard	Per 100 minutes of class meeting time	1
Studio	MUCS 420 (non-performance), Instrumental or Vocal Studio	Weekly minimum ½ hour lesson and 1-hour studio class, with appropriately proportional practice time	2
	MUCS 430 (performance), MUCS 630 (graduate) Instrumental or Vocal Studio	Weekly minimum 1-hour lesson and 1-hour studio class, with appropriately proportional practice time	3
Recital	MUCP 499, Senior Recital	Appropriate to preparation of the recital	1
Ensembles	MUCP 370, Crane Wind Ensemble; MUCP 374, Crane Jazz Ensemble	Varies by ensemble	1

Student Teaching	MUCE 467, Student Teaching in Music	Full-time, semester-long assignment to two public school placements in sequence, with additional required seminar sessions	15
Music Business Internship/Practicum	MUAI 422 Internship in Music Business; MUAI 421 Practicum in Music Business	Per 40 work hours	1
Teaching Practicum	MUCE 342, Practicum in String Teaching; MUCE 446, Practicum in Special Music Education	Per 45 minutes to 1 hour of practicum, plus weekly class meeting of similar length	1
Practicum/Lecture Hybrid	MUCE 461 Piano Pedagogy and Practicum II	2 credit per 100 minutes of lecture time per week + 1 credit per 1 hour of practicum (teaching/observation time) per week	3
Tutorial (Independent Study)	MUCP 398, Tutorial in Conducting; MUAI 498, Tutorial in Music Business	Per one instructional hour per week during a 15-week term, assuming normal outside preparation by the student of two hours for every hour in class (total credit and time evaluated/approved on per-case basis by Chair and Associate Dean)	1
Musical Studies research or composition senior project	MUCR 488, Research Project in Musical Studies	Appropriate to completion of project, with Tutorial parameters given above as general guideline	2
Thesis	MUCE 699, Thesis/Graduate Research Project in Music Education	Appropriate to completion of the thesis, with Tutorial parameters given above as general guideline	3

## VII. Undergraduate Music Education/Student Teaching Information and Policies

---

### Track Placement, Change of Track

Students admitted to Crane majoring in music education will automatically be placed into the following tracks based on their applied studio:

- Voice Majors: Choral Track
- Bowed Strings Majors: Orchestra Track
- Wind and Percussion Majors: Band Track
- Piano, Guitar, and Harp Majors: General Music Track

### **Procedure to change or add tracks**

Students seeking to change the track in which they are placed, with the exception of those moving to the General Music Track, must consult with faculty members designated to oversee such changes for each track. The Music Education Department Office maintains a current list of designated faculty for band, orchestra, and choral tracks respectively. The appropriate faculty member (for the track to be added or changed into) will set up an audition and interview for any student seeking to change tracks, also offering to relevant studio faculty the option to participate in this audition/interview. Based on the audition and interview, the faculty member evaluates the student's potential for success in the proposed track, and recommends approval of the track change/addition, recommends that the request be denied, or recommends approval with conditions (e.g., additional applied study on secondary instrument/voice). The recommendation is then forwarded to Chair of Music Education and the Chair of Performance.

If the Chairs approve the track change or addition, the Chair of Performance develops an ensemble plan for the student, not listing specific ensembles but rather ensemble areas (e.g., "five semesters of band and three semesters of chorus"). The Chair of Performance must also approve any recommended conditions for further applied study, depending on studio faculty availability. The track addition or change approval, the ensemble plan, and any other conditions, are sent in writing by the Chair of Performance to the student and to the Associate Dean's Office, where a copy is placed in the student's file.

Instrumental students must sign up with appropriate studio faculty each semester to audition for ensembles; the studio faculty then assigns students to specific ensembles each semester. This ensures an appropriate role for studio faculty members in managing numbers within their ensemble responsibilities.

### **Sophomore Evaluation**

Each student pursuing a Music Education degree must successfully complete the Sophomore Evaluation process before admission into the Crane Music Education Professional sequence. The Sophomore Evaluation will take place during the student's sophomore year, the semester following successful completion of MUCE 205: Principles of Music Education. This comprehensive review will be completed by the Music Education faculty to evaluate the student's progress in relation to academic and musical growth and the feasibility of successful completion of the Music Education degree. Detailed information about this process will be distributed to students pursuing a Music Education degree in the Principles of Music Education course.

### **Student Teaching in Music**

#### **Introduction**

Student teaching is a college-supervised experience in participating public schools located in several areas of New York State. See the Crane Student Teaching Handbook for complete information regarding student teaching.

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 and notification must be given to the Chair of Music Education.
- Any volunteer activities which could interfere with the student teaching assignment must be approved by the Sponsor Teacher and the Student Teaching Supervisor and notification must be given to the Chair of Music Education.

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 experience 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 Level A.
- A grade of 2.0 or higher in all music education courses (those coded MUCE and MUCC).
- The completion of the following courses:
  - Basic musicianship courses (MUCB) with a grade of 2.0 or higher in each component.
  - Conducting I and II (MUCP)
  - Music Education core sequence (PME, MTL I and II (if required); Practicum, Practices I & II) 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.
  - Completion of 100 clock hours of classroom observation.
  - Competence in oral expression and satisfactory completion of the College's stipulated writing requirement.
  - Competencies may be demonstrated by:
    - Satisfactory completion of required course work, or
    - 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 called Sophomore Evaluation. In the case of transfer students who have completed more than two semesters in music education at another college, this review will take place after one semester of study at The Crane School of Music. Based on this review, students may be admitted to the Music Education professional sequence, 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. At that time, students will be informed of all requirements that remain to be completed prior to student teaching. It is extremely important that students and their advisors check carefully the prerequisites for student

teaching as listed above. Any student requesting a change in their student teaching semester assignment must make the request in writing to the Chair of Music Education upon receipt of their Student Teaching Semester Assignment letter.

### **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 (Capital District, Hudson Valley, Syracuse, Long Island and the North Country). Students should not expect to student teach in their hometown. In addition, students are not guaranteed placements that will allow them to live at home.

### **Responsibilities of Student Teachers**

- Download and read the Crane Student Teaching Handbook.
- Complete copies of Information Sheets and Area Request forms as requested.
- Contact and observe both sponsor teachers prior to the start of their student teaching semester.
- Arrange for housing in their student teaching areas and provide the Chair of Music Education's secretary with addresses and telephone numbers. (Limited housing information is available from the Off-Campus Supervisors)
- 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 will receive an email reminding them to contact their advisor and register for courses.

### **Grading Procedures in Student Teaching**

Every effort will be 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

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 an initial or professional certificate. Students apply for certification on the NYS Education Department website (<http://www.highered.nysed.gov/cert>). See the instructions for TEACH online service for creating a TEACH account.

The fee for either an initial or professional 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 initial teaching certification submit evidence of having passed the following NYS Teacher Certification Exams: Liberal Arts and Sciences Test, Assessment of Teaching Skills – Written, and the Content Specialty Test in Music in addition to verification of completion of Literacy (EDLS-307), School Health (HLTH-230) and completion of the fingerprinting clearance process. In addition to successful completion of a Masters Degree, applicants for professional certification must have three years of teaching experience.

Music Education majors must have a 2.0 or 'S' in the following courses in order to receive an institutional recommendation for certification.

- HLTH 230, School Health
- PSYC 220, Child Development
- EDLS 307, Literacy

In order to be eligible for initial or professional 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.

### ***Music Education Career and Job Information***

Career service information and job vacancy notices for positions in Music Education are posted on the third floor of Schuette Hall.

All students are strongly encouraged to attend career-planning sessions sponsored by NAFME. Students should take an active role in career determination.

## VIII. Advising

---

### *College Advisement*

Students applying to The Crane School of Music identify a major before their audition. During the summer following acceptance, incoming freshmen 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 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.

Transfer students will have an initial advising and orientation-to-Crane phone appointment with the Associate Dean during the break (summer or winter) before their first semester. College orientation for transfer students occurs shortly before the semester begins. Transfer students are then assigned to a member of the Crane faculty specially selected to work with transfer students.

Graduate students will be assigned to a member of the Crane faculty as their advisor.

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 located in the Student Success Center, Sisson 128.

Using the Undergraduate Catalog (for the year in which he/she entered SUNY Potsdam) as a guide, as well as Crane's online degree program plans (<http://www.potsdam.edu/academics/Crane/current/degree/>), 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. This document can also be of assistance. 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 before the advisor is permitted to release the student's advising hold on BearPAWS. Review of the student's audit on BearDEN should be completed each semester between the advisor and student during the advising meeting.

### *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:

- Music Business: Marc Ernesti
- Transfer Advising: David Heuser
- Jazz Studies: Bret Zvacek
- Piano Pedagogy: Kathryn Sherman
- Performance: Charles Guy and Lonel Woods
- Functional Keyboard: Heather Wheeler
- Special Education Music: Tracy Wanamaker
- Music Theory, Music History, Composition, BA in Music: Timothy Sullivan
- Music Education: Marsha Baxter
- Graduate Studies: David Heuser

## **IX. Graduate Studies**

---

This section includes information specific to Crane Graduate students. In the absence of specific information in this section, the policies found elsewhere in the Handbook can be assumed to be in force. Details about degree program course requirements, college-level program administrators, and college policies can be found in the SUNY Potsdam Graduate Catalog (<http://www.potsdam.edu/academics/catalog/graduate/index.cfm>).

### ***Provisional Admission and Graduate Theory and History Exams***

Students may be granted full admission to the Master of Music program, but often students are given provisional admission. For some students, the provisions include taking certain courses or achieving certain grading targets. Students who do not meet provisional admission requirements can be removed from the degree program.

If a student's undergraduate core music GPA (undergraduate music theory, music history, and aural skills courses) is below a 3.0, they will be required to take the Graduate Theory and History Exams. Students will take the exam prior to their first semester of graduate work, with scheduling worked out between the student and the Crane Graduate Office. Based on the results of the exam, students may be required to take remedial work prior to enrolling in graduate music theory and/or music history courses. Decisions about remedial work are made by the Chair of the Music Theory/History/Composition Department in consultation with the Crane Music Graduate Program Coordinator.

### ***Graduate Juries (Performance Majors)***

All Graduate Voice Performance Majors are required to complete a jury each semester of their degree, except during a semester in which they perform a Recital Hearing or major Opera Role. Graduate juries will be held in 'levels week' (currently during final exam week) so all voice faculty will be in attendance. Graduate juries will include a minimum of 3 pieces of contrasting style and must include 3 different languages. Students will have 10 minutes in which to perform their jury. Please note: Individual teachers may require additional repertoire or require a student to perform a jury in a semester in which they have also performed a Recital Hearing or Opera role.

All other performance majors should except to have to perform a jury at the end of each semester except the semester of the recital. Students should consult with their studio teachers regarding graduate jury requirements.

### ***Graduate Oral Exam and Recital Committees***

Each student in a Master of Music degree program will have a three-member committee who will evaluate their capstone work (the recital, thesis, or final presentation, depending on major and option). This committee will also administer the student's final oral examination.

- Students in the Master of Music – Performance degree should establish their committee before their final semester.
- Students in the Master of Music – Music Education degree, Option A (Thesis Option) should establish their committee before the end of their second semester or second summer of study.
- Students in the Master of Music – Music Education degree, Option B (Non-Thesis Option) should establish their committee around the beginning of their final semester. Summer students are advised to begin in the spring semester prior to their final summer.

When students are ready to set their committee, they should email the Crane Music Graduate Program Coordinator (the Crane Associate Dean) with a list of three faculty members they would like to invite to serve on their committee. There should be two faculty from the student's major area (performance or music education, respectively) and one from an outside area. Generally only tenured or tenure-track faculty will be asked to serve on orals committees.

If the student is setting their committee during the same semester they will be taking their final oral exam, they should also include proposed days and times for their final oral exam. Exams are typically given during finals week in the fall and spring semesters; days vary for summer students. Likewise, performance majors should include the date and time of their recital when it is known as their committee will evaluate their recital as well as administer the final oral exam.

The Crane Music Graduate Program Coordinator will approve all proposed committees, communicate with the faculty regarding their willingness to serve, and inform the student and faculty of the final committee make-up. He will also work with the student and faculty members to schedule the final oral exam time and place, and communicate the details to everyone involved.

### **Thesis Guidelines**

Guidelines for thesis preparation (for the Master of Music in Music Education degree, option A) are available online at <http://www.potsdam.edu/current/GradStudies/form/upload/Thesis-Guidelines-2.pdf>.

### **Final Oral Exam**

Each student in a Master of Music degree program must complete a final oral exam. The requirements and expectations for the oral exams can be found in the Graduate Catalog. Some additional information is below.

There are two formats for the written part of the exam for Master of Music - Performance majors: detailed program notes of the works to be performed on the recital; or an analytical/historical paper focusing on the works to be performed on the recital. Students should consult with their studio instructor well beforehand on which format will be done. The document will be discussed and defended during the final oral examination.

The format of the oral exam for Master of Music - Music Education majors will depend on which option the student is in: Option A (Thesis option) or Option B (Non-thesis option). (Information on selecting one option or the other can be found in the Graduate Catalog.)

For Thesis Option students, a proposal must be submitted to the student's committee by the end of the second semester or second summer of study. A student may not register for coursework beyond the second semester until the proposal has been approved.

For Non-Thesis Options students, an outline of their final presentation, along with a bibliography, must be submitted to the student's committee no later than four weeks before the final oral exam.

Students who do not pass the final oral exam in their first attempt may take the exam one additional time with approval of their orals committee and the Crane Music Graduate Program Coordinator. Students will need to make this request in writing to the Crane Music Graduate Program Coordinator. Students who do not pass the oral exam on the second attempt will be dismissed from their major.

More details about the exams can be found in the Graduate Catalog. Thesis students should also consult the Crane website for information about thesis format, paper, and preparation at [http://www.potsdam.edu/academics/Crane/graduate\\_studies/education.cfm](http://www.potsdam.edu/academics/Crane/graduate_studies/education.cfm).

### ***Performance Graduate Recital***

The graduate recital should contain between 60 and 90 minutes of music, at the discretion of the applied teacher or area.

For voice graduate performance majors, a recital hearing in front of the Voice Area faculty is required no later than two weeks before the scheduled recital date.

The student's committee will grade the recital on a pass/fail system. Student must pass the recital prior to taking their final oral exam.

Students who do not pass their graduate recital in their first attempt may attempt their recital one additional time with approval of their studio teacher, committee, and the

Crane Music Graduate Program Coordinator. Students will need to make this request in writing to the Crane Music Graduate Program Coordinator. Students who do not pass the recital on the second attempt will be dismissed from the performance major.

***Procedures for Change of Applied Music Teacher***

See page 40 of this document.

## **X. 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 the following:
  - studios, rehearsal rooms, classrooms
  - Ralph J. Wakefield Lecture and Recital Hall seating 130 persons
  - faculty offices
  - administrative offices
- On the East side:
  - Helen M. Hosmer Concert Hall, a performance facility that accommodates an audience of 1,292 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 the following:
  - 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.

## XI. 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, Miss Crane 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, Miss Crane 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, Miss Schuette 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.

Miss Schuette 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.

Mr. 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**

**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, Miss Hosmer supervised music in Winsted, Connecticut, then came to the Potsdam State Normal School music department in 1922. She 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, Miss Hosmer 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.

Miss Hosmer contributed articles to *Etude*, *Music Publishers Journal*, *Education*, *Music Educators Journal*, *Educational Music Magazine*, *New York State Education*, *Teacher Education*, *The Bulletin of NATS*, *Massachusetts Music News*, *Music Journal*, *New York State School Music News*, many state bulletins, *International Musician*, and *ACDA's Choral Journal*.

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 91<sup>st</sup> 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.

Dean Wakefield 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.

Dean 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.

Dean Wakefield's accomplishments 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.

Dean Wakefield 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 Dean Wakefield'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, Dr. 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.