BINGHAMTON UNIVERSITY | DEPARTMENT OF MUSIC

GRADUATE HANDBOOK
2026-2027

Chris Bartlette, Department Chair
FA-118, cbartlette@binghamton.edu

William Culverhouse, Graduate Director
FA-34, musgrad@binghamton.edu

Sarah Gerk, Undergraduate Director
FA-30, sgerk@binghamton.edu

Michael Slilaty, Operations and Finance Manager
FA-163A, michael.slilaty@binghamton.edu

Robert Manners, Concert and Facilities Manager
FA-161, rmanner1@binghamton.edu

Debbie Cartie, Administrative Assistant
FA-163, dcartie@binghamton.edu

Kaitlyn Bailey, Administrative Assistant
FA-165, bailey@binghamton.edu

BINGHAMTON UNIVERSITY DEPARTMENT OF MUSIC
Graduate Handbook for 2026-2027

TABLE OF CONTENTS

A. General Information
1. Program Overview....4
2. Music Department Mission Statement
3. Music Faculty Members with Regular Graduate Faculty Status....5
4. Music Faculty Members with Affiliate Graduate Faculty Status
5. Field of Specialization for Professors and Full-Time Lecturers....6
6. Establishing New York State Residency for Tuition Billing Purposes
7. Placement Examinations
8. Course Registration and Advising....7
9. Independent Study
10. Time to Degree
11. Maintaining Matriculated Status
12. Full-Time Status....8
13. Grades
14. Satisfactory Progress in the MM Degree Program
15. Academic Probation and Jeopardy....9
16. Non-Matriculated Students
17. Graduate Assistantships
18. Compliance Training....10
19. Applying for Graduation

B. Degree Requirements
1. The Master of Music Degree with a Concentration in Collaborative Piano, Composition, Conducting, History and Literature, Instrumental Performance, or Vocal Performance....11
2. The Master of Music Degree in Opera....14
3. Comprehensive Examinations....15

C. Sample Course Sequences for Full-Time Students....16

D. Thesis Procedures
1. General Information....18
2. MM Thesis Recital Procedure....19
3. MM Thesis Performance Procedure (for Conducting and Vocal Performance)....20
4. MM Thesis Role Procedure....21
5. MM Composition Portfolio Procedure
6. MM History and Literature Thesis Document Procedure....22
7. Policy on Non-Thesis Performances and Public-Facing Events

E. Harpur College Procedures....23
1. Academic Honesty
2. Grievance Procedures

F. Other Resources....23

G. Templates for MM Thesis Proposals
1. Recital Program Proposal Template....24
2. Performance Program Proposal Template....25
3. Opera Role Proposal Template....26
4. Composition Portfolio Proposal Template

A. General Information

1. Program Overview

The Master of Music degree program at Binghamton University offers high-quality, intense study of music within a liberal-arts environment at one of the top public universities in the Northeast United States. Graduate music students receive personal attention from nationally and internationally renowned faculty, and students have numerous opportunities to work with guest artists through workshops, master classes, reading sessions and performances.

Graduates of Binghamton University's MM program have performed in major opera houses, received national awards in performance and composition, gone on to doctoral studies at major universities and conservatories, and found success as educators.

The Master of Music program consists of six concentrations:

- Collaborative Piano
- Composition
- Conducting
- History and Literature
- Instrumental Performance
- Vocal Performance

In addition, there is a Master of Music in Opera program that provides professional training in preparation for an operatic career.

2. Music Department Mission Statement

To advance the creation, performance, and study of music through the teaching, research, and creative activities of our faculty and students.

To train students in bachelor's and master's degree programs for careers in music and other continuing musical pursuits in performance, composition, scholarship, and other fields, framing professional-level music education and music-making experiences within the liberal-arts framework of Harpur College.

To promote and transform musical cultures on the national and international scale through innovative, influential, high-quality performance, composition, and scholarship by our faculty and students.

To develop in our faculty, students, and audiences an understanding of music as an expressive, communicative, collaborative, and socially transformative practice that engages the full diversity and scope of human history and culture.

To enrich the culture of the Binghamton campus through performances and educational opportunities, including studio lessons and ensemble courses available by audition to all students, regardless of major.

To enrich the local and regional communities through public programming, collaborative partnerships with community arts organizations, and educational outreach.

3. **Music Faculty Members with Regular Graduate Faculty Status**
   (For more information, visit Graduate Council and Bylaws.)

   If a music faculty member has regular graduate faculty status they can chair and serve on all graduate committees. Regular graduate faculty members for 2026-2027 include the following professors:

   Christopher Bartlette, James Burns, Hippocrates Cheng, William Culverhouse, Daniel Thomas Davis, Gregory Evans, Sarah Gerk, Thomas Goodheart, Brenda Iglesias, Curt Pajer, Paul Schleuse, Yaël Weiss, Jingqi Zhu

4. **Music Faculty Members with Affiliate Graduate Faculty Status**
   (For more information, visit Graduate Council and Bylaws.)

   Any other music faculty member may serve on a graduate committee if approved by the Music Department and Graduate School with affiliated graduate faculty status.

5. **Field of Specialization for Professors and Full-Time Lecturers**
   (For more information, visit Music Faculty.)

   - Collaborative Piano: Yaël Weiss
   - Composition: James Budinich, Hippocrates Cheng, Daniel Thomas Davis
   - Conducting: William Culverhouse, Gregory Evans, Jingqi Zhu
   - History: James Burns, Sarah Gerk, Phoebe Hughes, Paul Schleuse
   - Instrumental Performance: Gregory Evans, Alex Shiozaki, Yaël Weiss, Jingqi Zhu
   - Theory: Christopher Bartlette, Daniel Thomas Davis, Hippocrates Cheng, Joseph Grunkemeyer
   - Vocal Performance and Opera: William Culverhouse, Thomas Goodheart, Brenda Iglesias, Bobby Pace, Curt Pajer, Mikayla Rogers, David Carl Toulson

6. **Establishing New York State Residency for Tuition Billing Purposes**
   (For more information, visit New York State Residency.)

   If you are a US citizen or permanent resident and you are not a New York state resident, you will want to establish NYS residency for your second year of studies. If you become a NYS resident, you will be eligible for in-state tuition for your second year.

7. **Placement Examinations**

   Examinations in music history and theory, given during the orientation period before the beginning of the semester, determine readiness to take graduate-level courses in these areas (e.g., MUS 501, 502, and 522). To pass the exams, you are expected to demonstrate levels of comprehension expected of students who complete a bachelor's degree with a major in music. If you do not pass an exam, you will be advised to undertake remedial work and may be required to retake the exam at the end of your first year of study. If you do not complete remedial work by the end of your first year of study, you will not be allowed to continue in the MM program.

8. Course Registration and Advising

The Graduate Director serves as your initial program advisor and will register you for coursework during orientation. For subsequent semesters, an Administrative Assistant will register you for coursework. It is important that you meet with your Primary Instructor to review progress in your program of study and to determine your course schedule for the next semester. Pre-registration periods are in November and April.

9. Independent Study

(For more information, download the Independent Study Approval Form.)

If you wish to pursue a study interest not offered as a regular course in music, you may propose an Independent Study (MUS 597) for 1-4 credits. To propose an independent study, you must select a topic, obtain a faculty member's agreement to oversee the study, and submit an Independent Study Approval Form to the Graduate Director.

10. Time to Degree

The minimum number of required credits for the MM degree is 32; for a specialization in opera, the minimum is 36. Although it is possible to accumulate this number in two or three semesters, it is likely that four semesters will be required to satisfy degree requirements. Thus, full-time students will graduate with 42 or more credits.

11. Maintaining Matriculated Status

(For more information, visit Continuous Registration.)

All graduate students who have been admitted to a degree program must maintain continuous registration every fall and spring semester or apply for a formal leave of absence. You are not required to register during the summer session unless you intend to complete your degree requirements during this period.

12. Full-Time Status

If you have completed fewer than 24 credits (G1 status): You must register for 12 credits per semester to be considered a full-time student. You can overload up to 16 credits per semester without paying additional tuition and fees beyond 12 credits.

If you have completed 24 or more credits (G2 status): You must register for 9 credits per semester to be considered a full-time student. You may take up to 12 credits per semester and can overload up to 16 credits per semester; however, you will pay tuition and fees for 10 or more credits.

13. Grades

(For more information, visit Academic Policies and Procedures for Graduate Students.)

Grades are on the letter scale: A through C- and F. Grades of S (satisfactory) and U (unsatisfactory) are used for MUS 591 (Teaching of College Music) and MUS 599 (Thesis). S/U grading can be used for other 500-level courses at the discretion of the instructor.

A cumulative grade point average of 3.0 (B) is required for graduation. If you receive a grade of F or an unsatisfactory grade for a course, the course will not count toward the requirements for graduation.

14. Satisfactory Progress in the MM Degree Program

All MM students are reviewed at the end of each semester of study. Continuation in the MM program is contingent upon satisfactory academic progress, as well as satisfactory artistic progress as judged by a committee of faculty experts in — or appropriate to — the student's field of specialization. If you are not making satisfactory progress, you will be provided with a plan for remediation. If you do not make satisfactory progress in a subsequent semester, you may be severed from the Graduate School.

15. Academic Probation and Jeopardy

(For more information, visit Academic Policies and Procedures for Graduate Students.)

If your cumulative grade point average falls below 3.0, you will be placed on probation; you are in academic jeopardy if your grade point average falls below 2.6.

16. Non-Matriculated Students

(For more information, visit Apply for Graduate Non-Degree Study.)

Non-matriculated students may take up to 24 credits of MUS and MUSP courses. Note that non-matriculated students must receive an instructor's permission before auditioning for, or enrolling in, a MUS or MUSP course.

17. Graduate Assistantships

(For more information, visit Graduate Assistant Leaves.)

Graduate assistants are eligible to receive an assistantship for up to four semesters. Assistantships for new and continuing students are awarded on a competitive basis, normally for a period of one academic year. All incoming students are considered for assistantships, and all continuing students are considered for award or renewal of an assistantship in their second year. The Music Department Graduate Committee determines the procedures and criteria for new awards as well as for the renewal of awards for a second year.

A graduate assistant must be enrolled as a full-time student in an MM degree program. Graduate assistants must maintain an overall grade point average of at least 3.0 (B) and not have outstanding Incompletes while funded by the University. Students on probation are not eligible to receive renewed or new offers of funding.

Graduate assistants are assigned a workload between 10 and 20 hours per week and are expected to work from the first day of classes through the last day of the final exam period. Supervisors should provide a job description at the beginning of the semester, and a work schedule should be established and adhered to for the full duration of the semester. Slight changes to scheduling — for example,

working one hour more during one week and one hour less during another — are allowed; however, these should not occur often and are granted only with the approval of the Graduate Director.

For the first semester, graduate assistants do not accrue sick days; after the first semester, graduate assistants have up to 5 paid sick days per fiscal year (July 1 – June 30). All graduate assistants will be sent a form from HR to record their time, even if they didn't use any sick days.

Graduate students may work up to 20 hours per week on campus. Graduate assistants may not accept additional on-campus work without the approval of the Graduate Director and the Graduate School.

18. Compliance Training

As required by state law and Binghamton University policy, all faculty, staff, GAs/TAs, and student employees need to annually complete mandatory training modules. You will receive an email from HR near the end of the calendar year with information on how to access and complete the training.

19. Applying for Graduation

(For more information, visit Graduate Graduation Requirements and Deadlines.)

During the semester when you plan to complete the degree requirements and graduate, you must file a Graduate Application for Degree (and the subsequent Recommendation for Award). The form is valid for only one semester: If you file a GAFD but do not graduate, you will need to submit a new form in the semester of intended completion. Not filing a GAFD on time may lead to a delay of graduation and an additional semester's registration.

MM candidates in Collaborative Piano, Conducting, Instrumental Performance, Opera, and Vocal Performance do not submit a thesis document for graduation. When filing the GAFD, these students should make sure to state that there is no thesis.

B. Degree Requirements

1. The Master of Music Degree with a Concentration in Collaborative Piano, Composition, Conducting, History and Literature, Instrumental Performance, or Vocal Performance

A minimum of 32 graduate credits in music, with an overall grade point average of at least 3.0 (B), must be completed. Distribution of requirements are as follows:

Field of Specialization = 12 credits

Collaborative Piano

MUSP 555A	Piano
MUSP 555E	Collaborative Piano
MUSP 556C	Accompanying: Methods & Techniques
MUSP 585B	Accompanying: Studio Practicum

Composition

MUSP 558A	Graduate Composition I
MUSP 558B	Graduate Composition II
MUSP 558C	Graduate Composition III
MUSP 558D	Graduate Composition IV
MUSP 567E	Composition Seminar

Conducting

MUSP 559A	Graduate Conducting I
MUSP 559B	Graduate Conducting II
MUSP 559C	Graduate Conducting III
MUSP 559D	Graduate Conducting IV
MUSP 567C	Conducting Seminar

History and Literature

MUS 503	History of Opera
MUS 58x	Topics Courses (vary by semester)
MUS 597	Independent Study (as needed)

Instrumental Performance

MUSP 55x	Applied Lessons

Vocal Performance

MUSP 556A	Voice
MUSP 556x	Voice Coaching

Supportive Studies in Music = 12 credits

MUS 501	Music History & Research I
MUS 502	Music History & Research II
MUS 522	Analytical Techniques

Electives = 4 credits

MUS or MUSP courses at the 500 level

Thesis = 4 credits

MUS 599	Thesis

Each concentration has its own requirement for MUS 599:

Collaborative Piano candidates must present a graduating recital, for which at least half of the music must be newly prepared, i.e., not having been played previously for any other student's recital. There must also be a mixture of instrumental and vocal repertoire.

Composition candidates must submit a portfolio containing at least two substantial compositions. Portfolios must be prepared and submitted to the Graduate School in electronic form. *(For deadlines, visit Graduation Requirements.)*

Conducting candidates must conduct, in public performances, one substantial work or concert segment with a major ensemble and at least two additional performances.

History and Literature candidates are required to write a substantial research paper as their final project. A thesis must be prepared and submitted to the Graduate School in electronic form. *(For deadlines, visit Graduation Requirements.)*

Instrumental Performance candidates must present two recitals (minimum 45 minutes of music per recital). One recital must include chamber music.

Vocal Performance candidates must present at least 60 minutes of public performance in which the performer is a soloist. This must include a full-length recital (i.e., 45 minutes of music) and other performances, which may include the following or their equivalent: A half- or full-length recital, a role in a fully staged opera production, a solo in an oratorio, or a performance of chamber music where the performer has a role as a soloist.

Additional Requirements

All MM students are required to take the Comprehensive Listening Examination and Comprehensive Oral Examination as part of their degree program. Students must pass both exams prior to the Graduate Director submitting a final recommendation for the awarding of the MM degree.

History and Literature candidates also must complete the following:

Foreign Language Examination**:** History and Literature candidates are expected to demonstrate reading knowledge in German or one Romance language. Proficiency is demonstrated by translating a passage from a reading in the field of music, chosen by the music history faculty.

Piano Proficiency Examination**:** History and Literature candidates are expected to demonstrate piano proficiency by playing a Bach chorale or an equivalent musical passage.

2. The Master of Music Degree in Opera

A minimum of 36 graduate credits in music, with an overall grade point average of at least 3.0 (B), must be completed. Distribution of requirements are as follows:

Field of Specialization = 26 credits

MUSP 556A	Voice
MUSP 556x	Voice Coaching
MUSP 569A	Opera Workshop
MUSP 586A	Vocal Literature
MUSP 586C	Lyric Diction: German
MUSP 586D	Lyric Diction: Italian
MUSP 586E	English Diction & IPA
MUSP 586F	Lyric Diction: French

Supportive Studies in Music = 6 credits

MUS 501	Music History & Research I
MUS 520	Graduate Theory Review

Thesis = 4 credits

MUS 599	Thesis

Opera candidates must perform either one Leading/Featured role or two Supporting roles (according to American Guild of Musical Artists Schedule C) in fully staged opera productions. In addition, opera candidates must present a full-length recital (i.e., 45 minutes of music).

Additional Requirements

All MM students are required to take the Comprehensive Listening Examination and Comprehensive Oral Examination as part of their degree program. Students must pass both exams prior to the Graduate Director submitting a final recommendation for the awarding of the MM degree.

3. Comprehensive Examinations

Comprehensive Listening Examination

This exam is offered once every semester and can be taken beginning in the third semester of MM studies. For the exam, you will be presented recordings of six unidentified examples (with scores, when available). You will be asked to identify stylistic characteristics and make informed guesses about contextual features such as country or region of origin, approximate date of creation, genre, function, performer, and composer. Up to half of the examples may be specific to your field of specialization; these examples will be selected in consultation with your Primary Instructor. If you do not pass the exam, you are allowed to take it again in the following semester.

Comprehensive Oral Examination

This hour-long exam takes place near the end of the final semester of studies, after you have completed your required Thesis (MUS 599) work. The exam is given by a panel of three faculty members: Regular and affiliated graduate faculty members may serve on an oral exam committee. *(See sections A.3, A.4, and A.5 for more information.)* Your Principal Instructor should serve on the committee, and one member of the committee must be from the History or Theory fields of specialization.

For the exam, you should be prepared to answer any question pertaining to your specialization; questions may relate to coursework, recitals, performances, roles, teaching, a composition portfolio, or a history thesis document. If you do not pass the exam, you are allowed to take it again in the following semester.

Note that this exam is concurrent with the thesis defense for composition and history and literature candidates.

C. Sample Course Sequences for Full-Time Students

Collaborative Piano:

Fall Semester	Spring Semester
MUS 501: Music History & Research I (4) MUSP 555E: Collaborative Piano (3) MUSP 556C: Accomp: Methods & Techniques (1) MUSP 566J: Chamber Ensemble (1) MUSP 558B: Accomp: Studio Practicum (1) Electives (2)	MUS 522: Analytical Techniques (4) MUSP 555E: Collaborative Piano (3) MUSP 556C: Accomp: Methods & Techniques (1) MUSP 566J: Chamber Ensemble (1) MUSP 558B: Accomp: Studio Practicum (1) Electives (2)
MUS 502: Music History & Research II (4) MUSP 555E: Collaborative Piano (2) MUSP 558B: Accomp: Studio Practicum (1) Electives (2)	MUS 599: Thesis MUSP 555E: Collaborative Piano (2) MUSP 558B: Accomp: Studio Practicum (1) Electives (2)

Composition:

Fall Semester	Spring Semester
MUS 501: Music History & Research I (4) MUSP 558A: Graduate Composition I (3) MUSP 567E: Composition Seminar (1) MUSP 585E: Digital Music Creation (4)	MUS 522: Analytical Techniques (4) MUS 526: Form & Analysis: Music Since 1900 (4) MUSP 558B: Graduate Composition II (3) MUSP 567E: Composition Seminar (1)
MUS 502: Music History & Research II (4) MUSP 558C: Graduate Composition III (2) MUSP 567E: Composition Seminar (1) MUSP 582A: Image/Mvmt/Digital Media (2)	MUS 599: Thesis MUSP 558D: Graduate Composition IV (2) MUSP 567E: Composition Seminar (1) Electives (2)

Conducting:

Fall Semester	Spring Semester
MUS 501: Music History & Research I (4) MUS 541: Voice Studio Management (1) MUSP 556A: Voice (1) MUSP 559A: Graduate Conducting I (3) MUSP 567C: Conducting Seminar (1) Electives (2)	MUS 522: Analytical Techniques (4) MUS 540: Readings in Vocal Pedagogy (2) MUS 599: Thesis (1) MUSP 556A: Voice (1) MUSP 559A: Graduate Conducting II (3) MUSP 567C: Conducting Seminar (1)
MUS 502: Music History & Research II (4) MUS 599: Thesis (1) MUSP 559C: Graduate Conducting III (2) MUSP 567C: Conducting Seminar (1) Elective (1)	MUS 599: Thesis (2) MUSP 559D: Graduate Conducting IV (2) MUSP 567C: Conducting Seminar (1) Electives (4)

History and Literature:

Fall Semester	Spring Semester
MUS 501: Music History & Research I (4) MUS 503: History of Opera (4) Electives (4)	MUS 522: Analytical Techniques (4) MUS 58x: Topics Course (4) Electives (4)
MUS 502: Music History & Research II (4) MUS 58x: Topics Course (4) Elective (1)	MUS 599: Thesis (4) MUS 58x: Topics Course (4) Elective (1)

Instrumental Performance:

Fall Semester	Spring Semester
MUS 501: Music History & Research I (4) MUSP 55x: Applied Lessons (4) Electives (4)	MUS 522: Analytical Techniques (4) MUSP 55x: Applied Lessons (4) Electives (4)
MUS 502: Music History & Research II (4) MUSP 55x: Applied Lessons (2) Electives (3)	MUS 599: Thesis (4) MUSP 55x: Applied Lessons (2) Electives (3)

Opera:

Fall Semester	Spring Semester
MUS 501: Music History & Research I (4) MUS 503: History of Opera (2) MUS 541: Voice Studio Management (1) MUSP 556A: Voice (3) MUSP 556x: Voice Coaching (1) MUSP 569A: Opera Workshop (1) MUSP 586A: Vocal Literature (1) MUSP 586D: Lyric Diction: Italian (1)	MUS 520: Graduate Theory Review (2) MUS 599: Thesis (1) MUSP 556A: Voice (3) MUSP 556x: Voice Coaching (1) MUSP 569A: Opera Workshop (1) MUSP 586A: Vocal Literature (1) MUSP 586F: Lyric Diction: French (1) Electives (2)
MUS 599: Thesis (1) MUSP 556A: Voice (2) MUSP 556x: Voice Coaching (1) MUSP 569A: Opera Workshop (1) MUSP 586A: Vocal Literature (1) MUSP 586C: Lyric Diction: German (1) Electives (2)	MUS 599: Thesis (2) MUSP 556A: Voice (2) MUSP 569A: Opera Workshop (1) MUSP 586A: Vocal Literature (1) MUSP 586E: English Diction & IPA (1) Electives (2)

Vocal Performance:

Fall Semester	Spring Semester
MUS 501: Music History & Research I (4) MUSP 556A: Voice (3) MUSP 556x: Voice Coaching (1) MUSP 586A: Vocal Literature (1) MUSP 586D: Lyric Diction: Italian (1) Electives (2)	MUS 522: Analytical Techniques (4) MUSP 556A: Voice (3) MUSP 556x: Voice Coaching (1) MUSP 586A: Vocal Literature (1) MUSP 586F: Lyric Diction: French (1) Electives (2)
MUS 502: Music History & Research II (4) MUSP 556A: Voice (2) MUSP 586A: Vocal Literature (1) MUSP 586C: Lyric Diction: German (1) Elective (1)	MUS 599: Thesis (4) MUSP 556A: Voice (2) MUSP 586A: Vocal Literature (1) MUSP 586E: English Diction & IPA (1) Elective (1)

D. Thesis Procedures

1. General Information

Thesis Committee

You will need three faculty members to serve on the thesis committee. Regular and affiliated graduate faculty members may serve on a thesis committee. *(See sections A.3, A.4, and A.5 for more information.)* Your Principal Instructor should serve on the committee, and one member of the committee must be from outside your field of specialization.

Policy on Inclusive Programming

The Music Department sees inclusive programming as an essential artistic principle in the 21st century. All MM Thesis Recitals and MM Thesis Performances must include at least one work composed by a member of a group that has been historically excluded from concert programming or Western-Music pedagogy (i.e. BIPOC [Black, Indigenous, and People of Color] composers, women, and gender-expansive communities), or music from a non-Western tradition. Conductors' programming will be considered over the multiple performances that fulfill the degree requirement. In the cases of thematically- designed, single-work, or half-length programs, the Graduate Committee may consider and grant exceptions to this policy.

A student requesting an exception must submit the request to the Graduate Committee no later than 8 weeks prior to the recital / performance date. The exception request should include a brief statement justifying the programming.

Beyond this requirement, students and their supervising faculty are encouraged to take an expansive approach to recital programming and to explore underrepresented repertoire more generally — e.g. new/recent music, music created before 1700, and music outside the standard repertoire.

2. MM Thesis Recital Procedure

Recital Preview

There will be a recital preview that should take place 2–3 weeks before the recital. It is expected that the recital repertoire will be ready-to-go (i.e., learned and memorized). You may choose one work from the recital to perform at the preview; the committee will choose additional works from the recital to be performed. Your accompanist should attend the preview, but other additional instrumentalists do not need to be present. Two of the thesis committee members must attend the preview and will evaluate the preview as satisfactory, action requested, or unsatisfactory. If an action is requested, the committee members will ask the student to perform selected material again before the recital. If the evaluation is unsatisfactory, the recital will be postponed to a subsequent semester.

Recital Evaluation

The full thesis committee will evaluate the recital as satisfactory or unsatisfactory. If the evaluation is unsatisfactory, you will receive a grade of U for MUS 599 and the recital will not count toward degree completion.

Deadlines

Before the add/drop deadline in the semester when the recital will take place, determine who will serve on your thesis committee. Meet with the Concert and Facilities Manager to reserve spaces for the preview and recital. Standard recital times are Fridays at 4:00 or 7:30 p.m.; Saturdays at 1:00, 4:00, or 7:30

p.m.; and Sundays at 1:00, 4:00, or 7:30 p.m. If you wish to schedule a recital at a nonstandard time, it will require the approval of the Graduate Director.

At least six weeks prior to the recital, submit your proposed recital program to the Graduate Director for approval. The program — which will include information about works, composers, and performers — must be formatted according to the provided template. *(See section G.1.)* The Graduate Committee will review and vote to approve the recital program; if modifications are suggested, the Graduate Director will specify a deadline date for re-submission of the proposal.

At least three weeks before the recital, send poster information to the Concert and Facilities Manager.

At least two weeks prior to the recital, review and update your recital program. Then, send your complete program — including program notes — to the Administrative Assistants.

3. MM Thesis Performance Procedure (for Conducting and Vocal Performance)

Performance Evaluation

The full thesis committee will evaluate the performance as satisfactory or unsatisfactory. If the evaluation is unsatisfactory, you will receive a grade of U for MUS 599 and the recital will not count toward degree completion.

Deadlines

Before the add/drop deadline in the semester when the recital will take place, determine who will serve on your thesis committee. Send this information to the Graduate Director.

At least six weeks prior to the performance, submit your proposed program to the Graduate Director for approval. The program — which will include information about works, composers, and performers — must be formatted according to the provided template. *(See section G.2.)* The Graduate Committee will review and vote to approve the performance program; if modifications are suggested, the Graduate Director will specify a deadline date for re-submission of the proposal.

4. MM Thesis Role Procedure

Role Evaluation

The committee will evaluate the role as satisfactory or unsatisfactory. If the evaluation is unsatisfactory, you will receive a grade of U for MUS 599 and the role will not count toward degree completion.

Deadlines

Before the add/drop deadline in the semester when the role will take place, determine who will serve on your thesis committee. Send this information to the Graduate Director, along with details of the role, using the provided template. *(See section G.3.)*

At least two weeks prior to the performance, submit the role information to the Graduate Director, using the provided template.

5. MM Composition Portfolio Procedure

Portfolio Evaluation

The committee will evaluate the portfolio as satisfactory or unsatisfactory. If the evaluation is unsatisfactory, you will receive a grade of U for MUS 599 and the role will not count toward degree completion.

Deadlines

Before the add/drop deadline of the final semester of study, determine who will serve on your thesis committee. Send this information to the Graduate Director, along with the proposed contents of the portfolio, using the provided template. *(See section G.4.)* You should also get a template for preparing the portfolio from the Graduate Director.

At least two weeks prior to the thesis defense, submit a final draft of the portfolio to the committee.

After the thesis defense, make any requested revisions and submit the portfolio to the Graduate School by the deadlines stated in *Graduation Requirements*.

6. MM History and Literature Thesis Document Procedure

Portfolio Evaluation

The committee will evaluate the document as satisfactory or unsatisfactory. If the evaluation is unsatisfactory, you will receive a grade of U for MUS 599 and the role will not count toward degree completion.

Deadlines

Before the add/drop deadline of the final semester of study, determine who will serve on your thesis committee. Send this information to the Graduate Director, along with a summary of the proposed thesis document. You should also visit *Guidelines for Preparing and Submitting a Thesis or Dissertation*.

At least four weeks prior to the thesis defense, submit a final draft of the thesis document to the committee.

After the thesis defense, make any requested revisions and submit the thesis document to the Graduate School by the deadlines stated in *Graduation Requirements*.

7. Policy on Non-Thesis Performances and Public-Facing Events

Any student enrolled in graduate studies at Binghamton University may submit a proposal to the Graduate Committee for a performance or public-facing event that is directly connected to curricular work but not tied to MUS 599 (Thesis). The proposal must have the support of a faculty member in the Department of Music, must include a detailed program for the performance or event, and must be submitted to the Graduate Committee at least six weeks prior to the performance or event.

The Graduate Committee will review and vote on the approval of the proposed program; if modifications are suggested, the Graduate Director will specify a deadline date for re-submission of the proposal.

It is strongly recommended that all proposed performances and events follow the Policy on Inclusive Programming. *(See section D.1.)*

E. Harpur College Procedures

1. Academic Honesty

For information, visit the *Harpur College Academic Honesty Code*.

2. Grievance Procedures

For information, visit the *Harpur College Academic Student Policies*.

F. Other Resources

The 2026-2027 Binghamton University Academic Guide provides information on academic policies and procedures, admissions, financial information, scholarships, awards, fellowships, and student life.

The Graduate School Manual provides information regarding admission, enrollment and registration, academic policies, funding policies and guidelines, resources for graduate students, guidelines on graduate student rights and responsibilities, grievance appeal procedures, and academic honesty.

Registrar: Forms
These include Course Conflict Petitions, Directory Exclusion Authorization and Removal, Release of Student Records (FERPA), Semester Withdrawal Form

Chosen and Legal Name Policy
Federal Graduate Work Study
Independent Study Approval Form
International Students and Scholar Services (ISSS)
Multicultural Resource Center (MRC)
Services for Students with Disabilities (SSD)
Violence, Abuse, and Rape Crisis Center (VARCC)

G. Templates for MM Thesis Proposals

1. Recital Program Proposal Template

MM Thesis Recital Proposal
Your Name
Month Day, Year, Time
Place

Al Legretto, piano

Trouble in Binghamton — Mae Stroh
Song #1 — (1875 – 1951)
Song #2
Song #3

Der schöne Binghamtonian — I. Wright Lieder
III. Song Title — (1820 – 1856)
V. Song Title
VII. Song Title

Shawn Teuse, mezzo-soprano

(don't include year of birth for living composers—use composition year instead:)
Violin Sonata No. 3 in D-sharp Major, Op. 22 (2009) — A. Fiddler
Allegro
Adagio
Allegro

Roz N. Thebow, violin

All's Well that Endwells — Claire A. Nettist
It Ain't Easy Being Greene — (1903 – 1985)
The Brown Vestal Look the Best
Johnson City Limits

Timings:
Stroh = 15 minutes
Lieder = 10 minutes
Fiddler = 22 minutes
Nettist = 8 minutes

Total = 55 minutes

Identify the work(s) on the program that represent groups that have been historically excluded from concert programming or Western-Music pedagogy (i.e. BIPOC composers, women, non-Western, and gender-expansive communities.

2. Performance Program Proposal Template

MM Thesis Performance Proposal
Your Name

<u>For Conducting:</u> List only the work(s) and/or movement(s) that you will conduct. Also indicate whether the performance satisfies the "one substantial work or concert segment with a major ensemble" or the "additional performance" portion of the thesis requirement.

<u>For Vocal Performance:</u> List only the work(s) and/or movement(s) when you are featured.

Violin Sonata No. 3 in D-sharp Major, Op. 22 — A. Fiddler
Allegro — (1906 – 1980)
Adagio
Allegro

Timing: 22 minutes

Identify the work(s) on the program that represent groups that have been historically excluded from concert programming or Western-Music pedagogy (i.e. BIPOC composers, women, non-Western, and gender-expansive communities). Conductors' programming will be considered over the multiple performances that fulfill the degree requirement.

3. Opera Role Proposal Template

MM Thesis Role Proposal
Your Name

Include:

- Title of opera
- Your performance date(s)
- Performance location
- Role
- Role Classification
  - *(Find this information at AGMA Schedule C Documents.)*

4. Composition Portfolio Proposal Template

MM Thesis Portfolio Proposal
Your Name

For each work in the portfolio, include:

- Name of work
- Year of composition
- Instrumentation
- Timing
- Performance(s) information

For works that are in progress, provide as much information as possible.