2026-27 Undergraduate Handbook
Binghamton University
Department of Music

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1 Mission Statement

1.1 To train professionally-oriented students for careers in music: in performance, composition, music history, and music theory. We aim to accomplish this objective through our bachelor's degrees and our graduate programs. Our professional music degrees are supported by a broad foundation in the liberal arts, a historical strength of Harpur College.

1.2 To enrich the musical life of all students on campus through specially designed courses, various ensemble participation, and studio instruction in most instruments and voice; these are open and available to all matriculated students. Indeed, the Department has always prided itself on the rich 'hands on' choices for music study it provides to the general liberal arts student. In addition, there are numerous concerts of all kinds that enrich the musical life of the university community.

1.3 To serve as an important arts resource for the civic community and region through the active presentation of faculty, guest, and student concerts (over 100 per year), special courses, lectures, workshops, master classes, community outreach programs, and cooperative projects with other musical institutions in the area. We view this as central to our mission as a public institution in a relatively small metropolitan area.

1.4 To expand the Department of Music's reputation through the active concert touring of its artist faculty and through the publications of its scholars so that the department's influence is felt not only regionally, but nationally and internationally as well.

2 Faculty and Staff

2.1 Administrative Staff

Department Chair: Christopher Bartlette, cbartlette@binghamton.edu
Graduate Director: William Culverhouse, musgrad@binghamton.edu
Undergraduate Director: Sarah Gerk, sgerk@binghamton.edu
Area Head, Instrumental Studies: Jingqi Zhu, jzhu28@binghamton.edu
Area Head, Jazz: Greg Evans, gevans1@binghamton.edu
Area Head, Keyboard Studies: Yaël Weiss, yael.weiss@binghamton.edu
Area Head, Voice: Thomas Goodheart, tgoodheart@binghamton.edu
Operations & Finance Manager: Michael Slilaty, mslilat2@binghamton.edu
Administrative Assistant: Debbie Cartie, dcartie@binghamton.edu
Administrative Assistant: Kaitlyn Bailey, bailey@binghamton.edu
Concert & Facilities Manager: Robert Manners, rmanner1@binghamton.edu
Piano Technician: Brooks Hafey, bhafey@binghamton.edu

2.2 Composition and Theory

Composition: Daniel Thomas Davis, dtdavis@binghamton.edu
Composition & Music Creation Technologies: James Budinich, jbudinich@binghamton.edu
Theory: Christopher Bartlette, cbartlette@binghamton.edu
Theory: Hippocrates Cheng, ccheng15@binghamton.edu
Musicianship: Laurence Elder, lelder@binghamton.edu
Musicianship: Yichen Liang, yliang18@binghamton.edu

2.3 Conducting and Ensemble Directors

Choral Conducting, Harpur Chorale, and Chamber Singers: William Culverhouse, wculverh@binghamton.edu
Instrumental Conducting and Orchestra: Jingqi Zhu, jzhu28@binghamton.edu
Harpur Jazz Ensemble and Improvisation: Greg Evans, gevans1@binghamton.edu
Nukporfe African Drumming Ensemble: James Burns, jburns@binghamton.edu
Studio Jazz Band: Dan Miller, dgmiller@binghamton.edu
Treble Chorus: Megan Burrell, mburrell2@binghamton.edu
Wind Symphony: Jennifer Greene, jgreene4@binghamton.edu
Piano Ensemble: Andrew Zhou, azhou26@binghamton.edu

2.4 Instrumental Performance

Bass: David Irvin, dirvin@binghamton.edu
Bass Jazz: Tristen Jarvis, tjarvis@binghamton.edu
Bassoon: Melinda Lewis, mlewis35@binghamton.edu
Cello: Zachary Sweet, zsweet@binghamton.edu
Clarinet: Richard MacDowell, rmacdowe@binghamton.edu

Flute: Jeanne Sperber, jsperber@binghamton.edu
Guitar (Classical): Paul Sweeny, psweeny@binghamton.edu
Guitar (Jazz): Jim Wilding, wildingj@binghamton.edu
Horn: Ilze Brink-Button, ibrink@binghamton.edu
Oboe: Eduardo Sepulveda, esepulveda@binghamton.edu
Percussion: Joel Smales, jsmales@binghamton.edu
Saxophone: Dan Miller, admiller@binghamton.edu
Trombone, Tuba, and Euphonium: TJ Schaper, tschaper@binghamton.edu
Trumpet: Anthony Godoy, hgodoy@binghamton.edu
Viola and Violin: Alex Shiozaki, ashiozaki@binghamton.edu
Violin: Noemi Miloradovic, nmilorad@binghamton.edu

2.5 Keyboard

Organ and Harpsichord: William Lawson, wlawson@binghamton.edu
Piano: Yaël Weiss, yael.weiss@binghamton.edu
Piano (Jazz): Laurence Elder, lelder@binghamton.edu

2.6 Musicology and Ethnomusicology

Ethnomusicology: James Burns, jburns@binghamton.edu
Musicology: Sarah Gerk, sgerk@binghamton.edu
Musicology: Phoebe Hughes, phughes@binghamton.edu
Musicology: Paul Schleuse, schleuse@binghamton.edu
Music History (Jazz): James Burns, jburns@binghamton.edu

2.7 Voice and Opera

Head Vocal Coach & Conductor of Opera: Curt Pajer, cpajer@binghamton.edu
Opera Studies: David Toulson, dtoulson@binghamton.edu
Vocal Coach: Bobby Pace, rpace1@binghamton.edu
Vocal Coach: Mikayla Rogers, mrogers11@binghamton.edu
Voice: Brenda Iglesias, biglesias@binghamton.edu
Voice: Thomas Goodheart, tgoodhea@binghamton.edu
Voice and Lyric Diction: Jean Goodheart, jgoodheart@binghamton.edu

2.8 Collaborative Pianists

Choral Collaborative Pianist: Christine Capani, ccapani@binghamton.edu
Choral Collaborative Pianist: Cathy Murphy, cmurphy7@binghamton.edu
Studio Collaborative Piano: John Isenberg, isenberg@binghamton.edu
Studio Collaborative Pianist: Pej Reitz, mreitz@binghamton.edu

3 Facilities

3.1 Building Hours

3.1.1 The Fine Arts Building is open Monday through Sunday 7am until 11pm unless noted for closure by Binghamton University. The Fine Arts Building is closed on most Holidays. For Holiday closings, check the Binghamton University Academic Calendar.

3.1.2 In the event of emergency closures, notifications are sent out campus wide to the B-Alert system via text and/or email.

3.2 Practice Rooms Policies and Protocols

1. Practice with the door closed.
2. A student may use a room for no more than one hour.
3. Practice rooms should be used for music making, not for studying or socializing/hanging out.
4. Do not use cleaning products on the pianos.
5. While the Music Department seeks to be as inclusive as possible, our practice rooms cannot accommodate exceptionally loud instruments. Please check with musinfo@binghamton.edu if you have any questions.
6. Any problems should be reported to musinfo@binghamton.edu

3.3 Music Department Practice Rooms

3.3.1 The following practice rooms are open and available for use. NO KEY is required for use of these practice rooms:

FA54, FA55, FA56, FA57, FA58, FA59, FA64, FA66, FA67, FA68, FA75, FA77, FA79, FA-115B, FA-115C, FA-115D, FA-115E, FA-115F, FA-115G

3.3.2 The percussion studio maintains a locked practice room with various instruments, and FA-111 is sometimes available for percussionists' practicing needs. Access to either is typically reserved for students currently enrolled in ensembles, but exceptions may be granted. For access to the percussion practice room, contact Joel Smales (jsmales@binghamton.edu).

3.3.3 If a student requires use of a practice room not listed above, please contact your studio instructor to discuss your needs and to make further arrangements.

3.4 Room Scheduling

3.4.1 If a student needs a locked Music Department room for practice, group meetings, or via direction from the instructor, the student must acquire permission from the overseeing faculty and clear scheduling with the Music Department Office.

3.4.2 For Department (non-practice) rooms, contact Debbie Cartie (dcartie@binghamton.edu). In your email, please include the following information:

Name
Email
B#
Phone number
A brief explanation of why the room is needed

3.5 Instrument Rental

3.5.1 During the academic year, students in a Music Department ensemble may be able to borrow an instrument and equipment from the Music Department. Please fill out the QR code outside of FA 165 for an instrument rental. For questions regarding instrument rental, please email musinfo@binghamton.edu.

3.5.2 Students in the Music Department may borrow instruments during the Summer months (non-academic year). Summer instrument loans will require a refundable deposit of $100. Please contact Jingqi Zhu (jzhu28@binghamton.edu) for questions regarding Summer instrument rental.

3.6 Lockers

3.6.1 The Music Department has a number of lockers for students who play instruments. Students are able to request the use of a Music Department Locker for the Academic Year by accessing the following link https://forms.gle/XoWpbFMDrXbj85xF8.

3.6.2 Locker Policies:

1. Lockers are first come, first serve.
2. You must be in an instrumental ensemble to acquire access to the locker room. Lockers can only be acquired after placement into an instrumental ensemble.
3. For small instruments, students will provide their own combination locks (which can be purchased at the University Bookstore). For large instruments, the department will provide a key for a large instrument locker. Additionally, if you are storing multiple instruments in separate lockers, please complete forms for each individual instrument.
4. Failure to return any Music Department locker keys at the end of the academic year may render the student liable for the expenses of processing a new key.

3.6.3 Questions regarding instrument lockers can be directed to musinfo@binghamton.edu.

3.7 Keys

Students requiring a key for locked rooms may request access via their instructor. The instructor will reach out to office staff to arrange the key dispersal. Once the request is finalized, the department administrator will contact the student for a time to pick up keys.

Students with Music Department keys:

1. will not loan, transfer, give possession of, misuse, modify, or alter these keys. They will also not cause, allow, or contribute to the making of any unauthorized copies of the keys.
2. Understand and agree that failure to return keys by the due date will incur a $150 fine to cover part of the Music Department's cost to re-core the lock and issue new keys.

4 Lessons and Ensembles

4.1 Auditions for Lessons and Ensembles

4.1.1 Studio lessons and Binghamton University ensembles are available to all BU students regardless of their major or minor. Students can audition for both in a single audition at the beginning of each semester. Audition information is posted on the department website: (https://www.binghamton.edu/music/about/auditions.html)

4.1.2 Lessons and ensembles audition requirements are posted on the department website (https://www.binghamton.edu/music/about/auditions.html)

4.2 Ensemble Co-Requisite for Lessons Courses

4.2.1 Building ensemble skills is a fundamental part of learning to perform, and it is impossible to build many ensemble skills through solo and chamber performance. All students who are registered for lessons are required to perform in a Binghamton University ensemble approved for their performing medium during the semester in which they are taking lessons (consult with your studio instructor), so that they can build technique, musicality, and ensemble skills together. Unless granted in an ensemble co-requisite waiver to do otherwise, students must perform in an ensemble on the instrument for which they are taking lessons.

4.2.2 In the event of scheduling conflicts with required courses or in other, limited circumstances, students may request a waiver of the ensemble requirement for studio lessons. Students are advised that a waiver of the ensemble co-requisite for a lessons course does not exempt students from ensemble requirements for the degree. The waiver is only granted once during any student's time at Binghamton University. To apply for an ensemble co-requisite waiver, fill out the appropriate form (https://forms.gle/aCfu9L8Cc9gLLJZAA)

4.3 Lessons Course Registration

4.3.1 Students are registered into their lessons courses by the administrative assistant in the Music Office **AFTER the add/drop period ends. Please plan for your credit load to increase upon lessons registration.**

4.3.2 Credit Amounts

The following chart explains credit amount policies for Undergraduate Studio Lessons courses, which reflects different work expectations for students in BMUS degree paths.

Duration	BMUS Students	All Other Students
30 Minutes		1 credit
45 Minutes		2 credits
1 Hour	First years: 2-3 credits All others: 4 credits	2 credits

4.4 Juries

4.4.1 Towards the end of the semester, most students in studio lessons courses will give a performance in front of a panel of music faculty. This constitutes the final semester assessment. Students who have otherwise been positively assessed by a panel of experts in a Binghamton University context (i.e., Those who pass a 400-level degree recital) are exempt from their jury for the semester in which the alternate assessment takes place.

4.4.2 Instrumental Juries

4.4.2.1 Prior to their jury, students will submit jury information electronically. There are QR codes posted outside of the jury room.

4.4.2.2 The jury itself will be in two or three parts depending on the student's work over the semester:

1. Scales: selected by the studio teacher in consultation with the panel.
2. One work (solo or etude) that showcases techniques the student has developed or learned during the semester. The studio teacher may also opt to include sight reading here.
3. Some music majors may also be required to perform solo repertoire they studied during this semester.

4.4.2.3 The jury grade will be calculated by averaging the scores from each panel member.

4.4.2.4 The panel will consist of the applied teacher, a studio instructor from the student's area, and the Director of Instrumental Studies.

4.4.3 Keyboard Juries

4.4.3.1 Throughout each semester, piano students and their applied studio teacher should discuss and agree upon repertoire for their jury. Students complete a jury form (provided by the instructor) and submit scans of the music for the repertoire to be presented.

4.4.3.2 The jury will be held in Casadesus Hall (exact date and time TBD) and will be representative of the student's work over the course of the semester. Jury requirements will differ depending on degree status, as follows:

1. Music Minors and students who are not in a music degree path - 1 solo work, not to exceed 7 minutes. A scale and arpeggio in the key of the piece performed may be requested. Memorization is not required
2. BA with Piano Concentration - 2 short contrasting solo works (or portions of 2 works), not to exceed 10 minutes. Scales and arpeggios in the keys of the pieces performed may be requested. Memorization is encouraged but not required.
3. BMus in Piano Performance - A minimum of 2 contrasting solo works, or 1 significant work (approx. 15 minutes total). Memorization is required unless otherwise discussed with the primary teacher (exceptions may be made for new music works).

4.4.3.3 Grading: For non-BMus students, the jury grade will be decided primarily by the studio teacher, in consultation with the panel. For BMus students, the jury grade will be determined by consensus among all panel members.

4.4.3.4 The panel will consist of all applied piano instructors in the Music Department.

4.4.4 Voice Juries

4.4.4.1 For students in the studios of Prof. Iglesias and Prof. Goodheart, repertoire is chosen in consultation with your voice teacher and vocal coaches. BMus students are required to prepare six selections (songs and arias), representing different languages and styles from memory. Students who are not in the BMus program should prepare four songs or arias. The recital is considered the final exam.

4.4.4.2 Students in the studios of graduate instructors will prepare two selections from memory.

4.4.4.3 Jury times and information will be sent to each student 2 weeks prior to the jury.

5 Recitals

5.1 General Information about Recitals

5.1.1 A recital is a major project that requires the coordination of many different people. Students schedule their recital with the Concert Manager during Add/Drop. However, much more is involved in planning this event.

5.1.2 There are three types of recitals given by Undergraduate students at Binghamton.

1. Non-Degree Recitals
This category includes recitals given by students who are not in a degree path, as well as music majors or minors who are doing an extracurricular recital. This includes composition students who are performing their own work, or are having their work performed.

Students pursuing a Non-Degree Recital should plan their recital according to the instructions in 5.2 below. Students must meet the planning-related deadlines, and have the approval of their Studio Lessons teacher and the Undergraduate Director. **However, students performing a Non-Degree Recital do not have a Recital Committee, nor do they need to do a preview.**

2. 400-level Recitals
This category includes all recitals given in fulfillment of a 400-level Studio Lessons course that is to be taken with a recital. All BMus junior and senior recitals are included in this category. Additionally, some students who do not have a curricular requirement to do a recital for 400-level credit chose to do so. Students doing this as an elective must be in a music degree program and taking studio lessons with a faculty member who is not a graduate teaching assistant. The student should be sure that they have the support of their Studio Lessons teacher before beginning to plan the event.

Students who are pursuing Departmental Honors through an Honors Recital are NOT included in this category.

For information on planning a 400-level recital, see 5.2 in this Handbook.

3. Honors Recital
This category includes all students pursuing Departmental Honors with an Honors Recital, including those who are completing their senior recital with an Honors Recital.

For information on Honors Recitals, review 5.2 and 5.3 in this Handbook.

5.2 Timeline for 400-level and Honors recitals

5.2.1 Before the Recital Semester Begins

1. Determine with your private teacher that you are ready to perform your recital. Here are some conversations that you should be having BEFORE you speak with Concert Management about scheduling it:

a. Who will be your accompanist? Get a commitment from them and communicate your expectations for rehearsals.

b. Discuss potential members of your committee with your private teacher. Your committee needs to have three Music Department Professors or Instructors:
   i. One must be your Studio Lessons instructor.
   ii. The other two must be full-time faculty members (please see the Director of Undergraduate Studies for a list).
   iii. One must be from outside of your area of specialization (i.e., outside of the vocal area for singers, and outside of the instrumental area for instrumentalists).

The full committee must be present for all recital previews, and for honors recitals. The faculty committee will also make every effort to attend the recital, but it is not required that they be there.

2. Talk to three appropriate faculty members who can serve on the committee, and ensure that your entire committee can attend the preview.

5.2.2 Add/Drop of Recital Semester

1. Make a reservation for the performance hall and the preview. Students can reserve the hall the semester before the recital date. Please note: for concert planning and management purposes, the recital **must be scheduled by the end of the Add/Drop period for the semester in which the recital is planned**.

After the Add/Drop period is over, students may not change the date or time of their recital or their preview, barring extenuating circumstances that include illness and extreme family emergencies. Lack of preparation or readiness to perform a recital does not constitute a reason to change the plans, which involve a host of Departmental resources and plans of many people. Students who are unable to complete their recital on the planned date must wait until the next semester to reschedule, unless granted an exception to this policy by the Music Undergraduate Committee.

2. Schedule any rehearsals that you will require in Binghamton University rehearsal or recital facilities (including Casadesus Recital Hall).

3. Confirm the dates with your committee, your accompanist, and any additional collaborators.

5.2.3 8 Weeks Before the Recital

if applicable, submit the request for an exception to the inclusive programming policy. Please include a brief statement justifying your programming decisions in your request.

5.2.4 6 Weeks Before the Recital

The recital proposal, including the properly formatted program and the date and time of the preview, must be submitted to the Undergraduate Director. The Recital Proposal form is here: https://forms.gle/WHu7ojABG7iLGW2h6.

Recital Proposals must be approved by the faculty Undergraduate Committee. Students who do not submit their proposal on time are subject to cancellation of the hall reservations for the event and the preview, and thus cancellation of the recital.

5.2.5 3 Weeks Before the Recital

Poster information is to be sent via email to Robert Manners (rmanner1@binghamton.edu). More details are at Poster & Program Policies.

5.2.6 2-3 Weeks Before the Recital

The preview occurs. The preview will include the accompanist and any additional performers as deemed necessary by the committee. The program must be fully prepared at this point. The student can choose the first excerpt to perform. After that, the committee will request excerpts from the recital program at their discretion. The committee will decide whether the student is prepared or unprepared, and in some cases, they may request a second preview before the planned recital date. If the student is deemed unprepared, the recital will be delayed until a later date.

5.2.7 2 Weeks Before the Recital

All program information/content must be submitted to Robbie Manners (rmanners@binghamton.edu). This includes all titles, properly formatted, as well as names of collaborators, any texts/translations, and program notes. Students who miss this deadline will not have paper programs distributed at the event. Robbie will send a mockup of the program for editing.

5.2.8 1 Week Before the Recital

The Concert Manager and the student will finalize the program content.

5.3 Honors Recitals

5.3.1 Honors Recital Description

For a recital to be awarded Honors, students must have declared a BA Music or BMus major. The program must be unusually challenging for an undergraduate recital. The preview will also be assessed according to very high standards.

5.3.2 Honors Recital Credit Load

Honors recitals are separate 4-credit courses. Students pursuing an honors recital will be registered into the course after successful attainment of honors, so this does not happen during Add/Drop.

5.3.3 Honors Recital Assessment

The committee's assessment of the recital regarding Honors designations will take place at the recital itself. Recitals receiving Honors will be designated as either: Honors, High Honors, or Highest Honors, as decided by the committee. See the Undergraduate Director for more information.

5.4 Recital Programs

5.3.1 Recital Length

Half Recitals must include at least 25 minutes of music. Full Recitals must include at least 45 minutes of music. Honors Recitals must include at least 55 minutes of music.

For students mounting 400-level Recitals and Honors Recitals, the program must illustrate a suitable variety of styles and eras, and it must feature technique at a level suitable for an upper-level, preprofessional music student.

5.3.2 Inclusive Programming Requirement

The Music Department sees inclusive programming as an essential artistic principle in the 21st century. All 400-level recitals 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. In the cases of thematically-designed, single-work, or half-length programs, the Undergraduate Committee may consider and grant exceptions to this policy.

5.3.3 Program Changes after Program Approval

Any changes to your recital program after submission of the proposal must be approved by your studio teacher and the Undergraduate Director. Requests to change the program after committee approval should be sent to Sarah Gerk at sgerk@binghamton.edu.

5.5 Grading Policies

5.5.1 400-level Recitals

Grades for 400-level Recitals will figure into the Studio Lessons course. Students choosing this option will be held to the same standards as students in the BMus program by the recital committee and for their grade in the course.

5.5.2 Honors Recitals

Honors recitals are a separate course (so the student will take a lessons course AND a separate recital course). If the recital committee approves Honors, and it is then awarded Honors, and the student will receive a grade of A in the Honors Recital course. If it is not awarded Honors, the student's lessons course will change to the 400-level and the grade for the recital will figure into the lessons course. .

5.6 Recital Program Style

When submitting your recital program for approval to the Undergraduate Committee and for the final version, we follow the Crane School of Music Concert Program Guidelines, which are appended to this Handbook. Performers and their studio teachers are responsible for researching and submitting accurate information by the deadline. The studio teacher and/or the Undergraduate Director have final say about the suitability of program information and formatting.

6 Degree Paths and Advising

6.1 Degree Paths

6.1.1 Declaring a major or minor

Students interested in a music major or minor should make an appointment with the Director of Undergraduate Studies, Sarah Gerk (sgerk@binghamton.edu), to discuss their goals and how Binghamton University's music programs might suit them. Students at Binghamton University typically declare a degree path after spending about a semester taking courses in the department. Some courses to consider during your first semester on a degree path to music include:

a) Courses that Count Toward a Major or Minor

- MUS 215, Music Theory I and MUS 216, Musicianship I (designed to be taken concurrently)
- Studio Lessons
- An ensemble

b) Courses that Do Not Count Toward a Degree Path, but that May be of Interest to Students Considering Degree Paths

- Courses in the series MUS 110-115 (one course may count toward a minor)
- MUS 141, Beginning Piano
- MUS 143, Beginning Voice

6.1.2 Music Degree Requirements

To see the requirements for all degrees, please see the relevant Binghamton University Academic Guide for the year that you matriculated at BU. **Be advised that the curriculum for our majors has changed recently, so it is important to consult the specific Guide for the year that you matriculated at BU.**

6.1.3 Filling Additional Degree Requirements within the Music Degree Path

When planning your course of study at Binghamton University, students should be advised of courses within the major that fulfill Harpur GenEd and writing requirements, including:

1. Most MUS and MUSP courses fill GenEd A requirements.
2. MUS 304, "Intro to Ethnomusicology," fills the GenEd G requirement.
3. Most upper-level musicology and ethnomusicology courses fill writing requirements.

For information on Harpur College GenEd requirements, see:
https://www.binghamton.edu/harpur/advising/requirements-policies/gen-ed.html

For information on Harpur College writing requirements, see:
https://www.binghamton.edu/harpur/advising/requirements-policies/degree-requirements.html#harpur

6.2 Transfer Policies

6.2.1 General Transfer Credit (non-degree requirements)

Students seeking to transfer music-related credits, but do not need it to count for a degree path in music (i.e., those who wish for a music class taken elsewhere to count for credit totals or GenEd requirements, but not for that class to count toward a music major or minor) can consult the advising office of their college:

Community and Public Affairs Advising:
https://www.binghamton.edu/social-work/academics/academicadvising.html
Decker Advising:
https://www.binghamton.edu/decker/advising/index.html
Harpur Advising:
https://www.binghamton.edu/harpur/advising/index.html
School of Management Advising:
https://www.binghamton.edu/som/student-resources/undergraduate-academic-advising/index.html
Watson Advising:
https://www.binghamton.edu/watson/student-services/advising/index.html

6.2.2 Degree Requirement Transfer Credits

Students wishing for courses taken elsewhere to count as requirements for a music major or a music minor should consult with Dr. Sarah Gerk (sgerk@binghamton.edu) about the suitability of the transfer. Please submit a course description and/or a syllabus for the course ahead of your meeting with him. If Dr. Gerk deems the course(s) suitable for replacing degree requirements, you will submit a Harpur College Transfer Credit Petition:
https://www.binghamton.edu/harpur/advising/forms/docs/transfer-petition-major-minor-fillable.pdf.

6.3 Credit Load Policies

6.3.1 Harpur College Load

The normal credit load for full time students at Binghamton University is 12-18 credits. Many students are able to take up to 22 credits without requesting permission to overload.

6.3.2 Overload Policies

Students wishing to take more than they are permitted can request permission to overload. Overloads for the purposes of taking MUSP credits are commonly accepted by Harpur College. For more information on Harpur College's policies, see: https://www.binghamton.edu/harpur/advising/forms/overload.html.

6.4 Grading Policies

6.4.1 For courses to count toward a major or minor in Music, students must obtain a grade of C- or higher.

6.4.2 Incomplete Policies

A grade of "I," for "Incomplete," may be assigned if a student is unable to complete the work for the semester by reason of illness or some other unusual and valid circumstance. Students with an "I" have one semester to complete the coursework if they are registered in the subsequent semester. The "I" may be extended for a maximum of one academic year. When the work is completed to the instructor's satisfaction, the student is responsible for seeing that the faculty member submits a Change of Grade form. "I" grades will change to an "F" when the time limit expires.

6.5 Confirm Enrollment in BU Brain Every Semester

Students are responsible for ensuring that they are enrolled in Binghamton University every semester, and that they are registered for the correct courses. **Be sure to check your enrollment in the University, and that you are scheduled for the right courses, at the beginning of every semester. Because of the ways in which registration for lessons and ensemble courses are handled within the department, students should make every effort to confirm their registration for the correct courses.**

6.6 Theory Placement

6.6.1 Any student with university-level music theory may elect to take a music theory placement exam to see if they need to take all theory and musicianship courses. The exam takes place during the first week of each semester. For more information, contact Christopher Bartlette (cbartlette@binghamton.edu).

6.6.2 Students who score a 5 on the AP Music Theory Exam are exempted from MUS 215 and MUS 216. Students who score a 3 or 4 on the exam may be exempted from the same courses, but they must discuss their experiences with Christopher Bartlette (cbartlette@binghamton.edu) to see if the music theory placement exam is necessary.

6.7 Piano Placement

Students in the BMus program whose primary instrument is not keyboard may elect to take a piano placement exam to see if they need to take all secondary piano courses. The exam takes place at the beginning of each semester. For more information, contact Sarah Gerk (sgerk@binghamton.edu).

6.8 Large Ensembles and Small Ensembles

Students in a major or minor degree program should be advised that the Music Department designates some ensembles as "large ensembles" and some ensembles as "small ensembles." It is the student's responsibility to ensure that they are taking the appropriate amount of both small and large ensembles to fulfill degree requirements.

Large Ensembles
University Orchestra
Wind Symphony
Jazz Ensemble
Studio Jazz Band
Harpur Chorale
Treble Chorus
Chamber Singers
Piano Ensemble
Concert Band
Laptop Orchestra
Tri-Cities Opera Production (BMus majors only)
Opera Workshop (BMus majors only)

Small Ensembles
Chamber Music
Chamber Singers
Nukporfe
Single-instrument ensembles (percussion ensemble, flute ensemble, etc.)
Opera Workshop
Tri-Cities Opera Production

6.9 Music Electives and Independent Study

6.9.1 Upper-Level MUS Electives

Music degree students who are required to take upper-level MUS electives may fill this requirement by choosing any 4-credit course listed in the "MUS" category.

6.9.2 Upper-Level Music History or Ethnomusicology

Music degree students who are required to take upper-level music history or ethnomusicology electives must take a 4-credit, 300- or 400-level course taught by an instructor in musicology or ethnomusicology. That typically includes courses taught by Profs. Burns, Gerk, Hughes, and Schleuse.

6.9.3 MUSP Electives

1. BMus students are also required to take four credits of MUSP elective courses, as approved by the studio teacher. For voice students, this requirement is typically filled with diction courses. For instrumental and keyboard students, this requirement is typically filled with literature and pedagogy courses.

2. BA in Music, performance track students are also required to take two credits of MUSP elective course. This can include any course(s) listed in the "MUSP" category, including lessons, ensembles, Secondary Piano, literature, or pedagogy.

6.9.4 Independent Study

Students wishing to pursue a topic that is not offered regularly may do so with an Independent Study (MUS 497, 1-4 credits). The student must develop the topic, arrange with a faculty member to advise the project, and submit an Independent Study Approval Form:
(https://www.binghamton.edu/music/docs/mus-independent-study-approval.pdf).

Independent studies can sometimes meet degree requirements. Students should arrange this with the Undergraduate Director during the Add/Drop period.

6.10 Departmental Honors

6.10.1 General Information

Highly talented students may wish to pursue departmental honors. At Binghamton University, students can attain honors by completing a senior project of exceptional merit. The Music Department supports both written projects (which can include research papers and musical compositions) and honors recitals. To pursue departmental honors, students must have declared a music major or minor and they must have a 3.5 GPA in music courses. Additionally, the relevant faculty must agree to serve as the project/recital mentor and recommend the student, citing evidence of the student's accomplishment in the field of the proposed project.

6.10.2 Honors Projects

Honors Projects are considered academic projects, and they are registered under the "MUS" Catalog series. This includes all primarily written projects such as research papers and composition portfolios.

Students pursuing a senior honors project must petition to register for honors to the Director of Undergraduate Studies prior to the add/drop deadline in the semester of the proposed project. The Undergraduate Committee will vote on the merit of the proposal.

Honors Projects in composition may include a component in which the pieces are performed. In that event, the student must plan a recital (typically a Non-Degree Recital described in 5.1.2) or a series of performances. Composition students should be advised that the assessment of the Honors Project takes place in a committee meeting that takes place separately from the recital.

6.10.3 Honors Project Assessment

When the written project is complete, a committee consisting of the advisor and two other full-time faculty members decide if the project meets expected standards. If so, a grade of A is assigned with honors, high honors, or highest honors. If the project does not meet expected standards, the course registration reverts to independent study and the course grade is given by the advisor. Faculty committee members are selected by the student, in consultation with the project advisor.

6.10.4 Honors Recitals

The senior Honors Recital is used for Senior Recitals that achieve a superior level of accomplishment. They must be substantially longer than typical Senior Recitals (at least 55 minutes of music), and be outstanding both in programming (difficulty, stylistic variety, historical range, collaboration, or innovation) and in performance (technical achievement, expression, and professionalism). Students pursuing an Honors Recital must submit relevant Recital Proposal forms by the appropriate deadline of 6 weeks before the recital date. The proposal must then be approved by the Undergraduate Committee. After the Recital Preview, a committee consisting of the advisor and two other full-time faculty members decides if the project meets expected standards. If so, a grade of A is assigned with honors, high honors, or highest honors. If the project does not meet expected standards, the recital is treated like a typical Senior Recital, as part of the 400-level studio lessons course for the semester. Faculty committee members are selected by the student.

6.11 Graduation Check

Students in their final semester of their degree program(s) should schedule a meeting with the Director of Undergraduate Studies, Sarah Gerk (sgerk@binghamton.edu) to check DegreeWorks. Oftentimes, DegreeWorks does not recognize some required courses and Dr. Gerk needs to manually enter one or more courses in the requisite lines. Be advised that students are also required to submit an Application for Degree, the University's mechanism for reviewing requirements, by the posted deadline. For more information: https://www.binghamton.edu/registrar/student/undergrad_degree_completion.html.

6.12 Grievance Process

Please visit the link below for the Academic Grade Grievance Procedures for Harpur College of Arts and Science:
https://www.binghamton.edu/harpur/documents/grade-grievance-procedures.pdf

6.13 Academic Misconduct

All students at Binghamton University are expected to adhere to the University's principles of academic integrity and honesty. The Binghamton University Student Academic Honesty Code can be found here:
https://www.binghamton.edu/harpur/faculty/resources.html#teaching-support. Suspected violations of the Honesty Code will be reported to Harpur College for appropriate consequences.

7 Funding

7.1 Department Scholarships

The Music Department offers some merit-based scholarships and awards. If you would like to be considered for one, speak with the Director of Undergraduate Studies, Sarah Gerk (sgerk@binghamton.edu).

7.2 Binghamton University Funding

In addition to Music Department scholarships and awards, Binghamton University offers a host of opportunities for funded projects, including Undergraduate Research, funding for summer research, project-specific funding, etc. If you have a project and are constricted by funding, discuss your need with Dr. Sarah Gerk (sgerk@binghamton.edu) and the faculty member whose expertise is most relevant to the project. The Undergraduate Research Center can also assist with finding and applying for appropriate sources (https://www.binghamton.edu/student-research-and-scholarship/).

8 Appendix A: Major and Minor Requirements for Students Who Matriculate in Academic Year 2023-24 or more recently

8.1 Prior to 2023-24

In 2023, the Music Major curriculum changed. Students who matriculated before AY 2023-24 should consult the Binghamton University Academic Guide and the Director of Undergraduate Studies in Music for advice on following the appropriate curriculum. There is an option to change your catalog year so that you can follow the newer curriculum.

Bachelor of Arts in Music, musicology track

All students in good standing in Harpur College can add this major without additional assessments. It is recommended that students take at least one semester of courses, including academic and performance courses, before officially declaring the major.

Major Requirements (52 credits)

Theory and Musicianship (to be taken in sequence)

- MUS 215 Theory I and MUS 216 Musicianship I
- MUS 217 Theory II and MUS 218 Musicianship II
- MUS 315 Theory III and MUS 316 Musicianship III
- MUS 317 Theory IV and MUS 318 Musicianship IV

Musicology and Ethnomusicology

- MUS 301 History of Western Music I (W designated, prerequisite: MUS 215)
- MUS 302 History of Western Music II (W designated, prerequisite: MUS 217)
- MUS 304 Introduction to Ethnomusicology
- One additional 300- or 400-level MUS course in music history, musicology, or ethnomusicology
- 3 upper-level MUS courses (4 credits each) in music history, ethnomusicology, and /or music theory.
    - For Musicology students with double majors, this requirement is reduced to 2.
    - With approval, students without a second major may count one non-music course on a closely related topic towards this track (i.e., relevant courses in English, History, Anthropology, Africana Studies, etc.).

Performance

- Two semesters of large ensemble or piano accompanying (1 credit/semester)
- Two semesters of studio lessons in a single instrument or voice (min. 1 credit/semester)

For any questions or advising, reach out to Dr. Sarah Gerk, the Director of Undergraduate Students (sgerk@binghamton.edu). Transfer students are especially encouraged reach out to Dr. Gerk to ensure they can meet the residency requirements.

Four-Year Curricular Plan

This shows Music Department requirements only. Students are strongly encouraged to plan their Harpur College degree requirements (such as GenEds and upper-level minimums) with Harpur Advising.

Fall Semester	Credits	Spring Semester	Credits
First Year			
MUS 215 Music Theory I	4	MUS 217 Music Theory II	4
MUS 216 Musicianship I	1	MUS 218 Musicianship II	1
MUSP xxx Studio Lessons	1	MUSP xxx Studio Lessons	1
MUSP xxx Large Ensemble	1	MUSP xxx Large Ensemble	1
Total:	**7**	**Total:**	**7**
Second Year			
MUS 315 Music Theory III	4	MUS 317 Music Theory IV	4
MUS 316 Musicianship III	1	MUS 318 Musicianship IV	1
MUSP xxx Studio Lessons	2	MUS 301 History of Western Music I	4
MUSP xxx Large Ensemble	1	MUSP xxx Studio Lessons	2
		MUSP xxx Large Ensemble	1
Total:	**8**	**Total:**	**12**
Third Year			
MUS 302 History of Western Music II	4	MUS xxx Musicology Elective	4
MUSP xxx MUSP Elective	1	MUSP xxx MUSP Elective	1
Total:	**5**	**Total:**	**5**
Fourth Year			
MUS xxx Ethnomusicology/Non-Western	4	MUS xxx MUS Upper-Level Elective	4
Total:	**4**	**Total:**	**4**

Bachelor of Arts in Music, performance track

Admission by audition

Students wishing to pursue this track must pass an audition to formally declare the major. The audition can take place during a student's ensemble and lessons audition at the beginning of a semester, or during their lessons jury at the end. For more information on auditions in your performance area, contact your area head:

Voice: Thomas Goodheart
Keyboard: Yaël Weiss
Jazz: Gregory Evans
Orchestral and other classical instruments: Jingqi Zhu

Major Requirements (52 credits)

Theory and Musicianship (to be taken in sequence)

- MUS 215 Theory I and MUS 216 Musicianship I
- MUS 217 Theory II and MUS 218 Musicianship II
- MUS 315 Theory III and MUS 316 Musicianship III
- MUS 317 Theory IV and MUS 318 Musicianship IV

Musicology and Ethnomusicology

- MUS 301 History of Western Music I (W designated, prerequisite: MUS 215)
- MUS 302 History of Western Music II (W designated, prerequisite: MUS 217)
- One upper-level course in Non-Western music or ethnomusicology
- One additional 300- or 400-level MUS course in music history, musicology, or ethnomusicology

Academic Music Electives

- One additional 300- or 400-level MUS (academic) course

Performance

- Four semesters of large ensemble or piano accompanying (1 credit/semester)
- Two semesters of studio lessons in a single instrument or voice (min. 1 credit/semester)
- Four additional credits of Studio Lessons (1-2 credits/semester) beyond the above two-semester requirement
- Two additional credits of Music Performance (MUSP) courses that are not Studio Lessons or Large Ensembles (may include Small Ensembles/Honor Recitals/Independent Studies in Performance/Secondary Piano/Lyric Diction/Composition, etc.)

For any questions or advising, reach out to Dr. Sarah Gerk, the Director of Undergraduate Students (sgerk@binghamton.edu). Transfer students are especially encouraged reach out to Dr. Gerk to ensure they can meet the residency requirements.

Four-Year Curricular Plan

This shows Music Department requirements only. Students are strongly encouraged to plan their Harpur College degree requirements (such as GenEds and upper-level minimums) with Harpur Advising.

Fall Semester	Credits	Spring Semester	Credits
First Year			
MUS 215 Music Theory I	4	MUS 217 Music Theory II	4
MUS 216 Musicianship I	1	MUS 218 Musicianship II	1
MUSP xxx Studio Lessons	1	MUSP xxx Studio Lessons	1
MUSP xxx Large Ensemble	1	MUSP xxx Large Ensemble	1
Total:	**7**	**Total:**	**7**
Second Year			
MUS 315 Music Theory III	4	MUS 317 Music Theory IV	4
MUS 316 Musicianship III	1	MUS 318 Musicianship IV	1
MUSP xxx Studio Lessons	2	MUS 301 History of Western Music I	4
MUSP xxx Large Ensemble	1	MUSP xxx Studio Lessons	2
		MUSP xxx Large Ensemble	1
Total:	**8**	**Total:**	**12**
Third Year			
MUS 302 History of Western Music II	4	MUS xxx Musicology Elective	4
MUSP xxx MUSP Elective	1	MUSP xxx MUSP Elective	1
Total:	**5**	**Total:**	**5**
Fourth Year			
MUS xxx Ethnomusicology/Non-Western	4	MUS xxx MUS Upper-Level Elective	4
Total:	**4**	**Total:**	**4**

Bachelor of Arts in Music, composition track

Admission by portfolio review

Students wishing to pursue this track must submit a portfolio of work to composition faculty. In MUS 331, Intro to Composition, students produce work of this nature, so many students submit their portfolio immediately after taking that course. For more on the admissions process, contact Profs. James Budinich and/or Daniel Davis.

Major Requirements (52 credits)

Theory and Musicianship (to be taken in sequence)

- MUS 215 Theory I and MUS 216 Musicianship I
- MUS 217 Theory II and MUS 218 Musicianship II
- MUS 315 Theory III and MUS 316 Musicianship III
- MUS 317 Theory IV and MUS 318 Musicianship IV

Musicology and Ethnomusicology

- MUS 301 History of Western Music I (W designated, prerequisite: MUS 215)
- MUS 302 History of Western Music II (W designated, prerequisite: MUS 217)
- One upper-level course in Non-Western music or ethnomusicology
- One additional 300- or 400-level MUS course in music history, musicology, or ethnomusicology

Performance

- Two semesters of large ensemble or piano accompanying (1 credit/semester)
- Two semesters of studio lessons in a single instrument or voice (min. 1 credit/semester)

Composition

- MUS 331 Introduction to Composition
- Four credits of composition lessons (1 or 2 credits per semester)
- Four additional credits of 300- or 400-level composition electives

For any questions or advising, reach out to Dr. Sarah Gerk, the Director of Undergraduate Students (sgerk@binghamton.edu). Transfer students are especially encouraged reach out to Dr. Gerk to ensure they can meet the residency requirements.

Four-Year Curricular Plan

This shows Music Department requirements only. Students are strongly encouraged to plan their Harpur College degree requirements (such as GenEds and upper-level minimums) with Harpur Advising.

Fall Semester	Credits	Spring Semester	Credits
First Year			
MUS 215 Music Theory I	4	MUS 217 Music Theory II	4
MUS 216 Musicianship I	1	MUS 218 Musicianship II	1
MUSP xxx Studio Lessons	1	MUSP xxx Studio Lessons	1
MUSP xxx Large Ensemble	1	MUSP xxx Large Ensemble	1
Total:	**7**	**Total:**	**7**
Second Year			
MUS 315 Music Theory III	4	MUS 317 Music Theory IV	4
MUS 316 Musicianship III	1	MUS 318 Musicianship IV	1
MUS 331 Introduction to Comp	4	MUS 301 History of Western Music I	4
		MUSP xxx Composition Lessons	1
Total:	**9**	**Total:**	**10**
Third Year			
MUS 302 History of Western Music II	4	MUS xxx (Ethno)musicology Elective	4
MUSP xxx Composition Lessons	1	MUSP xxx Composition Lessons	1
Total:	**5**	**Total:**	**5**
Fourth Year			
MUS xxx Ethnomusicology/Non-Western	4	Composition Elective	4
MUSP xxx Composition Lessons	1		
Total:	**5**	**Total:**	**4**

Bachelor of Music in Performance

Auditions

Students wishing to pursue the BMus must pass an audition to declare the major. For more information on auditions in your performance area, contact your area head:

Voice: Thomas Goodheart
Keyboard: Yaël Weiss
Jazz: Gregory Evans
Orchestral and other classical instruments: Jingqi Zhu

Major Requirements (86 credits)

Theory and Musicianship (to be taken in sequence)

- MUS 215 Theory I and MUS 216 Musicianship I
- MUS 217 Theory II and MUS 218 Musicianship II
- MUS 315 Theory III and MUS 316 Musicianship III
- MUS 317 Theory IV and MUS 318 Musicianship IV

Musicology and Ethnomusicology

- MUS 301 History of Western Music I (W designated, prerequisite: MUS 215)
- MUS 302 History of Western Music II (W designated, prerequisite: MUS 217)
- One upper-level course in Non-Western music or ethnomusicology
- One additional 300- or 400-level MUS course in Musicology or Ethnomusicology

Academic Music Electives

- One additional 300- or 400-level MUS (academic) course

Performance

1. Eight semesters of studio lessons in the primary concentration (26 credits total)
    a. Students perform two solo recitals as part of their lessons requirements. For information on recitals, see the Undergraduate Handbook.
2. Four semesters of secondary piano (1 credit/semester; MUSP 258A-D)
   Pianists take studio lessons in a related secondary concentration (4 credits total)
3. Eight semesters of large ensemble performance (8 credits total)
   Note: **BMus students in vocal programs must fill 4 of their large ensemble requirements with Binghamton University choirs**
4. Four semesters of small ensemble performance (4 credits total)
5. Four additional credits of MUSP (performance) courses

For any questions or advising, reach out to Dr. Sarah Gerk, the Director of Undergraduate Students (sgerk@binghamton.edu). Transfer students are especially encouraged reach out to Dr. Gerk to ensure they can meet the residency requirements.

Four-Year Curricular Plan

This shows Music Department requirements only. Students are strongly advised to monitor Harpur College degree requirements (such as GenEds and upper-level minimums) with Harpur Advising.

Fall Semester	Credits	Spring Semester	Credits
First Year			
MUS 215 Music Theory I	4	MUS 217 Music Theory II	4
MUS 216 Musicianship I	1	MUS 218 Musicianship II	1
MUSP 258A Secondary Piano 1	1	MUSP 258B Secondary Piano 2	1
MUSP xxx Studio Lessons	2	MUSP xxx Studio Lessons	2
MUSP xxx Large Ensemble	1	MUSP xxx Large Ensemble	1
MUSP xxx MUSP Elective	1	MUSP xxx MUSP Elective	1
Total:	**10**	**Total:**	**10**
Second Year			
MUS 315 Music Theory III	4	MUS 317 Music Theory IV	4
MUS 316 Musicianship III	1	MUS 318 Musicianship IV	1
MUSP 258C Secondary Piano 3	1	MUS 301 History of Western Music I	4
MUSP xxx Studio Lessons	4	MUSP 258D Secondary Piano 4	1
MUSP xxx Large Ensemble	1	MUSP xxx Studio Lessons	4
MUSP xxx MUSP Elective	1	MUSP xxx Large Ensemble	1
		MUSP xxx MUSP Elective	1
Total:	**12**	**Total:**	**16**
Third Year			
MUS 302 History of Western Music II	4	MUS xxx Musicology Elective	4
MUSP xxx Studio Lessons	4	MUSP 4xx Studio Lessons w/ Recital	4
MUSP xxx Large Ensemble	1	MUSP xxx Large Ensemble	1
MUSP xxx Small Ensemble	1	MUSP xxx Small Ensemble	1
Total:	**10**	**Total:**	**10**
Fourth Year			
MUS xxx Ethnomusicology/Non-Western	4	MUS xxx MUS Upper-Level Elective	4
MUSP xxx Studio Lessons	4	MUSP 4xx Studio Lessons w/ Recital	4
MUSP xxx Large Ensemble	1	MUSP xxx Large Ensemble	1
Total:	**9**	**Total:**	**9**

Music Minor

All students in good standing in Harpur College can add this minor without additional assessments. It is recommended that students take at least one semester of music courses, including academic and performance courses, before officially declaring the minor.

Minor Requirements (29 credits)

Theory and Musicianship (to be taken in sequence)

- MUS 215 Theory I and MUS 216 Musicianship I
- MUS 217 Theory II and MUS 218 Musicianship II
- MUS 315 Theory III and MUS 316 Musicianship III

Musicology and Ethnomusicology

- Either MUS 301 History of Western Music I, or MUS 302 History of Western Music II
- One course in Non-Western music or Ethnomusicology
- One additional course in music history, musicology, or ethnomusicology
    - At least two courses in musicology or ethnomusicology must be taken at the 300- or 400-level. This means that one course in music history, non-Western music, or ethnomusicology at the 100- or 200-level can count toward the music minor.

Performance

- Two semesters of large ensemble or piano accompanying (1 credit/semester)

For questions and advising, contact the Director of Undergraduate Studies in Music, Sarah Gerk (sgerk@binghamton.edu)

Three-Year Curricular Plan

This shows music minor requirements only. Students are strongly encouraged to plan their Harpur College degree requirements (such as GenEds and upper-level minimums) with Harpur Advising, as well as consulting with the department(s) of their major(s).

Fall Semester	Credits	Spring Semester	Credits
First Year			
MUS 215 Music Theory I	4	MUS 217 Music Theory II	4
MUS 216 Musicianship I	1	MUS 218 Musicianship II	1
MUSP xxx Large Ensemble	1	MUSP xxx Large Ensemble	1
Total:	**6**	**Total:**	**6**
Second Year			
MUS 315 Music Theory III	4	MUS 301 History of Western Music I	4
MUS 316 Musicianship III	1		
Total:	**5**	**Total:**	**4**
Third Year			
Non-Western Music Course	4	MUS xxx (Ethno)musicology Elective	4
Total:	**4**	**Total:**	**4**

9 Appendix B: Concert Program Style Guidelines (credit: Crane School of Music)

Crane Concert Program Guidelines

About the Style Guidelines

- The concert program guidelines in this document are intended to provide a style reference for performers when submitting information for printed concert and recital programs at The Crane School of Music. Performers (and also in the case of student recitals, studio teachers) are responsible for researching and submitting complete and accurate program information by the deadline for their event, and for proofing the draft program when provided.

- All submissions should be verified for accuracy by checking *The New Grove Dictionary of Music and Musicians* for title and catalog information.

- Deviations from these style guidelines may be considered upon request from the performer in certain circumstances, such as a non-traditional concert format (e.g. lecture-recital, thematic recital, etc.) or to more clearly communicate to the audience how the concert is to be performed (e.g. spacing of works on the page to indicate works performed as a "set" without interruption of applause).

- For style guidelines for program notes, press releases, or other copy, please consult the SUNY Potsdam Editorial Style Guide, which can be found here:

  https://www.potsdam.edu/communications-toolbox/publicity-media-resources/editorial-style-guide

- The performer(s) and/or sponsoring faculty member should have final discretion in the application of these guidelines to their concert programs.

Instrumental Programs

- Generic titles of works, such as "Sonata", "Toccata", "Prelude", "Symphony", "Piano Trio", "String Quartet", etc., are to be capitalized but not italicized. Keys and opus/catalog numbers of such works should generally be included. Ordinal numbers may optionally be included (e.g. Symphony No. 5, Piano Concerto No. 4). Examples:

  Prelude in E Minor, Op. 28 no. 4 [i.e., no comma, lower case "n"]
  Sonata in B-Flat Major, K. 281
  Toccata and Fugue in D Minor, BWV 565
  Trio No. 1 in C Major, Hob. IV:1 ("London")
  Piano Concerto No. 2 in G Minor, Op. 22
  Symphony No. 9 in E Minor, Op. 95 ("From the New World")

- Titles of complete works should be listed as printed in the score or in the composer's catalog, without quotation marks. Titles of complete works may optionally be italicized, retaining the upper-/lower-case of the original. Opus/catalog numbers should generally be included. Examples:

  Billy the Kid: Suite

Americana, Op. 96a (1992)
The Gumsuckers March (1914)
Meeresstille und glückliche Fahrt, Op. 27
Prélude à l'après-midi d'un faune

- Foreign titles known equally well under their English titles may be listed either way. Titles in Cyrillic or other non-Western alphabets should generally be transliterated. Examples:

Le Sacre du printemps - OR - The Rite of Spring
Ne poy, krasavitsa, pri mne

- Catalog numbers should be abbreviated and capitalized:
  Opus: Op.
  Köchel: K.
  Longo: L.

- Traditional descriptive names of works should be placed at the end of the work information, using quotation marks and parentheses:

Sonata No. 17 in D Minor, Op. 31 no. 2 ("Tempest") Ludwig van Beethoven
(1770–1827)

- Premieres of works may so be indicated:

From the Depths of Time (2014) Frank Milquetoast
(b. 2001)
World Premiere

- Dates of composition may be included at the discretion of the performer, especially for works that have no opus or catalog number, or when the performer wishes to provide a context for the work:

Lament (1998) Christopher Tilley
(b. 1970)

- When performing complete multi-movement works, the names or tempo indications of each movement should generally be printed below the title, indented and single spaced:

Sonata in B-Flat Major, K. 281 Wolfgang Amadeus Mozart
Allegro moderato (1756–1791)
Andante amoroso
Allegro

- When performing selected portions of a multi-movement work, Roman numerals may be added to indicate which portions of the work are being performed. The periods should be right-aligned, followed by a single space:

Sonata in B-Flat Major, K. 281 Wolfgang Amadeus Mozart
I. Allegro moderato (1756–1791)
III. Allegro

Klavierstücke, Op. 118 — Johannes Brahms (1833–1897)
I. Intermezzo
V. Romance

Symphony No. 0 in D Minor ("Die Nullte") — Anton Bruckner (1824–1926)
III. Scherzo: Presto
IV. Finale, moderato – Allegro vivace

- Alternatively, when performing selected portions of a multi-movement work, the word "from" (with a lower case "f") may be used to indicate which movement or movements of the work is/are being performed, followed by the italicized title:

from *Sketches for Friends* — Brian Head (b. 1964)
Lobster Tale
November Song

Composers

- Use full names for composers and list applicable birth and death dates in parentheses under name. Both lines will be right-justified.

- For deceased composers, separate the birth year from the death year using an en dash (–), without spaces before or after the dash.
  On a Macintosh computer, create using <Option> plus "hyphen"; on a PC create using <Ctrl> plus "hyphen" on the number pad, or using <Alt> plus the numbers 0150 on the right-side number pad.

Johann Sebastian Bach
(1685–1750)

- For living composers, indicate the birth year with "b. " followed by a single space:

John Corigliano
(b. 1938)

- In the event a composer appears more than once on a program, dates should be provided for the first occurrence only.

- If a work has been adapted, arranged, or transcribed, include both the name and dates of the composer (with dates) and the adapter/arranger/transcriber (without dates). Abbreviate "arranged," "transcribed," and "adapted" as follows: "arr.", "trans.", and "adapt."

Allegro	Joseph Hector Fiocco (1703–1741) arr. Sigurd Rascher

- See also section below, Vocal Programs, for more specific information pertaining to sets of songs and arias, and other vocal repertoire-specific concerns.

Performer Credits

- All performers should be listed by full name followed by a comma, then their instrument or voice type (uncapitalized). Pianists in an accompanying or collaborative role should be listed as "piano." Examples:

Clara Rockmore, theremin	(not "thereminist")
Gerald Moore, piano	(not "accompanist")
Lilli von Stupp, mezzo-soprano	

- Non-instrumental performer credits should be listed in the same manner:

Herbert von Karajan, conductor
Patrick Stewart, narrator

- In cases where multiple performers are performing on the same instrument, list the performers separated by commas, then the instrument in plural form:

Ricardo Morales, Samuel Caviezel, clarinets

- For programs with multiple performers performing only one or two works (such as a faculty gala, or a performer joining for only a single work), those performers should be listed below each selection to be performed.

- In cases when smaller numbers of faculty are performing a group recital (such as a voice faculty concert), all performers may be listed at the top of the program and also listed below each selection to be performed. In such subsequent listings, performers may be identified by Mr., Ms., Dr., etc.:

Piano Faculty Recital
Rudolf Serkin, Alfred Brendel, and Martha Argerich

Sonata for Two Pianos in D Major, K. 448	Wolfgang Amadeus Mozart (1756–1791)

Mr. Serkin, Mr. Brendel

- OR -

Rudolf Serkin, Alfred Brendel

Performer Bios

- Bios of faculty and student performers are generally not included in concert programs. However, guest artists and students performing as a featured soloist with an ensemble may submit bios of up to 100 words for inclusion in the program.

Vocal Programs

- Single song titles (not from larger works) should be printed non-italicized, even when in a foreign language. Multiple such songs from the same composer should be single spaced. Examples:

Già il sole dal Gange	Alessandro Scarlatti (1660–1725)
Le papillon et la fleur Lydia Au bord de l'eau	Gabriel Fauré (1845–1924)

- Keys and opus numbers are typically not included for individual song titles, though opus number may be included if performing an entire cycle or more than one selection from a larger work.

- Poets may optionally be listed in parentheses:

Mandoline (Verlaine)	Gabriel Fauré (1845–1924)

- Aria titles from operas, oratorios, and cantatas are generally capitalized as sentences (initial capital only), while titles of songs from musicals and generally have each word capitalized, with certain exceptions (some oratorio, in particular). In general, follow the capitalization of the text as printed in the score.

Et exultavit spiritus meus in Deo salutari meo from *Magnificat*, BWV 243a	Johann Sebastian Bach (1685–1750)

- When performing an aria with a recitative, the recitative title should be separated from the aria title with an ellipsis (…). Include a space on each side of the ellipsis.

Giunse alfin il momento … Deh vieni, non tardar from *Le Nozze di Figaro*	Wolfgang Amadeus Mozart (1756–1791)

- When performing multiple selections from a collection, opera, or musical, italicize the name of the collection, opera, or musical, and list the selections (non-italicized) below the title, indented, without quotation marks. Use "from" to indicate a portion of the work is to be performed; list the title alone to indicate the entire work is being performed.

A portion of a larger work:

from *Cowboy Songs* Bucking Bronco Billy the Kid	Libby Larsen (b. 1950)

from *Falstaff* — Giuseppe Verdi (1813–1901)
L'onore! Ladri!
Tutto nel mondo è burla

A complete work:
Despite and Still — Samuel Barber (1910–1981)
A last song
My lizard
In the wilderness
Solitary hotel
Despite and still

- When performing *only one* selection from a collection, opera or musical, the work may be listed one of two ways:

Bucking Bronco — Libby Larsen (b. 1950)
from *Cowboy Songs*

- OR -

Bucking Bronco (*Cowboy Songs*) — Libby Larsen (b. 1950)

A Boy Like That — Leonard Bernstein (1918–1990)
from *West Side Story*

- OR -

A Boy Like That (*West Side Story*) — Leonard Bernstein (1918–1990)

- Two or more songs not from a cycle (different composers) are unspaced to indicate a group of works to be performed without interruption of applause:

La lune blanche — Gabriel Fauré (1845–1924)
L'heure exquise — Reynaldo Hahn (1874–1947)
Extase — Henri Duparc (1848–1933)