

2025-26 Undergraduate Handbook
Binghamton University
Department of Music

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1 Mission Statement

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.

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.

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.

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: Paul Schleuse, schleuse@binghamton.edu
- Graduate Director: Christopher Bartlette, cbartlette@binghamton.edu
- Undergraduate Director: Sarah Gerke, sgerk@binghamton.edu
- Area Head, Instrumental Studies: Jingqi Zhu, jzhu28@binghamton.edu
- Area Head, Jazz: Greg Evans, gevans1@binghamton.edu
- Area Head, Keyboard Studies: Michael Salmirs, msalmirs@binghamton.edu
- Area Head, Voice: Thomas Goodheart, tgoodheart@binghamton.edu
- Operations & Finance Manager: Michael Slilaty, michael.slilaty@binghamton.edu
- Administrative Assistant: Montessa Warner, mwarner@binghamton.edu
- Administrative Assistant: Kaitlyn Bailey, bailey@binghamton.edu
- Concert & Facilities Manager : Robert Manners, rmanner1@binghamton.edu
- Piano Technician: Lance Hill, lhill@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

2.4 Instrumental Performance

- Bass: David Irvin, dirvin@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: Kathy Karlsen, kkarlsen@binghamton.edu
- Percussion: Joel Smales, jsmales@binghamton.edu
- Saxophone: Dan Miller, admiller@binghamton.edu
- Trombone, Tuba, and Euphonium: Andrew Williams, aswillia@binghamton.edu
- Trumpet: Anthony Godoy, hgodoy@binghamton.edu
- Viola and Violin: Roberta Crawford, roberta.crawford@binghamton.edu
- Violin: Noemi Miloradovic, nmilorad@binghamton.edu

2.5 Keyboard

- Organ and Harpsichord: William Lawson, wlawson@binghamton.edu
- Piano: Michael Salmirs, msalmirs@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, rpacel@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 Emergency Notifications are sent out campus wide to the B-Alert system via text and/or email.

3.2 Practice Rooms Policies and Protocols

3.2.1 A student may use a room for no more than one hour.

3.2.2 Practice with the door closed.

3.2.3 Practice rooms should be used for music making, not for studying or socializing/hanging out.

3.2.4 Do not use cleaning products that contain bleach, citrus, skin moisturizers, or added scents on the pianos.

3.2.5 While the Music Department seeks to be as inclusive as possible, our practice rooms are not accommodated for exceptionally loud instruments. Please check with musinfo@binghamton.edu if you have any questions.

3.2.6 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 Scheduling Rooms

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 Casadesus Recital Hall (FA-117), contact Robert Manners (rmanner1@binghamton.edu). For any other Department (non-practice) rooms, contact Montessa Warner (mwarner@binghamton.edu).

3.4.3 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 related ensemble may borrow an instrument and varying equipment from the Music Department. To be considered for the instrument usage program, students may contact Jingqi Zhu (jzhu28@binghamton.edu). For questions regarding instrument rentals in general, please also contact Jingqi Zhu (jzhu28@binghamton.edu).

3.5.2 For Summer (non-academic year), students in the music department may borrow instruments. However, unlike the Academic Year borrowing program, Summer use of an instrument 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:

- 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.
- 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.
- 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

3.7.1 Students requiring key(s) to a room that is locked may request access via their instructor. Once the request is finalized, the department administrator will contact the student for a time to pick up keys and sign the required agreement.

3.7.2 By signing the agreement students:

- Acknowledge receipt of the key(s) designated below. I agree not to loan, transfer, give possession of, misuse, modify or alter these keys. I further agree not to cause, allow or contribute to the making of any unauthorized copies of the keys.
- Understand and agree that failure to return keys by the date indicated below 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

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>)

4.2 Audition Requirements

Specific audition requirements are posted on the department website (<https://www.binghamton.edu/music/about/auditions.html>)

4.3 Ensemble Co-Requisite for Lessons Courses

4.3.1 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 permission by the Undergraduate Director to do otherwise, students must perform in an ensemble on the instrument for which they are taking lessons.

4.3.2 In the event of scheduling conflicts with required courses or in other, limited, circumstance, 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>)

4.4 Lessons Course Registration

Students are registered into their lesson's 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.**

4.5 Juries

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 give a 400-level degree recital) are exempt from their jury for the semester in which the alternate assessment takes place.

4.6 Instrumental Juries

4.6.1 In the final weeks of the semester, students and their applied studio teacher should discuss and agree upon repertoire for their jury. No later than the last day of classes, students must complete a jury form (provided by the instructor) and submit scans of the music for all their repertoire, etudes and other materials to be presented. A solo part (without piano reduction) is acceptable.

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

- Scales: selected by the studio teacher in consultation with the panel
- Etude (if appropriate): a brief selection showcasing technical work done over the course of the semester. The studio teacher may also opt to include sight reading here.
- Solo repertoire

4.6.3 The jury grade will count for 20% of the student's semester grade. The jury grade will be calculated by averaging the scores from each panel member.

4.6.4 The panel will consist of the applied teacher, a studio instructor from the student's area, and the director of instrumental studies.

4.7 Keyboard Juries

4.7.1 Throughout each semester, piano students and their applied studio teacher should discuss and agree upon repertoire for their jury. No later than the last day of classes, students must complete a jury form (provided by the instructor) and submit scans of the music for the repertoire to be presented.

4.7.2 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 your degree status, as follows:

- Music Minor in piano - 1 solo (not to exceed 7 minutes), including scale and arpeggio in key of solo piece. Memorization not required
- BA with piano concentration - 2 short contrasting solos (not to exceed 10 minutes), including scales and arpeggios in keys of pieces. Memorization not required

- BMus in piano performance - minimum of 2 contrasting solos, or 1 significant work (approx. 15 minutes total). Major/minor scales and arpeggios selected by studio teacher in consultation with panel. Memorization required.

4.7.3 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 decided by consensus between all the panel members.

4.7.4 The panel will consist of all applied piano professors in the music department.

4.8 Voice Juries

4.8.1 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.

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

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

5 Recitals

A recital is a major project that requires the coordination of many different people. Before you begin your proposal or work with our Concert Manager to find a date, be sure to follow the timeline outlined below:

5.1 Timeline

5.1.1 Before the semester of your recital:

- Determine with your private teacher that you are ready to perform your recital and discuss the program.
- Arrange for an accompanist and other collaborating performers. Be clear with them about the anticipated rehearsal commitments.
- Discuss potential members of your committee with your private teacher. Your committee needs to have three Music Department Professors or Instructors. At least one member needs to be outside of your area of specialization (i.e., outside of the vocal area for singers, and outside of the instrumental area for instrumentalists). Two committee members should be full-time faculty. 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.

- Talk to three appropriate faculty members that can serve on the committee, and ensure that your committee can attend the preview when reserving your preview dates.
- 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.**
- Arrange for the preview and reserve any necessary halls.

5.1.2 8 weeks before the recital

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

5.1.3 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, for the approval of the faculty Undergraduate Committee. Students who do not get their program approved in time are subject to cancellation of the hall reservations for the event and the preview. Registration for credit-bearing recitals (mostly Honors recitals) will only take place after the program is approved. The Recital Proposal form is here: <https://forms.gle/WHu7ojABG7iLGW2h6>.

5.1.4 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.

5.1.5 2-3 weeks before the recital, for 400-level recital courses (BMus) and Honors recitals:

- Preview should occur. Students will arrange for a preview performance with their recital committee. 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.

5.1.6 2 weeks before the recital

- All program information/content must be submitted to Montessa Warner (mwarner@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. Montessa will send a mockup of the program for editing.

5.1.7 1 week before the recital

- Montessa and the student will finalize the program content.

5.2 Honors Recitals

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. 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 at the Preview. They will also be awarded 4 credits. See the Undergraduate Director for more information.

5.3 Recital Programs

5.3.1 Half Recitals must include at least 25 minutes of music. Full Recitals must include at least 45 minutes of music. For students taking the 400-level recital course, the program must illustrate a variety of styles and eras, and it must feature technique at a level suitable for an upper-level, preprofessional music student.

5.3.2 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.

5.4 Changes to the Program after Proposal Submission

Any changes to your recital program after submission of the proposal must be approved by your studio teacher and the Undergraduate Committee. 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 Junior and Senior Recitals for BMus students are part of the 400-level studio lessons course. Grades for Junior and Senior BMus recitals will figure into that course. Honors recitals are a separate course. If a recital is approved for Honors, and it is then awarded Honors, it will receive a grade of A. If it is not awarded Honors, the course title will change to Senior Recital, 400-level lessons course.

5.5.2 Non-BMus students may request to take the 400-level recital course. Students must be in a music degree program and taking studio lessons with a faculty member who is not a graduate teaching assistant. 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. Students who wish to take this option should talk to their studio teacher and Dr. Sarah Gerk (sgerk@binghamton.edu) during the first two weeks of the semester.

5.5.3 Students who are mounting any other recitals (BA students, minors, or BMus students doing a recital in addition to those required for the degree) will generally perform the recital without being registered for a course or receiving academic credit. In such instances, students do not need a recital committee or to obtain approval from the Undergraduate Committee; they only need to get approval from their private instructor and submit the program and a signed proposal form to the Undergraduate Director.

5.6 Recital Program Style

5.6.1 When submitting your recital program for approval to the Undergraduate Committee and for the final version, refer to this list of style guidelines. 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.

5.6.2 Any additional performers or collaborators other than the accompanist listed on the front of the program should be listed by their full name and then instrument, voice type, or role in the performance. Examples:

Jimi Hendrix, guitar

Maria Malibran, soprano

Hillary Hahn, violin

Marin Alsop, conductor

James Earl Jones, narrator

5.7 Titles for Instrumental and Keyboard Programs

5.7.1 Instrumental works with English-language titles, or those with generic titles (“Sonata,” “String Quartet,” “Suite”) should not be italicized. They should be capitalized according to the standards of English-language title capitalization. Include the key and opus or catalog number where appropriate. Subtitles of generic works go in double quotation marks after the rest of the title information. Examples:

Prelude in E Minor, Op. 28 no. 4

Piano Concerto No. 2 in G Minor, Op. 22

Partita for 8 Voices
Metropolis Symphony
Blood on the Fields
String Quartet in E-flat Major, Op. 33 no. 2, “The Joke”

- 5.7.2 Titles in a language other than English should be italicized and they should maintain the capitalization style of the language in which it is printed. Titles in non-Western alphabets, such as Cyrillic or Arabic, should be transliterated. Examples:

Prélude à l'après-midi d'un faune
Till Eulenspiegels lustige Streiche
Rubayyat el Khayyam

- 5.7.3 When performing part or all of a multi-movement work, the title of the complete work should occupy the top line of the entry for the selection. Below the complete work's title, indented, list the movement numbers in Roman numerals along with names or tempo indications of each movement. Examples:

Sonata in B-Flat Major, K. 333
I. Allegro
II. Andante cantabile
III. Allegretto grazioso

5.8 Titles for Vocal Programs

- 5.8.1 Single songs that are not from larger works should not be italicized, even when in a foreign language. Titles in non-Western alphabets, such as Cyrillic or Arabic, should be transliterated. Examples:

Già il sole dal Gange
Le papillon et la fleur
Frühe Sorge
Uf, tja zhelo!

- 5.8.2 When performing one or more selections from an opera, musical, song cycle, or other multi-movement work, the italicized title of the complete work should occupy the top line of the entry for the selection. Below the complete work's title, indented, list the individual songs or works to be performed. The smaller song title should not be capitalized. Examples:

Hermit Songs

At Saint Patrick's Purgatory
Sea Snatch
The Monk and his Cat

Cendrillon

Il était jadis un Prince

6 Degree Paths and Advising

6.1 Degree Paths

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
- MUS 141, Beginning Piano
- MUS 143, Beginning Voice
- MUS 388, Songwriting & Production

For degree requirements for a Bachelor of Music, Bachelor of Arts in Music, or a Music minor, please see the relevant Binghamton University Bulletin for the year that you matriculated at BU (typically the year in which you began). Be advised that the curriculum for our majors is changing, so it is important to consult the specific Bulletin for the year that you matriculated at BU.

Students beginning in academic year 2024-2025 can consult: [Binghamton University - Modern Campus Catalog™](#)

Students who began at Binghamton University before this academic year can consult: <https://www.binghamton.edu/bulletin/2023-24/archives.html>

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: Most MUS and MUSP courses fill GenEd A requirements. MUS 304, “Intro to Ethnomusicology,” fills the GenEd G requirement.

The musicology sequence, MUS 301-304, fill all Harpur writing requirements except for 1 C-designated course (which could also be met by a J-designated course)

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 Specific Career Paths

Though Binghamton University does not offer specific degree programs in music education, music therapy, music business, or music production, recent Music Department students have successfully entered into all of these fields. The Director of Undergraduate Studies, Sarah Gerk, can advise students interested in such careers on a path to employment or graduate studies. Please consult with her if you are interested.

6.3 Transfer Policies

- 6.3.1 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>

6.3.2 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>.

6.4 Credit Load Policies

6.4.1 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. Students wishing to take more than they are permitted can request permission to overload. For more information on Harpur College's policies, see: <https://www.binghamton.edu/harpur/advising/forms/overload.html>.

6.4.2 Students taking 1 or 2 credits of MUSP courses are automatically permitted to overload by 1 or 2 credits, commensurate with the number of MUSP credits they are taking. This is automatic, and it does not affect any separate petition to overload.

6.5 Grading Policies

6.5.1 For courses to count toward the major or minor, students must obtain a grade of C- or higher.

6.5.2 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.

6.6 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.**

6.7 Theory Placement

6.7.1 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).

6.7.2 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.

6.8 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 Michael Salmirs (msalmirs@binghamton.edu).

6.9 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
- Tri-Cities Opera Production (junior and senior BMus majors only)
- Opera Workshop (junior and senior BMus majors only)

Small Ensembles

- Chamber Music
- Chamber Singers
- Nukporfe
- Single-instrument ensembles (percussion ensemble, flute ensemble, etc.)

- Opera Workshop

6.10 Music Electives

6.10.1 BA in Music students are required to take two additional upper-level MUS electives. One of these courses is waived for students pursuing a double major or a double degree at Binghamton University. BMus students must take one upper-level MUS elective. The courses must be at the 300- or 400-level, and labeled with the MUS catalog designation (MUSP courses do not count). Composition may only count once for this requirement.

6.10.2 BMus students are also required to take four credits of MUSP 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.

6.11 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>).

6.12 Departmental Honors

Highly talented students may wish to pursue departmental honors. At Binghamton University, students can attain honors by completing a senior project of exception 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.

6.13 Honors Projects

6.13.1 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.

6.13.2 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.

6.14 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.

6.15 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). 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.

6.16 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>

6.17 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 of the following, speak with the Director of Undergraduate Studies, Sarah Gerk (sgerk@binghamton.edu).

- 7.1.1 *Betty & Harry Lincoln Music Scholarship*: Established in 2010 by Dr. Harry B. Lincoln and Mrs. Betty W. Lincoln. This scholarship will be awarded to a Binghamton University junior with demonstrated excellence in the study of music history. The scholarship is merit based.
- 7.1.2 *Emily & Orville Nielsen Scholarship*: Awarded to an incoming freshman or a sophomore student who has demonstrated interest in pursuing music as a major. The student will retain through senior year as long as they continue to meet the criteria. The recipient should have academic merit or exceptional ability in music performance. The scholarship renews through the senior year. Preference for financial need.
- 7.1.3 *Emily & Orville Nielsen Scholarship in Music and Theatre*: (Alternates every three years between departments. Music will have it from 20-21 through 22-23.) Awarded to a sophomore student who has demonstrated interest in pursuing music as a major. The student will retain through senior year as long as they continue to meet the criteria. The recipient should have academic merit or exceptional ability in music performance. The scholarship renews through the senior year. Preference for financial need.
- 7.1.4 *Emily & Orville Nielsen Scholarship in honor of Mary Burgess*: Awarded to an incoming freshman or a sophomore student who has demonstrated interest in pursuing music as a major. The student will retain through senior year as long as they continue to meet the criteria. The recipient should have academic merit or exceptional ability in music performance. The scholarship renews through the senior year. Preference for financial need.
- 7.1.5 *Glenn Gardner / Slam Stewart Memorial Scholarship*: This scholarship is awarded to a music student selected by the music department faculty.
- 7.1.6 *Janet Brady Memorial Scholarship*: Endowed by colleagues, friends, and family, this scholarship honors the many outstanding contributions to the Music Department by Janet Ruth Brady, Professor of Violin at Binghamton University, 1981-2000. The recipient must be actively involved in the string program (includes orchestral participation, studio lessons, and chamber music) during entire academic year; maintain a 3.0 grade-point average, and to maintain a standard of musical and personal excellence that will serve as an inspiration/model for their fellow students.

7.1.7 *John & Marcella Keeler Scholarship*: Established in 1999 by Marcella M. Keeler '86 and John M. Keeler. This scholarship is awarded to a music department student with first preference given to a student in choral conducting or voice.

7.1.8 *Samuel Reiser Scholarship*: Established in 1996 by Paul Reiser '77. Awarded to a full-time Department of Music sophomore, junior or senior based upon academic merit and proven financial need. The recipient must have a current FAFSA on file that demonstrates financial need. First preference is given to a student majoring in piano/composition.

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

8.1 General Policies

8.1.1 Rubrics

Course offerings in the Music Department are designated under one of two rubrics: MUS for courses in music history and literature, theory, orchestration, conducting, and introductory performance courses (not by audition); and MUSP for performance courses requiring an audition, including ensembles, studio instruction, chamber music, and other courses.

8.1.2 Auditions for MUSP Courses

Music performance courses are open, by audition, to all students regardless of major. Auditions are held the first week of classes each semester. If accepted, the student adds the course at a special registration held in the Music Department during the second week of classes.

8.1.3 Ensembles

For the purposes of major and minor requirements, ensembles are designated as large or small, as follows:

Large Ensemble

- University Orchestra
- Wind Ensemble
- Jazz Ensemble
- Studio Jazz Band
- Harpur Chorale
- Treble Chorus
- Chamber Singers
- Piano Ensemble
- Opera Workshop (counts as a Large Ensemble for BMus majors only)
- Tri-Cities Opera Production (counts as a Large Ensemble for BMus majors only)

Small Ensembles

- Chamber Music
- Chamber Singers
- Nukporfe
- Single-instrument ensembles
- Opera Workshop (all vocal students)
- Tri-Cities Opera Production (all vocal students)

8.1.4 Grading

The department views the grade of D as passing but unsatisfactory. Therefore, a course in which a grade of D was received may not be used to fulfill the requirements for the major or minor in music. No course taken Pass/Fail counts toward the minimum requirements for the major or minor.

8.2 Harpur College Requirements

8.2.1 Harpur College students must complete the following requirements in addition to those listed for the major:

- 126 credits
- 94 liberal arts and sciences credits
- Minimum of 46 upper-level credits
- Completion of the Harpur College writing requirement (four to five courses as described in the All-College Writing section of the Harpur College Undergraduate Information section of the Bulletin. Maximum of one C/J course and two W courses may be transferred).
- Minimum of 44 credits in residence in Harpur College
- 2.0 or higher GPA

8.2.2 Harpur College requirements are described in detail in the Requirements for Graduation section of the Harpur College Undergraduate Information section of the Bulletin.

8.3 Music Major — BA Degree

8.3.1 Students who wish to become music majors in the BA program should make an appointment with the Undergraduate Director for advising and formal declaration after completing MUS 215 and 216. The department urges all prospective BA majors to begin the major core as early as possible during their college residence to permit sufficient time for the sequence of courses.

The BA degree in music requires the following courses as the basis for a liberal-arts program in music:

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 (prerequisite: MUS 215)
- MUS 302 History of Western Music II (prerequisite: MUS 217)
- One upper-level course in Non-Western music or ethnomusicology (BA students in the Musicology track must take MUS 304)
- One additional upper-level course in music history or ethnomusicology

Performance

- Two semesters of large ensemble or piano accompanying, taken for one credit each semester.
- Two semesters of studio lessons in a single instrument or voice, taken for at least one credit per semester. Placement in ensembles and studio lessons is by auditions, held at the beginning of each semester. Returning students re-audition in the fall semester only

8.4 Additional Requirements for the Tracks

8.4.1 Performance Track

Students should audition to enter the Performance Track no later than by the end of the third semester of Studio Lessons at Binghamton University. End-of-semester juries for Studio Lessons courses can serve as the audition.

Specialized Requirements for the Performance Track

- One additional 300- or 400-level MUS course, which may include MUS 400 Senior Honors Project
- Four additional credits of Studio Lessons (1 or 2 credits each semester) beyond the Core Requirement
- Two additional semesters of Large Ensemble beyond the Core Requirement
- Two additional credits of Music Performance (MUSP) courses that are not Studio Lessons or Large Ensembles. This may include Small Ensembles, Honors Recitals, Independent Studies in Performance, Secondary Piano, Lyric Diction, Composition, etc.

8.4.2 Composition Track

Students must apply to enter the Composition Track by submitting a portfolio of at least two pieces for contrasting media or performing forces. Portfolio applications should be submitted upon completing MUS 331 or earlier.

Specialized Requirements for the Composition Track

- MUS 331 Introduction to Composition
- Four credits of Composition Lessons (MUSP 458B, 458C, and/or 458D) (1 or 2 credits each semester)
- Four credits of upper-level composition electives. This may include: Orchestration, New Music New Voices, Form and Analysis of 20th-21st Century Music, etc.

8.4.3 Musicology Track

No specialized application or audition is required for this track. All students in good standing in Harpur College can pursue this degree path.

Specialized Requirements for the Musicology Track

- Students must fill their core ethnomusicology requirement with MUS 304 Introduction to Ethnomusicology.
- 3 upper-level MUS courses (4 credits each) in music history, ethnomusicology, and/or music theory. For Musicology Track students with double majors this requirement is reduced to two. With special 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.).

8.4.4 Residency

Music majors in the BA program are required to complete at least 14 credits toward the major in residence at Binghamton University, comprising two semesters of studio lessons and ensemble participation and all 12 credits in their chosen track. Students considering

transferring to Binghamton from another university are advised to begin taking courses in music theory prior to transferring.

8.5 Music Major — BMus Degree

8.5.1 Students who wish to become music majors in the BMus program should first consult the Undergraduate Director as early as possible to ensure that the appropriate courses are taken during the first year of study. Admission to the BMus program is open only to students who demonstrate excellence in music performance; acceptance to the program is based on an audition normally taken either before enrollment at Binghamton or within the first three semesters of study.

8.5.2 For music majors pursuing the BMus degree, the department prescribes a core of 86-credit hours in music:

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 (prerequisite: MUS 215)
- MUS 302 History of Western Music II (prerequisite: MUS 217)
- One upper-level course in Non-Western music or Ethnomusicology
- One additional course in Western Music History or Ethnomusicology

Academic Music Electives

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

Performance Courses

- Eight semesters of studio lessons in the primary concentration (26 credits total). One semester must be taken at the 400-level and include a junior recital. One semester must be taken at the 400-level and include senior recital, unless the student is pursuing departmental honors, in which case during the semester of their Honors Recital, the student will register for Studio Lessons at the 300-level and take a separate, 4-credit course for the Honors Recital. Students who have been accepted to the BMus program should register for four credits of studio lessons every semester. Students who are considering auditioning for the program should register for at least two credits of studio lessons each semester during the first year, with instructor approval.
- Four semesters of secondary piano (one credit per semester; MUSP 258A-D). For pianists, with department approval: Two or more semesters of studio lessons in a related secondary concentration (one or two credits per semester)

- Eight semesters of large ensemble performance (eight credits total; BMus students in vocal programs must fill 4 of their large ensemble requirements with Binghamton University choirs)
- Four semesters of small ensemble performance (four credits total)
- Four additional credits of MUSP (performance) courses, as approved by the studio teacher.

8.5.3 Residency

Music majors in the BMus program are required to take at least 38 credits toward the major in residence at Binghamton University, including at least four semesters (16 credits) of MUS courses at the 300- or 400-level, four semesters (16 credits) of studio lessons, four semesters (four credits) of large ensembles, two semesters (two credits) of small ensembles, the junior half-recital, and the senior full-recital. Students considering transferring to Binghamton and auditioning for the BMus program are advised to begin taking studio lessons and courses in music theory and musicianship early in their college careers and to contact the Music Department as early as possible to discuss audition requirements.

8.6 Music Minor

8.6.1 Students who wish to minor in music should make an appointment with the Undergraduate Director for advising and formal declaration of the minor after completing MUS 215 and MUS 216. Studio instruction is encouraged but may not substitute for any of the required courses:

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

- MUS 301 History of Western Music I (prerequisite: MUS 215) or MUS 302 History of Western Music II (prerequisite: MUS 217)
- One course in Non-Western music or Ethnomusicology*
- One additional course in Musicology or Ethnomusicology*

*At least one of (2) or (3) must be taken at the 300- or 400-level

Performance

- Two semesters of large ensemble performance or piano accompanying (1 credit per semester).

8.7 Honors Projects

- 8.7.1 To register for a senior honors project (MUS 499, maximum total of four credits) a student must have declared a music major or music minor, have a 3.5 grade-point average in music courses and be recommended by the person who agrees to serve as the faculty advisor (studio teacher, history/theory teacher or composition teacher). The recommendation must include evidence of appropriate accomplishment in the field of the proposed project. With the supporting documentation, a petition to register for honors, including the specific proposal, must be submitted to the undergraduate director prior to the add/drop deadline in the semester of the proposed project and is subject to approval by the undergraduate committee.
- 8.7.2 When the written project is completed, 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 designated; if not, the course registration reverts to independent study and the course grade is given by the advisor. Faculty committee members are selected by the student.

8.8 Honors Recitals

The Senior Honors Recital (MUSP 498, one to four credits) is used for senior recitals that achieve a superior level of accomplishment. They must be substantially longer than typical (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). To apply for a senior honors recital, a student must have declared a music major (BA or BMus) or music minor (note that recitals will be held to the same standard regardless of major), have a 3.5 grade-point average in music courses, and be recommended by the studio teacher. The recommendation must include evidence of appropriate accomplishment through documented previous work (concert programs or recordings). With the supporting documentation, a petition to register for honors, including the complete proposed recital program, with timings for each piece, must be submitted to the director of undergraduate studies at least four weeks before the recital, and must then be approved by the undergraduate committee. When the performance is completed, 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 designated; if not, the course registration reverts to a Senior Recital (MUSP 494) and is graded by the advisor. Faculty committee members are selected by the student.

9 Appendix B: Major and Minor Requirements for Students Who Matriculated in Academic Year 2022-23 (years prior are similar, but students should consult the Bulletin for their particular year)

9.1 Undergraduate Programs

- 9.1.1 The Music Department offers two degrees: the Bachelor of Arts (BA) in Music and the Bachelor of Music (BMus) in Performance, as well as the minor in music.
- 9.1.2 The Bachelor of Arts in Music is an academically oriented program for students planning graduate study and careers in a wide range of musical fields and other areas; many students complete the BA in music as part of a double major. It requires 48 credits in music, including an academic core of music theory, musicology and ethnomusicology, as well as studio lessons and ensemble performance. No audition is required for the BA in music, but students entering the program should normally be able to read music and have at least a few years of performing experience.
- 9.1.3 The Bachelor of Music in Performance is an intensive program designed primarily for students planning to pursue graduate study and careers in classical music performance. It requires 86 credits in music, including a junior half-recital and senior full-recital, studio lessons, performance courses and an academic core of music theory, musicology and ethnomusicology.
- 9.1.4 Admission to the BMus program requires an audition, which can take place either before matriculation at Binghamton University or within the first three semesters of study. Current students considering a BMus audition should speak to their studio teacher about preparation. Auditions for current applicants to Binghamton University are normally held in early February; note that a successful BMus audition does not guarantee admission to the University.

9.2 General Policies

9.2.1 Rubrics

Course offerings in the Music Department are designated under one of two rubrics: MUS for courses in music history and literature, theory, orchestration, conducting and introductory performance courses (not by audition); and MUSP for performance courses requiring an audition, including ensembles, studio instruction, chamber music and other courses.

9.2.2 Auditions for MUSP Courses

Music performance courses are open, by audition, to all students regardless of major. Auditions are held the first week of classes each semester. If accepted, the student adds the course at a special registration held in the Music Department during the second week of classes.

9.2.3 Ensembles

For the purposes of major and minor requirements, ensembles are designated as large or small, as follows:

Large Ensembles

- University Orchestra
- Wind Symphony
- Jazz Ensemble
- Studio Jazz Band
- Harpur Chorale
- Treble Chorus
- Chamber Singers
- Piano Ensemble
- Tri-Cities Opera production (junior and senior BMus majors only)

Small Ensembles

- Chamber music
- Chamber Singers
- Nukporfe
- Single-instrument ensembles
- Opera Workshop

9.2.4 Grading

The department views the grade of D as passing but unsatisfactory. Therefore, a course in which a grade of D was received may not be used to fulfill the requirements for the major or minor in music. No course taken Pass/Fail counts toward the minimum requirements for the major or minor, with the exception of ensembles and recitals.

9.3 Harpur College Requirements

9.3.1 Harpur College students must complete the following requirements in addition to those listed for the major:

- 126 credits
- 94 liberal arts and sciences credits
- Minimum of 46 upper-level credits
- Completion of the Harpur College writing requirement (four to five courses, as described in the All-College Writing section of the Harpur College Undergraduate Information section of the Bulletin. Maximum of one C/J course and two W courses may be transferred).
- Minimum of 44 credits in residence in Harpur College
- 2.0 or higher GPA

9.3.1 Harpur College requirements are described in detail in the Requirements for Graduation section of the Harpur College Undergraduate Information section of the Bulletin.

9.4 Music Major - BA Degree

9.4.1 Students who wish to become music majors in the BA program should make an appointment with the undergraduate director for advising and formal declaration after completing MUS 215 and 216. The department urges all prospective BA majors to begin the major core as early as possible during their college residence to permit sufficient time for the sequence of courses.

9.4.2 The BA degree in music requires the following courses as the basis for a liberal arts program in music:

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

History and Literature

- MUS 301 History of Western Music I (prerequisite: MUS 215)
- MUS 302 History of Western Music II (prerequisite: MUS 217)
- MUS 303 History of Western Music III (prerequisite: MUS 302)

Ethnomusicology

- MUS 304 Introduction to Ethnomusicology (prerequisite: MUS 217)

Music Electives

- Two upper-level MUS electives, denoted by 300- and 400- numbered courses and other courses approved by the undergraduate director. MUSP courses do not fulfill the elective requirement. One of these music electives may be waived for double majors.

Performance

- Music majors in the BA program are required to participate for at least four semesters in a large ensemble or piano accompaniment, taken for one credit each semester.
- Music majors are also required to complete four semesters of studio lessons in their chosen instrument or voice, taken for at least one credit per semester. Placement in ensembles and studio lessons is by auditions, held at the beginning of each semester. Returning students re-audition in the fall semester only.

9.4.3 Residency

Music majors in the BA program are required to complete at least 14 credits toward the major in residence at Binghamton University, including at least two semesters of studio lessons and ensemble participation. Students considering transferring to Binghamton from another university are advised to begin taking courses in music theory prior to transferring.

9.5 Music Major - BMus Degree

9.5.1 Students who wish to become music majors in the BMus program should first consult the undergraduate director as early as possible to ensure that the appropriate courses are taken during the first year of study. Admission to the BMus program is open only to students who demonstrate excellence in music performance; acceptance to the program is based on an audition normally taken either before enrollment at Binghamton or within the first three semesters of study.

9.5.2 For music majors pursuing the BMus degree, the department prescribes a core of 86-credit hours in music:

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

History and Literature

- MUS 301 History of Western Music I (prerequisite: MUS 215)
- MUS 302 History of Western Music II (prerequisite: MUS 217)
- MUS 303 History of Western Music III (prerequisite: MUS 302)
- One additional course in Western Music History or Ethnomusicology (MUS 304, 380, 403, 480, or other courses designated by the department)

Academic Music Electives

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

Performance Courses

- Eight semesters of studio lessons in the primary concentration (26 credits total). One semester must be taken at the 400-level and include a junior recital, and one semester must be taken at the 400-level and include either a senior recital or an honors recital. Students who have been accepted to the BMus program should register for four credits of studio lessons every semester. Students who are considering auditioning for the program should register for at least two credits of studio lessons each semester during the first year, with instructor approval.

- Four semesters of secondary piano (one credit per semester; MUSP 258A-D). For pianists, with department approval: Two or more semesters of studio lessons in a related secondary concentration (one or two credits per semester)
- Eight semesters of large ensemble performance (eight credits total; includes orchestra, jazz ensembles, Wind Symphony and all choirs. Opera Workshop may fulfill either the large ensemble or small ensemble requirement.)
- Four semesters of small ensemble performance (four credits total; includes chamber music, single-instrument ensembles and other courses designated by the department. For BMus students only, Opera Workshop may fulfill either large ensemble or small ensemble requirement.)
- Four credits of MUSP (performance) courses, as approved by the studio teacher.

9.5.3 Residency

Music majors in the BMus program are required to take at least 38 credits toward the major in residence at Binghamton University, including at least four semesters (16 credits) of MUS courses at the 300- or 400-level, four semesters (16 credits) of studio lessons, four semesters (four credits) of large ensembles, two semesters (two credits) of small ensembles, the junior half-recital, and the senior full-recital. Students considering transferring to Binghamton and auditioning for the BMus program are advised to begin taking studio lessons and courses in music theory and musicianship early in their college careers and to contact the Music Department as early as possible to discuss audition requirements.

9.6 Music Minor

9.6.1 Students who wish to minor in music should first make an appointment with the undergraduate director for advising and formal declaration of the minor after completing MUS 215 and MUS 216. Studio instruction is encouraged but may not substitute for any of the required courses:

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

History and Literature

- MUS 301 History of Western Music I (prerequisite: MUS 215)
- MUS 302 History of Western Music II (prerequisite: MUS 217)

OR

- MUS 302 History of Western Music II (prerequisite: MUS 217)
- MUS 303 History of Western Music III (prerequisite: MUS 302)

Ethnomusicology

- MUS 304 Introduction to Ethnomusicology (prerequisite: MUS 217)

Performance

- Two semesters of large ensemble performance or piano accompanying (1 credit per semester).

9.7 Honors Projects

- 9.7.1 To register for a senior honors project (MUS 499, maximum total of four credits) a student must have declared a music major or music minor, have a 3.5 grade-point average in music courses and be recommended by the person who agrees to serve as the faculty advisor (studio teacher, history/theory teacher or composition teacher). The recommendation must include evidence of appropriate accomplishment in the field of the proposed project. With the supporting documentation, a petition to register for honors, including the specific proposal, must be submitted to the undergraduate director prior to the add/drop deadline in the semester of the proposed project and is subject to approval by the undergraduate committee.
- 9.7.2 When the written project is completed, 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 designated; if not, the course registration reverts to independent study and the course grade is given by the advisor. Faculty committee members are selected by the student.

9.8 Honors Recitals

The Senior Honors Recital (MUSP 498, one to four credits) is used for senior recitals that achieve a superior level of accomplishment. They must be substantially longer than typical (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). To apply for a senior honors recital, a student must have declared a music major (BA or BMus) or music minor (note that recitals will be held to the same standard regardless of major), have a 3.5 grade-point average in music courses, and be recommended by the studio teacher. The recommendation must include evidence of appropriate accomplishment through documented previous work (concert programs or recordings). With the supporting documentation, a petition to register for honors, including the complete proposed recital program, with timings for each piece, must be submitted to the director of undergraduate studies at least four weeks before the recital, and must then be approved by the undergraduate committee. When the performance is completed, 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 designated; if not, the course registration reverts to a Senior Recital (MUSP 494) and is graded by the advisor. Faculty committee members are selected by the student.