

Table of Contents

WELCOME	
I. INTRODUCTION TO THE STRING DEPARTMENT	8
1. Your Teacher	
2. Change of Teacher	
3. Contacting the String Department Chairman	
4. String Department Bulletin Board	
5. Playing-related Pain	
6. Concerto Competition	
7. Master Classes	
8. Professional Leave	
II. ENSEMBLE REQUIREMENTS	10
1. Orchestra	
2. Chamber Music	
3. Orchestral Repertoire	
III. JURIES	11
1. Jury for Nongraduating Students	
2. Sophomore Continuation Jury	
3. Advanced Standing Jury	
4. Jury for Students Graduating from Undergraduate and Graduate Programs	
5. Professional Studies and Doctor of Musical Arts	
6. Jury Postponement	
IV. RECITALS	13
1. Nonrequired Recitals	
2. Required Recital—Undergraduate and Graduate	
3. Required Recital—Professional Studies	
4. Doctor of Musical Arts Recitals	
5. Recording of Recitals	
V. REPERTOIRE REQUIREMENTS	14
1. Violin	
2. Viola	
3. Cello	
4. Bass	

String Department Handbook

Dear Student:

Welcome to Manhattan School of Music! These are important years in your development as an artist and as a person. I wish you every success in your endeavors and I am here to assist you in any possible way. This document is designed to answer frequently asked questions about the string department. The responsibility for knowing the information contained in this handbook, as with all school policies and procedures, rests with you. Consult your major teacher or the chairman with any departmental questions or concerns.

With best wishes,

A handwritten signature in black ink, reading "Nicholas Mann". The signature is written in a cursive style with a long horizontal flourish at the end of the name.

Nicholas Mann
String Department Chair

This handbook does not apply to students enrolled in the Orchestral Performance Program or the Pinchas Zukerman Performance Program. Consult the appropriate program director.

I. Introduction to the String Department

1. Your Teacher

This is one of the most important parts of a musician's development. Your teacher is among the most vital sources in helping you to make career decisions, both large and small. As in any relationship, issues may arise which need discussion and/or resolution. I encourage you to discuss problems, as they occur, directly with your teacher. Unresolved issues and/or the sense that you cannot discuss problems with your teacher need to be addressed with the chairman or the dean of academics.

You are entitled to and required to have twenty-eight one-hour private lessons with your major teacher in the course of the school year. Some teachers give these lessons each week. Others, given the nature of other performance and teaching commitments, offer two-hour lessons and/or lessons at differing intervals. Others still have teaching associates or substitutes to give lessons at times when they are unable to do so. Make certain that you understand your teacher's lesson schedule plan. If you are concerned that you are not receiving the requisite number of lessons, or have a problem with the frequency of your lessons, notify the chairman.

2. Change of Teacher

This is an important decision to be thought over carefully and thoroughly. Student decisions to change teachers are often the result of miscommunication or lack of communication with the current teacher. You are therefore encouraged to discuss the matter with your teacher and/or with the Chairman and the Dean of Students. A change of teacher request form must be obtained from Vice President/Dean of Faculty and requires the signatures of the proposed teacher, the Chairman, Dean of Faculty, and the Dean of Students. The form must be filed with the Dean of Students by the date listed in the academic calendar. Requests received after this period will not be considered. Requests made in a final graduation semester will also not be considered. School policy prohibits any action against a student by a former teacher.

3. Contacting the String Department Chairman

If you need to contact the Chairman, do so in one of the following ways:

- ❖ Sign up for an appointment at the string department office, Room 403. There is a sign up sheet provided on the door.
- ❖ Send an e-mail to Mr. Mann at nmann@msmny.edu

4. String Department Bulletin Board

This is located on the second floor, along with all departmental bulletin boards. Check it periodically for special departmental notices.

5. Playing-related Pain

If you experience pain before, during, or after playing your instrument, discuss it immediately with your major teacher. Physical pain is a sign that you are not using your body correctly. There are referral sources available to help you with this before it becomes chronic or serious. If physical therapy or other help is needed, consult the office of student life.

6. Eisenberg-Fried Concerto Competition

The string concerto competition will be held on February 17, 2010 in John C. Borden Auditorium. There will be a preliminary audition on February 15, in Pforzheimer Hall. Applications are available in the office of the Manager of Chamber Music and Ensembles, Room 201. The signature and approval of the major teacher are required. Application deadline is February 1. The winner will be chosen from departmental auditions. There will be no interdepartmental finals, and there will be one annual winner from the string department. The following violin concerti are ineligible this year: Tchaikovsky, Shostakovich No.1, and Bartok No.2.

7. Master Classes

Classes will be given periodically by visiting artists. A listing of classes will be posted on the string department bulletin board. Participation in master classes is determined by teacher nomination and, in most cases, by subsequent competitive auditions. Consult your major teacher if you wish to be nominated for a class.

This year there is a new requirement that all string students must attend two master classes each semester as part of their concert attendance requirement. Students who do not fulfill this requirement will not receive credit for concert attendance

8. Professional Leave

Students may request to be excused from school for professional engagements for periods not longer than two weeks. The appropriate form is available in the office of the registrar or the office of student life, and requires the signature of all teachers, the Chairman, and the signature and approval of the Dean of Academic Affairs.

II. Ensemble Requirements

1. Orchestra

All string players must participate in orchestra every semester, for the entire semester, until graduation. Seating auditions will take place at the beginning of each semester. These auditions take place behind a screen so that the audition panel cannot see the person playing. Only orchestral excerpts are heard at this audition, and orchestral seating is determined by the results of the audition. Careful preparation for this audition is strongly advised. Please consult the Office of Orchestral Operations for applicable repertoire. Students are required to take this audition each semester. Any string player unable to attend the required audition

must contact the office of orchestral operations prior to the audition date. Please consult the orchestra handbook for further information.

2. Chamber Music

Students are required to complete a minimum of six semesters (undergraduate), four semesters (graduate), by assignment (professional studies/doctor of musical arts) of chamber music. Other than a one year undergraduate requirement, bassists are not required to play chamber music, but will be assigned by individual student request as possible in coordination with the requirement for other string players. The Manager of Chamber Music and Ensembles makes assignments, in consultation with the Chairmen of Strings and Piano. Students are strongly advised to fill out a chamber music request form each semester. Specific requests for type of ensemble, fellow players, and coach are given serious consideration.

3. Orchestral Repertoire

All string students enrolled in undergraduate and graduate programs must complete a minimum of four semesters of Orchestral Excerpts classes. Consult the office of the registrar for more information.

III. Juries

1. Jury for Non-graduating Students

Every student must play a jury during the May jury period of each school year until applicable jury and recital requirements have been fulfilled. A fall jury period will be scheduled each year, as necessary, for students who need to take a jury at that time. Consult repertoire requirements early in the school year, and prepare carefully for this important event. Juries are a vital part of your training as a performer, and the resultant scores have bearing on your academic record, scholarship, chamber music, and orchestra assignments, and other aspects of your standing within the School. The Office of the Registrar assigns jury days and times. Students are responsible for providing their own accompanists for juries. Early planning will avoid last-minute scheduling problems. Students are encouraged to read their jury comments, which are available in the Office of the Registrar. The jury performance times allotted in non-graduating years are: freshman—ten minutes; sophomore—fifteen minutes; junior—fifteen minutes (junior double bass—ten minutes); first year of graduate study—fifteen minutes. Please review Nonrequired Recitals.

2. Sophomore Continuation Jury

This jury, at the end of the sophomore year of study, establishes that a student's progress has been sufficient to reasonably ensure completion of the program of study. The evaluation will determine whether or not a student may continue in that program.

3. Advanced Standing Jury

This jury, for undergraduate students only, is for the purpose of advancing a student's performance status by up to one academic year. Students must satisfy the following conditions

in order to be considered for advanced standing:

- ❖ Have received a B+ or higher on the most recent jury.
- ❖ Be in good academic standing.
- ❖ Be in junior year of study and able to complete course work within the current academic year.
- ❖ Have filed the completed petition with the Office of the Registrar prior to November 1.

The appropriate petition is available from the Office of the Registrar, and requires the approval and signatures of both the teacher and the Chairman. It is then to be filed with the Office of the Registrar for final approval. The jury takes place on December 17, is twenty minutes in length, and is not combinable with a graduation jury. Follow the repertoire requirements for the junior year, plus at least five additional minutes of music. The jury repertoire and performance should clearly demonstrate that the playing is worthy of advanced standing consideration. Playing the advanced standing jury is no guarantee of performance status advancement. The decision is based upon academic standing and faculty evaluation of the jury.

4. Jury for Students Graduating from Undergraduate and Graduate Programs

Students expecting to graduate from either program during the current school year must play a graduation jury. Consult applicable repertoire requirements. Students are responsible for providing their own accompanists. Graduation juries will be on April 26 and 27. They are scheduled by the Office of the Registrar. Review Required Recital. A graduation jury and/or graduation recital does not serve as a substitute for an entrance examination to a higher degree level.

5. Professional Studies and Doctor of Musical Arts

In most cases there are no juries. Review Required Recital.

6. Jury Postponement

The Dean of Academic Affairs will only consider a student petition requesting postponement of a jury in extreme medical conditions (documented by a physician), sudden family emergencies, or other exceptional circumstances. Any student who fails to play a scheduled jury will receive an F for that jury and be placed on academic probation, or, depending on the circumstances, may be subject to immediate dismissal from the School. A postponed jury must be successfully completed not later than the first week of the subsequent semester.

IV. Recitals

1. Nonrequired Recitals

Students are encouraged to give recitals in nongraduating years. Consult with your teacher for approval. Most nongraduating recitals are given in the fall semester when recital space is less at a premium. Consult the scheduling office for a recital application. Students are responsible for providing their own accompanists.

2. Required Recital—Undergraduate and Graduate Programs

Students expecting to graduate from either program during the current school year are required to give a graduation recital in addition to the graduation jury. Follow repertoire requirements carefully in building a recital program. Make certain that your teacher approves of the chosen repertoire. Consult the scheduling office for a recital application. Further, the recital repertoire approval form, also available from the scheduling office, requires the approval and signatures of your teacher and the Chairman. The teacher's signature implies that the student is prepared to perform. Once the major teacher has signed the form, the teacher is not permitted to request a postponement of the recital. The signature of the Chairman signifies approval of the repertoire and programming. The chairman will not sign a recital repertoire approval form until the major teacher has done so. Students should be certain that the program is accurately written before submitting it for signatures. The recital repertoire approval form is to be filed with the scheduling office and the Chairman at least four weeks prior to the recital date. Students must be enrolled for major lessons until the graduation recital and graduation juries (as applicable) have been successfully completed. A graduation recital and/or graduation jury does not serve as a substitute for an entrance examination to a higher degree program. Students are responsible for providing their own accompanists.

3. Required Recital—Professional Studies

Consult the scheduling office for a recital application. Consult repertoire requirements carefully. Students are responsible for providing their own accompanists. Students are required to present an audio recording of the recital to the Chairman as soon as possible after the recital for adjudication by appropriate faculty.

4. Doctor of Musical Arts Recitals

Consult the Assistant Dean for Doctoral Studies for procedures and requirements.

5. Recording of Recitals

Consult the department of recording and distance learning in Room 234 for all pertinent information.

V. Repertoire Requirements

1. VIOLIN

All violin students are required to play the following music from memory: concerti, concerto-like works, solo (unaccompanied) works, virtuoso concert pieces.

Bachelor of Music/Diploma Entrance Exam

- ❖ Major and minor scales and arpeggios in three octaves.
- ❖ First movement of a standard concerto with applicable cadenza.
- ❖ Two contrasting movements of an unaccompanied Bach partita or sonata.

Freshman Jury

- ❖ Repertoire determined by teacher and student, totaling at least ten minutes of music.
- ❖ No repetition of repertoire from entrance exam is allowed.

Sophomore Continuation Jury

This important jury establishes that a student's progress has been sufficient to reasonably ensure completion of the program of study. The evaluation will determine whether or not the student may continue in that program.

- ❖ Two contrasting movements of a concerto with all applicable cadenzas.
- ❖ One movement of a sonata for violin and piano.
- ❖ At least one movement of an unaccompanied Bach partita or sonata.
- ❖ No repetition of repertoire from previous jury or entrance exam is allowed.

Junior Jury

- ❖ Complete concerto with all applicable cadenzas.
- ❖ Two movements of a sonata for violin and piano.
- ❖ At least two contrasting movements of an unaccompanied Bach partita or sonata, or the Chaconne from the d minor Partita. If the student is playing dance movements from the b minor Partita, such movements must include the Double.
- ❖ No repetition of repertoire from previous juries or entrance exam is allowed, except with a concerto as a complete work this year.

Bachelor of Music/Diploma Graduation Recital and Jury

- ❖ Three significant, complete recital works from three style periods, including the twentieth or twenty-first century.
- ❖ If a Bach partita or sonata is not one of the recital works, at least two contrasting, shorter movements from any solo Bach work, or the Chaconne from the d minor Partita must be played at the graduation jury in addition to the above repertoire. If the student is playing dance movements from the b minor Partita, such movements must include the Double.

- ❖ One movement—not the slow movement—of a Mozart concerto, to be played at the graduation jury in addition to the recital repertoire.
- ❖ Any complete concerto is optional, and may be included in the graduation recital, at the discretion of the student.
- ❖ No repetition of repertoire from previous juries or entrance exam is allowed.

Master of Music/Postgraduate Diploma Entrance Exam

- ❖ Two contrasting movements of a concerto with all applicable cadenzas.
- ❖ Two movements of an unaccompanied Bach partita or sonata.
- ❖ A virtuoso concert piece from the Romantic period by composers such as Paganini, Sarasate, Vieuxtemps, Wieniawski or Ysaÿe.

First-year Master of Music/Postgraduate Diploma Jury

- ❖ Complete concerto with all applicable cadenzas.
- ❖ Complete multimovement work.
- ❖ No repetition of repertoire from previous juries or entrance exam is allowed.

Master of Music/Postgraduate Diploma Graduation Recital and Jury

- ❖ Three significant, complete recital works from three style periods, including the twentieth or twenty-first century. A complete concerto with all applicable cadenzas may be used as one of the recital works, at the discretion of the student.
- ❖ If a Bach partita or sonata is not one of the recital works, at least four dance movements or the Adagio/Grave and Fugue from any of the sonatas, or the Chaconne from the d minor Partita, must be played at the graduation jury in addition to the above repertoire.
- ❖ One movement—not the slow movement—of a Mozart concerto, to be played at the graduation jury in addition to the recital repertoire.
- ❖ No repetition of repertoire from previous jury or entrance exam is allowed.

Doctor of Musical Arts/Professional Studies Entrance Exam

- ❖ Complete concerto with all applicable cadenzas.
- ❖ Four significant recital works from a wide range of style periods, including the twentieth or twenty-first century.

Professional Studies Graduation Recital

- ❖ Four complete, significant recital works from a wide range of style periods, including the twentieth or twenty-first century.
- ❖ No repetition of repertoire from entrance exam is allowed.
Please consult the Assistant Dean for Doctoral Studies for subsequent DMA repertoire requirements.

2. VIOLA

All viola students are required to play the following music from memory: concerti, solo (unaccompanied) works, virtuoso concert pieces.

Bachelor of Music/Diploma Entrance Exam

- ❖ Major and minor scales and arpeggios.
- ❖ First movement of a standard concerto with applicable cadenza.
- ❖ Two contrasting movements of an unaccompanied Bach partita, sonata, or suite.
- ❖ One étude.

Freshman Jury

- ❖ Repertoire determined by teacher and student, totaling at least ten minutes of music.
- ❖ No repetition of repertoire from entrance exam is allowed.

Sophomore Continuation Jury

This important jury establishes that a student's progress has been sufficient to reasonably ensure completion of the program of study. The evaluation will determine whether or not the student may continue in that program.

- ❖ Repertoire from at least two style periods, not necessarily complete works, totaling at least fifteen minutes of music.
- ❖ No repetition of repertoire from previous jury or entrance exam is allowed.

Junior Jury

- ❖ Complete concerto with all applicable cadenzas.
- ❖ Two movements of an unaccompanied Bach partita, sonata or suite, OR two movements of a sonata from any period.
- ❖ No repetition of repertoire from previous juries or entrance exam is allowed, except with a concerto as a complete work this year.

Bachelor of Music/Diploma Graduation Recital and Jury

- ❖ Significant recital repertoire from three style periods, including Bach—either a partita, sonata, suite, or gamba sonata.
- ❖ Concerto may be included as part of the recital but is not a requirement.
- ❖ No repetition of repertoire from previous juries or entrance exam is allowed.

Master of Music/Postgraduate Diploma Entrance Exam

- ❖ Complete works from three style periods, including the twentieth or twenty-first century. One work must be a standard concerto with all applicable cadenzas.
- ❖ Repertoire chosen should clearly demonstrate graduate-level playing.

First-year Master of Music/Postgraduate Diploma Jury

- ❖ Complete concerto with all applicable cadenzas.

- ❖ Complete multimovement work.
- ❖ No repetition of repertoire from entrance exam is allowed.

Master of Music/Postgraduate Diploma Graduation Recital and Jury

- ❖ Complete, significant recital works from three or more style periods, including both Bach (partita, sonata, suite, or gamba sonata) and the twentieth or twenty-first century.
- ❖ Complete concerto with all applicable cadenzas, which may be either included in the graduation recital, or played in addition to the recital repertoire at the jury.
- ❖ No repetition of repertoire from previous jury or entrance exam is allowed.

Doctor of Musical Arts/Professional Studies Entrance Exam

- ❖ Complete concerto with all applicable cadenzas.
- ❖ Four significant recital works from a wide range of style periods, including the twentieth or twenty-first century.

Professional Studies Graduation Recital

- ❖ Four complete, significant recital works from a wide range of style periods, including the twentieth or twenty-first century.
- ❖ No repetition of repertoire from entrance exam is allowed.

Please consult the Assistant Dean for Doctoral Studies for subsequent DMA repertoire requirements.

3. CELLO

With the exception of the entrance examination at the bachelor of music/diploma level, all cello students are required to play the following music from memory: concerti, solo (unaccompanied) works, virtuoso concert pieces.

Bachelor of Music/Diploma Entrance Exam

- ❖ Scale and arpeggio of applicant's choice in three or four octaves.
- ❖ First movement of a standard concerto with applicable cadenza or ten minutes of music from either "Rococo Variations" or Schelomo.
- ❖ Two contrasting movements of an unaccompanied Bach suite.
- ❖ A work of the applicant's choice, such as a movement of a sonata or a short concert piece.

Freshman Jury

- ❖ Movement(s) from two contrasting works, totaling at least ten minutes of music.
- ❖ No repertoire from entrance exam is allowed.

Sophomore Continuation Jury

This important jury establishes that a student's progress has been sufficient to reasonably ensure completion of the program of study. The evaluation will determine whether or not the student may continue in that program.

- ❖ One movement of a concerto with applicable cadenza (not a slow movement).
- ❖ Two movements of an unaccompanied Bach suite.
- ❖ No repetition of repertoire from the previous jury or entrance exam is allowed.

Junior Jury

- ❖ Complete concerto with all applicable cadenzas.
- ❖ A complete sonata or other multimovement work.
- ❖ No repetition of repertoire from previous juries or entrance exam is allowed, except with a concerto as a complete work this year.

Bachelor of Music/Diploma Graduation Recital and Jury

- ❖ Complete unaccompanied Bach suite.
- ❖ Complete sonata.
- ❖ One other work, such that the recital total at least sixty minutes of music.
- ❖ For the jury, in addition to the above, the first movement of a standard concerto with applicable cadenza or a complete solo work for cello and orchestra such as Schelomo, "Rococo Variations," or Don Quixote. If Elgar Concerto, there must be two contrasting movements.
- ❖ No repetition of repertoire from previous juries or entrance exam is allowed.

Master of Music/Postgraduate Diploma Entrance Exam

- ❖ Two movements of a standard concerto with applicable cadenzas.
- ❖ Three movements of an unaccompanied Bach suite.
- ❖ A complete sonata.
- ❖ A complete twentieth or twenty-first century work.

First-year Master of Music/Postgraduate Diploma Jury

- ❖ Complete concerto with applicable cadenzas.
- ❖ Complete sonata or other multimovement work.
- ❖ No repetition of repertoire from entrance exam is allowed.

Master of Music/Postgraduate Diploma Graduation Recital and Jury

- ❖ Complete unaccompanied Bach suite.
- ❖ Complete major sonata.
- ❖ Complete twentieth-century (postimpressionist) or twenty-first century work.

- ❖ An encore piece.
- ❖ The recital must total at least seventy-five minutes of music.
- ❖ For the jury, in addition to the above, two movements of a standard concerto with applicable cadenzas.
- ❖ No repetition of repertoire from previous jury or entrance exam is allowed.

Doctor of Musical Arts/Professional Studies Entrance Exam

- ❖ Complete concerto with all applicable cadenzas.
- ❖ Four significant recital works from a wide range of style periods, including the twentieth or twenty-first century.

Professional Studies Graduation Recital

- ❖ Four significant recital works from a wide range of style periods, including the twentieth or twenty-first century.
- ❖ No repetition of repertoire from entrance exam is allowed.

Please consult the director of doctoral studies for subsequent DMA repertoire requirements.

4. BASS

Memorization of bass repertoire other than sonatas and orchestral excerpts is recommended, though not required.

Bachelor of Music/Diploma Entrance Exam

- ❖ Major or minor scale and arpeggio, three octaves, of applicant's choice.
- ❖ Two contrasting movements of a baroque sonata or the first movement of a standard concerto and an additional contrasting movement or work.
- ❖ One etude on the level of Bille, Simandl, Storch-Hrabe or Sturm.
- ❖ One orchestral excerpt of the applicant's choice.

Freshman Jury

- ❖ Two contrasting works from different style periods of music and one orchestral excerpt, totaling at least ten minutes of music.
- ❖ No repetition of repertoire from entrance exam is allowed.

Sophomore Continuation Jury

This important jury establishes that a student's progress has been sufficient to reasonably ensure completion of the program of study. The evaluation will determine whether or not the student may continue in that program.

- ❖ Two contrasting works from different style periods of music and two orchestral excerpts, totaling at least fifteen minutes of music.
- ❖ No repetition of repertoire from previous juries or entrance exam is allowed.

Junior Jury

- ❖ Two contrasting works from different style periods of music and two orchestral excerpts, totaling at least ten minutes of music.
- ❖ No repetition of repertoire from previous juries or entrance exam is allowed.

Bachelor of Music/Diploma Graduation Jury

Bassists may choose to play either a full recital or half recital (shared with another student).

- ❖ Recital repertoire from three contrasting style periods, including the twentieth or twenty-first century.
- ❖ Two significant orchestral excerpts – at the jury only.
- ❖ No repetition of repertoire from previous juries or entrance exam is allowed.

Master of Music/Postgraduate Diploma Entrance Exam

- ❖ Three complete works of different style periods, which must include either a complete concerto or sonata.
- ❖ Three significant orchestral excerpts.

First-year Master of Music/Postgraduate Diploma Jury

- ❖ Repertoire to be determined by teacher and student, totaling at least fifteen minutes of music.
- ❖ No repetition of repertoire from entrance exam is allowed.

Master of Music/Postgraduate Diploma Graduation Recital and Jury

- ❖ Contrasting recital repertoire from four style periods.
- ❖ Three significant orchestral excerpts—at the jury only.
- ❖ No repetition of repertoire from previous jury or entrance exam is allowed.

Doctor of Musical Arts/Professional Studies Entrance Exam

- ❖ Four complete, contrasted recital works, including the twentieth or twenty-first century.
- * Three significant orchestral excerpts.

Professional Studies Graduation Recital

- ❖ Four complete, significant recital works from a wide range of style periods, including the twentieth or twenty-first century.
- ❖ No repetition of repertoire from entrance exam is allowed.
Please consult the Assistant Dean for Doctoral Studies for subsequent DMA repertoire requirements.