

CONTEMPORARY  
PERFORMANCE  
PROGRAM  
STUDENT HANDBOOK  
2019-2020

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# WELCOME LETTER

Dear Students,

Welcome to the Contemporary Performance Program at the Manhattan School of Music! I am grateful for the commitment you have shown to the music of our time by enrolling in CPP. This is an exciting time to be involved in contemporary music. The dramatic burst of creativity in recent years, with new and personal combinations of traditions and styles, makes this a golden age of new music. The Contemporary Performance Program is designed to prepare you to be an artistic advocate for the age, and an expert interpreter of the music that will define our moment in history. This handbook is a guide to the practical parameters of the program. In it you will find the details that help us function well as a community. Please read through it carefully. If you have questions, don't hesitate to ask me or any of my faculty colleagues for more information. We look forward to working together to generate powerful learning experiences that serve as the foundation for your own emerging career.

Best wishes,

Margaret (“Peggy”) Kampmeier  
Chair and Artistic Director of CPP

## GENERAL OVERVIEW

The Contemporary Performance Program (CPP) is a two-year graduate program at the Manhattan School of Music. The successful completion of all requirements results in the awarding of the degree Master of Music in Contemporary Performance.

## APPLIED LESSONS

**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 require discussion and/or resolution. You are encouraged 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 department chair or the Provost.

You are entitled to and required to have **twenty-four one-hour private lessons** with your major teacher in the course of the school year. Some teachers give these lessons each week. Others offer two-hour lessons and/or lessons at differing intervals. In some instrumental areas, more than one faculty member teaches lessons. In such cases, the teachers ultimately decide how many lessons the student has with each teacher. Make certain that you understand your 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, please notify the department chair.

Private lessons constitute the core performance study for every student. If a student needs to **cancel a studio lesson** for any reason, the student should immediately inform the studio teacher. In cases of documented illness or other emergency, the teacher will attempt to make up missed lessons at a mutually convenient time. The studio teacher is not obligated to adjust lesson times or make up lessons that were canceled for non-illness, non-emergency reasons. Any student who has two consecutive unexcused absences in his or her private lessons will be required to see the Dean of Students before lessons may resume.

No student may be absent from the school for professional engagements unless permission for such absence is granted by the Dean of Students well in advance of all such engagements. Students who wish to pursue a professional opportunity over several days **must apply for a professional leave**, using the form available in the Dean of Students office.

**If you experience any pain related to the playing of your instrument,** please consult your major teacher. It is important to address such issues immediately in order to avoid developing more serious and/or chronic conditions. If physical therapy or other help is recommended to you, please visit the Office of Student Life for assistance in arranging such help.

## TECHNICAL AND MUSICAL STANDARDS

In order to maintain the integrity of the educational process at Manhattan School of Music, the school has developed a set of criteria for entrance to, and graduation from all the degree programs offered at MSM. These standards include a combination of both technical and musical skills and they are the result of consultation with faculty, administration and professionals throughout our musical community.

All CPP students admitted to Manhattan School of Music have demonstrated the following abilities:

- High level of technical skill in areas of intonation, tone quality, rhythmic precision, accuracy, and projection of sound
- Fluid performance of both standard and contemporary repertoire
- Successful sight-reading of complex rhythms
- Demonstrated knowledge of contemporary music as evidenced in audition interview
- Excellence in both solo and ensemble playing

Upon graduation from MSM, a CPP performer should play or sing at a professional level, and be able to function as a reliable member of a professional contemporary ensemble. Graduates should have a broad knowledge of the music of our time, and possess general fluency with electronics and improvisation. A CPP graduate should be creative, innovative and entrepreneurial in spirit.

An annual jury is conducted to allow the faculty to assess the growth and progress of each student in all the above areas. All standards are judged in relation to the student's degree program and level of study. Each year at MSM, students are required to present specific repertoire at their juries. At the end of their degree program, students should be able to demonstrate that they have attained the skills necessary for graduation.

## ENSEMBLE REQUIREMENTS

The students of CPP form the core of **Tactus**, MSM's premier contemporary ensemble. Participation is mandatory during each semester of study. Tactus presents 6 concerts per year at MSM, with occasional off-site performances. The members of Tactus also participate in two composer workshop/reading sessions per semester.

**The department chair, in consultation with faculty and students, chooses repertoire for Tactus.** Many factors inform the repertoire choices, including available instrumentation, stylistic breadth, and overall artistic considerations.

Students provide the **program notes** (written or oral) for Tactus chamber music concerts. If program notes are in written form, they must be submitted two weeks prior to the performance.

**TactusTime is Monday, Wednesday and Friday from 2:00PM to 4:50PM.** *TactusTime* is used for rehearsals, coachings, master classes, repertoire classes, composer readings, workshops, and CPP special events. All CPP students must keep this entire time available, even if they are not performing in or rehearsing every piece.

**Attendance** is mandatory for all CPP events that take place during TactusTime. The one exception to this rule is that students need not attend rehearsals of pieces in which they are not playing. It is understood that, in a program of this caliber, occasional conflicts may arise between MSM obligations and professional opportunities. If a student develops a **schedule conflict** with a particular date, please contact the department chair well in advance of the date. Your first obligation is to CPP, however. We will seek, but cannot promise resolution of such conflicts. Multiple absences during any given cycle will result in a grade penalty.

**If you must miss a *TactusTime* event due to illness**, please contact the department chair and your coach before the event takes place. If you do not do so, you will be marked absent without excuse, and your semester grade will drop. The first unexcused absence results in a semester grade of "B+", the second a "B-" and the third a "C", at which point your academic standing is in jeopardy.

Please be respectful of your colleagues and coaches at all times. **Learn your music before the first rehearsal, cue your part, and be punctual!**

# JURIES

The Office of the Registrar assigns jury days and times for students at MSM. CPP juries take place in early May. Each jury is 15 minutes long. Both 1st-year and 2nd-year CPP students are required to participate.

Repertoire requirements are as follows:

## **1st year students**

One piece of the player's choosing

One contemporary etude, or etude-like piece

One piece from the standard 20th or 21st century repertoire

## **2nd year students**

One piece of the player's choosing

One piece written in the last ten years

One solo piece (comparable in difficulty to a Berio *Sequenza*)

Students are responsible for providing their own accompanists, if needed. Please plan early, to avoid last minute scheduling problems.

Students may view their jury comments and scores at the Registrar's Office, and may elect to share them with their teachers. All juries are graded on a 10-point scale. The student's jury grade is the average of all scores received at the jury.

The Provost's Office will consider a student petition for jury postponement, but only in the case of an extreme medical condition (documented by a physician), sudden family emergency, or other exceptional circumstance. In all other cases, a student who fails to play a scheduled jury will receive an "F" for that jury. A failed jury may result in academic probation or dismissal from MSM. A postponed jury must be successfully completed not later than the first two weeks of the subsequent semester.

# RECITALS

A graduation recital must take place within the last two semesters of study at MSM. The major teacher and the department chair must approve the recital program. A copy of this program must be submitted to the Office of the Registrar as part of the student's graduation requirement.

**Repertoire** for CPP graduation recitals should demonstrate the student's global understanding of contemporary music styles. Students

are encouraged to show fluency with electronics and/or improvisation. They may choose to offer composition(s) by themselves or colleagues, in addition to pieces from the more standard contemporary repertoire. Students must prepare written or oral program notes for the graduation recital.

**The school records** required recitals when possible.

CPP students are encouraged to give **additional (non-required) recitals** in their first year of study, and to take advantage of other playing opportunities at MSM.

## REPERTOIRE CLASSES

Repertoire classes are scheduled throughout the year. They take place during *TactusTime*, and may be led by CPP faculty or guest artists.

Students are encouraged to perform as often as possible. Attendance at all repertoire classes is mandatory for CPP students.

## INDEPENDENT STUDY

CPP students undertake an independent study during their **second year**. Each student pairs with an advisor to focus on an area of interest that is not covered in CPP coursework. Some possible projects include:

- Preparation of a lecture recital
- Research on a particular genre or composer
- Production of an off-site performance
- Exploration of performance related software
- Study of a second instrument
- Examination of audience trends



Guidelines for the independent study are as follows:

- Select your project and potential advisor early in the fall semester of 2nd year.
- Clear your project and advisor with the CPP Chair by October 31st.
- Once your project is cleared, contact your potential advisor. An advisor must be willing to meet with you three to five times during the spring semester.
- If an advisor agrees in principal to participate, please forward the advisor's contact information to the CPP Chair by November 15th.
- Faculty advisors are paid for their services. All details of this arrangement are discussed between the advisor and MSM staff.
- The CPP Chair will inform you when your project is confirmed. You must then submit the Independent Study form to the Registrar's Office by November 18th. Meetings with your advisor take place during the spring term.

## COMPOSER/PERFORMER PROJECTS

First year CPP students collaborate with an MSM student composer on the creation of a solo piece with electronics. Near the end of the second semester there is a concert featuring CPP students in the premier performances of these works. CPP faculty member David Adamcyk oversees the collaborative process and the final performance.

Second year CPP students collaborate with an MSM student composer on the creation of a short solo piece. The year's process includes instrumental or vocal demonstrations, coachings, concert attendance, and written assignments. Near the end of the second semester there is a "megaPower" concert, featuring CPP students in the premier performances of the pieces that result from this collaboration. CPP faculty member Lucy Shelton oversees the work in this course.

## COURSE REQUIREMENTS

Course requirements can be found on the MSM website.

The CPP course grid is as follows:

<b>Courses</b>	<b>Semesters</b>	<b>Credits</b>
Major Instrument Seminar	4	16
Composer Reading/Workshop	4	4
Contemporary Ensemble	4	8
Performing with Electronics	1	2
Contemporary Musicianship	2	4
Contemporary Music Survey	2	6
*Advanced Practicum/Entrepreneurship	1	2
Composer/Performer Project	2	2
Graduate Electives	2	6-8
Graduate Theory Electives	1	2
Independent Study	1	2
Recital/Lecture Presentation	1	0
Concert Attendance	2	0
Jury	2	0

Students are expected to attend and participate in class and to complete homework as assigned.

Students must pass all courses in order to receive their Master's Degree. The class professors determine grades. Professors may or may not disseminate syllabi at the beginning of a course. Students who have issues with a course may bring those issues to the attention of the professor and/or the department chair.

\*While enrolled in Advanced Practicum, Students are required to attend 5 presentations by MSM's Center for Musical Entrepreneurship.

# ADMINISTRATION AND FACULTY LIST

## Administration

Margaret Kampmeier,  
Artistic Director and Chair  
(347) 840-0601  
mkampmeier@msmny.edu

## Faculty

Robert Black, *double bass*  
David Cossin, *percussion*  
Anthony DeMare, *piano*  
Danielle Farina, *viola*  
John Ferrari, *percussion*  
Susan Jolles, *harp*  
Margaret Kampmeier, *piano*  
Jonathan Klibonoff, *chamber music*  
David Krakauer, *clarinet*  
Michael Lowenstern, *bass clarinet*  
Curtis Macomber, *violin*  
Tara O'Connor, *flute*  
Chris Oldfather, *piano*  
Todd Reynolds, *electronics*  
Brandon Ridenour, *trumpet*  
Lucy Shelton, *voice*  
Fred Sherry, *cello*  
James Austin Smith, *oboe*

