

# 2019-2020 Course Catalog

*(last updated October 24, 2019)*

Although every effort has been made to assure the accuracy of the information in this Catalog, students and others who use the Catalog should note laws, rules, policies, and procedures change from time to time and these changes may alter the information contained in this publication. Furthermore, the School reserves its right, to revise, supplement, or rescind any policies, procedures or portion thereof as described in the Catalog as it deems appropriate, at the School's sole discretion and without notice. The Manhattan School of Music Catalog does not constitute a contract or the terms and condition of a contract between the student and the School.

Manhattan School of Music does not discriminate on the basis of sex, race, religion, sexual orientation, color or national or ethical origin, parental or marital status, and age or disability in the recruitment or admission of its students, or in the administration of its educational programs, financial assistance programs, or student activities. It is an equal opportunity employer.

Manhattan School of Music is fully accredited by the Middle States Association of Colleges and Schools, the New York State Board of Regents, and the Bureau for Veterans Education.

All programs listed in Departments by Major are approved for the training of veterans and other eligible persons by the Bureau for Veterans Education. The HEGIS Code number is 1004 with the exception of the BM, MM, and DMA in Composition, which is 1004.10.



Manhattan School of Music is a member of the National Association of College Administration Counselors (NACAC) and complies with the NACAC Statement of Principles of Good Practice.

The Advisory Committee on Campus Safety will provide upon request all campus crime statistics as reported to the United States Department of Education. To find the crime statistics go to <https://nces.ed.gov/collegenavigator/?q=manhattan+school+of+music&s=all&id=192712#crime> or contact Luis Plaza, Director of Facilities and Campus Safety, at 917-493-4448.

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# MISSION AND HISTORY OF THE SCHOOL

## *MISSION*

Manhattan School of Music is deeply committed to excellence in education, performance, and creative activity; to the humanity of the School's environment; to preparing all our students to find their success; and to the cultural enrichment of the larger community. A premier international conservatory, MSM inspires and empowers highly talented individuals to realize their potential. We take full advantage of New York's abundant learning and performance opportunities, preparing our students to be accomplished and passionate

performers, composers and teachers, and imaginative, effective contributors to the arts and society.

## *HISTORY*

From its beginnings as a small community music school to its current incarnation as a top conservatory, Manhattan School of Music has upheld a tradition of excellence in music education. The School was founded in 1917 by pianist and philanthropist Janet D. Schenck. Then called the Neighborhood Music School, it was located on Manhattan's Upper East Side and tasked with bringing high-quality musical training to

the immigrant communities of New York City. By re-establishing the musical communities that had existed in these immigrants' home countries, Schenck hoped to further the nascent cause of American music. To that end, the School developed its resources to educate the complete musician.

By 1928, enrollment at the School had reached 400 students. Under additional artistic guidance from Pablo Casals, Harold Bauer, and Fritz Kreisler, the Neighborhood Music School erected a new building and, in 1938, changed its name to Manhattan School of Music. In the space of twenty years, the school had built a



national reputation. By 1943, the School offered the Bachelor's degree; advanced degree programs soon followed.

In 1956, Dr. Schenck retired and John Brownlee, noted Metropolitan Opera baritone, was appointed director, a title later revised to president. President Brownlee initiated the idea of relocating the School to the Morningside Heights neighborhood; his death occurred only months before his efforts were realized. In 1969, George Schick, Metropolitan Opera conductor, accompanist, and distinguished opera coach, succeeded Brownlee as president and led the School's move to its present location. John O. Crosby, founder and general director of the Santa Fe Opera,

was appointed president in 1976; Gideon W. Waldrop was appointed in 1986; and Peter C. Simon in 1989.

Marta Casals Istomin, former director of the Kennedy Center for the Performing Arts, served as president of the School from 1992 until 2005. Her tenure saw the construction of the G. Chris and SungEun Andersen Residence Hall, which opened in 2001. In addition to student housing, Andersen is home to the William R. and Irene D. Miller Recital Hall and the Alan M. and Joan Taub Ades Performance Space; the Peter Jay Sharp Library; and 108 practice spaces. Dr. Robert Sirota, appointed president in 2005, oversaw significant growth at Manhattan School of Music during his seven-year tenure,

instituting the critically acclaimed Contemporary Performance Program and, in 2010, the innovative Center for Music Entrepreneurship, as well as the addition of the Solomon Gadles Mikowsky Recital Hall, a new state-of-the-art recital space.

Under the current leadership of Dr. James Gandre, who assumed the presidency in May 2013, Manhattan School of Music continues to uphold the mission that Janet Schenck began over 90 years ago. Now home to 950 students from over 40 countries, the School is a thriving international community of artists. As MSM continues to grow, its focus remains the same: the education of tomorrow's leaders in the arts.

# ACADEMIC CALENDAR 2019–20

## FALL

### July 1, 2019

Official first day of the Fall 2019 Semester

### August 26, 2019

Check-in for New Students AND students starting a new degree program; Residence Hall opens

### August 28, 2019

Check-in for continuing students who are not starting a new degree program

### September 2, 2019

Labor Day Holiday (Administrative Offices Closed)

### September 3, 2019

Ensembles and other Departmental Activities Begin

### September 9, 2019

First day of Academic Classes for the Fall Semester

### September 9 to September 18, 2019

Add/Drop Period

### September 18, 2019

SEVIS check in deadline for international students for Fall Semester

### October 25, 2019

Last day to withdraw from a Fall Semester class

### November 25 to December 1, 2019

Thanksgiving Recess for Students and Faculty

### November 27 to November 29, 2019

Administrative Offices closed for Thanksgiving Holiday

### December 1, 2019

Admissions Applications for Auditions Due (2019–2020)

### December 13, 2019

Last day of Fall Semester Classes

### December 16 to December 20, 2019

Final Exam Week

### December 21, 2019

Anderson Hall closes at 10 AM

### December 23, 2019 to January 12, 2020

Winter Recess  
(Administrative offices closed through January 6, 2020)

## **SPRING**

### **January 6, 2020**

Administrative offices reopen

### **January 12, 2020**

Anderson Hall opens at 10 AM

### **January 13, 2020**

First day of Academic Classes for the Spring Semester

### **January 13 to January 17, 2020**

Add/Drop Period

### **January 17, 2020**

SEVIS check in deadline for international students for Spring semester

### **January 20, 2020**

Martin Luther King Jr. Day (No classes)

### **February 28, 2020**

Last day to withdraw from a spring semester class

### **February 28 to March 6, 2020**

Admission audition period #1 for Fall 2020 entrance

### **March 2 to March 15, 2020**

Spring Recess for Students and Faculty

### **March 13, 2020**

Administrative offices closed for Spring Holiday

### **April 26, 2020**

Last day of classes for the Spring Semester

### **May 1, 2020**

Last day of Spring Semester Classes

### **May 4 to May 8, 2020**

Jury Examination Week  
(No Classes or Rehearsals)

### **May 11 to May 15, 2020**

Final Examination Week

### **May 15, 2020**

Commencement  
Last Day of Spring 2020 Semester

### **May 16, 2020**

Move-out Day for Andersen Hall  
Residents by 12 PM

### **May 18 and May 19, 2020**

Admission Audition Period #2 for Fall 2020 entrance

# OFFICE OF STUDENT ACCOUNTS

The Office of Student Accounts provides information on important documents and payment procedures, policies and payment plans on its website at [msmny.edu/campus/student-accounts/](http://msmny.edu/campus/student-accounts/).

## ***TUITION AND FEES***

### **Confirmation Fee**

Newly admitted students are required to submit a non-refundable \$500 fee upon notice of their acceptance to Manhattan School of Music. This fee represents confirmation of enrollment.

### **Tuition**

Tuition for all Degree and Diploma Programs: \$48,280

Annual Fees (required of all students unless otherwise noted)

General Student Fee: \$850

### **Housing Costs**

For those students residing in Andersen Hall, the following room rates apply:

**Standard Double: \$10,790**

**Economical Double: \$9,460**

**Regular Single: \$14,720**

**Premium Single: \$15,430**

### **Meal Plan**

All students are required to participate in a declining balance meal plan; the amount of the plan is different for commuting students and students residing in the residence hall. The charge for the meal plan will be on the student's invoice and the monies will be applied to their ID card. The annual cost of the meal plans are as follows:

Commuting Students: \$276

### **Resident Students**

Bronze: \$2,705

Silver: \$3,785

Gold: \$5,405

**Student Health Insurance (annual fee, administered by Student Engagement): \$2,430**

**Doctoral Program Fees (Doctoral Candidates only)**

**Thesis Research Fee: \$1,200 (per semester)**

**These Examination Fee: \$120**

**Other Fees (Non-refundable, Charged Where Applicable)**

**Application/Audition Fee: \$125**

**Credits Exceeding Degree Credit Limits (per credit): \$750**

**Course Audit (See Office of the Registrar): \$500**

**Damage/Judicial Fines: TBA**

**Graduation Fee: \$125**

**Instrument Maintenance Fee (per semester): \$100**

**Qualifying Examination Fee (per exam): \$35**

**I.D. Replacement Fee: \$45**

**Postage Fee (International Students Only): TBA**

**Transcript Fee (\$10 per copy)**

**Returned Check Fee (insufficient Funds): \$30 (After we receive a returned check, personal checks will not be accepted from the student or parent for one Academic Year)**

## ***BARNARD SURCHARGE***

For those students wishing to take elective courses at Barnard College, a tuition surcharge will apply. A charge of approximately \$110 per credit for Barnard courses, in addition to the regular MSM tuition, will be added to the account. Currently only undergraduate students are eligible to take courses at Barnard College.



**STUDENT USE  
OF MANHATTAN  
SCHOOL OF MUSIC  
FACILITIES**

Tuition payment provides access to Manhattan School of Music facilities only when classes are in session, and does not include the intercessions or summer vacation. College students have limited access to Manhattan School of Music facilities on most Saturdays, when the Precollege Division is in session. Manhattan

School of Music reserves the right to enforce rules for facilities usage at all times.

**REFUNDS/LEAVES  
OF ABSENCE AND  
WITHDRAWALS**

Student who file a Leave of absence or Withdrawal notice after the first day of classes and did not receive Federal grants or loans will be responsible for tuition based upon the following schedule (any overpayment will be refunded):

20% within the first two weeks  
40% within the third week  
60% within the fourth week  
80% within the fifth week  
100% after the fifth week

Registration, general student fees, health insurance, late fees, graduation fees and meal plan payments are non-refundable. Arrangements must be made with the Director of Student Life regarding refunds of housing charges.

# OFFICE OF THE REGISTRAR

## **REGISTRATION AND ACADEMIC STATUS**

The Office of the Registrar pre-registers students for courses according to their program requirements. It is the individual student's responsibility, however, to ensure that he or she is meeting those requirements in a timely manner.

No student will be permitted to attend classes or lessons until payment of tuition and fees has been made in accordance with the arrangements described in tuition and fees.

### **Registration for New Students**

Permission to register for classes is granted to new students and former MSM students beginning a new program only if they have been formally admitted through the Office of Admission and Financial Aid. Instructions and materials for registration are available at the times designated for new student registration.

### **Registration for Continuing Students**

In April and November, all current students who expect to continue their studies in the following semester are required to register for classes.

### **Registration for Returning Students**

Returning students are defined as:

- 1) Students returning after an official Leave of Absence; or 2) A former student seeking to

complete unfinished degree requirements and formally readmitted by the institution. Such students should contact the Office of the Registrar in writing or by email and set up an appointment with a counselor.

Undergraduate students transferring to MSM may have credits transferred from a previous school or schools to Manhattan School of Music. MSM will consider the transfer of course credit with the grade of C or above in Core Humanities courses and Humanities electives. Credit for core Aural Skills, Keyboard Skills, Required Piano, Music Theory, and Music History is granted on the basis of placement exams administered at the beginning of the student's first semester.

MSM does not accept for transfer credit AP credits, college courses taken in high school which count toward the high school diploma, nor courses which have been used to fulfill requirements of a previous degree program.

### **Credit Limit**

Full-time students are defined as those enrolled for 12 to 18 credits. Matriculated students are those working towards a degree or diploma. The School does not permit students to register for part-time status (less than 12 credits). Exceptions to this policy are made for students completing their last semester of undergraduate study, and otherwise on a case-by-case

basis. Applications for part-time status are available in the Registrar's Office.

### **Undergraduate Status**

Undergraduate status is determined by the number of credits successfully completed or transferred:

- 1–30 credits=freshman
- 31–60 credits=sophomore
- 61–90 credits=junior
- 91+credits=senior
- 120=minimum for graduation

### **Major Teacher Change**

Teacher assignments are made with great care and consideration for each student. Changes must be requested in writing and submitted to the Office of the Provost, and must be end of the Add/Drop period. Applications for and information on changing teachers may be obtained from the Office of the Provost. After a student changes teachers, the former teacher is excluded from grading the student at subsequent juries and auditions. In general, teacher assignments are subject to change based on teacher availability.

### **Program Change**

Students who wish to change their course of study from one discipline to another must re-audition. Audition dates and information on requirements of a new program of study may be obtained from the Office of Admission and Financial Aid. Information regarding

the transfer of credits from one program to another may be obtained from the Office of the Registrar.

### **Placement Exams and Deficiency Courses**

All new classical, jazz and orchestral program students are required to take placement exams in Theory, Aural Skills, Music History, sight-reading (Piano majors only), keyboard skills (non-Piano majors only), and fretboard harmony (Classical Guitar majors only). These exams take place in August before the fall semester begins.

Students are required to complete all elementary courses successfully before registering for classes prescribed in their course sequence plans. Elementary courses become part of a student's degree or diploma program. They may not be used to fulfill requirements (with the exception of TH2883). The length of a degree or diploma program may be extended for students who are required to take elementary courses. Students required to take English Language courses should be aware that this may extend their program for one additional year or more.

### **Qualifying Examinations**

If a student is already capable of meeting the requirements for a particular course, he or she may demonstrate proficiency through a qualifying examination. Qualifying examinations are offered in Theory, Aural Skills, Keyboard Skills (Piano, Organ, and Collaborative Piano majors

only), Music History, Required Piano (non-keyboard and non-guitar majors only), and fretboard harmony (Classical Guitar majors only). Applications for these examinations are available in the Office of the Registrar. A fee is charged for Theory, Aural Skills, Required Piano and Keyboard Skills examinations.

Students will be allowed to take a Theory/Aural Skills placement and qualifying examination for a particular course only once. Additionally, students may only qualify in Theory/Aural Skills courses one level at a time. Notices of Qualification must be approved and submitted to the Registrar's Office by the appropriate department chair before the end of the Add/Drop period.

### **Schedule Changes/ADD/DROP Period/Course Withdrawals**

Students may request changes in their schedules only during the Add/Drop and Withdrawal Periods listed in the Academic Calendar. No schedule changes are possible after the conclusion of the Add/Drop and Withdrawal Periods, unless approved in writing by the Provost. No schedule change is considered official until it is processed by the Office of the Registrar.

**Add:** Courses may be added by filing the appropriate forms in the Office of the Registrar during the Add/Drop Period. In addition to the approved Add form, a completed Permission to Enroll form and/or Over Credit form may be required in some cases. Only after the completed form(s)

have been filed in the Office of the Registrar may the student officially enroll in the course.

**Drop:** Non-required courses may be dropped by filing the appropriate forms in the Office of the Registrar during the Add/Drop Period. Failure to file the completed Drop Form will result in the student's continued enrollment in the course. Continued enrollment without attendance will result in an automatic Failing grade.

**Course withdrawals:** Students may withdraw from a course after the Add/Drop period by filing a petition in the Office of the Registrar. An approved Withdrawal results in a grade of W being applied to the course if request is made after the deadline to withdrawal without a grade of W. See Academic Calendar for deadline. While the grade of W does not affect the student's grade point average, the course remains on his or her record, with the student remaining responsible for the credit associated with the course. Failure to file a petition constitutes continued enrollment in the course, and the student is subject to the requirements and responsibilities of the course. Failure to Withdraw or complete the requirements will result in a Failing grade. Deadlines and regulations concerning dropped and withdrawn courses will apply.

### **Elective Credits**

Elective credits are those credits not distinctly specified in a particular major's course sequence. Electives are either general or department-specific.

Students are allowed to take courses in other departments as General Electives, as long as there is space available in the course for non-majors and they meet the pre-requisites.

Students are not permitted to take major lessons in order to fulfill elective credit requirements.

## Lessons

Full-time lessons are scheduled for fourteen (14) one-hour sessions per semester. Undergraduate students are required to take at least eight (8) semesters of full-time lessons, graduate and doctoral students are required to take at least four (4) semesters and professional studies and artist diploma students are required to take two (2) semesters. The number of semesters of full-time major lessons required of transfer students is determined at the time of acceptance into the school and is dependent upon the performance level at the audition.

Students who have completed their major lesson requirement but have not performed their Graduation Project (Accompanying majors only), Concerto requirement (Piano majors only), Graduation Jury and/or Recital, are required to register for half-time lessons in order to prepare for the requirement. Half-time lessons are seven (7) sessions at three (3) credits for graduate students and two (2) credits for undergraduate students.

Students may not take lessons outside their area of major study.

## Non-Major Lessons

Students are allowed to take 14 lessons per semester outside of their major for a certain amount of elective credit if they receive all of the proper permissions and pay a fee (\$4000 p. semester 2019-2020)

## Schedule of Classes

Class times are published in the schedule of course offerings available at registration, with periodic updates. Under-enrolled courses are subject to cancellation at any time during the first two weeks of classes.

## Barnard College Cross-Registration Program

A special program of cross-registration between Manhattan School of Music and Barnard College allows qualified MSM Juniors and Seniors to have access to the greater variety of academic courses taught at Barnard. Students must be in good academic standing with a cumulative MSM grade point average of at least 3.0. Registration for appropriate Barnard courses must be approved by both the MSM and Barnard Offices of the Registrar. A surcharge of \$110 per credit for a Barnard course will be assessed by the MSM Bursar. A Barnard course may not be taken as pass/fail, and is subject to Manhattan School of Music's add/drop/withdrawal schedule.

## Auditing

Students may petition to audit a course for no credit if space is available in the class. Outside

auditors are not permitted. Approval of the instructor and department chair is required. No charge will be assessed for the first course audited in an academic year. A fee of \$500 will be charged for each additional course audited in an academic year.

Courses taken as "Audit" are subject to the same Add/Drop/Withdrawal deadlines as regular courses. No grades are given for courses that are audited.

## Independent Study

Independent Study provides the student with an opportunity to engage in exceptional research projects. Independent Study Forms are available in the Office of the Registrar. Such requests will be reviewed for approval by the Registrar and the Provost. A student may take no more than one Independent Study during his or her residency in any program of study.

## STUDENT EXCHANGE PROGRAMS

MSM students are eligible to apply for exchange programs with MSM partner schools. Applicants for exchange programs should be current MSM sophomores or first-year grads, and exchange programs may be one semester or one year. Since requirements and length of study vary from one school to the next, please request information for specific programs from the Office of the Provost. Applicants must be in good standing at MSM.

MSM currently has international exchange programs with the following schools: Royal College of Music (London); Paris Conservatory, Royal Danish Academy of Music (Copenhagen); Norwegian Academy of Music (Oslo); Sibelius Academy of Music (Helsinki, Finland); Musikhochschule (Stuttgart); Amsterdam Conservatory; Shanghai Conservatory; Central Conservatory (Beijing).

Students pay tuition, health insurance (if not covered by the partner school), and all required student fees at Manhattan School of Music. Students are responsible for all living, travel and personal expenses. Manhattan School of Music students are eligible to continue to receive their financial aid during their study abroad.

To be considered for eligibility, a Manhattan School of Music student must make a formal application. Applications and information about deadlines and procedures is available through the Office of the Provost. To qualify for exchange programs, students must:

- Have a minimum G.P.A. of 3.0
- Have received a minimum grade of A- on the most recent jury
- Have an academic advisement meeting with the Registrar to plan and confirm a course of study
- Represent the School in a positive and enthusiastic manner

Application materials will be reviewed by members of the Exchange Program Committee

and candidates will then be selected. The materials of the MSM students who are selected will then be submitted to the partner schools, which will make the final determination of the candidate's acceptance.

## **ACADEMIC REGULATIONS**

### **Academic Honesty**

All students have an obligation to behave honorably and to respect the highest ethical standards in carrying out their academic assignments. Academic dishonesty is defined to include any form of cheating and/or plagiarism. Disciplinary sanctions, including lowered or failing grade, probation, or dismissal, may be administered in cases involving academic dishonesty or falsification of academic information. All allegations of academic dishonesty will be referred to the Provost. In clear-cut cases, such as documented plagiarism, the Provost may offer a summary judgment, which will include sanction or mediation designed to bring the matter to a conclusion. In a case that has received summary judgment, the student may appeal the decision to the Dean's Council. Also, the Provost may elect to bring the case directly to the Dean's Council. The Council consists of three faculty members, who, along with the Provost and the Dean of Students, will conduct a hearing and render an opinion. The decision of the Dean's Council will be final.

### **Satisfactory Academic Progress**

All students are expected to maintain good academic progress throughout their degree studies. Good academic standing includes a grade of at least B- in their major subject, performance ensembles, and required ESL courses and grades of C or better in all other subjects. If a student fails to meet the requirements for good standing, his or her record will be brought under review by the Committee on Academic Progress.

### **Probation**

All students are expected to make good academic progress throughout their degree studies, and to advance artistically in their professional musical training. The Committee on Academic Progress reviews all student records at the end of each semester, and will identify students who fall below MSM's academic or artistic standards (defined below). The Committee has latitude to judge the efforts and progress of each student, comparing grades earned from one semester to the next, taking into account special circumstances, and investigating issues with particular instructors. The Committee can recommend probation, continuing or final probation, or dismissal. The Committee may also recommend or require tutoring or counseling.

For courses that are part of an MSM student's professional training, including lessons, ensembles and performance courses, students must maintain a grade point average (GPA) of at least 3.0. Any student who

receives a grade of C or lower in any semester of lessons or ensemble will automatically be placed on probation.

For all non-performance academic courses, including humanities courses and classroom courses in music, students must maintain a GPA above 2.0.

In addition to overall GPA, repeated failure of required courses may be grounds for probation.

Students with grades or GPAs far below MSM's standards, as well as students who have been on continuing or final probation, may be subject to dismissal.

### **Dismissal**

Grounds for dismissal include unsatisfactory academic and/or musical progress; any form of cheating and/or plagiarism or falsification of academic information; a failing grade in major lessons, jury examinations and/or performance ensembles; and violation of the Standards of Personal and Group Conduct and/or official School policies.

Students dismissed at the conclusion of any semester are ineligible to attend the School for two consecutive semesters. Information regarding reapplication to the School and auditions is available from the Office of Admission and Financial Aid.

The School retains the right to dismiss any student whose continued attendance or behavior

is considered detrimental to the interest of his or her fellow students or of the School.

### **Attendance**

Regular and punctual attendance is required at all lessons, classes, and rehearsals. Faculty set the specific attendance policies for their courses, and publish these policies in the course syllabus or handbook. Any exceptions, such as excused absences for reasons of illness or other compelling emergencies, may be considered and granted at the discretion of the individual faculty member. Absences due to illness must be reported by the student to the Office of Student Engagement, and should be accompanied by documentation from a physician or the MSM Campus Health Nurse. In cases of serious illness the Dean of Students will communicate with all the teachers of an individual student in order to make sure that faculty are aware of the student's situation.

Absence affects learning and performance. Any student who misses lessons, classes, and rehearsals for reasons that the teacher considers insufficient may be referred to the Dean of Students for permission to continue in the class. Students with excessive or unexcused absences from lessons, classes, or rehearsals may receive a lowered or failing grade. Even in cases where absences are excused, it may be necessary for a student to withdraw from a course because of excessive absence.

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 may 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 Office of the Provost 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 Office of the Provost. Typically the professional leave may not extend for more than two weeks.

### **Religious and Other Holidays**

Manhattan School of Music is sensitive to the needs of students who wish to observe religious or other holidays during the academic year. To accommodate the planning needs of studio teachers, classroom teachers, and ensemble directors, students who anticipate being absent for religious or other holidays must inform their teachers and

ensemble directors in writing during the first week of classes at the beginning of each semester listing the exact date/dates that the student will be absent. The student should also give a copy of the request to the Provost. If students follow the preceding policy and understand that they are responsible for classroom work and ensemble obligations missed, absence for religious or other holidays will be excused. Students who do not inform their teachers in writing with a copy sent to the Provost during the first week of classes will not be excused.

### Concert Attendance (CA1000)

Attending concerts is a vital and important part of the total educational experience. MSM Concert attendance is a great opportunity to hear music brought to life by the entire community as well as distinguished visiting artists. The administration chooses a wide array of performances to meet the concert attendance requirement.

For undergraduate students (BM/DP), concert attendance is required for six semesters out of eight; students must register

for it their first semester and each subsequent semester until the requirement is fulfilled. The requirement for transfer students is pro-rated: students admitted into the second year of an undergraduate program must complete four semesters out of six; into the third year, two semesters out of four.

For graduate students, concert attendance is required for two semesters out of four (MM/PG) or one semester out of two (PS); students must register for it their first semester and each subsequent semester until the requirement is fulfilled.

Students registered for concert attendance are required to attend seven major concerts and/or master classes per semester. A list of approved concerts is available from the Office of the Registrar at the beginning of each semester. Performance in any portion of an approved concert does not count toward fulfilling the Concert Attendance requirement.

### Verification of Attendance

A student's Manhattan School of Music ID card is the mechanism by which attendance at an

approved concert is verified. At the end of the concert, house ushers will electronically scan the barcode on the ID which will be recorded in a central database.

A student is registered for Concert Attendance by the Office of the Registrar each semester until the requirement has been satisfactorily met. Failure to attend the appropriate number of concerts by the end of the semester will result in a failing grade. If a student does not intend to complete Concert Attendance in a particular semester, it is the student's responsibility to drop Concert Attendance from his or her official schedule. Failure to do so will result in a failing grade. Additionally, if it is discovered that a student has misrepresented his or her attendance at a concert, the student will receive an F for the semester. In all cases, the grade remains on the student's official transcript.

### Dean's List

Qualified Bachelor and Master's level students who meet certain academic standards are named to the Dean's List each semester. These standards include: a grade point average of 3.9 or

### Residency Requirements

*Residency requirements for degree and diploma programs at Manhattan School of Music are as follows:*

PROGRAM	NORMAL RESIDENCY	MINIMUM RESIDENCY	LIMITATION
Diploma	4 years	2 years	7 years
Bachelor of Music	4 years	2 years	7 years
Postgraduate Diploma	2 years	2 years	5 years
Master of Music	2 years	2 years	5 years
Doctor of Musical Arts	2 years	2 years	7 years
Professional Studies	1 year	1 year	2 years
Artist Diploma	1 year	1 year	2 years

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better, twelve or more credits of graded courses (other than P or Q grades), and no failing grades for the semester.

## Final Examinations

Final examinations are held during the 15th week of each semester. Students who fail to take a required class examination may be given an Incomplete by the teacher if all other work for the course has been satisfactory. All Incomplete grades must be pre-approved by the Provost. Incomplete grades will be converted to failing grades by the Registrar if the final grade is not received by the end of the following semester. Students who are taking large group examinations in the Music History and Theory Departments will be required to show their MSM ID cards before beginning the exam. Students who have final exams that fall on the Friday of exam week of the spring semester will be given their final exam on the final day of classes.

## Juries and Recitals

Every enrolled student is required to take an annual Jury Examination in May. Students should be aware that the number of juries listed in the Department Major grids is the minimum needed to graduate. Some students may be required to take additional juries as a result of teacher requests, scholarship continuation, or the extension of the normal length of the degree program as the result of illness, leaves-of-absence, or other extraordinary circumstances.

Students who are off-sequence as the result of being admitted in January or having taken a semester Leave-of-Absence take juries in December. There is a Sophomore Continuation Jury to ensure that a student's progress merits continuation in his or her program of study. Jury comments are available to be read two weeks after the end of examination week in the Office of the Registrar.

A student who is absent from the Jury Examination without prior approval will receive a failing grade and automatically be placed on academic probation. A jury may be postponed only for documented medical reasons approved by the individual department chair.

A Graduation Recital and/or Jury, if required, must take place within the final thirty credits required to complete a degree and once the student has less than two semesters of major lessons remaining. Students must apply to the Scheduling Office for a recital date. The recital program must be approved by the major teacher and the department chair. A copy of the recital program must be submitted to the Office of the Registrar before graduation. All Graduation Juries are scheduled through the Office of the Registrar.

Doctoral candidates should refer to the appropriate course sequence plan, pages 81-84, for performance requirements.

Students must be registered through the School for major lessons until completion of the Graduation Performance

requirement. Students who wish to participate in Commencement must fulfill all performance and academic requirements prior to the date of Commencement.

## Advanced Standing Examinations

In rare cases, undergraduate students may accelerate their program in performance by means of an Advanced Standing jury. A successful Advanced Standing jury will allow a student to graduate early, provided all other academic requirements are also met early. Advanced standing can only be granted for one semester. To start the process, the student submits a petition for advanced standing to the Registrar's office. This petition must indicate the approval of both the major teacher and the department chair, and must be turned in no later than March 1 of the academic year in which the advanced standing jury is to take place. Please note that some departments may have earlier deadlines for application. In order to apply for an Advanced Standing jury, a student must:

- be an undergraduate junior
- have a cumulative GPA of 3.7 or higher
- have received a grade of A- or received a lesson grade of A over the last year and no lesson grade lower than A- in all major lessons
- have received a grade of 8.5 or higher in all previous juries
- be on track to complete all academic requirements by the time of the proposed graduation



Advanced standing juries may be taken only once, and the results of the jury are final. Graduate students are not eligible for advanced standing.

### Petitions

A student has the right to petition the administration regarding any topic that is not covered in the current school catalog, yet pertains to study at the School. Forms are available in the Office of the Registrar and the Office of the Dean of Students.

### Transcripts

The Office of the Registrar retains the original copy of each student's academic record. Transcripts for currently enrolled students are issued without charge in support of applications to new programs at Manhattan School of Music.

Upon request, the School may disclose educational records without a student's consent to officials of another school in which a student seeks or intends to enroll.

Official transcripts, carrying the School's seal and an official signature, may be issued only upon the written request of the student. Transcripts are not issued while a student is in arrears or in default on student loans or if there are any outstanding fees or charges from any School office. The Office of the Registrar will only issue transcripts from MSM degree programs.

### Leaves of Absence/Withdrawal

For more information regarding MSM's Leave of Absence and Withdrawal policies, please visit [msmny.edu/about/offices-staff/registrar/leaves-withdrawals/](http://msmny.edu/about/offices-staff/registrar/leaves-withdrawals/)

*Please be advised that leaves and withdrawals may affect immigration status and/or financial aid. You should consult with those offices as part of your decision-making process.*

### Transfer Credit/Credit by Examination

Transfer credits from other nationally accredited institutions may be accepted into a degree or diploma program through evaluation of official documents by the Office of the Registrar. Transcripts of such course must show a grade of C or above. Students who have attended universities overseas where English is the language of instruction may petition to have humanities courses considered for transfer credit. This petition will be reviewed by the Chair of the Humanities Department. Transfer credit is not given for courses from institutions where the language of instruction is other than English.

Academic credit may be earned by placement or qualifying examination. Performance credit may be earned by advanced standing jury.

A maximum of sixty transfer or examination credits may be applied towards an undergraduate degree or diploma. No transfer credit will be granted for credits used towards another degree or for major lessons and ensembles.

### Fulbright Program

The Fulbright Scholars Program, administered by the Council for International Exchange of Scholars (CIES), are awarded to graduate students, graduating seniors, and other candidates of exceptional ability who wish to pursue study abroad. Grants are made to United States citizens and nationals of other countries for a variety of educational activities, primarily advanced research, graduate study, university teaching, and teaching in elementary and secondary schools. Information regarding the Fulbright Program is available from the Provost's Office.

## GRADING

### Grading System

CREDIT GRADES		Numerical Equivalent
A	Excellent	4.00
A-		3.67
B+		3.33
B	Good	3.00
B-		2.67
C+		2.33
C	Fair	2.00
C-		1.67
D+		1.33
D	Poor	1.00
D-		.67

### Major Lesson/Jury Examination Grading

If a student receives a grade between C+ and D- for major lessons or a Jury Examination, the Dean of Students, Provost, Department Chairperson, and major teacher will meet to discuss

the general quality of applied work. If it is agreed that the grade is not representative of the student's work, Probation will not result, but the grade will remain on the student's transcript. If Probation results, it will be for one semester. The student is then re-evaluated through a Jury Examination at the conclusion of the following semester. If the student receives a B- or higher, he or she is taken off Probation; if the grade remains between C+ and D-, Probation continues until the Jury Examination at the conclusion of the following semester. If the quality of work does not improve by that time, the student will be dismissed.

Students who receive a failing grade for major lessons or Jury Examination are immediately dismissed from the School.

### **Classwork Grading**

If a student receives a D+ or lower in one class, the student will receive a warning letter from the Registrar. If a student receives more than one of these grades, the student will be subject to Probation or Dismissal.

### **Non-Credit Grades**

- F Failure
- I Work Incomplete (by petition only)
- W Withdrawn
- P Passing (used for deficiency courses or when a letter grade is not required to show successful completion of work and is not included in GPA)

- AU Audit Class
- IP In Progress (for DMA students only, this grade is not factored into overall GPA)

### **Incomplete Grades**

Incomplete grades can be given only with the approval of the Provost in consultation with faculty members. An Incomplete will appear on a student's permanent transcript indicating late completion of the course. Once the work has been completed and a grade has been issued by the faculty member, the Incomplete will be changed to a permanent letter grade. Students receiving Incomplete grades are required to complete all work by the end of the following semester; if the work is not completed, the Incomplete will be changed to an F automatically.

### **Manhattan School of Music Policy Regarding FERPA (The Family Educational Rights and Privacy Act)**

The Family Educational Rights and Privacy Act (FERPA) affords students certain rights with respect to their educational records. They are:

1. The right to inspect and review the student's educational records within 45 days of the day the School receives a request for access.

Students should submit to the Registrar or other appropriate official, written requests that identify the record(s) they wish to inspect. The School official

will make arrangements for access and notify the student of the time and place where the records may be inspected. If the records are not maintained by the School official to whom the request was submitted, that official shall advise the student of the correct official to whom the request should be addressed.

2. The right to request the amendment of the student's educational records that the student believes is inaccurate or misleading.

Students may ask the School to amend a record that they believe is inaccurate or misleading. They should write to the School official responsible for the record, clearly identify the part of the record they want changed, and specify why it is inaccurate or misleading. If the School decides not to amend the record as requested by the student, the School will notify the student of the decision and advise the student of his or her right to a hearing regarding the request for amendment. Additional information regarding the hearing procedures will be provided to the student when notified of the right to a hearing.

3. The right to consent to disclosures of personally identifiable information contained in the student's education records, except to the extent that FERPA authorizes disclosure without consent.

One exception that permits disclosure without consent is disclosure to School officials with legitimate educational interest. A School official is a person employed by the institution in an administrative, supervisory, academic, or support staff position (including law enforcement unit personnel and health staff); a person or company with whom the School has contracted (such as an attorney, auditor, collection agent, or security guard); a person serving on the Board of Trustees; or, when deemed appropriate a student serving on an official committee, such as a disciplinary or grievance committee, assisting another School official in performing his or her task, or employed as a worker.

Legitimate educational interest is defined as the determination of the right of a School of the official to review an educational record in order to fulfill his or her professional responsibility. In addition, the official must be able to demonstrate that the review is directly related to the student's educational welfare or the safety of the student and/or other members of the School community.

4. The right to file a complaint with the U.S. Department of Education concerning alleged failures by Manhattan School of Music to comply with the requirements of FERPA. The name and address of the Office that administers FERPA is:

Family Policy Compliance Office  
U.S. Department of Education  
600 Independence Avenue, SW  
Washington, D.C. 20202-4605

5. Schools may disclose, without consent, directory information including a student's name, telephone numbers (permanent, primary, and cellular), addresses (including electronic mail), date and place of birth, major, honors, awards, photograph, classification, dates of enrollment, degrees conferred, dates of conferral, graduation, distinctions (including Dean's List), and the institution attended immediately prior to admission. Students who wish to restrict the release of such information are required to notify the Office of the Registrar in writing within 10 days of the first day of the semester of enrollment.

#### **Student Right to Know Act (Disclosure of Institutional Graduation/Completion Rates)**

Manhattan School of Music provides the following information regarding its graduation/completion rates. The information is provided in compliance with the Higher Education Act of 1965, as amended. The rates reflect the graduation/completion status of students who enrolled during the 2010-2011 school year and for whom 150% of the normal time-to-completion has elapsed.

During the fall semester of 2010, 98 first-time, full-time, certificate or degree-seeking Undergraduate students entered Manhattan School of Music. After 6 years (as

of August 31, 2017) 69% of these students had graduated from the institution or completed their programs.

Questions related to this report should be directed to: the Registrar at (917) 493-4418.

While reviewing this information, please bear in mind:

- The graduation/completion rate is based on 6 years of attendance that equates to 150% of our longest program.
- We have elected not to report our transfer-out rate because the School's mission does not include providing substantial preparation for students to enroll in other institutions.
- The graduation/completion rate does not include students who left the school to serve in the armed forces, on official church missions, or in the foreign service of the federal government. Students who died or were totally and permanently disabled are also excluded.

#### **VA Pending Payment Compliance**

In accordance with Title 38 US Code 3679 subsection (e), this school adopts the following additional provisions for any students using U.S. Department of Veterans Affairs (VA) Post 9/11 G.I. Bill® (Ch. 33) or Vocational Rehabilitation and Employment (Ch. 31) benefits, while payment to the institution is pending from the VA. This school will not:

- Prevent nor delay the student's enrollment;
- Assess a late penalty fee to the student;
- Require the student to secure alternative or additional funding;
- Deny the student access to any resources available to other students who

have satisfied their tuition and fee bills to the institution, including but not limited to access to classes, libraries, or other institutional facilities.

However, to qualify for this provision, such students may be required to:

- Produce the Certificate of Eligibility by the first day of class;
- Provide written request to be certified;
- Provide additional information needed to properly certify the enrollment as described in other institutional policies.

# DEGREE PROGRAMS AND CURRICULUM

## DEGREE PROGRAMS

Manhattan School of Music is fully accredited by the Middle States Commission on Higher Education, the New York State Board of Regents, and the Bureau for Veterans Education. All programs listed in departments by majors are approved for the training of veterans and other eligible persons by the Bureau of Veterans Education. The HEGIS Code number is 1004 with the exception of the BM, MM, and DMA in Composition, which is 1004.10.

### Bachelor of Music (BM)

Voice  
Instrumental Performance  
Composition  
Jazz Performance  
Musical Theatre

### Master of Music (MM)

Voice  
Instrumental Performance  
Instrumental And Vocal  
Collaborative Piano  
Conducting  
Orchestral Performance  
Composition  
Contemporary Performance  
Jazz Performance  
Jazz Composition

### Doctor of Musical Arts (DMA)

Voice  
Instrumental Performance  
Collaborative Piano  
Composition  
Jazz Arts Advancement  
Choral Conducting

### Professional Studies Certificate

Voice  
Instrumental Performance  
Orchestral Performance  
Composition  
Conducting  
Collaborative Piano

### Artist Diploma

Voice  
Instrumental Performance  
Collaborative Piano  
Manhattan School of Music seeks to provide the artistic and technical training necessary for the aspiring professional musician. At the same time, the School believes that it is of prime importance for professional musicians to possess as broad a general knowledge as possible and to extend the understanding of their art beyond the area of their specialization.

## UNDERGRADUATE

The undergraduate programs of study at MSM consist of four areas of concentration:

1. Major field of study
2. Coursework in musical subjects
3. Ensemble performance
4. Humanities studies

### Bachelor of Music

The Bachelor of Music degree is a four-year curriculum. All students are required to register for major lessons during each semester of their residence at MSM. They must also successfully meet the

requirements for their major field of study, related coursework, ensemble participation, jury examinations, and recital in order to qualify for graduation.

In instances where applicants to the undergraduate division already possess a Bachelor's degree from another school, they may be awarded the MSM Bachelor of Music degree upon fulfilling the specific musical requirements set forth in the curriculum. While MSM generally requires a student to be full-time for the duration of their BM program, a student in the final semester of the program who has completed enough of the requirements may apply to be part-time in that semester.

### Unified Core Curriculum

During the freshman and sophomore years at MSM, students in the classical division take a sequence of courses especially designed to unify, coordinate, integrate, and interrelate basic studies in music theory (counterpoint, harmony, form, and analysis), music history (an exposition of the evolutions and revolutions of musical style and traditions in Western classical music from c. 1000 until the present), and the humanities (the discipline of the intellect—reading, writing, critical judgment, articulate speech—as well as a chronological survey of Western civilization from the wellsprings of Classic Greece until the present—history, politics,

philosophy, art, geography). The core sequence includes seminars in which students actively participate through discussion and writing. The core sequence also includes lecture classes where general trends and concepts of theory, music history, and the progression of Western civilization are described. The unified core curriculum prepares the undergraduate student to take intense, specialized, elective courses in the junior and senior years.

## Humanities

The four-year undergraduate program of study in Humanities at MSM is designed to prepare professional musicians for a full life as cultured citizens. All students in the undergraduate degree program are required to take 24 credits (voice students, 18) distributed among Humanities Core and Elective classes. Students are trained to think and write clearly, to analyze carefully, and to read the basic texts of the cultural tradition. Advanced courses include multicultural interdisciplinary classes which combine music, art, and literature. Transfer students may receive credit for equivalent courses at other institutions.

## Diploma

The Diploma course is the same as the Bachelor of Music degree minus the Humanities Core and Humanities Elective requirements. The Diploma represents recognition of accomplishment in the field of

music, but it does not carry with it the rights and privileges of a college degree.

For audition requirements and course sequence plans for undergraduate programs of study in all majors, see Departments by Major.

## GRADUATE

The graduate programs of study at MSM consist of three areas of concentration:

1. Major field of study.
2. Coursework in musical subjects.
3. Ensemble performance.

### Master of Music

The Master of Music degree is a two-year curriculum. All students are required to register for major lessons during each semester of their residence at MSM. They must also successfully meet the requirements for their major field of study, related coursework, ensemble participation, jury examinations, and recital in order to qualify for graduation. MSM requires full-time status for all four semesters of the Master's program.

### Dual Degree at the Master's Level from Manhattan School of Music and Teachers College Columbia University

Manhattan School of Music and Teachers College Columbia University offer a dual degree at the Master's level. The program is an accelerated one, designed to be completed in three years, rather than four, at the end of which the student will have an

MM (Master of Music) from Manhattan School of Music and an MA (Master of Arts) with New York State K-12 Music Teacher Certification from Teachers College Columbia University. Students accepted in the Master's program at Manhattan School of Music first complete the two years of MM requirements at MSM. Students should identify their interest in the dual degree during the first semester of study at MSM so that the required coursework and fieldwork can be completed in preparation for the degree at Teachers College. To be considered for acceptance into the dual degree program, MSM students must have at least a 3.0 GPA and successfully complete the Teachers College Columbia University admission process:

- Teachers College application form and fee
- 2 letters of recommendation: one from MSM Director of Community Partnerships and one from MSM Assistant Dean of Academics
- official transcripts for all undergraduate and graduate work
- personal statement about teaching experiences at MSM and decision to pursue an additional degree in music education

Once accepted by Teachers College, students are expected to take at least 3–6 credits at Teachers College the summer following MSM graduation. In the following fall semester, students must enroll in 10–12 credits at Teachers College. In the spring semester, students enroll in two

sections of student teaching and complete any remaining course requirements at Teachers College.

For detailed information, please contact the Director of Community Partnerships at Manhattan School of Music.

### **Postgraduate Diploma**

The Postgraduate Diploma course is the same as the Master of Music degree minus up to six general

graduate elective credits. The Diploma represents recognition of accomplishment in the field of music, but it does not carry with it the rights and privileges of a college degree.

For audition requirements and course sequence plans for graduate programs of study in all majors, see Departments by Major.

### **Professional Studies Certificate Program**

*For information regarding this program of study, see p. 71.*

### **Doctor of Musical Arts**

*For information regarding doctoral studies, see p. 77.*

### **Artist Diploma**

*For information regarding artist diploma, see p. 82.*

# COLLABORATIVE PIANO

The graduate programs of study in Collaborative Piano are designed to offer skilled performers training and experience in solo and ensemble accompanying.

## **GRADUATE**

*Master of Music degree program*

### **Audition Requirements**

For complete information regarding audition requirements and application information, please contact the Office of Admission and Financial Aid.

### **GRADUATION REQUIREMENT**

Accompanying for three graduation recitals. If vocal specialization: two vocal, one instrumental; if instrumental specialization: two instrumental, one vocal.

## **PROFESSIONAL STUDIES CERTIFICATE PROGRAM**

*For information regarding this program of study, see p. 71.*

## **DOCTOR OF MUSICAL ARTS**

*For information regarding doctoral studies, see p. 77*

## **COLLABORATIVE PIANO FACULTY**

John Forconi, *Department Chair*

Warren Jones

Kenneth Merrill

Thomas Muraco

Heasook Rhee

### **PREREQUISITES**

**Graduate Theory** TH0800, 2883

**Aural Skills** AS0870, 0871-0872

**Keyboard Techniques** PN0851-0862

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## ***MASTER OF MUSIC COLLABORATIVE PIANO MAJOR VOCAL SPECIALIZATION***

<b>SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER</b>	<b>1</b>		<b>2</b>	
<b>Collaborative Piano Lessons</b>	5	5	5	5
<b>Collaborative Piano Seminar</b> AC2091-2092, AC2111-2112	2	2	2	2
<b>Collaborative Piano Practicum</b> AC2031-2032, AC2041-2042	1	1	1	1
<b>Graduate Italian Diction</b> IT2101-2102	2	2		
<b>Graduate English Diction</b> EN2101-2102	2	2		
<b>Graduate German Diction</b> GR2101-2102			2	2
<b>Graduate French Diction</b> FR2101-2102			2	2
<b>Advanced Ear-Training</b> TH2001-2002	2	2		
<b>Advanced Instrumental Conducting</b> CD2011-2012	2	2		
<b>Graduate Electives</b>				2
<b>Music History Electives</b> MH1000-2999			3	
<b>Setting the Stage Workshops (5)</b> ME1000				0
<b>Concert Attendance</b> CA1000	0	0		
<b>Recital</b>		0	0	0
<b>TOTAL: 61</b>	<b>16</b>	<b>16</b>	<b>15</b>	<b>14</b>

*3 adjudicated recitals are required: 2 vocal and 1 instrumental*

## ***MASTER OF MUSIC COLLABORATIVE PIANO MAJOR INSTRUMENTAL SPECIALIZATION***

<b>SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER</b>	<b>1</b>		<b>2</b>	
<b>Collaborative Piano Lessons</b>	5	5	5	5
<b>Accompanying Seminar</b> AC2091-2092, AC2111-2112	2	2	2	2
<b>Accompanying Practicum</b> AC2031-2032, AC2041-2042	1	1	1	1
<b>Graduate Diction</b> GR2101-2102 EN, FR, GR, or IT *	2	2	2	2
<b>Advanced Ear-Training</b> TH2001-2002	2	2		
<b>Chamber Music</b> SP1500	1	1		
<b>Electives</b>			2	2
<b>Music History</b> MH1000-2999	3			
<b>Setting the Stage Workshops (5)</b> ME1000				0
<b>Concert Attendance</b> CA1000	0	0		
<b>Recital</b>		0	0	0
<b>TOTAL: 53</b>	<b>16</b>	<b>13</b>	<b>12</b>	<b>12</b>

*\* Instrumental Collaborative Pianists can take any two of four year-long graduate diction courses. English, French, German, or Italian. Typically one language is taken in each year of the MM degree.*

*3 adjudicated recitals are required: 2 vocal and 1 instrumental*

# BRASS

## TRUMPET, HORN, TROMBONE, BASS TROMBONE, AND TUBA

The programs of study for Brass majors are designed to develop skilled performers who are familiar with the standard solo, ensemble, and orchestral literature for their instruments. Students must demonstrate a high degree of professional competence and appropriate stylistic approaches to the literature of various historical periods. All students are required to fulfill their Ensemble Requirement as outlined in their course sequence plans and as assigned by the School.

### **UNDERGRADUATE**

*Bachelor of Music degree program  
Diploma program*

#### **Audition Requirements**

For complete information regarding audition requirements and application information, please contact the Office of Admission and Financial Aid.

There will be a “sophomore continuation jury” at the end of the sophomore year to establish that a student’s progress has been sufficient to ensure completion of the program of study. This evaluation will determine whether or not the student may continue in that program. Repertoire will be determined by the teacher.

#### **PREREQUISITES**

**Analysis/Style/Performance** TH0800, 2883

**Aural Skills** AS0870, 0871, 0872

**Required Piano** RP0111, 0112, 0211, 0212

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Repertoire for juries in non-graduating years will be determined by the teacher and the student.

#### **GRADUATION REQUIREMENTS**

A full-length Graduation Recital in which at least one work must be in a 20th-century style and approximately half of the works must be composed for the particular instrument (nontranscribed).

A Graduation Jury featuring selections from the recital with piano (where applicable) and orchestral repertoire at the discretion of the panel.

All undergraduate Brass majors must perform their Graduation Jury before the departmental faculty in May of their final year of study.

### **GRADUATE**

*Master of Music degree program  
Postgraduate Diploma program*

#### **Audition Requirements**

For complete information regarding audition requirements and application information, please contact the Office of Admission and Financial Aid.

#### **GRADUATION REQUIREMENTS**

A full-length Graduation Recital in which at least one work must be in a 20th-century style and approximately half of the works must be composed for the particular instrument (nontranscribed).

A Graduation Jury featuring selections from the recital with piano (where applicable) and orchestral repertoire. Student will prepare a list of ten excerpts from which the faculty panel will make selections, at their discretion.

### **PROFESSIONAL STUDIES**

#### **CERTIFICATE PROGRAM**

*For information regarding this program of study, see p. 71.*

#### **DOCTOR OF MUSICAL ARTS**

*For information regarding doctoral studies, see p. 77.*

# BACHELOR OF MUSIC/BRASS MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1	2	3	4				
Major Instrument	3	3	3	3	4	4	4	4
Music Theory Core TH0001-0002, TH0003-0004	4	4	3	3				
Theory Electives TH0500-2999							2	2
Aural Skills AS0111-0112, AS0211-0212	2	2	2	2				
Music History Core MH0001-0002, MH0003-0004	2	2	2	2				
Music History Electives MH0500-2999					3	3		
Humanities Core HU0001-0002, HU0003-0004	3	3	3	3				
Humanities Electives HU0300-2999					3	3	3	3
Required Piano RP0111-0112, RP0211-0212	1	1	1	1				
General Electives					2	2		
Practical Foundations ME1500							2	
Orchestral Conducting CD0211-0212							2	2
Brass Lab BR0001-0002					1	1	1	1
Trumpet Lab TP0200-0201 (Trumpet Major Only*)	1	1	1	1				
Large Performing Ensemble** LP1500	1	1	1	1	1	1	1	1
Chamber Music* SP1500					1	1	1	1
Setting the Stage Workshops (5) ME1000								0
Concert Attendance CA1000	0	0	0	0	0	0		
Jury		0		0		0		0
Graduation Recital								0
<b>TOTAL: 122-126</b>	<b>16-17</b>	<b>16-17</b>	<b>15-16</b>	<b>15-16</b>	<b>15</b>	<b>15</b>	<b>16</b>	<b>14</b>

\* All trumpet majors must participate in Trumpet Lab for 1 credit for 4 semesters; additional semesters are optional and uncredited.

\*\* All brass players must participate in large ensembles for 8 semesters as assigned by the Ensembles Office; in addition, 4 semesters of chamber music must be completed as assigned by the Ensembles Office.

## MASTER OF MUSIC/BRASS MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER		1	2	
Major Lessons	5	5	5	5
Music History Electives MH1000-2999	3	3		
Graduate Theory Electives TH2000-2999			2	2
Graduate Electives	2	2	3	3
Brass Lab BR2001-2002	2	2	2	2
Trumpet Lab* TP0300	1	1		
Large Performing Ensemble** LP1500	1	1	1	1
Chamber Music** SP1500	1	1	1	1
Concert Attendance CA1000	0	0		
Jury		0		0
Graduation Recital				0
<b>TOTAL: 56-58</b>		<b>14-15</b>	<b>14-15</b>	<b>14</b>

\* All trumpet majors must participate in Trumpet Lab for 1 credit for 2 semesters; additional semesters are optional and uncredited.

\*\* All brass players must participate in large ensembles for 8 semesters as assigned by the Ensembles Office; in addition, 4 semesters of chamber music must be completed as assigned by the Ensembles Office.

## BRASS FACULTY

Michelle Reed Baker, *Department Chair*

### Trumpet

Ethan Bensdorf  
Billy Ray Hunter  
David Krauss  
Thomas Smith

### Horn

Michelle Reed Baker  
Richard Deane  
Javier Gándara  
David Jolley  
R. Allen Spanjer

### Trombone

Haim Avitsur  
Per Brevig  
David Finlayson  
David Taylor  
Colin Williams

### Bass Trombone

George Curran  
Steven Norrell  
David Taylor

### Tuba

Kyle Turner

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# COMPOSITION

## **UNDERGRADUATE**

*Bachelor of Music degree program  
Diploma program*

### **Auditions Requirements**

Applicants should submit no more than three scores, representative of their own creative work. Arrangements, orchestrations of the works of others or exercises in historical styles should not be submitted. It is suggested that the submissions demonstrate as much variety as possible in instrumentation and form. Although MIDI recording are accepted, it is preferred that scores be represented by acoustic recordings. All Composition applicants' portfolios are pre-screened by members of the Composition Faculty. Invitation to the audition is dependent upon the Faculty's acceptance of the work submitted by each applicant.

The audition consists of three parts. First, a three-hour examination in dictation, counterpoint, harmony, serial and set theory procedures, instrumentation, and two short composition exercises. Second, there is Composition Project assigned during the examination. Applicants must complete the project according to the instructions given and bring four copies of the finished project with them to their interview. Third, applicants meet with the Composition Faculty in a private interview of approximately 15 minutes, during which they will present their completed Composition Project followed

by works from their portfolio. Applicants should bring four bound copies of their scores to the interview, along with recording of the works they wish to present in electronic format (via laptop, cell phone, notepad, or CD). It is advised that composers bring their recordings in more than one electronic format.

### **Composer Concerts**

It is a departmental requirement that any student taking lessons with a private teacher must have at least one performance every year in one of the eight departmental Student Composer Concerts.

### **Juries**

Each student compiles a portfolio of work and recorded performances for the year-end Jury, a meeting with the entire Faculty which reviews and evaluates each portfolio.

For complete information regarding audition requirements and application information and deadlines, please contact the Office of Admission and Financial Aid.

### **GRADUATION REQUIREMENT: Thesis**

During the final year, each student must complete an orchestral piece in the first semester. It is submitted to the Faculty for possible inclusion in a public concert at the School in the second semester. Graduation is contingent upon the Faculty's acceptance of this work.

## **GRADUATE**

*Master of Music degree program  
Postgraduate Diploma program  
Doctor of Musical Arts*

### **Audition Requirements**

Applicants should submit no more than three scores, representative of their own creative work. At least one of these scores must be an orchestral work. Arrangements, orchestrations of the works of others or exercises in historical styles should not be submitted. It is suggested that the submissions demonstrate as much variety as possible in instrumentation and form. Although MIDI recording are accepted, it is preferred that scores be represented by acoustic recordings. All Composition applicants' portfolios are pre-screened by members of the Composition Faculty. Invitation to the Audition is dependent upon the Faculty's acceptance of the work submitted by each applicant.

The audition consists of three parts. First, a three-hour examination in dictation, counterpoint, harmony, serial and set theory procedures, instrumentation, and two short composition exercises. Second, there is Composition Project assigned during the examination. Applicants must complete the project according to the instructions given and bring four copies of the finished project with them to their interview. Third, applicants meet with the Composition Faculty in a private interview of approximately 15

minutes, during which they will present their completed Composition Project followed by works from their portfolio. Applicants should bring four bound copies of their scores to the interview, along with recording of the works they wish to present in electronic format (via laptop, cell phone, notepad, or CD). It is advised that composers bring their recordings in more than one electronic format.

For Complete information regarding audition requirements and application information

and deadlines, please contact the Office of Admission and Financial Aid.

#### **GRADUATION REQUIREMENT: Thesis**

During the final year, each student must complete an orchestral piece in the first semester. It is submitted to the Faculty for possible inclusion in a public concert at the School in the second semester. Graduation is contingent upon the Faculty's acceptance of this work.

## **PROFESSIONAL STUDIES CERTIFICATE PROGRAM**

*For information regarding this program of study, see p. 71.*

## **DOCTOR OF MUSICAL ARTS**

*For information regarding doctoral studies, see p. 77.*

### **COMPOSITION FACULTY**

J. Mark Stambaugh, *Chair*  
Susan Botti

Reiko Fueting  
Marjorie Merryman

### **RELATED COMPOSITION STUDIES FACULTY**

David Adamcyk, *Electronic and Computer Music*  
Hayes Biggs, *Senior Form and Analysis*  
Susan Botti, *Composition for Non-Majors,*  
*Composing for the Voice*  
Reiko Fueting, *Composition Forum, Instrumentation/*  
*Orchestration, Score Reading*

Walter Hilse, *Homophonic and Polyphonic Forms*  
David Macdonald, *Instrumentation/Orchestration*  
J. Mark Stambaugh, *Operatic Analysis and*  
*Composition, Graduate Form and Analysis*

### **PREREQUISITES**

**Aural Skills** AS0870, 0871, 0872

**Required Piano** RP0111, 0112, 0211, 0212

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## BACHELOR OF MUSIC/COMPOSITION MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2		3		4	
Major Lessons	3	3	3	3	4	4	4	4
Music Theory Core TH0001-0002, TH0003-0004	4	4	3	3				
Aural Skills AS0111-0112, AS0211-0212	2	2	2	2				
Music History Core MH0001-0002, MH0003-0004	2	2	2	2				
Music History Electives MH0500-2999							3	3
Humanities Core HU0001-0002, HU0003-0004	3	3	3	3				
Humanities Electives HU0300-2999					3	3	3	3
Required Piano RP0111-0112, RP0211-0212	1	1	1	1				
Instrumentation/Orchestration CP0131-0132, CP0231-0232, CP0331-0332	1	1	1	1	1	1		
Form and Analysis* CP0421-0422							2	2
Homophonic/Polyphonic Forms* CP0341-0342					3	3		
Electronic Music CP1720-1730					2	2		
Piano Minor** RP0350					2	2	2	2
Choral and Orchestral Conducting CD0111-0112, CD0211-0212					2	2	2	2
Practical Foundations ME1500							2	
Choir VX0050	.5	.5	.5	.5				
Composition Forum CP1999	1	1	1	1	1	1	1	1
Setting the Stage Workshops (5) ME1000								0
Concert Attendance CA1000	0	0	0	0	0	0		
Jury		0		0		0		0
<b>TOTAL: 140</b>	<b>17.5</b>	<b>17.5</b>	<b>16.5</b>	<b>16.5</b>	<b>18</b>	<b>18</b>	<b>19</b>	<b>17</b>

\*These courses are offered in alternate years; check with the Registrar's Office for current course offerings.

\*\*Other minor instruments in lieu of piano must be approved by the Composition Department Chair and the Dean of Academic Operations.

## MASTER OF MUSIC/COMPOSITION MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2	
Major Lessons	5	5	5	5
Electronic Music JC1813-1814; CP2600-2601	2	2	2	2
Performing with Electronics CT2700-2701	2	2		
Film Scoring JC1911-1912			3	3
Advanced Instrumentation CP2201-2202	2	2		
Music for Gaming & Multimedia NEW			2	2
Music History Electives MH1000-2999			3	
Advanced Studio Recording/Production Techniques NEW		2		
Independent Study IS1999				2
Graduate Electives	4	2	0	2
Composition Forum CP1999/JC1999	1	1		
Concert Attendance CA1000	0	0		
Jury		0		0
<b>TOTAL: 63</b>	<b>16</b>	<b>16</b>	<b>15</b>	<b>16</b>

\*This course is offered in alternate years; check with the Registrar's Office for current course offerings.

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# CONDUCTING

The conducting program provides specialized programs for graduate students who intend to become professional conductors, and courses for undergraduates who wish to develop the skills and sensitivities required for many musical disciplines. The Masters programs in orchestral conducting and in choral conducting are

highly selective, allowing each student extensive experience with MSM ensembles.

## **GRADUATE**

*Master of Music degree program*

### **GRADUATION REQUIREMENTS**

Graduation Jury: A Graduation Recital/project as determined by the individual faculty advisor and the student

### **Admission**

For complete information regarding admission requirements and application information, please contact the Office of Admission and Financial Aid.

## **DOCTOR OF MUSICAL ARTS**

*For information regarding doctoral studies, see p. 77.*

## **CONDUCTING FACULTY**

George Manahan, *Director of Orchestral Activities*

Kent Tritle, *Director of Choral Activities*

Maureen Hynes

Ronald Oliver

### **PREREQUISITES**

**Aural Skills** AS0870, 0871, 0872

**Required Piano** RP0111, 0112, 0211, 0212

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## ***MASTER OF MUSIC/CHORAL CONDUCTING MAJOR***

<b>SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER</b>	<b>1</b>		<b>2</b>	
Major Lessons	5	5	5	5
Advanced Choral Conducting CD2911-2912	2	2		
Advanced Orchestral Conducting CD2011-2012			2	2
German for Singers GR2101-2102			2	2
English for Singers EN2101-2102	2	2		
Score Reading Seminar CP2181-2182	2	2		
Graduate Form Analysis CP2171-2172	3	3		
Chorale Repertoire CD2931-2932	2	2		
<b>Electives</b>			2	2
Music History Electives MH1000-2999			3	3
Symphonic Chorus/Chamber Choir VX0060	1	1	1	1
Concert Attendance CA1000	0	0		
Jury or Adjudicated Performance		0		0
<b>TOTAL: 64</b>	<b>17</b>	<b>17</b>	<b>15</b>	<b>15</b>

## ***MASTER OF MUSIC/ORCHESTRAL CONDUCTING MAJOR***

<b>SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER</b>	<b>1</b>		<b>2</b>	
Major Lessons	5	5	5	5
Conductor's Orchestra CS2010	3	3	3	3
Orchestral Music: Baroque/Classical MH2610	3			
Orchestral Music: Beethoven/Present MH2620		3		
Score Reading Seminar CP2181-2182			2	2
Graduate Form Analysis CP2171-2172	3	3		
Orchestration CP2201-2202			2	2
Graduate Electives		3	2	2
Orchestral Entrepreneurship ME1600 OP	2			
Concert Attendance CA1000	0	0		
Setting the Stage Workshops (5) ME1000				0
Jury or Adjudicated Performance		0		0
<b>TOTAL: 61</b>	<b>16</b>	<b>17</b>	<b>14</b>	<b>14</b>

# CONTEMPORARY PERFORMANCE

The Contemporary Performance Program at MSM is a vibrant community of graduate students who are passionate about the music of our time. Our students receive detailed instruction in various aspects of contemporary classical music performance, and enter the profession as experts in the field. The program features private instruction, group classes, composer collaborations, and groundbreaking performances with MSM's premier contemporary ensemble, Tactus. The curriculum includes classes tailored to the specific needs of the contemporary performing musician.

## **GRADUATE**

*Master of Music degree program*

### **Audition Information**

Applicants are encouraged to audition in person. If this is not possible, the applicant may submit a high quality video recording. All auditions include an oral interview. In the case of a recorded audition, the interview takes place via telephone or Skype. There is no pre-screen requirement for the Contemporary Performance

Program; however, applicants must submit a contemporary repertoire sheet as part of their initial application.

Applicants to the Contemporary Performance Program are welcome to audition with pieces that utilize piano accompaniment, electronics, complex percussion setups, and extended piano techniques. We will be happy to provide equipment and support for the unique demands of this repertoire to the extent of our ability. Please contact the Office of Admissions for more information

### **Audition Requirements**

- One work from the standard classical repertoire that demonstrates the applicant's technical and musical proficiency. Suggested timeframe: Pre-1900
- One work by an established composer from the standard contemporary classical repertoire. This work should demonstrate the applicant's familiarity with contemporary techniques and understanding of style. Suggested timeframe: 1900-2000

- One recent work. This work should demonstrate the applicant's knowledge of recent music. It may include electronics and/or improvisation, and should show mastery of significant technical and artistic challenges. Suggested timeframe: 2000-present

### **Special Needs for Auditions**

For those whose audition repertoire requires piano accompaniment, it is highly recommended that you provide your own pianist for your audition. If this presents logistical problems, pianists will be available who are experienced with contemporary music collaborations. Please consult with Margaret Kampmeier to arrange for this professional service. If the audition includes works involving electronics, please inform the Office of Admission and Financial Aid of setup and sound-check requirements.

### **GRADUATION REQUIREMENTS**

*Recital*

*Graduation Jury*

## CURRICULUM OVERVIEW

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2	
Major Instrument Seminar CT6000	4	4	4	4
Composer Reading/Workshop CT1999	1	1	1	1
Contemporary Ensemble CT1071	2	2	2	2
Contemporary Musicianship CT2200	2	2		
Performing with Electronics CT2700	2			
Contemporary Music Survey: 1900-1960 CT1960 *	3			
Contemporary Music Survey: 1960-present CT1961 *		3		
Composer/Performer Project CT1700			1	1
Advanced Practicum Entrepreneurship ME2001				2
Independent Study IS1999				2
Graduate Electives			4	2
Graduate Theory Electives TH2000-2999			2	
Concert Attendance CA1000	0	0		
Setting the Stage Workshops (5) ME1000				0
Jury		0		0
Graduation Recital/Lecture Presentation				0
<b>TOTAL: 54</b>	<b>14</b>	<b>12</b>	<b>14</b>	<b>14</b>

\* This course is offered in alternative years.

## CONTEMPORARY PERFORMANCE FACULTY

Margaret Kampmeier, *Department Chair*

Robert Black, *Bass*

David Adamcyk, *Survey of Contemporary Music*

Anthony de Mare, *Piano*

Danielle Farina, *Viola*

John Ferrari, *Percussion*

Jon Klibonoff, *Coach*

David Krakauer, *Clarinet*

Michael Lowenstern, *Bass Clarinet*

Curtis Macomber, *Violin*

Dave Cossin, *Percussion*

Tara Helen O'Connor, *Flute*

Christopher Oldfather, *Piano/Harpsichord*

Todd Reynolds, *Violin, Electronics*

Lucy Shelton, *Voice*

Fred Sherry, *Cello*

James Austin Smith, *Oboe*

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# GUITAR

The programs of study for Guitar majors are designed to develop skilled performers who are thoroughly acquainted with the history, literature, and pedagogy of the guitar. Guitar majors must demonstrate their advancing musical abilities and knowledge of solo and chamber music repertoire through participation in performance classes and ensembles. All students are required to fulfill their Ensemble Requirement as outlined in their course sequence plans and as assigned by the School.

## **UNDERGRADUATE**

*Bachelor of Music degree program  
Diploma program*

### **Audition Requirements**

For complete information regarding audition requirements and application information, please contact the Office of Admission and Financial Aid.

There will be a “sophomore continuation jury” at the end of the sophomore year to establish that a student’s progress has been sufficient to ensure completion

## **GUITAR FACULTY**

David Leisner, *Department Chair*  
Mark Delpriora  
Oren Fader  
David Starobin

### **PREREQUISITES**

**Graduate Theory** TH0800, 2883  
**Aural Skills** AS0870, 0871, 0872  
**Fretboard Harmony** GT0511, 0512, 0611, 0612

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of the program of study. This evaluation will determine whether or not the student may continue in that program. Repertoire will be determined by the teacher.

Repertoire for juries in non-graduating years will be determined by the teacher and the student.

### **GRADUATION REQUIREMENTS**

*Graduation Jury  
Graduation Recital*

All undergraduate Guitar majors must perform their Graduation Jury before the departmental faculty in May of their final year study. The program for both the Graduation Jury and the Graduation Recital must include the same works.

## **GRADUATE**

*Master of Music degree program  
Postgraduate Diploma program*

### **Audition Requirements**

For complete information regarding audition requirements and application information, please contact the Office of Admission and Financial Aid.

### **GRADUATION REQUIREMENTS**

*Graduation Jury  
Graduation Recital*

All graduate Guitar majors must perform their Graduation Jury before the departmental faculty in May of their final year study. The program for both the Graduation Jury and the Graduation Recital must include the same works.

## **PROFESSIONAL STUDIES**

### **CERTIFICATE PROGRAM**

*For information regarding this program of study, see p. 71.*

### **DOCTOR OF MUSICAL ARTS**

*For information regarding doctoral studies, see p. 77.*

## BACHELOR OF MUSIC/GUITAR MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2		3		4	
Major Lessons	3	3	3	3	4	4	4	4
Music Theory Core TH0001-0002, TH0003-0004	4	4	3	3				
Theory Electives TH2000-2999							2	2
Aural Skills AS0111-0112, AS0211-0212	2	2	2	2				
Music History Core MH0001-0002, MH0003-0004	2	2	2	2				
Music History Electives MH0500-2999					3	3		
Humanities Core HU0001-0002, HU0003-0004	3	3	3	3				
Humanities Electives HU0500-1999					3	3	3	3
Fretboard Harmony GT0511-0512, GT0611-0612	1	1	1	1				
Guitar Literature GT0111-0112, GT0211-0212					1	1	1	1
Practical Foundations ME1500					2			
Orchestral Conducting CD0211-0212							2	2
Guitar Pedagogy GT0411-0412							1	1
Guitar Performance Seminar GT0999	1	1	1	1	1	1	1	1
Chamber Music* SP1500		1	1	1	1	1	1	1
Choir VX0050	.5	.5	.5	.5				
Concert Attendance CA1000	0	0	0	0	0	0		
Setting the Stage Workshops (5) ME1000								0
Jury		0		0		0		0
Graduation Recital								0
<b>TOTAL: 125</b>	<b>16.5</b>	<b>17.5</b>	<b>16.5</b>	<b>16.5</b>	<b>15</b>	<b>13</b>	<b>15</b>	<b>15</b>

\*The minimum Chamber Music requirement consists of 7 semesters of ensemble, 2 of which must be Guitar ensemble. Guitar ensemble requests beyond sophomore first semester require faculty approval.

## MASTER OF MUSIC/GUITAR MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2	
Major Lessons	5	5	5	5
Guitar History and Literature GT2151-2152	2	2		
Music History Electives MH1000-2999	3	3		
Graduate Theory Electives TH2000-2999			2	2
Graduate Electives			3	3
Guitar Performance Seminar GT2999	3	3	3	3
Chamber Music* SP1500	1	1	1	1
Concert Attendance CA1000	0	0		
Jury		0		0
Graduation Recital				0
<b>TOTAL: 56</b>	<b>14</b>	<b>14</b>	<b>14</b>	<b>14</b>

\*The minimum Chamber Music requirement consists of 4 semesters of ensemble. Guitar ensemble requests require faculty approval.

# HARP

The programs of study for Harp majors are designed to develop skilled performers who are familiar with the standard solo, ensemble, and orchestral literature for the instrument. Students must demonstrate a high degree of professional competence and appropriate stylistic approaches to the literature of various historical periods. All students are required to fulfill their Ensemble Requirement as outlined in their course sequence plans and as assigned by the Performance Office.

## **UNDERGRADUATE**

*Bachelor of Music degree program  
Diploma program*

### **Audition Requirements**

For complete information regarding audition requirements and application information, please contact the Office of Admission and Financial Aid.

There will be a “sophomore continuation jury” at the end of the sophomore year to establish that a student’s progress has been sufficient to ensure completion of the program of study. This evaluation will determine whether

or not the student may continue in that program. Repertoire will be determined by the teacher.

Repertoire for juries in non-graduating years will be determined by the teacher and the student.

### **GRADUATION REQUIREMENTS**

*Graduation Jury  
Graduation Recital*

All undergraduate Harp majors must perform their Graduation Jury before the departmental faculty in May of their final year of study. The program for both the Graduation Jury and the Graduation Recital, performed from memory, must consist of the same works, including one classical and one contemporary work. Students must be prepared to perform orchestral excerpts at the Graduation Jury.

## **GRADUATE**

*Master of Music degree program  
Postgraduate Diploma program*

### **Audition Requirements**

For complete information regarding audition requirements and application information, please contact the Office of Admission and Financial Aid.

All graduate Harp majors must perform their Graduation Jury before the departmental faculty in May of their final year of study. The program for both the Graduation Jury and the Graduation Recital, performed from memory, must consist of the same works, including one classical and one contemporary work. Students must be prepared to perform orchestral excerpts at the Graduation Jury.

## **PROFESSIONAL STUDIES CERTIFICATE PROGRAM**

*For information regarding this program of study, see p. 71.*

## **DOCTOR OF MUSICAL ARTS**

*For information regarding doctoral studies, see p. 77.*

## **HARP FACULTY**

Mariko Anraku  
Susan Jolles

### **PREREQUISITES**

**Analysis/Style/Performance** TH0800, 2883

**Aural Skills** AS0870, 0871, 0872

**Required Piano** RP0111, 0112, 0211, 0212

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## ***BACHELOR OF MUSIC/CLASSICAL HARP MAJOR***

<b>SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER</b>	<b>1</b>		<b>2</b>		<b>3</b>		<b>4</b>	
Major Instrument	3	3	3	3	4	4	4	4
Music Theory Core TH0001-0002, TH0003-0004	4	4	3	3				
Theory Electives TH2000-2999							2	2
Aural Skills AS0111-0112, AS0211-0212	2	2	2	2				
Music History Core MH0001-0002, MH0003-0004	2	2	2	2				
Music History Electives MH0500-2999					3	3		
Humanities Core HU0001-0002, HU0003-0004	3	3	3	3				
Humanities Electives HU0500-1999					3	3	3	3
Required Piano RP0111-0112, RP0211-0212	1	1	1	1				
Orchestral Repertoire for Harp HR0151-0152					2	2	2	2
Practical Foundations ME1500					2			
Orchestral Conducting CD0211-0212							2	2
Harp Lab HR0451-0452	1	1	1	1	1	1	1	1
Large Performing Ensemble LP1500	1	1	1	1	1	1	1	1
Chamber Music SP1500			1	1	1	1	1	1
Concert Attendance CA1000	0	0	0	0	0	0		
Setting the Stage Workshops (5) ME1000								0
Jury		0		0		0		0
Graduation Recital								0
<b>TOTAL: 132</b>	<b>17</b>	<b>17</b>	<b>17</b>	<b>17</b>	<b>17</b>	<b>15</b>	<b>16</b>	<b>16</b>

## ***MASTER OF MUSIC/CLASSICAL HARP MAJOR***

<b>SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER</b>	<b>1</b>		<b>2</b>	
Major Lessons	5	5	5	5
Orchestral Repertoire for Harp HR2151-2152	2	2	2	2
Music History Electives MH1000-2999	3	3		
Graduate Theory Elective TH2000-2999			2	2
Graduate Electives			2	2
Harp Lab HR2451-2452	1	1	1	1
Large Performing Ensemble LP1500	1	1	1	1
Chamber Music SP1500	1	1	1	1
Concert Attendance CA1000	0	0		
Jury		0		0
Graduation Recital				0
<b>TOTAL: 54</b>	<b>13</b>	<b>13</b>	<b>14</b>	<b>14</b>

# JAZZ ARTS

The programs of study for Jazz majors are designed to develop skilled performers, composers, and arrangers in preparation for careers in jazz music. Students who wish to enter these degree programs are expected to demonstrate the same level of proficiency in musical skills which Manhattan School of Music requires of its other degree candidates. All students are required to fulfill their Ensemble Requirement as outlined in their course sequence plans and as assigned by the Assistant Dean for Jazz.

## **UNDERGRADUATE**

*Bachelor of Music degree program  
Diploma program*

### **Audition Requirements**

For complete information regarding audition requirements and application information, please contact the Office of Admission and Financial Aid.

There will be a “sophomore continuation jury” at the end of the sophomore year to establish that a student’s progress has been sufficient to ensure completion of the program of study. This evaluation will determine whether or not the student may continue in that program. Repertoire will be determined by the Jazz Arts Program.

Repertoire for juries in non-graduating years will be determined by the Jazz Arts Program.

### **GRADUATION REQUIREMENTS**

*Graduation Recital*

All undergraduate Jazz majors must perform an adjudicated Graduation Recital in their final year of study. The program for the Graduation Recital must be approved by the major teacher.

## **GRADUATE**

*Master of Music degree program  
Postgraduate Diploma program*

### **Audition Requirements**

For complete information regarding audition requirements and application information, please contact the Office of Admission and Financial Aid.

### **GRADUATION REQUIREMENTS**

*Graduation Recital*

All graduate Jazz majors must perform an adjudicated Graduation Recital before the departmental faculty in their final year of study. The program for the Graduation Recital must be approved by the major teacher.

## **PREREQUISITES**

**Jazz Ear Training** JC2201, 2202

**Jazz History** MH0101, 0102, 0103, 0104

**Jazz Required Piano** JC0171, 0172, 0181, 0182 (except for piano majors)

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## **BACHELOR OF MUSIC/JAZZ PERFORMANCE (EXCEPT PIANO)**

PROGRAM REQUIREMENTS BY YEAR AND SEMESTER	1	2	3	4
<b>Major Instrument</b>	3	3	3	4
<b>Jazz Harmony/Counterpoint</b> JC0001-0004	2	2	2	
<b>Jazz Ear Training</b> JC0111-0114	2	2	2	
<b>Jazz Required Piano</b> JC0171-0172, JC0181-0182	1	1	1	
<b>Jazz Music History</b> MH0101-0106	2	2	2	2
<b>Humanties Core</b> HU0001-0002, HU0003-0004	3	3	3	
<b>Humanities Electives</b> HU0500-1999			3	3
<b>Jazz Improvisation</b> JP2500	2	2	2	2
<b>Arranging &amp; Composition</b> JC0511-0512			2	2
<b>Rhythmic Analysis</b> JC0301-0302			2	2
<b>Studio Techniques</b> JC1811				2
<b>General Electives</b>				4
<b>Practical Foundations</b> ME1500				2
<b>Jazz Performance Ensembles**</b> JP1500	2	2	2	2
<b>Concert Attendance</b> CA1000	0	0	0	0
<b>Setting the Stage Workshops (5)</b> ME1000				0
<b>Jury</b>	0	0	0	
<b>Graduation Recital (2 adjudications)</b>				0
<b>TOTAL: 134</b>	<b>17</b>	<b>17</b>	<b>17</b>	<b>15</b>

*\*\*The ensemble requirement consists of participation in large and small ensembles every semester in which enrolled as assigned by the Assistant Dean for Jazz*

## BACHELOR OF MUSIC/JAZZ PIANO

PROGRAM REQUIREMENTS BY YEAR AND SEMESTER	1	2	3	4
Major Instrument	3	3	3	4
Jazz Harmony/Counterpoint JC0001-0004	2	2	2	
Jazz Ear Training JC0111-0114	2	2	2	
Jazz Music History MH0101-0106	2	2	2	2
Humanities Core HU0001-0002, HU0003-0004	3	3	3	
Jazz Piano Perspectives JC2161-2162	2	2		
Humanities Electives HU0500-1999			3	3
Jazz Improvisation JP2500	2	2	2	2
Arranging & Composition JC0511-0512			2	2
Rhythmic Analysis JC0301-0302			2	2
Studio Techniques JC1811				2
General Electives			2	2
Practical Foundations ME1500				2
Jazz Performance Ensembles** JP1500	2	2	2	2
Concert Attendance CA1000	0	0	0	0
Setting the Stage Workshops (5) ME1000				0
Jury	0	0	0	
Graduation Recital (2 adjudications)				0
<b>TOTAL: 138</b>	<b>18</b>	<b>18</b>	<b>16</b>	<b>19</b>

\*\*The ensemble requirement consists of participation in large and small ensembles every semester in which enrolled as assigned by the Assistant Dean for Jazz

## MASTER OF MUSIC/JAZZ PERFORMANCE (EXCEPT PIANO)

PROGRAM REQUIREMENTS BY YEAR AND SEMESTER	1	2
Major Lessons	5	5
Jazz Styles and Analysis JC2321-2322	2	2
Graduate Jazz Arranging and Composition JC2111-2112		2
Jazz Pedagogy JC2410	2	
Jazz Musician as Educator JC2360		2
Advanced Jazz Improvisation JP2500	2	2
Masters of Jazz Seminar JC2501-2502	2	2
Jazz Performance Ensembles** JP1500	2	2
General Electives		4
Concert Attendance CA1000	0	0
Jury		0
Graduation Recital		0
<b>TOTAL: 60</b>	<b>15</b>	<b>15</b>

\*\*The ensemble requirement consists of participation in large and small ensembles every semester in which enrolled as assigned by the Jazz Arts Department. In large ensembles, Saxophone majors may be assigned to play a saxophone other than their principal instrument.

## MASTER OF MUSIC/JAZZ PIANO

PROGRAM REQUIREMENTS BY YEAR AND SEMESTER	1		2	
Major Lessons	5	5	5	5
Jazz Styles and Analysis JC2321-2322	2	2		
Graduate Jazz Arranging and Composition JC2111-2112			2	2
Jazz Pedagogy JC2410	2			
Jazz Musician as Educator JC2360		2		
Advanced Jazz Improvisation JP2500	2	2	2	2
Masters of Jazz Seminar JC2501-2502	2	2		
Jazz Performance Ensembles** JP1500	2	2	2	2
General Electives			4	4
Concert Attendance CA1000	0	0		
Jury		0		
Graduation Recital				0
<b>TOTAL: 60</b>	<b>15</b>	<b>15</b>	<b>15</b>	<b>15</b>

*\*\*The ensemble requirement consists of participation in large and small ensembles every semester in which enrolled as assigned by the Jazz Arts Department. In large ensembles, Saxophone majors may be assigned to play a saxophone other than their principal instrument.*

## MASTER OF MUSIC/JAZZ COMPOSITION

PROGRAM REQUIREMENTS BY YEAR AND SEMESTER	1		2	
Major Lessons	5	5	5	5
Jazz Composition Styles & Analysis JC2321-2322	2	2		
Graduate Jazz Conducting JC2400		2		
Advanced Studio Composition JC1911-1912			3	3
Jazz Composing and Arranging for Studio Orchestra JC2241-2242			2	2
Masters of Jazz Seminar JC2501-2502	2	2		
General Electives	4	2	4	4
Jazz Composition Forum JC1999	1	1	1	1
Concert Attendance	0	0		
Jury		0		
Graduation Recital				0
<b>TOTAL: 58</b>	<b>14</b>	<b>14</b>	<b>15</b>	<b>15</b>

*Please note: Composition students may be assigned to ensembles as required by the Jazz Arts Department.*

# **JAZZ ARTS FACULTY**

Stefon Harris, *Associate*

*Dean and Director*

Michele Wright, *Associate Director*

## **Acoustic Bass**

Jay Anderson

Ron Carter

Harvie S

Buster Williams

## **Afro-Cuban Music**

Arturo O’Farrill

Elio Villafranca

## **Brazilian Music**

Rogério Boccato

## **Composition**

Miguel Zenon

Edward Green

Mike Hooper (*leave 2019-2020*)

Arturo O’Farrill

Richard Sussman

## **Drumset**

John Riley

Kendrick Scott

## **Flute**

Jamie Baum

## **Guitar**

Chris Rosenberg

Jack Wilkins

## **History**

Damien Sneed

Bill Kirchner

James Saltzman

Elio Villafranca

## **Improvisation**

Marc Cary

Chris Rosenberg

Matthew Holman

Jeremy Manisia

## **Mingus Ensemble**

Frank Lacy

## **Piano**

Marc Cary

Jeremy Manasia

Phil Markowitz

Ted Rosenthal

Damien Sneed

Joan Stiles

Elio Villafranca

## **Saxophone**

David Liebman (*leave Fall 2019*)

Vincent Herring

Donny McCaslin

Jaleel Shaw

Gary Smulyan

Dayna Stephens

## **Small Ensemble**

Buster Williams

Rogério Boccato

Richard Sussman

Marc Cary

Jeremy Manasia

Phil Markowitz

Ted Rosenthal

Elio Villafranca

Scott Wendholt

Theo Bleckmann

Jo Lawry

Chris Rosenberg

Damien Sneed

Miguel Zenon

Kendrick Scott

Jaleel Shaw

Harvie S.

Jon Faddis

## **Trombone**

Marshall Gilkes

David Taylor

Steve Turre

## **Trumpet**

Jon Faddis

Ingrid Jensen

Anthony Kadleck

Scott Wendholt

## **Violin**

Regina Carter

Sara Caswell

## **Voice**

Jean Baylor

Theo Bleckmann

Jo Lawry

## **Vibraphone**

Joe Locke

# MUSICAL THEATRE

Manhattan School of Music, Musical Theatre is passionate about the next generation of musical theatre artists. We offer rigorous training in acting, singing and dancing taught by a stellar faculty of artist-educators. Embracing individuality we honor each student's artistic journey by providing opportunities to investigate areas beyond

performing including directing, choreographing, writing, and composing. Devoted to musical theatre past, present and future we provide our students with opportunities to investigate the classic and contemporary canon. At MSM students learn to manage their careers and negotiate the challenges of a highly competitive field.

## **Audition Requirements**

For complete information regarding audition requirements and application information, please contact the Office of Admission and Financial Aid.

## **GRADUATION REQUIREMENTS**

Successful completion of all courses.

## ***MUSICAL THEATRE FACULTY***

Liza Gennaro, *Associate  
Dean and Director*

### **Voice Faculty**

Claudia Catania  
Judith Clurman  
Andrea Green  
Samuel McKelton  
Bob Stillman

### **Acting/ Acting the Song Faculty**

Mana Allen  
Andy Gale  
Boyd Gaines

Randy Graff  
Yehuda Hyman  
David Loud  
Robin Morse  
Erin Dilly  
Or Matias  
Laura Sametz

### **Technical Theatre Faculty**

Sue Makkoo  
Scott Stauffer  
Shawn Kauffman  
Nate Bertone

### **Skills Faculty**

Andrew Gerle  
Judith Clurman  
Blake Segal  
Elmore Cisco James Jr.  
David Cady

### **Dance Faculty**

Enrique Brown  
Marshall L. Davis Jr.  
Rachel Tucker

# BACHELOR OF MUSIC/MUSICAL THEATRE

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1	2	3	4				
Studio Voice MT4000	1	1	1	1	2	2	2	3
Music Theory MT0550-0551	3	3						
Humanities Core HU0001-0004	3	3	3	3				
Humanities Elective HU					3	3		
Required Piano RP0111-0112			1	1				
Musical Theatre Performance Technique I MT0010	2							
Musical Theatre Performance Technique II MT0011		2						
Acting the Song I MT0012			3					
Acting the Song II MT0013				3				
Scene to Song MT0014					3	0		
Acting 1 - Meisner MT0001	3							
Acting 2 - Meisner MT0002		3						
Acting 3 - Meisner MT0003			3					
Acting 4 - Devised Acting MT0004				2				
Acting 5 - Scene Study & Repertory MT0005					3			
Acting 6 - Scene Study & Monologue MT0006						3		
Acting 7 - Advanced Acting MT0007								3
Ballet / Tap MT0100-0101/MT0120-0121		2		2	2			2
Intro to Professional/Technical Theatre MT0200-0201	1	1						
History of Musical Theatre MT0500-0501			3	3				
Speech MT0300-0301			2	2				
General Electives					2	2	4	4
Audition Techniques MT0015						3		
Senior Showcase							2	2
Musical Theatre Lab MT0016								3
Musical Theatre Dance MT0110-0113	2		2			2		2
Ensemble Voice MT0350-0351	1	1						
Career Development (CME) MT1600						2		
Concert Attendance CA0100	0	0	0	0	0	0		
Setting the Stage Workshops (5) ME1000								0
Rehearsal and Performance MT1500	0	0	0	0	0	0	0	0
<b>TOTAL: 131.5 CREDITS</b>	<b>16</b>	<b>16</b>	<b>18</b>	<b>17</b>	<b>15</b>	<b>17</b>	<b>13</b>	<b>14</b>

NOTE: Seniors prioritized for directing elective only. All other electives, first come, first serve

Juniors & Seniors Students wishing to take Meisner (Acting I,II, III) must receive Department Chairperson permission.

# ORCHESTRAL PERFORMANCE

The graduate program in Orchestral Performance is designed to offer skilled performers definitive training and preparation for careers as symphonic players. The program includes extensive orchestral performing experience and an orchestral curriculum taught by the concertmaster and principal players of the New York Philharmonic, members of the

Metropolitan Opera Orchestra, New York City Opera and Ballet Orchestras, Orpheus Chamber Orchestra, and the Orchestra of St. Luke's.

**GRADUATE**  
*Master of Music degree*  
*Postgraduate Diploma Program*  
*Professional Studies*  
*Certificate Program*

## Audition Requirements

For complete information regarding audition requirements and application information, please contact the Office of Admission and Financial Aid.

## ORCHESTRAL PERFORMANCE FACULTY

Glenn Dicterow, *Program Chair*

### Violin

Glenn Dicterow  
Lisa Kim

### Viola

Karen Dreyfus  
Craig Mumm

### Violoncello

Alan Stepansky  
Qiang Tu  
Timothy Cobb  
Orin O'Brien

### Harp

Mariko Anraku  
Susan Jolles

### Flute

Robert Langevin

### Oboe

Robert Botti  
Stephen Taylor

### Clarinet

Pascual Martinez-Forteza  
Anthony McGill

### Bassoon

Kim Laskowski  
Judith LeClair  
Frank Morelli  
Roger Nye  
William Short

### Horn

Michelle Read Baker  
Richard Deane  
Javier Gandara  
David Jolley  
R. Allen Spanjer

### Trumpet

Ethan Bensdorf  
Billy Ray Hunter  
David Krauss  
Thomas Smith

### Trombone

Per Brevig  
David Finlayson  
Stephen Norrell  
Colin Williams

### Tuba

Kyle Turner

### Percussion

Christopher Lamb  
Duncan Patton

***MASTER OF MUSIC/ORCHESTRAL PERFORMANCE MAJOR  
EXCEPT PERCUSSION, DOUBLE BASS, AND HARP***

<b>SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER</b>		<b>1</b>		<b>2</b>	
Major Lessons	5	5	5	5	5
Orchestral Repertoire Coaching OP2351-2352, 2451-2452	1	1	1	1	1
Orchestral Music: Baroque to Classical MH2610	3				
Orchestral Music: Beethoven to the Present MH2620		3			
The Musician as Educator OP2251	1				
Graduate Electives		2	3	3	
Chamber Sinfonia Core OP1200	1	1	1	1	1
Large Performing Ensemble LP1500	1	1	1	1	1
Chamber Music SP1500	1	1	1	1	1
Orchestral Entrepreneurship ME1600			2		
Concert Attendance CA1000	0	0			
Jury		0			
Setting the Stage Workshops (5) ME1000					0
Graduation Jury					0
<b>TOTAL: 53</b>	<b>13</b>	<b>14</b>	<b>14</b>	<b>12</b>	

***MASTER OF MUSIC/ORCHESTRAL PERFORMANCE MAJOR  
PERCUSSION ONLY***

<b>SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER</b>		<b>1</b>		<b>2</b>	
Major Lessons	5	5	5	5	5
Orchestral Repertoire Coaching OP2351-2352, 2451-2452	1	1	1	1	1
Orchestral Music: Baroque to Classical MH2610	3				
Orchestral Music: Beethoven to the Present MH2620		3			
The Musician as Educator OP2251	1				
Graduate Electives		2	3	3	
Chamber Sinfonia Core OP1200	1	1	1	1	1
Large Performing Ensemble LP1500	1	1	1	1	1
Percussion Ensemble SP1500	1	1	1	1	1
Orchestral Entrepreneurship ME1600			2		
Concert Attendance CA1000	0	0			
Percussion Lab PK2451-2452	2	2	2	2	2
Jury		0			
Setting the Stage Workshops (5) ME1000					0
Graduation Jury					0
<b>TOTAL: 61</b>	<b>15</b>	<b>16</b>	<b>16</b>	<b>14</b>	



**MASTER OF MUSIC/ORCHESTRAL PERFORMANCE MAJOR**  
**DOUBLE BASS AND HARP ONLY**

<b>SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER</b>		<b>1</b>		<b>2</b>	
Major Lessons	5	5	5	5	5
Orchestral Repertoire Coaching OP2351-2352, 2451-2452	1	1	1	1	1
Orchestral Music: Baroque to Classical MH2610	3				
Orchestral Music: Beethoven to the Present MH2620		3			
The Musician as Educator OP2251	1				
Graduate Electives		2	3	6	
Chamber Sinfonia Core OP1200	1	1	1	1	1
Large Performing Ensemble LP1500	1	1	1	1	1
Orchestral Entrepreneurship ME1600			2		
Concert Attendance CA1000	0	0			
Setting the Stage Workshops (5) ME1000					0
Jury		0			
Graduation Jury					0
<b>TOTAL: 61</b>	<b>15</b>	<b>16</b>	<b>16</b>	<b>14</b>	

**PREREQUISITES**

Graduate Theory TH0800, 2883

Aural Skills AS0870, 0871-0872

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# ORGAN

The programs of study for Organ majors are designed to develop skilled performers with a knowledge of organ design, history, literature, and performance practices. All students are required to fulfill their Ensemble Requirement as outlined in their course sequence plans and as assigned by the School.

## **GRADUATE**

*Master of Music degree program  
Postgraduate Diploma program*

### **Audition Requirements**

For complete information regarding audition requirements and application information, please contact the Office of Admission and Financial Aid.

### **GRADUATION REQUIREMENTS**

*First Year Recital  
Graduation Jury  
Graduation Recital*

In addition to the recitals, graduate Organ majors are expected to present a Special Project related directly to the instrument.

All graduate Organ majors must perform their Graduation Jury before the departmental faculty in May of their final year of study. The program for both the Graduation Jury and the Graduation Recital must include the same works.

## **PROFESSIONAL STUDIES CERTIFICATE PROGRAM**

*For information regarding this program of study, see p. 71.*

## **DOCTOR OF MUSICAL ARTS**

*For information regarding doctoral studies, see p. 77.*

## **ORGAN FACULTY**

Andrew Henderson, *Acting Chair*  
Walter Hilse  
Raymond Nagem  
Kent Tritle

### **PREREQUISITES**

**Analysis/Style/Performance** TH0800, 2883  
**Aural Skills** AS0870, 0871-0872

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## ***MASTER OF MUSIC/ORGAN MAJOR***

<b>SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER</b>		<b>1</b>		<b>2</b>	
<b>Major Lessons</b>	5	5	5	5	5
<b>Music History Electives MH1000-2999</b>	3	3	3	3	3
<b>Graduate Theory Electives TH2000-2999</b>				2	2
<b>Graduate Electives</b>	2	2			
<b>Organ Performance Class OR2001-2002</b>	1	1	1	1	1
<b>Organ Improvisation OR2311-2312</b>	1	1			
<b>Organ Literature OR2211-2212</b>	2	2			
<b>Service Playing OR2410-2411</b>				2	2
<b>Choral Conducting CD2911-2912</b>	2	2			
<b>Choral Repertoire OR2931-2932</b>				2	2
<b>Concert Attendance CA1000</b>	0	0			
<b>Jury</b>		0			0
<b>First Year Recital</b>		0			
<b>Graduation Recital</b>					0
<b>TOTAL: 62</b>	<b>16</b>	<b>16</b>	<b>15</b>	<b>15</b>	<b>15</b>

# PERCUSSION

The programs of study for Percussion majors are designed to develop performers with strong fundamental skills and sophisticated musicianship, who can apply these skills to any musical setting: orchestral, solo, chamber, commercial, or nontraditional. Students must demonstrate a high degree of professional competence and appropriate stylistic approaches to the literature of various historical periods. All students are required to fulfill their Ensemble Requirement as outlined in their course sequence plans and as assigned by the School.

## **UNDERGRADUATE**

*Bachelor of Music degree program  
Diploma program*

### **Audition Requirements**

For complete information regarding audition requirements and application information, please contact the Office of Admission and Financial Aid.

There will be a “sophomore continuation jury” at the end of the sophomore year to establish

that a student’s progress has been sufficient to ensure completion of the program of study. This evaluation will determine whether or not the student may continue in that program. Repertoire will be determined by the teacher. Repertoire for juries in non-graduating years will be determined by the teacher and the student.

### **GRADUATION REQUIREMENTS**

*Graduation Jury  
Graduation Recital*

All undergraduate Percussion majors must perform their Graduation Jury before the departmental faculty in May of their final year of study.

## **GRADUATE**

*Master of Music degree program and  
Postgraduate Diploma program*

### **Audition Requirements**

For complete information regarding audition requirements and application information, please contact the Office of Admission and Financial Aid.

### **GRADUATION REQUIREMENTS**

*Graduation Jury  
Graduation Recital*

All graduate Percussion majors must perform their Graduation Jury before the departmental faculty in May of their final year of study.

## **PROFESSIONAL STUDIES CERTIFICATE PROGRAM**

*For information regarding this program  
of study, see p. 71.*

## **DOCTOR OF MUSICAL ARTS**

*For information regarding doctoral  
studies, see p. 77.*

## **PERCUSSION FACULTY**

Christopher Lamb, *Department Chair*

Duncan Patton

She-e Wu, *Marimba Consultant*

Kyle Zerna

Mike Perdue & Jude Traxler, *Percussion Ensemble*

### **PREREQUISITES**

**Graduate Theory** TH0800, 2883

**Aural Skills** AS0870, 0872

**Required Piano** RP0111, 0112, 0211, 0212

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## ***BACHELOR OF MUSIC/PERCUSSION MAJOR***

<b>SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER</b>	<b>1</b>		<b>2</b>		<b>3</b>		<b>4</b>	
Major Lessons	3	3	3	3	4	4	4	4
Music Theory Core TH0001-0002, TH0003-0004	4	4	3	3				
Theory Electives TH0500-2999							2	2
Aural Skills AS0111-0112, AS0211-0212	2	2	2	2				
Music History Core MH0001-0002, MH0003-0004	2	2	2	2				
Music History Electives MH0500-2999					3	3		
Humanities Core HU0001-0002, HU0003-0004	3	3	3	3				
Humanities Electives HU0300-2999					3	3	3	3
Required Piano RP0111-0112, RP0211-0212	1	1	1	1				
Practical Foundations ME1500					2			
Orchestral Conducting CD0211-0212							2	2
Percussion Lab PK0451-0452	1	1	1	1	1	1	1	1
Large Performing Ensemble LP1500	1	1	1	1	1	1	1	1
Percussion Ensemble SP1500	1	1	1	1	1	1	1	1
Concert Attendance CA1000	0	0	0	0	0	0		
Setting the Stage Workshops (5) ME1000								0
Jury		0		0		0		0
Technical Examination		0		0				
Graduation Recital								0
<b>TOTAL: 126</b>	<b>18</b>	<b>18</b>	<b>17</b>	<b>17</b>	<b>15</b>	<b>13</b>	<b>14</b>	<b>14</b>

## ***MASTER OF MUSIC/PERCUSSION MAJOR***

<b>SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER</b>	<b>1</b>		<b>2</b>	
Major Lessons	5	5	5	5
Music History Electives MH1000-2999	3	3		
Graduate Theory Electives TH2000-2999			2	2
Graduate Electives			3	3
Percussion Lab PK2451-2452	2	2	2	2
Large Performing Ensemble LP1500	1	1	1	1
Percussion Ensemble SP1500	1	1	1	1
Concert Attendance CA1000	0	0		
Jury		0		0
Graduation Recital				0
<b>TOTAL: 52</b>	<b>12</b>	<b>12</b>	<b>14</b>	<b>14</b>

# PIANO

The programs of study for Piano majors are designed to develop skilled performers familiar with piano repertoire, performance practices, and interpretive traditions. Private lessons, coursework, and master classes emphasize performance in all styles. All students are required to fulfill their Ensemble Requirement as outlined in their course sequence plans and as assigned by the School.

## **UNDERGRADUATE**

*Bachelor of Music degree program  
Diploma program*

### **Audition Requirements**

For complete information regarding audition requirements and application information, please contact the Office of Admission and Financial Aid..

There will be a “sophomore continuation jury” at the end of the sophomore year to establish that a student’s progress has been sufficient to ensure completion of the program of study. This evaluation will determine whether

or not the student may continue in that program. Repertoire will be determined by the teacher.

Repertoire for juries in non-graduating years must include works from at least three style periods.

### **GRADUATION REQUIREMENTS**

*Junior Concerto Requirement  
Graduation Recital*

All undergraduate Piano majors must perform from memory a standard concerto in its entirety before a faculty jury. In addition, they must perform an adjudicated Graduation Recital in their final year of study. The program, performed from memory, must include works from at least three style periods and at least one work written during the last 75 years.

## **GRADUATE**

*Master of Music degree program  
Postgraduate Diploma program*

### **Audition Requirements**

For complete information regarding audition requirements and application information, please contact the Office of Admission and Financial Aid.

### **GRADUATION REQUIREMENTS**

*Concerto Requirement  
Graduation Recital*

All graduate Piano majors must perform from memory a standard concerto in its entirety before a faculty jury in the second year of study. In addition, they must perform an adjudicated Graduation Recital in their final year of study. The program, performed from memory, must include works from at least three style periods and at least one work written during the last 75 years.

Students must be enrolled for major lessons during the semester they complete their performance requirements.

## **PROFESSIONAL STUDIES CERTIFICATE PROGRAM**

*For information regarding this program of study, see p. 71.*

## **DOCTOR OF MUSICAL ARTS**

*For information regarding doctoral studies, see p. 77.*

### **PREREQUISITES**

**Graduate Theory** TH0800, 2883

**Aural Skills** AS0870, 0871, 0872

**Keyboard Techniques** PN0861, 0862

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# BACHELOR OF MUSIC/PIANO MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1	2	3	4				
Major Instrument	3	3	3	3	4	4	4	4
Music Theory Core TH0001-0002, TH0003-0004	4	4	3	3				
Theory Electives TH2000-2999							2	2
Aural Skills AS0111-0112, AS0211-0212	2	2	2	2				
Piano Sight Reading PN0141-0142	1	1						
Keyboard Skills PN0151-0152, PN0251-0252			2	2	1	1		
Music History Core MH0001-0002, MH0003-0004	2	2	2	2				
Music History Electives MH0500-2999					3	3		
Humanities Core HU0001-0002, HU0003-0004	3	3	3	3				
Humanities Electives HU0500-1999					3	3	3	3
Electives					2	2		
Practical Foundations ME1500					2			
Conducting (Choral or Orchestral) CD0111-0112; CD0211-0212							2	2
Piano Literature PN0411-0412							2	2
Piano Pedagogy PN0421-0422					2	2		
Choir VX0050	.5	.5	.5	.5				
Chamber Music* SP1500					1	1	1	1
Concert Attendance CA1000	0	0	0	0	0	0		
Setting the Stage Workshops (5) ME1000								0
Jury		0		0		0		
Concerto Requirement (adjudicated) PN0500								0
Graduation Recital (adjudicated)								0
<b>TOTAL: 124</b>	<b>15.5</b>	<b>15.5</b>	<b>15.5</b>	<b>15.5</b>	<b>18</b>	<b>16</b>	<b>14</b>	<b>14</b>

*\*As assigned by the Ensembles Office*

## MASTER OF MUSIC/PIANO MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1	2
Major Lessons	5	5
Music History Electives MH1000-2999	3	3
Graduate Theory Electives TH2000-2999		2
Graduate Electives	2	4
Piano Literature PN2021-2022, 2031-2032	2	2
Chamber Music* SP1500		1
Concert Attendance CA1000	0	0
Jury	0	
Concerto Requirement PN2200		0
Graduation Recital		0
<b>TOTAL: 52</b>	<b>12</b>	<b>14</b>

*\*As assigned by the Ensembles Office*

## PIANO FACULTY

Marc Silverman, *Department Chair*  
 Arkady Aronov  
 Yefim Bronfman  
 Jeffrey Cohen  
 Daniel Epstein  
 Horatio Gutiérrez

Phillip Kawin  
 Olga Kern  
 Solomon Mikowsky  
 Alexandre Moutouzkine  
 Joanne Polk  
 André-Michel Schub

Inesa Sinkevych  
 Nina Svetlanova  
 William Wolfram, *Piano Seminar*

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# STRINGS

## VIOLIN, VIOLA, VIOLONCELLO, AND DOUBLE BASS

The programs of study for String majors are designed to develop skilled performers in all areas of string technique playing. All students are required to fulfill their Ensemble Requirement as outlined in their course sequence plans and as assigned by the School.

### **UNDERGRADUATE**

*Bachelor of Music degree program  
Diploma program*

#### **Audition Requirements**

For complete information regarding audition requirements and application information, please contact the Office of Admission and Financial Aid..

There will be a “sophomore continuation jury” at the end of the sophomore year to establish that a student’s progress has been sufficient to ensure completion of the program of study. This evaluation will determine whether or not the student may continue in that program.

Repertoire requirements for each year in School and for each instrument are published in the String Department Handbook, available from the Department Chair or on the MSM String web page.

#### **GRADUATION REQUIREMENTS**

*Graduation Jury  
Graduation Recital*

All undergraduate String majors must perform their Graduation Jury before the departmental faculty during scheduled Graduation Jury periods in the final year of study. The program for both the Graduation Jury and the Graduation Recital must include the same works.

### **GRADUATE**

*Master of Music degree program  
Postgraduate Diploma program*

#### **Audition Requirements**

For complete information regarding audition requirements and application information, please contact the Office of Admission and Financial Aid.

#### **GRADUATION REQUIREMENTS**

*Graduation Jury  
Graduation Recital*

All graduate String majors must perform their Graduation Jury before the departmental faculty during scheduled Graduation Jury periods in the final year of study. The program for both the Graduation Jury and the Graduation Recital must include the same works.

### **PROFESSIONAL STUDIES CERTIFICATE PROGRAM**

*For information regarding this program of study, see p. 71.*

### **DOCTOR OF MUSICAL ARTS**

*For information regarding doctoral studies, see p. 77.*

#### **PREREQUISITES**

**Graduate Theory** TH0800, 2883

**Aural Skills** AS0870, 0871, 0872

**Required Piano** RP0111, 0112, 0211, 0212

**BACHELOR OF MUSIC/STRING MAJOR**  
**VIOLIN, VIOLA, AND CELLO**

<b>SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
Major Instrument	3	3	3	4
Music Theory Core TH0001-0002, TH0003-0004	4	3	3	
Theory Electives TH2000-2999				2
Aural Skills AS0111-0112, AS0211-0212	2	2	2	
Music History Core MH0001-0002, MH0003-0004	2	2	2	
Music History Electives MH0500-2999			3	3
Humanities Core HU0001-0002, HU0003-0004	3	3	3	
Humanities Electives HU0300-2999			3	3
Required Piano RP0111-0112, RP0211-0212	1	1	1	
Orchestral Repertoire for Strings ST0051-0052				2
Practical Foundations ME1500				2
Orchestral Conducting CD0211-0212				2
Large Performing Ensemble* LP1500**	1	1	1	1
Chamber Music* SP1500		1	1	1
Concert Attendance CA1000	0	0	0	0
Setting the Stage Workshops (5) ME1000				0
Jury		0	0	0
Graduation Recital				0
<b>TOTAL: 124</b>	<b>16</b>	<b>16</b>	<b>16</b>	<b>15</b>

*\*All string players must participate in orchestra every semester until completion of the graduation jury; in addition, a minimum of 6 semesters of chamber music must be completed as assigned by the Ensembles Office.*

*\*\*Students in the Zuckerman Program register for OP1500 in place of LP1500.*

# BACHELOR OF MUSIC/STRING MAJOR

## DOUBLE BASS ONLY

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1	2	3	4
Major Instrument	3	3	3	4
Music Theory Core TH0001-0002, TH0003-0004	4	4	3	3
Theory Electives TH2000-2999				2
Aural Skills AS0111-0112, AS0211-0212	2	2	2	2
Music History Core MH0001-0002, MH0003-0004	2	2	2	2
Music History Electives MH0500-2999			3	3
Humanities Core HU0001-0002, HU0003-0004	3	3	3	3
Humanities Electives HU0300-2999			3	3
Required Piano RP0111-0112, RP0211-0212	1	1	1	1
Orchestral Repertoire for Strings ST0051-0052			2	2
Practical Foundations ME1500			2	2
Orchestral Conducting CD0211-0212				2
Large Performing Ensemble* LP1500**	1	1	1	1
Chamber Music*** SP1500				1
Concert Attendance CA1000	0	0	0	0
Setting the Stage Workshops (5) ME1000				0
Jury		0	0	0
Half or Full Graduation Recital				0
<b>TOTAL: 120</b>	<b>16</b>	<b>16</b>	<b>15</b>	<b>15</b>

\*All string players must participate in orchestra every semester until completion of the graduation jury;

\*\*Students in the Zuckerman Program register for OP1500 in place of LP1500.

\*\*\*double bass majors must also complete two semesters of chamber music.

## **MASTER OF MUSIC/STRING MAJOR**

### **VIOLIN, VIOLA, AND CELLO ONLY**

<b>SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER</b>	<b>1</b>		<b>2</b>	
Major Lessons	5	5	5	5
Orchestral Repertoire for Strings ST2051-2052, 2151-2152	2	2	2	2
Music History Electives MH1000-2999	3	3		
Graduate Theory Electives TH2000-2999			2	2
Graduate Electives			2	2
Large Performing Ensemble* LP1500**	1	1	1	1
Chamber Music* SP1500	1	1	1	1
Concert Attendance CA1000	0	0		
Jury		0		0
Graduation Recital***				0
<b>TOTAL: 50</b>	<b>12</b>	<b>12</b>	<b>13</b>	<b>13</b>

*\*All string players must participate in orchestra every semester until completion of the graduation jury; in addition, except for doublebass, a minimum of 4 semesters of chamber music must be completed as assigned by the Ensembles Office.*

*\*\*Students in the Zuckerman Program register for OP1500 in place of LP1500.*

*\*\*\* Required of all graduate string majors.*

## **MASTER OF MUSIC/STRING MAJOR**

### **DOUBLE BASS ONLY**

<b>SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER</b>	<b>1</b>		<b>2</b>	
Major Lessons	5	5	5	5
Orchestral Repertoire for Strings ST2051-2052, 2151-2152	2	2	2	2
Music History Electives MH1000-2999	3	3		
Graduate Theory Electives TH2000-2999			2	2
Graduate Electives	2	2	2	2
Large Performing Ensemble* LP1500**	1	1	1	1
Concert Attendance CA1000	0	0		
Jury		0		0
Graduation Recital***				0
<b>TOTAL: 50</b>	<b>13</b>	<b>13</b>	<b>12</b>	<b>12</b>

*\*All string players must participate in orchestra every semester until completion of the graduation jury.*

*\*\*Students in the Zuckerman Program register for OP1500 in place of LP1500.*

*\*\*\* Required of all graduate string majors.*

# PINCHAS ZUKERMAN PERFORMANCE PROGRAM

The internationally acclaimed violinist and conductor Pinchas Zukerman accepts a limited number of exceptionally gifted violinists and violists as private students at Manhattan School of Music each year.

This program, under Mr. Zukerman's supervision, is devoted to the artistic and technical development of these talented students.

Mr. Zukerman works intensively with each student approximately six times per semester for a total of twelve private lessons throughout the academic year. In addition, weekly lessons are taught to the Zukerman class by Patinka Kopec, who has been personally selected by Mr. Zukerman to be his sole teaching associate and the program coordinator.

Applicants from around the world are auditioned either in person or by videotape by Mr. Zukerman and Ms. Kopec. The class includes three to ten students, ranging in age from fourteen years old to the young career instrumentalists as well as the traditional conservatory student.

## Audition Requirements

For complete information regarding audition requirements and application information, please contact the Office of Admission and Financial Aid.

## GRADUATION REQUIREMENTS

### Violin

*Graduation Jury*  
*Graduation Recital*

Violinists must prepare a full recital program representing three style periods, including a 20th-century work. An unaccompanied work of Bach and a complete concerto with cadenzas (which may be part of the recital program, if so desired) are optional.

### Viola

*Graduation Jury*  
*Graduation Recital*

Violists must prepare a full recital program representing three style periods, including a complete unaccompanied work of Bach and a 20th-century work. A complete standard concerto with cadenzas is required.

Violinists and violists accepted into the Pinchas Zukerman Performance Program have the following options as a course of study:

1. Pre-college students must enroll in an accredited high school approved by Manhattan School of Music.
2. Students with an earned high school diploma are eligible to enter the following MSM programs:
  - a. Bachelor of Music degree program
  - b. Diploma program
  - c. Special Student status with an emphasis on instrumental study (one-year program; student is non-matriculated and must petition for a second year of study)
3. Students with an earned Bachelor of Music or equivalent undergraduate degree are eligible to enter the following MSM programs:
  - a. Master of Music degree program
  - b. Postgraduate Diploma program
  - c. Professional Studies Certificate Program

- d. Doctor of Musical Arts degree program
- e. Special Student status with an emphasis on instrumental study (one-year program; student is non-matriculated and must petition for a second year of study) All International Students must register for a minimum of

12 credit hours (full-time) in order to be eligible for an I-20.

For Course Sequence Plans for all undergraduate and graduate degree and diploma programs, see Strings.

## **PROFESSIONAL STUDIES CERTIFICATE PROGRAM**

*For information regarding this program of study, see p. 71.*

## **DOCTOR OF MUSICAL ARTS**

*For information regarding doctoral studies, see p. 77.*

## **STRINGS FACULTY**

Nicholas Mann, *Department Chair*

### **Violin**

Laurie Carney  
 Glenn Dicterow  
 Koichiro Harada  
 Patinka Kopec  
 Curtis Macomber  
 Isaac Malkin  
 Nicholas Mann  
 Albert Markov  
 Todd Phillips  
 Maria Radicheva  
 Lucie Robert  
 Sylvia Rosenberg  
 Laurie Smukler  
 Sheryl Staples  
 Mark Steinberg

Peter Winograd  
 Kelly Hall-Tompkins

### **Viola**

Daniel Avshalomov  
 Karen Dreyfus  
 Kazuhide Isomura  
 Shmuel Katz  
 Patinka Kopec  
 Isaac Malkin  
 Samuel Rhodes  
 Robert Rinehart  
 Karen Ritscher

### **Cello**

Marion Feldman  
 David Geber  
 Wolfram Koessel

Julia Lichten  
 Philippe Muller  
 Fred Sherry

### **Double Bass**

Timothy Cobb  
 David Grossman  
 Jeremy McCoy  
 Orin O'Brien

### **Pinchas Zukerman Performance Program**

Pinchas Zukerman  
 Patinka Kopec

**BACHELOR OF MUSIC/STRING MAJOR**  
**ZUKERMAN PROGRAM**

<b>SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
Major Instrument DB46-, VA46-, VC46-, VN46-	3	3	3	4
Music Theory Core TH0001-0002, TH0003-0004	4	4	3	
Theory Electives TH2000-2999				2
Aural Skills AS0111-0112, AS0211-0212	2	2	2	
Music History Core MH0001-0002, MH0003-0004	2	2	2	
Music History Electives MH0500-2999			3	3
Humanities Core HU0001-0002, HU0003-0004	3	3	3	
Humanities Electives HU0300-2999			3	3
Required Piano RP0111-0112, RP0211-0212	1	1	1	
Orchestral Repertoire for Strings ST0051-0052				2
Practical Foundations ME1500				2
Orchestral Conducting CD0211-0212				2
Large Performing Ensemble* LP1500**	1	1	1	1
Chamber Music* SP1500		1	1	1
Concert Attendance CA1000	0	0	0	0
Setting the Stage Workshops (5) ME1000				0
Jury		0	0	0
Graduation Recital***				0
<b>TOTAL: 124</b>	<b>16</b>	<b>16</b>	<b>16</b>	<b>15</b>

# VOICE

The programs of study for Voice majors are designed to develop skilled performers in all areas of vocal technique and to offer opportunities to perform a wide variety of vocal literature. Voice majors take private lessons and participate in master classes, workshops, and literature classes. All students are required to fulfill their Ensemble Requirement as outlined in their course sequence plans and as assigned by the School.

## **UNDERGRADUATE**

*Bachelor of Music degree program  
Diploma program*

### **Audition Requirements**

For complete information regarding audition requirements and application information, please contact the Office of Admission and Financial Aid.

### **GRADUATION REQUIREMENTS**

*Graduation Jury Recital  
Graduation Recital*

All undergraduate Voice majors must perform a Jury Recital and Graduation Recital (program approved by the Department Chair) in their final year of study. The program for the Graduation Recital, performed from memory, must consist of a group of songs in English, a group in German, a group in French or Italian, and a contemporary selection (an aria from oratorio or opera may be included).

## **GRADUATE**

*Master of Music degree program  
Postgraduate Diploma program*

### **Audition Requirements**

For complete information regarding audition requirements and application information, please contact the Office of Admission and Financial Aid.

### **GRADUATION REQUIREMENTS**

*Graduation Jury Recital  
Graduation Recital*

All graduate Voice majors must perform a Jury Recital and Graduation Recital (program approved by the Department Chair) in their final year of study. The program for the Graduation Recital, performed from memory, must consist of a group of songs in English, a group in German, a group in French or Italian, and a contemporary selection (an aria from oratorio or opera may be included).

## **OPERA STUDIES PROGRAM**

Students in the Opera Studies program refine their technique and develop their artistry under the guidance of a faculty of eminent artist-teachers while gaining exposure before New York City audiences through performances in opera scenes, community and educational outreach concerts, and two full-length productions each

year. Manhattan School of Music opera productions have been praised as a significant contribution to operatic life in New York City, and numerous performances have been released as commercial recordings.

All voice students participate in ensembles, and opera experience is available to all through a variety of opera-related programs and courses. Opera is not a major, but rather a significant feature of the vocal performance experience at MSM. Undergraduate students gain operatic experience through opera scenes programs in the junior year and a senior opera production. Graduate students audition for Opera Studio in the fall semester and may be assigned to main stage productions, scenes, or opera workshops on the basis of these auditions. In addition, several ensemble courses offered through Chamber Music and through the Accompanying program offer extensive opera experience.

## **PROFESSIONAL STUDIES**

### **CERTIFICATE PROGRAM**

*For information regarding this program of study, see p. 71.*

### **DOCTOR OF MUSICAL ARTS**

*For information regarding doctoral studies, see p. 77.*



# BACHELOR OF MUSIC/VOICE MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1	2	3	4
Major Lessons	3	3	3	4
Music Theory Core TH0001-0002, TH0003-0004	4	3		
Aural Skills AS0101-0102, AS0201-0202	2	2		
Music History Core MH0001-0002, MH0003-0004		2	2	
Music History Electives MH0500-2999				3
Humanities Core HU0001-0002, HU0003-0004	3	3		
Humanities Electives HU0500-1999			3	3
Required Piano RP0111-0112, RP0211-0212	1	1		
Italian Diction IT0100-0200	2			
English Diction EN0100-0200	2			
German Diction GR0100-0200		2		
French Diction FR0100-0200			2	
German Vocal Literature VX0420			2	
French Vocal Literature VX0550				2
English Vocal Literature VX0320				2
American Vocal Literature VX0330				2
Practical Foundations ME1500				2
General Electives				2
Introduction to Performance VX0900			1	
Acting VX0901-0902				1
Movement VX1831-1832			1	1
Choir VX0050	.5	.5	.5	
1st Year Performance Class VX0100	.5			
2nd Year Performance Class VX0200		.5	.5	
Junior Opera VX0800			1	1
Senior Opera Theatre VX0800				1
Concert Attendance CA1000	0	0	0	0
Setting the Stage Workshops (5) ME1000				0
Jury	0	0	0	0
Junior (Half) Recital			0	
Graduation Recital				0
<b>TOTAL: 130</b>	<b>18</b>	<b>18</b>	<b>18</b>	<b>16-17</b>

## PREREQUISITES

Graduate Theory TH0800, 2883

Aural Skills AS0890, 0891, 0892

Required Piano RP0111, 0112, 0211, 0212

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## MASTER OF MUSIC/VOICE MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2	
Major Lessons	5	5	5	5
Graduate Italian Diction IT2101-2102	2	2		
Graduate English Diction EN2101-2102	2	2		
Graduate German Diction GR2101-2102			2	2
Graduate French Diction FR2101-2102			2	2
Advanced Acting VX2901-2902	2	2		
Movement VX1831-1832	1	1		
Music History and Voice Electives VX/MH 1000-2999			3	3
Recitative* VX1875			1	
Ensemble** LP/SP1500	1	1	1	1
Performance Technique Class	1	1		
Concert Attendance	0	0		
Jury		0		0
Graduation Recital				0
<b>TOTAL: 55</b>	<b>14</b>	<b>14</b>	<b>14</b>	<b>13</b>

\*Can be taken either semester of the 2nd year; cannot count toward elective or ensemble credit

\*\*Students can participate in up to two (2) ensembles per semester, as assigned by Opera Office

### OPERA FACULTY

Dona D. Vaughn, *Artistic Director, Opera Program*  
 Gordon Ostrowski, *Assistant Dean Opera Studies/Opera Production*  
 William Tracy, *Head of Opera Musical Studies*

Mark Oswald  
 James Morris  
 Joan Patenaude-Yarnell  
 Ashley Putnam  
 Neil Rosenshein

Glenn Morton, *Italian Diction*  
 Thomas Muraco, *French Diction, Recitative, Coaching*  
 Nils Neubert, *German Diction*  
 Francis Patrelle, *Movement for Singers*  
 Elsa Quérom, *French Diction*  
 Craig Rutenberg  
 Shane Schag, *Music Director, Musical Theater Lab*  
 Anne Shikany, *Sophomore Performance*  
 Paul Sperry, *American Vocal Literature*  
 Cristina Stanescu, *French Diction, Recital Coaching*

### VOICE FACULTY

Maitland Peters, *Department Chair*  
 Edith Bers  
 Joan Caplan  
 Shirley Close  
 Mignon Dunn  
 Ruth Golden  
 Cynthia Hoffmann  
 Marlena Kleinman Malas  
 Spiro Malas  
 Catherine Malfitano  
 Patricia Misslin

### RELATED VOICE STUDIES FACULTY

Miriam Charney, *British Vocal Literature, Contemporary Opera Ensemble*  
 Patrick Diamond, *Acting*  
 Stefano Baldasseroni, *Italian Diction*  
 Kathryn LaBouff, *English Diction, Assistant Chair*  
 Rhoda Levine, *Acting*  
 Carolyn Marlow, *Acting*  
 Kenneth Merrill, *German and Advanced Vocal Literature*

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# WOODWINDS

## FLUTE, OBOE, CLARINET, SAXOPHONE, AND BASSOON

The programs of study for Woodwind majors are designed to develop skilled performers who are familiar with the standard solo, ensemble, and orchestral literature for their instruments. Students must demonstrate a high degree of professional competence, and appropriate stylistic approaches to the literature of various historical periods. All students are required to fulfill their Ensemble Requirement as outlined in their course sequence plans and as assigned by the School.

### **UNDERGRADUATE**

*Bachelor of Music degree program  
Diploma program*

#### **Audition Requirements**

For complete information regarding audition requirements and application information, please contact the Office of Admission and Financial Aid.

There will be a “sophomore continuation jury” at the end of the sophomore year to establish that a student’s progress has been

sufficient to ensure completion of the program of study. This evaluation will determine whether or not the student may continue in that program. Repertoire will be determined by the teacher.

Repertoire for juries in non-graduating years will be determined by the teacher and the student.

### **GRADUATION REQUIREMENT**

*Graduation Jury  
Graduation Recital*

All undergraduate Woodwind majors must perform their Graduation Jury before the departmental faculty during their final year of study.

### **GRADUATE**

*Master of Music degree program  
Postgraduate Diploma program*

#### **Audition Requirements**

For complete information regarding audition requirements and application information, please contact the Office of Admission and Financial Aid.

### **GRADUATION REQUIREMENTS**

*Graduation Jury  
Graduation Recital*

All graduate Woodwind majors must perform their Graduation Jury before the departmental faculty during their final year of study as determined by the department chair.

### **PROFESSIONAL STUDIES**

### **CERTIFICATE**

### **PROGRAM**

*For information regarding this program of study, see p. 71.*

### **DOCTOR OF MUSICAL ARTS**

*For information regarding doctoral studies, see p. 77.*

### **PREREQUISITES**

**Graduate Theory** TH0800, 2883

**Aural Skills** AS0870, 0871, 0872

**Required Piano** RP0111, 0112, 0211, 0212

# BACHELOR OF MUSIC/WOODWIND MAJOR

## FLUTE, OBOE, CLARINET, AND BASSOON

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1	2	3	4
Major Instrument	3	3	3	4
Reed/Flute Lab WW2151-2152*			2	2
Music Theory Core TH0001-0002, TH0003-0004	4	3		
Theory Electives TH2000-2999				2
Aural Skills AS0111-0112, AS0211-0212	2	2		
Music History Core MH0001-0002, MH0003-0004	2	2		
Music History Electives MH0500-2999			3	3
Humanities Core HU0001-0002, HU0003-0004	3	3		
Humanities Electives HU0500-2999			3	3
Required Piano RP0111-0112, RP0211-0212	1	1		
Practical Foundations ME1500			2	
Orchestral Conducting CD0211-0212				2
Large Performing Ensemble** LP1500	1	1	1	1
Chamber Music** SP1500			1	1
Concert Attendance CA1000	0	0	0	0
Setting the Stage Workshops (5) ME1000				0
Jury		0	0	0
Graduation Recital				0
<b>TOTAL: 122</b>	<b>16</b>	<b>15</b>	<b>15</b>	<b>15</b>

\*\*All woodwind players must participate in large ensembles for 8 semesters as assigned by the Ensembles Office; in addition, 4 semesters of chamber music must be completed as assigned by the Ensembles Office.

## WOODWINDS FACULTY

Linda Chesis, *Department Chair*

### Flute

Linda Chesis  
Robert Langevin  
Marya Martin  
Michael Parloff

### Oboe

Robert Botti

James Austin Smith  
Stephen Taylor  
Sherry Sylar  
Liang Wang (*on leave*)

### Clarinet

Alan R. Kay  
David Krakauer  
Pascual Martinez-Forteza  
Charles Neidich

### Saxophone

Paul Cohen

### Bassoon

Kim Laskowski  
Frank Morelli  
Roger Nye  
William Short

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**BACHELOR OF MUSIC/WOODWIND MAJOR**  
**CLASSICAL SAXOPHONE ONLY**

<b>SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
Major Instrument	3	3	3	4
Music Theory Core TH0001-0002, TH0003-0004	4	4	3	3
Theory Electives TH2000-2999				2 2
Aural Skills AS0111-0112, AS0211-0212	2	2	2	2
Music History Core MH0001-0002, MH0003-0004	2	2	2	2
Music History Electives MH0500-2999			3	3
Humanities Core HU0001-0002, HU0003-0004	3	3	3	3
Humanities Electives HU0500-2999			3	3 3 3
Required Piano RP0111-0112, RP0211-0212	1	1	1	1
Practical Foundations ME1500				2
Orchestral Conducting CD0211-0212				2 2
Large Performing Ensemble** LP1500	1	1	1	1 1 1 1
Chamber Music** SP1500				1 1 1 1
Freshman/Sophomore Sax Performance Class SX0100***	1	1	1	1
Junior/Senior Sax Performance Class SX0200***				2 2 2 2
Concert Attendance CA1000	0	0	0	0 0
Setting the Stage Workshops (5) ME1000				0
Jury		0	0	0 0
Graduation Recital				0
<b>TOTAL: 126</b>	<b>17</b>	<b>17</b>	<b>16</b>	<b>16 16 14 15 15</b>

*\*\*All woodwind players must participate in large ensembles for 8 semesters as assigned by the Ensembles Office; in addition, 4 semesters of chamber music must be completed as assigned by the Ensembles Office.*

*\*\*\*Saxophone majors are required to participate in the repertoire and performance class each semester enrolled, thus requiring these students to register for additional credits each semester.*

**MASTER OF MUSIC/WOODWIND MAJOR**  
**FLUTE, OBOE, CLARINET, AND BASSOON**

<b>SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER</b>	<b>1</b>		<b>2</b>	
Major Lessons	5	5	5	5
Reed/Flute Lab WW2151-2152	2	2	2	2
Music History Electives MH1000-2999	3	3		
Graduate Theory Electives TH2000-2999			2	2
Graduate Electives	2		3	3
Large Performing Ensemble** LP1500	1	1	1	1
Chamber Music** SP1500	1	1	1	1
Concert Attendance CA1000	0	0		
Jury		0		0
Graduation Recital				0
<b>TOTAL: 54</b>	<b>14</b>	<b>12</b>	<b>14</b>	<b>14</b>

*\*\*All woodwind players must participate in large ensembles for 4 semesters as assigned by the Ensembles Office; in addition, 4 semesters of chamber music must be completed as assigned by the Ensembles Office.*

*\*\*\*Saxophone majors are required to participate in the repertoire and performance class each semester enrolled, thus requiring these students to register for additional credits each semester.*

**MASTER OF MUSIC/WOODWIND MAJOR**  
**CLASSICAL SAXOPHONE ONLY**

<b>SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER</b>	<b>1</b>		<b>2</b>	
Major Lessons	5	5	5	5
Music History Electives MH1000-2999	3	3		
Graduate Theory Electives TH2000-2999			2	2
Graduate Electives	2		3	3
Large Performing Ensemble** LP1500	1	1	1	1
Chamber Music** SP1500	1	1	1	1
Graduate Sax Repertoire Class SX2200***	2	2	2	2
Concert Attendance CA1000	0	0		
Jury		0		0
Graduation Recital				0
<b>TOTAL: 54</b>	<b>14</b>	<b>12</b>	<b>14</b>	<b>14</b>

*\*\*All woodwind players must participate in large ensembles for 4 semesters as assigned by the Ensembles Office; in addition, 4 semesters of chamber music must be completed as assigned by the Ensembles Office.*

*\*\*\*Saxophone majors are required to participate in the repertoire and performance class each semester enrolled, thus requiring these students to register for additional credits each semester.*

# PROFESSIONAL STUDIES CERTIFICATE PROGRAM

The Professional Studies Certificate program is designed for accomplished performers possessing a Master of Music degree, a Postgraduate Diploma, or their equivalent. This one-year program offers study in Collaborative Piano (with a concentration in either instrumental or vocal music), Brass, Composition, Guitar, Orchestral Performance, Organ, Piano, Strings, Voice, or Woodwinds. It is designed for students who wish to pursue instrumental or vocal study on an advanced level and serves to assist them in preparing for major competitions, auditions, or career entry positions. A certificate will be awarded to students who successfully complete this program of private lessons, ensembles as assigned, electives, and a graduation recital totalling

at least 24 credit hours for the academic year. All students who are accepted into the program must pursue a full-time course of study of at least 12 credit hours per semester whether they wish to receive the certificate or not.

The program is normally completed in one academic year, but may occasionally be extended. Students must apply by petition for such extensions.

## Admission

Admission to the Professional Studies Certificate Program is based on an audition before the faculty of the applicant's major department and on the results of a review of the applicant's academic history. International Students must score at least 550 on the

TOEFL which is administered at the School during each audition period.

## Audition Requirements

Audition requirements for the Professional Studies Certificate Program are the same as those for the Doctor of Musical Arts Degree program.

## GRADUATION REQUIREMENTS

### 1. *Graduation Recital and/or Graduation Jury*

All students enrolled in the Professional Studies Certificate Program are required to perform a full recital and/or Graduation Jury in order to successfully complete the requirements for the program. The repertoire for the recital is determined in consultation with the major teacher and Department Chair.

**PROFESSIONAL STUDIES CERTIFICATE PROGRAM  
ORCHESTRAL PERFORMANCE MAJOR  
BRASS, WOODWINDS, VIOLIN, VIOLA AND VIOLONCELLO ONLY**

<b>SUGGESTED DISTRIBUTION BY SEMESTER</b>	<b>1</b>	<b>2</b>
Major Lessons	6	6
Orchestra Repertoire OP2351-2352	1	1
Musician as Educator OP2251	1	
Orchestral Entrepreneurship ME1600	2	
Graduate Electives		2
OP Program Core OP1200	1	1
Large Performance Ensemble LP1500	1	1
Chamber Music SP1500	1	1
Concert Attendance CA1000	0	
Setting the Stage Workshops (5) ME1000		0
Graduation Jury		0
<b>TOTAL: 25</b>	<b>13</b>	<b>12</b>

**PROFESSIONAL STUDIES CERTIFICATE PROGRAM  
ORCHESTRAL PERFORMANCE MAJOR  
DOUBLE BASS AND HARP ONLY**

<b>SUGGESTED DISTRIBUTION BY SEMESTER</b>	<b>1</b>	<b>2</b>
Major Lessons	6	6
Orchestra Repertoire OP2351-2352	1	1
Musician as Educator OP2251	1	
Orchestral Entrepreneurship ME1600	2	
Graduate Electives		3
OP Program Core OP1200	1	1
Large Performance Ensemble LP1500	1	1
Concert Attendance CA1000	0	
Setting the Stage Workshops (5) ME1000		0
Graduation Jury		0
<b>TOTAL: 24</b>	<b>12</b>	<b>12</b>



**PROFESSIONAL STUDIES CERTIFICATE PROGRAM  
ORCHESTRAL PERFORMANCE MAJOR  
PERCUSSION ONLY**

<b>SUGGESTED DISTRIBUTION BY SEMESTER</b>	<b>1</b>	<b>2</b>
Major Lessons	6	6
Orchestra Repertoire OP2351-2352	1	1
Musician as Educator OP2251	1	
Orchestral Entrepreneurship ME1600	2	
Graduate Electives (as needed)		2
OP Program Core OP1200	1	1
Large Performance Ensemble LP1500	1	1
Chamber Music SP1500	1	1
Percussion Lab	2	2
Concert Attendance CA1000	0	
Setting the Stage Workshops (5) ME1000		0
Graduation Jury		0
<b>TOTAL: 29</b>	<b>15</b>	<b>14</b>

**PROFESSIONAL STUDIES CERTIFICATE PROGRAM  
CLASSICAL CHORAL CONDUCTING ONLY**

<b>SUGGESTED DISTRIBUTION BY SEMESTER</b>	<b>1</b>	<b>2</b>
Major Lessons	6	6
Conductors' Choir VX0060.10	1	1
Choral Lab LP1880.10	0	0
Graduate Electives	6	6
Concert Attendance CA1000	0	
Graduation Recital		0
<b>TOTAL: 26</b>	<b>13</b>	<b>13</b>

**PROFESSIONAL STUDIES CERTIFICATE PROGRAM  
CLASSICAL ORCHESTRAL CONDUCTING ONLY**

<b>SUGGESTED DISTRIBUTION BY SEMESTER</b>	<b>1</b>	<b>2</b>
Major Lessons CSP6000	6	6
Conductors' Orchestra CS2010	3	3
Graduate Electives	3	3
Concert Attendance CA1000	0	
Graduation Recital		0
<b>TOTAL: 24</b>	<b>12</b>	<b>12</b>

**PROFESSIONAL STUDIES CERTIFICATE PROGRAM**  
**BRASS, COMPOSITION, GUITAR, ORGAN, WOODWINDS ONLY**

<b>SUGGESTED DISTRIBUTION BY SEMESTER</b>	<b>1</b>	<b>2</b>
Major Lessons	6	6
Graduate Electives	6	6
Concert Attendance CA1000	0	
Graduation Jury or Recital		0
<b>TOTAL: 24</b>	<b>12</b>	<b>12</b>

*Graduation Jury and/or Recital requirements are based upon those for each individual major.*

**PROFESSIONAL STUDIES CERTIFICATE PROGRAM**  
**CLASSICAL STRINGS ONLY**

<b>SUGGESTED DISTRIBUTION BY SEMESTER</b>	<b>1</b>	<b>2</b>
Major Lessons	6	6
Orchestra LP1500	1	1
Chamber Music SP1500	1	1
Graduate Electives	4	4
Concert Attendance CA1000	0	
Graduation Recital		0
<b>TOTAL: 24</b>	<b>12</b>	<b>12</b>

**PROFESSIONAL STUDIES CERTIFICATE PROGRAM**  
**CLASSICAL VOICE AND PIANO ONLY**

<b>SUGGESTED DISTRIBUTION BY SEMESTER</b>	<b>1</b>	<b>2</b>
Major Lessons CSP6000	6	6
Graduate Electives	6	6
Concert Attendance CA1000	0	
Graduation Recital		0
<b>TOTAL: 24</b>	<b>12</b>	<b>12</b>

**PROFESSIONAL STUDIES CERTIFICATE PROGRAM**  
**COLLABORATIVE PIANO ONLY**

<b>SUGGESTED DISTRIBUTION BY SEMESTER</b>	<b>1</b>	<b>2</b>
Major Lessons	6	6
Collaborative Piano Seminar AC2091-2092, AC2111-2112	2	2
Collaborative Piano Practicum AC2031-2032	1	1
Graduate Electives	6	6
Concert Attendance CA1000	0	
Setting the Stage Workshops (5) ME1000		0
Graduation Recital		0
<b>TOTAL: 30</b>	<b>15</b>	<b>15</b>

# DUAL DEGREE PROGRAM WITH TEACHERS COLLEGE COLUMBIA UNIVERSITY

Master of Music from Manhattan School of Music

Master of Education (EdM) with New York State K–12 music teacher certification from Teachers College Columbia University

Manhattan School of Music and Teachers College Columbia University offer a dual degree at the Master’s level. This accelerated program gives the student an MM (Master of Music) from Manhattan School of Music and an EdM (Master of Education) in Music Education with New York State K–12 Music Teacher Certification from Teachers College Columbia University.

Students spend the first two years at Manhattan School of Music completing requirements for the Master of Music degree; they must identify their interest in the dual-degree program during

their first semester, in time to complete course requirements at Manhattan School of Music. Students must complete 11–13 credits of required coursework at Manhattan School of Music, as well as a minimum of 35 hours of supervised arts-in-education fieldwork. The summer after graduating from Manhattan School of Music, students will commence coursework at Teachers College followed by two sections of teaching.

## Admission

To be considered for the program, a student must already be enrolled in a Manhattan School of Music MM program and must have at least a 3.0 GPA. To complete the Teachers College dual degree admission process:

- Apply to Teachers College by submitting an application form and fee

- Receive a successful progress review in the third semester from the Director of the Community Partnerships
- Teachers College TOEFL Requirements
- Supply two letters of recommendation from Manhattan School of Music: one from the Director of the Community Partnerships and one from the Assistant Dean of Academics
- Provide official transcripts for all undergraduate and graduate work
- Submit a personal statement about teaching experiences at Manhattan School of Music and the decision to pursue an additional degree in music education

*For detailed information, please contact the Director of Community Partnerships at Manhattan School of Music.*

## ***MANHATTAN SCHOOL OF MUSIC (11–13 CREDITS)***

<b>COURSES OFFERED</b> (selected in consultation with advisor)	
Graduate Level Performance	4
Supervised arts-in-education fieldwork in schools (35 hours)	0-2
Graduate Electives	2
<b>FIVE CREDITS MUST BE CHOSEN FROM AMONG THE FOLLOWING</b>	
Advanced Orchestral Conducting CD2011-2012	2
Advanced Choral Conducting CD2911-2912	2
Guitar Pedagogy GT1411-1412	1
Jazz Musician as Educator JC2360	2
Graduate Jazz Conducting/Rehearsal Techniques JC2400	2
Jazz Music Pedagogy JC2410	2
Musician as Educator OP2251	1
Sight-Reading Pedagogy PN2051-2052	2
Arts & Education Training PT1050	2
Cello Pedagogy PT1430	2
Advanced Teaching Techniques PT2011-2012	2
Ear Training and Sight-Singing Pedagogy TH2011-2012	2

## ***TEACHERS COLLEGE (34 POINTS)***

<b>COURSES OFFERED</b> (selected in consultation with advisor)	
Introduction to New Technologies in Music Education A&HM4029	2
Foundations of Music Education A&HM 5020	3
Young Children’s Musical Development A&HM 5022	3*
Designing Musical Experiences for Young Children A&HM 4021	3**
Creativity and Problem Solving in Music Education A&HM 5025	3*
Music Skills and the Creative Strategy A&HM 5026	3**
Comprehensive Musicianship A&HM 5032(3)	3
Student Teaching—Elementary A&HM 4701	3
Student Teaching—Secondary A&HM 4701	3
Special Education course in consultation with advisor	2
Child Abuse/Alcohol & Drug Abuse Detection C&TY 4504	0
Elective course in music pedagogy***	2
Two additional courses in subjects other than music	4

*Note: All students seeking New York State Teacher Certification must have a minimum of 6 college-level credits in each of the following areas: Mathematical Processes, Scientific Processes, Concepts in Historical and Social Sciences, and English/Literature.*

\* Prerequisite for student teaching

\*\* Prerequisite or co-requisite for student teaching

\*\*\* Selected in consultation with advisor

# DOCTOR OF MUSICAL ARTS

The program of study leading to the Manhattan School of Music Doctor of Musical Arts degree is offered with majors in Collaborative Piano (with a concentration in either instrumental or vocal music), Brass, Composition, Conducting, Guitar, Jazz, Organ, Piano, Strings, Voice, or Woodwinds. A minimum of 60 credits in approved graduate courses is required. The curriculum is designed to prepare the candidate for a performing career and for teaching at the college level. Students will, therefore, be expected to demonstrate strong academic capabilities in addition to a high level of achievement in performance or composition.

## Admission

Requirements for admission to the Doctor of Musical Arts degree program include (1) a Master's degree or its equivalent in music, (2) an audition before the faculty of the applicant's major department, (3) a three-hour written examination in music history and theory, (4) a TOEFL score of at least 100 (computer-based score).

## Advisement

Students admitted to the program must consult with Associate Dean Langford, Assistant Dean for Doctoral Studies, each semester prior to registration. The Assistant Dean for Doctoral Studies, in consultation with

the Doctoral Committee, administers all matters of curriculum, document topics, examinations, and applications for graduation. All inquiries, forms, and petitions should be forwarded to the Assistant Dean for Doctoral Studies.

## Assistantships in the Classical Division

A limited number of assistantships and teaching fellowships are available to doctoral students qualified to assist professors in history and theory courses, to teach Required Piano, to work in the Outreach and Guitar departments, and to assist the Assistant Dean for Doctoral Studies with administrative duties. Awards are made on a yearly basis. Recipients may apply to the Director of Doctoral Studies for a one-year renewal of their assistantship. Awards may not exceed two years.

## DEGREE REQUIREMENTS

### Classical Division

1. Prior to graduation, all students, except Jazz majors, must demonstrate reading knowledge of a foreign language at a level that will enable them, with the use of a dictionary, to translate 500 words of a musicological text in two hours. The choice of language is usually French, German, or Italian, but the student may petition the Doctoral

Committee for an examination in another language if that language can be shown to be relevant to the student's specific research interests.

2. Prior to graduation, the student must pass a comprehensive examination in both history and theory. This includes a six-hour written exam and a one-hour oral exam before the Doctoral Committee. The examination is offered twice a year and may be taken as early as the second year of study. Any student who fails the comprehensive examination or any portion thereof three times will be dismissed from the program.

3. Students must be in residence at the school for a minimum of two years.

4. All coursework and performance requirements must be completed within seven years of the date of matriculation. A one-year leave of absence may be taken.

5. After completion of the two years of required course work, students register for Thesis Research in every semester until graduation. This registration carries the equivalent of full-time status and a fee of \$800 per semester. In the fall semester, students will submit a written report on the progress of their thesis research; and in the spring semester, they will meet with the Assistant Dean

for Doctoral Studies for the purpose of making a formal presentation of their work.

**6.** Students applying to the Collaborative Piano department elect a concentration in either vocal or instrumental accompanying and are expected to audition with repertoire selected accordingly. Students concentrating in vocal accompanying must pass proficiency exams in Italian, French and German diction or satisfy any deficiency by auditing one or more of the following: Italian for Singers (IT2101-2102), French for Singers (FR2101-2102), German for Singers (GR2101-2102).

**7.** Students may transfer a maximum of nine graduate credits earned at another institution with a grade of A or B; no applied credits (i.e., private lessons) may be transferred.

**8.** Performance majors are required to give three recitals, one of which is usually chamber music. For Collaborative Piano majors, all three recitals comprise chamber music. In addition to the three recitals, graduation requirements for Organ majors include mastery of all major and minor scales in double thirds and arpeggios at the piano, three pedal virtuoso pieces, and four trio sonatas of Bach.

**9.** Piano and Guitar majors have the additional requirement of performing two solo concertos, while other Classical, instrumental majors must play

one concerto and pass a jury examination on excerpts from the orchestral repertoire.

**10.** Composition majors present a concert of original music written primarily during the period of doctoral study. The student is encouraged to participate as a performer or conductor in at least one work. Composers also take a jury examination in each of their first two years in order to assure the Composition Department that works of sufficient quality and quantity are being produced.

**11.** Prior to graduation, all students submit a written thesis demonstrating an advanced level of research and writing skills. Further details concerning the thesis requirement may be found in the Doctoral Studies Handbook available from the Assistant Dean for Doctoral Studies.

**12.** Voice majors must pass proficiency exams in French, Italian, German and English diction or satisfy any deficiencies by auditing or taking one or more of the courses listed in paragraph 5 above.

### **Jazz Arts Division**

**1.** Jazz Arts Advancement majors are required to present:

- One large ensemble recital (Jazz Chamber Music). Students must conduct and/or solo in the performance. This performance should be 90-120 minutes in duration inclusive of intermission.
- One lecture recital on a topic of the student's choice to be approved by the

Associate Dean of the Jazz Arts Program. Duration should be 50 minutes.

- One research document on a jazz-related topic of the student's choice. This document must be approved by the Associate Dean of the Jazz Arts Program and should be from 60-80 pages in length. The research document is a flexible requirement. Underlying this project must be evidence of basic research skills and good writing technique. Beyond that, we suggest work on a subject that will be of sufficient practical interest to the music world to offer the opportunity for publication. Common approaches to this project include a historical study of some subject related to the major field or an analytical study of a work or group of works from the repertoire of the student's instrument or a critical edition of some previously unavailable work(s).

**2.** The culmination of the doctoral program is the comprehensive exam. It is important to understand that these tests are not a measure of what the student learned in the two years of course work at Manhattan School of Music, but are rather an evaluation of his or her total experience with the history, literature, and theory of music gained over many years of working as a musician. Prior to graduation, the student must pass comprehensive examinations in jazz history/styles/analysis

(HSA Exam), theory/analysis (TA Exam), and improvisation (Improv Exam). The HSA Exam and the TA Exam are written exams. The HSA exam involves listening as well as writing and takes approximately three hours. The TA Exam involves analysis of scores and transcriptions as well as short composition exercises and takes approximately four hours. The Improv Exam is a playing and written examination that will take approximately one hour. In the Improv Exam, students are required to:

- Provide their own accompanying trio and perform at the highest doctoral and professional level.

- Memorize and be fluent in all 60 compositions from years 5 and 6 of the departmental handbook (green book) and be prepared to play any of these compositions for the panel. The panel will select several of these pieces for performance.
- With the exception of the following compositions—Nica’s Dream, Pensativa, Upper Manhattan Medical Group, Moments Notice, Airegin, Chega de Saudade, Stablemates, and In Your Own Sweet Way—know all of the remaining compositions from years 5 and 6 in 12 keys.
- Write and play a line on a given chord progression.

- Sight read and improvise on a composition that will be provided by the panel.

Upon completion of coursework, recitals, research document, and comprehensive exams (in this order), the student must present his or her thesis. The thesis is a 30-minute jazz orchestral work (for studio orchestra) to be performed in a Jazz Philharmonic concert. The student must solo in and/or conduct the work. The work must also be accompanied by extensive program notes.

### Audition Requirements

For complete information regarding audition requirements and application information, please contact the Office of Admission and Financial Aid.

## DOCTOR OF MUSICAL ARTS/CONDUCTING MAJOR

	1		2	
<b>Major Lessons*</b>	6	6	6	6
<b>Theory</b> DM4101-4102	3	3		
<b>Research Methods</b> DM4150	3			
<b>History Pedagogy</b> DM4170		3		
<b>Music History Elective</b>	3	3		
<b>Graduate Electives</b>			2	2
<b>Doctoral Seminar</b> DM3099				3
<b>Performance Practice</b> DM3130			3	
<b>Thesis Advisement</b> DM4200			2	2
<b>Comprehensive Exam</b> DM4500				0
<b>Performance Project/recitals**</b> DM4490		2		2
<b>Thesis Exam</b> DM4550				0
<b>Language Exam</b> DM4510				0
<b>TOTAL: 60</b>	<b>15</b>	<b>17</b>	<b>13</b>	<b>15</b>

\*All Conducting majors concentrate in either choral or orchestral conducting; all will have at least one semester of lessons in the area that is not their concentration. For conductors, lessons include significant podium time with an MSM ensemble.

\*\* Performance project credit in conducting may include complete programs or significant preparation and performance of works in larger programs. The final conducting recital will be a complete program.

## DOCTOR OF MUSICAL ARTS/PIANO MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2	
Major Lessons	6	6	6	6
Theory DM4101-4102	3	3		
Piano Pedagogy DM3050-3051	3	3		
Research Methods DM4150	3			
History Pedagogy DM4170		3		
Music History Elective				3
Graduate Elective			3	
Doctoral Seminar DM3099				3
Performance Practices DM4200			3	
Thesis Advisement DM4500			2	2
Comprehensive Exam DM4500				0
Solo Recital DM4450		2		2
Performance Project DM4490			2	
Concerto DM4470		0		0
Thesis Exam DM4550				0
Language Exam DM4510				0
<b>TOTAL: 64</b>	<b>15</b>	<b>17</b>	<b>16</b>	<b>16</b>

## DOCTOR OF MUSICAL ARTS/JAZZ ARTS ADVANCEMENT (COMPOSITION, PERFORMANCE, PEDAGOGY)

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2	
Major Lessons	6	6	6	6
Improvisation JP2500	3	3	3	3
Research Methods DM4150	3			
Jazz Seminar DMJ4700			3	
The Artist Pedagogue DMJ4750		3		
Graduate Elective		2/3		3
Jazz History Elective			2	
Research Document DMJ4800			2	
Lecture Recital DMJ4850	2			
Jazz Chamber Ensemble Recital* DMJ4870		2		
Thesis Advisement DM4200				2
Thesis Exam* DM4550				2
Comprehensive Exam DM4500				0
<b>TOTAL: 62-63</b>	<b>14</b>	<b>16-17</b>	<b>16</b>	<b>16</b>

\*The thesis exam is the performance of the thesis composition. Students must conduct and/or solo in the performances.



## DOCTOR OF MUSICAL ARTS/COMPOSITION MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2	
Major Lessons	6	6	6	6
Theory DM4101-4102	3	3		
Research Methods DM4150	3			
History Pedagogy DM4170		3		
Music History Elective	3			
Graduate Elective			3	2
Doctoral Seminar DM3099				3
Performance Practices DM3130			3	
Thesis Advisement DM4200			2	2
Comprehensive Examination DM4500				0
Performance of Original Comps. DM4560			2	
Composition Jury		2		2
Thesis Exam DM4550				0
Language Exam DM4510				0
<b>TOTAL: 60</b>	<b>15</b>	<b>14</b>	<b>16</b>	<b>15</b>

## DOCTOR OF MUSICAL ARTS/ALL OTHER MAJORS

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2	
Major Lessons	6	6	6	6
Theory DM4101-4102	3	3		
Research Methods DM4150	3			
History Pedagogy DM4170		3		
Music History Elective	3			
Graduate Elective*			3	2
Doctoral Seminar DM3099				3
Performance Practices DM3130			3	
Thesis Advisement DM4200			2	2
Comprehensive Examination DM4500				0
Solo Recital** DM4450		2		2
Performance Project*** DM4490			2	
Concerto (Orchestra Instruments and guitar only) DM4470				0
Orchestral Excerpts Jury (Orchestra Instruments only)				0
Accompanying Seminar (Collaborative Piano majors only)	2	2	2	2
Thesis Exam DM4550				0
Language Exam DM4510				0
<b>TOTAL: 60</b>	<b>17</b>	<b>16</b>	<b>18</b>	<b>17</b>

\*Collaborative piano majors need only 2 credits of graduate electives

\*\*Collaborative piano majors present ensemble recitals.

\*\*\* Organ majors usually present a third solo recital.

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# ARTIST DIPLOMA

The Artist Diploma is a one-year course of study designed for students whose performance level is of the highest international standards, significantly above the level required of DMA or Postgraduate Diploma students. Artist Diploma students must be full time (a minimum of 12 credits per semester). The Artist Diploma is available in the following main areas of concentration: Classical Piano, Voice, Organ, Guitar, Collaborative Piano, and Orchestral Instruments.

## Admission

Admission to the Artist Diploma degree program is based on a three-tier process: 1) an initial screening of applicants by videotape after which a student may be invited to 2) audition in person before the appropriate departmental faculty after which the student may be asked to 3) audition in person before members of the Artist Diploma Committee, chaired by the appropriate Vice President of Faculty.

## Advisement

Students admitted to the program are advised by the Deans of Faculty and the appropriate Departmental Chair.

## Audition Requirements

For complete information regarding audition requirements and application information, please contact the office of admission and financial aid.

## *ARTIST DIPLOMA PIANO, GUITAR, AND ORCHESTRAL INSTRUMENTS*

<b>SUGGESTED DISTRIBUTION BY SEMESTER</b>	<b>1</b>	<b>2</b>
Major Lessons	8	8
Graduate Electives	2	2
Chamber Music SP1500	2	2
Recital	0	0
<b>TOTAL: 24</b>	<b>12</b>	<b>12</b>

## *ARTIST DIPLOMA VOICE*

<b>SUGGESTED DISTRIBUTION BY SEMESTER</b>	<b>1</b>	<b>2</b>
Major Lessons	8	8
Graduate Electives	2	2
Role Preparation	2	2
Recital	0	0
<b>TOTAL: 24</b>	<b>12</b>	<b>12</b>

# COURSE DESCRIPTIONS

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*Please note: Courses listed in this catalogue are subject to changes initiated by department chairpersons or department directors and approved by the Curriculum Committee. Additions to all curricula are published annually by the Office of the Registrar. Courses and assigned faculty are subject to change.*

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## **COLLABORATIVE PIANO**

### **Major Lesson:**

*1 hr weekly/5 credits per semester*

Students explore standard vocal and instrumental repertoire in detail with the instructor. Vocal or instrumental emphasis depends upon area of specialization. Technical problem-solving is stressed.

### **AC2091-2092, AC2111-2112**

#### **Collaborative Piano Seminar**

*2 credits per semester*

*Collaborative Piano Faculty*

A weekly meeting of collaborative piano majors which will explore accompanying and vocal and instrumental coaching techniques, emphasizing the interaction between partners and the musical style and performance problems in a wide range of instrumental and vocal repertory.

*(Open to collaborative piano majors or by invitation of instructor)*

### **AC2031-2032, AC2041-2042**

#### **Collaborative Piano Practicum**

*1 credit per semester*

*Collaborative Piano Faculty*

The opportunity for hands-on learning in vocal and instrumental studios on a weekly basis, investigating the relationship of other performers' techniques to one's own accompanying facility and repertory. Special assignments to opera projects and master classes.

*(Open to collaborative piano majors only)*

## **BRASS**

### **Major Lesson:**

*1 hr weekly/3-6 credits per semester*

### **BR0001-0002 Brass Lab (Undergraduate)**

*2 hrs weekly/1 credit per semester*

*Mr. Jolley/Brass Faculty*

### **BR2001-2002 Brass Lab (Graduate)**

*2 hrs weekly/2 credits per semester*

*Mr. Jolley/Brass Faculty*

A performance seminar and survey course for all Brass majors devoted to the brass player's development as a professional, both onstage and off. Discussions of pedagogy, practice techniques, audition preparation, and related subjects. Selected reading. Class members perform and discuss orchestral, chamber, and solo performance.

Performances and readings of large and small brass ensemble literature are included. 2009-2010

marks the inaugural season of the MSM Brass Orchestra which will rehearse during Brass Lab for performances at the school and in the community.

### **TP0200 (Freshman/Sophomore)**

### **TP0201 (Junior/Senior)**

### **TP0300 (Graduate)**

#### **Trumpet Lab**

*1.5 hrs weekly/0-1 credits per semester*

*Mr. Bendorf*

A performance class for Trumpet majors. Repertoire includes focus on preparation of etudes, orchestral excerpts, and solo works.

## **COMPOSITION**

### **Major Lesson:**

*1 hr weekly/3-6 credits per semester*

### **CP1999 Composition Forum**

*1 hr weekly/1 credit per semester*

*Dr. Fueting*

This course is designed for all composition students at MSM and includes student analysis and discussion of their own works, critical analysis of contemporary works recently performed in NYC, guest appearances by visiting composers, master classes, discussions of notation, lectures on advanced instrumental and vocal techniques, notation, score and part preparation, and the life of a composer after graduation.

*Required of all Composition Students, Undergraduate and Graduate.*

**CP0131-0132 Freshman Instrumentation**

1.5 hrs weekly/1 credit per semester

A study of orchestral instruments. Arranging and writing for small ensembles.

**CP0231-0232 Sophomore Orchestration**

1.5 hrs weekly/1 credit per semester  
Dr. MacDonald

Arranging and writing for large ensembles.

*Prerequisite: CP0131-0132 or the equivalent.*

**CP0331-0332 Junior Orchestration**

1.5 hr weekly/1 credit per semester  
Dr. Fueting

Arranging and writing for orchestra.

*Prerequisite: CP0231-0232 or the equivalent.*

**CP0341 Homophonic Forms**

3 hrs weekly/3 credit per semester  
Dr. Hilse

Analysis and writing of common-practice, homophonic forms including variation, song, sonata, and rondo.

*(Offered in alternate years)*  
*Prerequisite: TH0001-0003 or the equivalent.*

**CP0342 Polyphonic Forms**

3 hrs weekly/3 credits/Spring semester  
Dr. Hilse

Analysis and writing of common-practice fugue and canon. Special emphasis is placed on the music of J.S. Bach.

*(Offered in alternate years)*  
*Prerequisite: TH0001-0003 or the equivalent.*

**CP0421-0422 Senior Form and Analysis**

2 hrs weekly/2 credits per semester

Analysis of 20th-century music. The first semester focuses on Debussy, Stravinsky, Bartok and the Second Viennese School. The second semester begins with Neo-Classicism and continues with postwar developments to the present. Readings from theorists and composers as well as composition exercises comprise weekly assignments.

*(Offered in alternate years)*

**CP1720-1730 Electronic Music for Undergraduate Students**

2 hrs weekly/2 credits/Spring semester  
Dr. Adamcyk

An introduction to digital audio and digital signal processing, including Kyma, Pro Tools, and other software, as techniques for composition. The goal of the course is to provide students with the skills and a conceptual foundation for advanced work. Students will have access to the electronic music studio to do creative work to be performed at an end-of-the-term concert.

**CP2171-2172 Graduate Form and Analysis**

3 hrs weekly/3 credits per semester

Analysis of 20th-century music. The first semester focuses on Debussy, Stravinsky, Bartók and the Second Viennese School.

The second semester begins with Neo-Classicism and continues with postwar developments to the present. Readings from theorists and composers as well as composition exercises comprise weekly assignments.

*(Offered in alternate years)*

**CP2181-2182 Score Reading Seminar**

2 hrs weekly/2 credits per semester  
Dr. Fueting

An in-depth study of score-reading for composers, from string quartets to symphonic literature. An adjunct to conducting, it aids the understanding of clefs, transposed instruments and contemporary scores.

**CP2191-2192 Operatic Analysis and Composition**

2 hrs weekly/2 credits per semester  
Dr. Stambaugh

The first semester concentrates on operatic analysis and dramaturgy. The second semester focuses on writing an original opera scene.

*Prerequisite: Graduate standing.*

**CP2201-2202 Advanced Instrumentation**

2 hrs weekly/2 credits per semester  
Dr. Fueting

Intensive study of the specific technical issues of all instruments. Weekly presentation by individual instrumentalists.

*Prerequisite: Graduate standing or permission of the instructor.*

### **CP2600-2601 Electronic Music for Graduate Students**

*2 hrs weekly/2 credits per semester  
Dr. Adamcyk*

The goal of this course is to provide students with the skills and concepts necessary to use electronic instruments and software in composing and performing music. The course includes intensive use of digital audio and signal processing software, including Kyma, Pro Tools, and other programs. Students will have access to the electronic music studio to do creative work which will be performed in an end-of-the-term concert.

### **CP2711-2712 Composition for Non-Composition Majors**

*2 hrs weekly/2 credits per semester  
Ms. Botti*

The writing of simple original compositions with emphasis upon the individual's creative style.

*(May be repeated for credit)*

*Prerequisite: TH0002.*

### **CP2741-2742 Film Scoring**

*3 hrs weekly/3 credits per semester  
Dr. Green*

An intensive introduction to and workshop in film scoring. Students study both the techniques and the film mechanics of film composing and do actual scoring of films. The course includes a study of the compositional techniques of the master film composers.

*Cross-listed with JC2741-2742.*

### **CP2811 Composing for (and with) the Voice**

*2 hrs weekly/2 credits/Spring semester  
Ms. Botti*

Vocal composition explored by combining practical techniques with historical perspectives, including music from a variety of cultures and genres. The relationship and interaction of composer to singer will be examined citing specific examples (from Handel to Berio) and leading to the actualization of student works with student singers. Composition of short vocal studies will lead to a final vocal composition presented in a class recital.

## **CONDUCTING**

### **CD0111-0112 Introduction to Choral Conducting**

*2 hrs weekly/2 credits per semester  
Dr. Oliver*

A course designed to acquaint the student with the fundamentals of choral conducting through classroom performance. Basic baton technique is studied and elementary problems in phrasing, balance, and tone are introduced.

*Prerequisite: TH0004.*

### **CD0211-0212 Introduction to Orchestral Conducting**

*2 hrs weekly/2 credits per semester  
Ms. Hynes*

A course designed to acquaint the student with the fundamentals of orchestral conducting through classroom performance employing an ensemble of orchestral instrument majors.

Basic baton technique is studied with particular emphasis on its relationship to musical interpretation. Elementary problems in phrasing, balance, tone, color, etc. are introduced, using the classical symphonic literature. Students must have some acquaintance with orchestration, elementary score reading, and simple transposition.

*Prerequisite: TH0004.*

### **CD2011-2012 Advanced Orchestral Conducting**

*2 hrs weekly/2 credits per semester  
Ms. Hynes*

A course designed for students wishing to investigate the problems of working with orchestras at a more advanced level. Emphasis is on technique, style and repertoire. Students must have a thorough background in basic musical skills and previous training in conducting.

*Prerequisite: CD0211-0212 or the equivalent.*

### **CD2911-2912 Advanced Choral Conducting**

*2 hrs weekly/2 credits per semester  
Dr. Oliver*

A course designed to acquaint the student with the fundamentals of choral conducting through classroom performance. Basic baton technique is studied in terms of elementary problems in interpretation. Phrasing, diction, balance and intonation are studied using sacred choral literature of all periods.

*Prerequisite: Graduate standing.*

**CD2931-2932 Choral Repertoire**

*2 hrs weekly/2 credits per semester*

*Dr. Oliver*

An in-depth study of sacred choral literature; conducting practicum including conducting from the console and accompanying at the organ.

**CONTEMPORARY PERFORMANCE****CT6000 Major Instrument Seminar**

*1 hr weekly/4 credits per semester*

*CPP faculty*

This performance seminar fulfills the private lesson requirement for students in the Contemporary Performance Program. Students are assigned by instrument to the studio of the corresponding CPP faculty member(s). Weekly lessons provide a forum for in-depth study of classical contemporary music.

**CT1071 Contemporary Ensemble**

*Up to 9 hrs weekly/4*

*credits per semester*

*CPP Faculty*

Students in the Contemporary Performance Program form the core of Tactus, Manhattan School of Music's premier contemporary ensemble. Participation in CT1071 is required during each semester of study in the Contemporary Performance Program. Class periods are used for rehearsals, coachings, master classes, repertoire classes, composer readings, workshops, and CPP special events. Students focus on many aspects of contemporary music study, including performance with electronics, improvisation, and

overall stylistic fluency. Tactus presents 6 public performances a year at the Manhattan School of Music.

**CT1700 Composer/ Performer Project**

*1 hr weekly/1 credit per semester*

*Ms. Shelton*

The Composer/Performer Project [CPP II] is an assigned collaboration between a 2nd-year CPP student and an MSM composer. It results in the creation of a short solo work to be performed during the 2nd semester. In the 1st semester the CPP students make a presentation of the historically groundbreaking works and extended techniques for their instruments. There are written assignments throughout the year to document the collaborative process with the composer.

**CT1960 Contemporary Music Survey, 1900-1960**

*3 hrs weekly/3 credits per semester/Fall*

*Dr. Adamcyk*

This course is an overview of the evolution of musical modernism, with an emphasis on linking together composers, important works, concepts, and trends, to create an overall map of the early 20th century. Course work centers on weekly readings, writings assignments, and robust in-class discussions.

**CT1961 Contemporary Music Survey, 1961-the Present**

*3 hrs weekly/3 credits per*

*semester/Spring*

*Dr. Adamcyk*

This course is an overview of the evolution of musical modernism and postmodernism, with an emphasis on linking together composers, important works, concepts, and trends, to create an overall map of the late 20th century and early 21st century. Course work centers on weekly readings, writings assignments, and robust in-class discussions.

**CT 1999 Composer Workshop/Reading**

*4 hrs total, meets twice a semester/1*

*credit per semester*

*CPP Faculty*

The Composer Workshop/Reading happens twice each semester. For the workshops, MSM composition students submit pieces and/or sketches that are played by CPP students. For the readings, CPP students perform assignments submitted by members of MSM's orchestration classes. The course provides a platform for live hearings of student works. CPP students are expected to perform at a reasonable level, and to contribute constructively to class discussions.

**CT 2200 Contemporary Musicianship**

*2 hrs weekly/2 credits*

*Dr. Ferrari*

CT 2200 is an advanced class geared toward polishing the skills necessary for the performance of music of the 20th and 21st

centuries. The course focuses on relative pitch, intervallic, and rhythmic skills, with an emphasis on sight singing.

### **CT2700 Performing with Electronics 1**

*2 hrs weekly per semester/2 credits/Fall  
Mr. Reynolds*

The CT 2700 series provides students with hands-on experience performing and creating with technology, giving them access to an increasingly important body of technical and musical skills in digital music software and hardware, and equipping them with a knowledge of current practices in the field. CT 2700 is a prerequisite for CT 2701, as are both for CT 2702. Exceptions are considered based upon experience, knowledge, and desire. Please approach the instructor directly.

The first semester (Fall) is an entry level course focusing on self-sufficiency in performance with a concentration on understanding amplification, negotiating recording and performance with software, and building a personal electronics toolkit for current practice.

### **CT2701 Performing with Electronics 2**

*2 hrs weekly/2 credits/Spring  
Mr. Reynolds*

The second semester course (Spring) expands on the first course with more of a concentration on synthesis and Max/MSP, an object-oriented software program used heavily in composition, performance, sound,

and video design in everything from academic music to popular music (Aphex Twin).

### **CT2702 Performing with Electronics 3**

*2 hrs weekly/2 credits/Fall  
Mr. Reynolds*

Advanced Performing with Electronics (offered both semesters), is a project based course, self-motivated and designed, that focuses on preparation for three concerts each semester wherein the classbands together to produce a lunchtime event. Students have the opportunity to further design their own electronics “rig” and practice, and freely explore particular musical paradigms which might be “out of the box” for them.

### **CT2703 Performing with Electronics 4**

*2 hrs weekly/2 credits/Spring  
Mr. Reynolds*

Advanced Performing with Electronics (offered both semesters), is a project based course, self-motivated and designed, that focuses on preparation for three concerts each semester wherein the classbands together to produce a lunchtime event. Students have the opportunity to further design their own electronics “rig” and practice, and freely explore particular musical paradigms which might be “out of the box” for them.

## **Juries**

CPP juries take place in early May. Each jury is 15 minutes long. Both 1st and 2nd year 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)

## **Recitals**

A graduation recital is required and must take place within the last two semesters of study at MSM. The major teacher and the department chair must approve the recital program in advance. 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. 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.

## **DOCTORAL PROGRAM**

### **DM3050-3051 Teaching Piano in Higher Education**

*3 hrs weekly/3 credits per semester  
Dr. Olson*

This course provides comprehensive exploration in all areas of collegiate piano teaching. Fall semester focuses on adult group piano and job preparation. This includes a survey of current college piano texts, observations and a teaching practicum. Spring semester focuses on teaching in the private studio and the technique of giving a master class. Selected reading assignments and careful examination of musical scores, recordings and video resources will provide a foundation of knowledge from which to demonstrate critical thinking about the art of teaching piano. Students will give presentations and participate in a teaching practicum.

### **DM3099 Doctoral History Seminar**

*3 hrs weekly/3 credits/Spring semester  
Music History Faculty*

An advanced seminar, the topic of which changes every year. Regular and active participation is

expected of every class member, along with a formal research paper, and both written and oral examinations.

### **DM3130 Historical Performance Practice**

*3 hrs weekly/3 credits/Fall semester  
Dr. Cooper*

An intensive study of how Baroque music was meant to be performed. Students will study old and new editions, debate differing styles of performance and the nature and value of authenticity, and will put these ideas into practice by means of class and public performance.

### **IS4000-4999 Independent Study**

Conference with an advisor in connection with independent projects. Proposals are submitted for approval to the Office of Doctoral Studies prior to electing the course for credit. It is recommended that students consult with the advisor of their choice before submitting a proposal.

### **DM4101-4102 Theory Analysis/Pedagogy**

*3 hrs weekly/3 credits per semester  
Dr. Fueting*

A survey of various analytical techniques and systems as well as study of the techniques and materials of teaching music theory at the college undergraduate level. Practice teaching is emphasized.

### **DM4150 Research Methods**

*3 hrs weekly/3 credits/Fall semester  
Associate Dean Langford*

An introduction to the techniques of scholarly research: bibliography, documentation and style specifically applicable to the writing of a graduate thesis.

### **DM4170 History Pedagogy**

*3 hrs weekly/3 credits/Spring semester  
Associate Dean Langford*

A seminar devoted to developing skills in the organization and presentation of historical materials in a pedagogical setting. Class members practice selecting topics, utilizing research techniques, preparing and presenting lectures and administering examinations.

### **DM4200 Thesis Advisement**

*10 hrs as arranged/2  
credits per semester*

Conference in connection with the preparation of a thesis.

### **DM4450 Doctoral Recital (Performance majors only)**

*2 programs/2 credits per recital*

One recital in each of the first two years. Students must register for DM4450 for each program.

### **DM4460 Performance of Original Compositions (Composition majors only)**

*1 program/2 credits*

A program of original solo or chamber music adjudicated by a specially appointed jury.



**DM4470 Concerto Performance**  
*No credit*

A performance requirement for Piano and Guitar majors adjudicated by a specially appointed jury.

**DM4490 Performance Project (Performance majors only)**

A performance requirement that varies according to the major and is adjudicated by a specially appointed jury.

**DM4500 Comprehensive Examination**  
*3 credits*

An examination which focuses on the major field and musical knowledge in the fields of theory/analysis and music history and literature. It may not be taken prior to the completion of required courses.

**DM4550 Thesis Examination**  
*No credit. Special fee of \$100.00*

Upon approval of the advisor, the document is submitted to the Office of Doctoral Studies. It is then examined by one or two readers, depending on the scope and complexity of the topic. The Associate Dean for Doctoral Studies confers with the student to reconcile the views of the readers with those of the student and his or her advisor.

**DM5200 Thesis Research**  
*12 credits\*/Fall and Spring semesters*  
*Associate Dean Langford*

This course facilitates the student's completion of the thesis requirement through independent

study supervised and monitored by the Associate Dean of Doctoral Studies and the Doctoral Committee. Students are required to maintain active research on a thesis topic and to document their work through periodic written reports to, and direct consultations with, the Doctoral Committee. The Committee will evaluate the substance of the work done and make suggestions regarding the direction and progress of the research.

*\*Fee of \$750 will be charged.*

**GUITAR**

**Major Lesson:**  
*1 hr weekly/3–6 credits per semester*

**GT0111-0112 History and Literature of the Classic Guitar**  
*1 hr weekly/1 credit per semester*  
*Guitar Faculty*

The study of the literature of guitar-related instruments of the Renaissance and Baroque periods including the vihuela, four-course guitar, Baroque guitar, and Baroque lute. Through transcriptions and analysis students gain the necessary insights to assess the merits of editions of music from these stylistic periods as well as become acquainted with the performing practices of the time. Students also acquire techniques for researching original sources, as well as a working knowledge of the basic playing techniques of the original instruments.

**GT0211-0212 History and Literature of the Classic Guitar**  
*1 hr weekly/1 credit per semester*  
*Guitar Faculty*

A continuation of GT0111-0112 to survey the solo and chamber music literature composed for the guitar from the compositions of late 18th- and 19th-century masters through composers of the 20th century. The development of the classic guitar and performers on the instrument are also discussed.

**GT0411-0412, 1411-1412 Guitar Pedagogy**  
*1 hr weekly/1 credit per semester*  
*Guitar Faculty*

A practical study of teaching techniques including a survey of methods and music available, an examination of differences in individual and group instruction, and discussion of the varying approaches for teaching students of different ages. The course also covers the effectiveness of various pedagogical approaches to technique and interpretative analysis, as well as the history of guitar pedagogy.

**GT0511-0512, GT0611-0612 Fretboard Harmony**  
*1 hr weekly/1 credit per semester*  
*Mr. Delpriora*

A course designed to develop a full knowledge of the fretboard through the study of fingerings, harmony, sight-reading, score reading, transposition and figured bass.

**GT2151-2152 Graduate Seminar  
in the History and Literature  
of the Guitar**  
*2 hrs weekly/2 credits per semester  
Guitar Faculty*

An in-depth survey of the instruments, styles, notation systems, composers, and repertoire which has led the guitar from its origin through the most current developments. Through performance, transcription, bibliographic techniques and scholarly studies, the role of plucked instruments assumes a unique and influential position in the history of Western music.

*Prerequisite: Graduate standing.*

**GT0999 Guitar  
Performance Seminar**  
*3 hrs weekly/1 credit per semester  
Guitar Faculty*

A weekly required performance class for all undergraduate Guitar majors to perform solo and chamber music repertoire.

**GT2999 Guitar  
Performance Seminar**  
*3 hrs weekly/3 credits per semester  
Guitar Faculty*

A weekly required performance class for all graduate Guitar majors to perform solo and chamber music repertoire.

## **HARP**

**Major Lesson:**  
*1 hr weekly/3–6 credits per semester*

**HR0151-0152, HR2151-2152  
Orchestral Repertoire for Harp**  
*2 hrs weekly/2 credits per semester  
Ms. Jolles*

Intensive study of selected major orchestral works. This class offers a spectrum of orchestral works which cannot be included on each year's orchestral program. Additional supervised research projects for graduate students.

**HR0451 Harp Lab**  
*2 hrs weekly/1 credit per semester  
Ms. Anraku*

Students will play for each other and give comments to each other. We also discuss and share helpful ideas, including physical exercises, stretches and deep breathing, practice and performance habits/strategies and meditate together to enhance our focus and relaxation.

## **HUMANITIES**

### **The Core Curriculum: Developing Intellect and Imagination**

The Humanities Core is designed to develop the intellectual and imaginative abilities of students seeking to fully realize their potential as professional musicians, responsible citizens, and creative individuals. Concentrated study of world literature and cultural history provides a springboard for students to acquire the skills of careful reading, critical thinking, persuasive speech and effective writing that

foster career advancement. Students should emerge from the core able to articulate their ideas in conversation and in writing, with a sensitivity to language, an appreciation of the literary imagination, and an understanding of the rich cultural legacy of the past.

### **UNDERGRADUATE CORE**

**HU0001-0004 Humanities Core:  
World Literature and Culture**  
*4 hrs weekly/3 credits per semester  
Humanities Faculty*

Study in the humanities core includes a four-semester sequence of core seminars—Foundational Visions, The Questing Self, Rebels & Revolutions, and The Artist & Society—as well as a complementary set of lectures entitled The Advance of Civilization: Primitive to Postmodern. The lectures survey the development of civilization from the ancient world to the new millennium, providing students with a critical overview of cultural accomplishment. The core seminars are the central component of the humanities program, organized thematically, surveying seminal works of world literature, and offering students the opportunity to discuss life enhancing ideas as they formulate a viable personal philosophy. The community formed by the students' collective endeavor constitutes the most valuable resource of the core, a community in which students develop a voice and an identity to ensure their meaningful participation in society. Working in concert to achieve these goals, the core

seminars and lectures direct students to some of the most significant historical events, celebrity figures, and literary works that have shaped cultural history, in an effort to foster intellectual debate and stimulate evaluation of the rich cultural legacy we have inherited. Open to undergraduates only in the fall and spring semesters.

### **HU0001 Foundational Visions: Myth and Morality in the Ancient World**

*4 hrs weekly/3 credits/Fall semester  
Humanities Faculty*

A writing-intensive, cross-cultural exploration of the way in which ancient civilizations deploy the mythological imagination to invest the world with meaning and value, envision the relationship between the human and the divine, present human beings as ethical agents confronted with moral choices, and foster systems of philosophical and religious belief. Works may be chosen from the following traditions: Greek, Roman, Confucian, Taoist, Hebrew and Christian. The lecture component of the course provides an overview of cultural history from Antiquity through the Middle Ages to the Renaissance, tracing both continuity and divergence in the progression. Investigation of select foundational texts of world literature, religion, and philosophy will be supplemented by an interdisciplinary approach that imports representative musical selections, images of artworks, historical and biographical documentaries, drama and film into the classroom

to achieve course goals and connect the literature to contemporary issues.

### **HU0002 The Questing Self: Crisis and Resolution**

*4 hrs weekly/3 credits/Spring semester  
Humanities Faculty*

A continuation of HU0001 which surveys World Literature from the Middle Ages to the present, focusing on the paradigm of the individual's quest for happiness and fulfillment in a perilous world. Representative works from a variety of cultures feature the transformative adventures of questing individuals who advance through spiritual and existential crises toward salvation and self-realization by fully developing their inherent potentialities. The heroes and heroines of these narratives navigate challenges that include Evil, Death, ideology, race, ethnicity, class, gender and sexuality, hoping to emerge from their experience with a newfound identity and successful future orientation. Literary works will be chosen from a pool of resources that include Beowulf, medieval romance, Dante's Inferno, Chaucer's Canterbury Tales, The Koran, A Thousand and One Nights, Hamlet, Don Quixote, Paradise Lost, Candide, Goethe's Faust, Romantic poetry, Tolstoy, Nietzsche & the Existentialists, Hurston's Their Eyes Were Watching God, Hong Kingston's The Woman Warrior, and a variety of contemporary essays and fiction. The lecture component of the course provides an overview of cultural history from the Renaissance & Reformation to the Baroque and Enlightenment.

Investigation of selected literary works will be supplemented by an interdisciplinary approach that imports musical selections, images of artworks, historical and biographical documentaries, and film into the classroom to achieve course goals and connect the literature to contemporary issues.

*Prerequisite: Completion of HU0001.*

### **HU0003 Rebels and Revolutions**

*4 hrs weekly/3 credits/Fall semester  
Humanities Faculty*

An interdisciplinary survey featuring works of literature, political philosophy, psychology and film that examines the conflicting impulses of revolution and reform, idealism and practicality, as driving forces towards the reconfiguration of society ranging from the Renaissance to the contemporary world. Motivated by a utopian vision of the future, the rebellious individuals showcased in the course act as catalysts for sociopolitical change and challenge to the oppressive forces that constrain human freedom. Readings to be selected from the following pool of resources: More's Utopia, Machiavelli's Prince, Shakespeare's Julius Caesar or The Tempest; Enlightenment works by Hobbes, Locke, Jefferson, Wollstonecraft, Douglass; Romantic works by Blake, Shelley, Emerson, Thoreau, Whitman; Marx, Ibsen, Nietzsche, Conrad, Woolf, Freud, Jung; Gandhi, the Beats & Hippies, Civil Rights activists; Hong Kingston, Allende, Angelou, Garcia Marquez; essays and short stories. Students are encouraged to make connections between

the revolutionary programs advocated by these writers and contemporary political events. The lecture component of the course will focus on the 19th century as an age political and cultural revolution that led to the modern world.

Investigation of selected literary works will be supplemented by an interdisciplinary approach that imports musical selections, images of artworks, historical and biographical documentaries, and film into the classroom to achieve course goals and connect the literature to contemporary issues.

*Prerequisite: Completion of HU0002.*

#### **HU0004 The Artist and Society**

*4 hrs weekly/3 credits/Spring semester  
Humanities Faculty*

An exploration of aesthetics and artistic creativity focused on the changing role of the artist in society from the Classical to the Postmodern world. Topics for discussion will include the creative process, the psychology of the creative act and the phenomenon of inspiration, the nature of aesthetic experience, Beauty and Truth and their appeal to human consciousness, the political & religious aspects of art; race, ethnicity, class, gender & sexuality as determinants of artistic identity and creative expression; the proximity of genius & madness, the workings of the imagination, and the destiny of the creative individual. The course offers an opportunity for young artists to more fully understand the vocational impulses, challenges and rewards that constitute the life of the

artist, as well as the artist's contributions to communal and cultural accomplishment. Readings may be selected from a pool of resources including Platonic discussion of Beauty in The Symposium, Aristotelian notions of the value of theater, Nietzsche's idea of the Dionysian and the Apollonian, Shakespeare's A Midsummer Night's Dream or The Tempest, Romantic poetry by Blake and Keats, Mary Shelley's Frankenstein, Kandinsky's Concerning the Spiritual in Art, Joyce's A Portrait of the Artist as a Young Man, Woolf's A Room of One's Own or To the Lighthouse, Modern poetry by Yeats and Stevens, and contemporary short stories that foreground the figure of the artist. The lecture component of the course will focus on the 20th century as an age of innovation, instability, and crisis.

Investigation of selected literary works will be supplemented by an interdisciplinary approach that imports musical selections, images of artworks, historical and biographical documentaries, and film into the classroom to achieve course goals and connect the literature to contemporary issues.

*Prerequisite: Completion of HU0003.*

#### **HU0001.NN-HU0004.NN Humanities Core: Non-Native Speakers**

*4 hrs weekly/3 credits  
Humanities Faculty*

MSM has a long tradition of looking to support talented international students with their Humanities studies. The four semesters of the Non-Native

Humanities Core were born in 1995. The courses were designed and have evolved to bridge the ever changing linguistic needs of those international students from their first languages to a more advanced mastery of English-language skills.

This bridge is built using content-based, interactive teaching techniques which allows for flexibility in teaching to the writing needs, the reading comprehension needs and the oral/aural needs of students. Close engagement and examination of readings of shorter excerpts from Humanities Core texts through journal writing, group discussions, whole-class discussions, individual presentations engage students interactively with texts. Relevant films, film clips, works from the fine arts of painting and sculpture, from the performing arts of music, opera, musical theater and dance add another dimension and help form cultural foundations from which to read, understand and address in writing, more easily, the literary works of other cultures. All this leads to open discussion and comparison of similar ideas from all of these sources and helps form a foundation for the work of the literature of these courses. Such rigorous work assists students in developing a sense of linguistic confidence in expressing themselves orally and in approaching complex readings and writing assignments in other courses in the conservatory. The skills and confidence resulting from the NN-Core course work will help international students

integrate more fully into the general community at the Manhattan School of Music.

## ELECTIVE COURSES

### OPEN TO BOTH UNDERGRADUATES AND GRADUATES

#### **HU0511-0512 Elementary Italian I-II**

*3 hrs weekly/3 credits per semester  
Dr. Pedatella*

A study of the basic grammatical structures of the Italian language. The class is designed to provide the student with both a speaking vocabulary and a fundamental understanding of written Italian.

#### **HU0521-0522 Elementary German I-II**

*3 hrs weekly/3 credits per semester  
Mr. Lipkin*

A study of the basic grammatical structures of the German language. The class is designed to provide the student with both a speaking vocabulary and a fundamental understanding of written German.

#### **HU1200 Introduction to Psychology**

*Online Course/3 credits  
Dr. Grayman*

This course teaches students the basics of how human beings think, learn, perceive, develop socially and physically, how we develop personalities, and how we behave in groups. In this semester long, exclusively online course, students apply psychological theories to improving their performances,

reducing their stress levels, and understanding their identities as a people and artists.

#### **HU1340 The Fantastic Imagination**

*3 hrs weekly/3 credits/Fall semester  
Dr. Pagano*

An exploration of fantastic literature that celebrate Otherness, magicity, and imagination in a disenchanting world, with the aim of revitalizing the creative resources of the Self. Representative works will include classic fairy tales and their modern revisions, the Broadway musical *Into the Woods*, revivals of Arthurian legend in Romantic poetry and art, Lewis Carroll's *Alice* books, Tolkien's *Lord of the Rings* trilogy and films, Magical Realist narratives by Borges, Allende, and Garcia Marquez. Freudian and Jungian interpretations will clarify the role that fantasy plays in the imaginative life of the individual. Attention will also be given to the current trend in popular culture to deploy fantastic elements in literature and film to enchant audiences and activate imagination.

*Completion of the Humanities Core (or special permission of the department chair).*

#### **HU1350 Shakespeare's Tragedies**

*3 hrs weekly/3 credits/Fall semester  
Dr. Eisenbach*

Various interpretations of the major tragedies, including *Hamlet*, *Titus Andronicus*, *Macbeth*, *King Lear*. Select

film excerpts to heighten understanding of dramatic representation. Trips to off-off Broadway productions of Shakespeare. Class discussion will focus on Shakespeare's psychological, political, and social insights which still charm, disturb, offend, and enlighten his audience.

*Prerequisite: Completion of the Humanities Core (or special permission of the department Chair).*

#### **HU1360 The Romantic Spirit in Art and Literature**

*3 hrs weekly/3 credits/Spring semester  
Dr. Pagano*

The writers and artists who transformed culture, consciousness, and creative expression in the Romantic age, specifically in their celebration of Nature, Revolution, Individuality, and Imagination. European and American manifestations. Musical selections express the spirit of the age.

*Prerequisite: Completion of the Humanities Core (or special permission of the Department Chair).*

#### **HU1564 Shakespeare's Comedies**

*3 hrs weekly/3 credits/Spring semester  
Dr. Eisenbach*

A continuation of HU1350: Shakespeare's Tragedies.

Examine the major themes in several of Shakespeare's greatest comedies and histories. Discuss various interpretations of the texts offered by literary critics, actors and movie directors.

## **HU1660 The Rise of the American Republic**

*3 hrs weekly/3 credits/Fall semester  
Dr. Eisenbach*

This course examines the founding of the United States and its transformation from a rural collection of states into an industrial nation. Students acquire a deep understanding of the Bill of Rights and the Constitution, of slavery and the Civil War, and of 19th-century urban life. Walking tours of Greenwich Village, George Washington's New York, and the Lower East Side.

*Prerequisite: Completion of the Humanities Core (or special permission of the Department Chair).*

## **HU1661 America in the 20th Century**

*3 hrs weekly/3 credits/Spring semester  
Dr. Eisenbach*

A continuation of HU1660, this course examines the rise of contemporary America, explored through Turn-of-the-Century Imperialism, the New Deal, the Second World War, the Cold War, the Civil Rights Movement and 1960's counterculture. Documentary film, movies, and music provide insight into trends in fashion and thought. Students journey to a restored tenement house to see early 20th-century urban poverty, to the top of the Empire State Building for a lecture on "The History of the Skyscraper," and to the aircraft carrier Intrepid to learn about "Advances in American Military Power."

*Prerequisite: Completion of the Humanities Core (or special permission of the Department Chair).*

## **HU1900 Classic Heroes and Villains**

*3 hrs weekly/3 credits  
Ms. Kelderman*

From Hamlet to King Arthur to Mulan, this course will use movies to analyze the elements of storytelling by focusing on how conflicts between heroes and villains move stories forward. In addition, we will explore the way film generates cultural connections and highlights issues like racism and sexism. Engaging with these stories will help students increase vocabulary, develop writing skills, sharpen critical thinking, and succeed with academic presentations. This course is offered to non-native speakers who wish to build on the skills and knowledge of the Humanities Core.

*Prerequisite: completion of Humanities Core (or special permission of the Department Chair)*

## **HU1901 Creativity and Culture: the Visual Arts Throughout the Ages**

*3 hrs weekly/3 credits/Spring semester  
Dr. Rocco*

This course is a journey which begins and ends with the question "Why do humans make art?" We will travel from prehistoric caves to soaring Gothic cathedrals, and plumb the depths of the hearts and minds of some of the greatest artists of all time, such as Michelangelo. Eventually we will seek to understand the changes in society that led to our modern concept of art as an expression of the artist's interior life.

## **HU1910 Modern Heroes and Villains: An Exploration of Storytelling using Film Part II (for Non-Native Speakers)**

This course will focus on films and stories from the Classical to the Postmodern period, including such works as Elizabeth: the Golden Age, Selma and 2001: A Space Odyssey. We will continue to engage the ideas of storytelling, and exploring the themes presented in the films, including racism, sexism, and classism.

The course is open to non-native speakers who wish to build on the skills and knowledge of the Humanities Core. Prerequisite: completion of the Humanities core or special permission of the Department Chair).

## **HU1930 Film and the Power of Performance**

*3 hrs weekly/3 credits  
Mr. Keever*

This course will explore the powers of "performance" as demonstrated on film and video. Students will view a series of films and through class discussion and writing assignments we will explore how dramatic "imitation" can shape our views of the world which the film purports to "represent."

## **HU1940 Film and the Power of Narrative Part II**

*4 hrs weekly/3 credits/Spring semester  
Mr. Keever*

Beginning with World War II and the film classic "Casablanca" we will explore how the movies both presented the modern world and created styles of narrative

that shaped how we viewed ourselves and our institutions. The class will view a modern film from Hollywood or other film producing centers, including France, Italy and Japan, each Friday and meet to discuss the films on Wednesday. We will focus on the filmmaker as story teller and observe how film's language develops in the modern world in several national cultures.

### **HU1975 New York Stories**

*3 hrs weekly/3 credits*  
*Dr. Pedatella*

In this course we will examine the culture of New York City by following an interdisciplinary approach to the historical, literary, sociological, cinematic, and even televised landscape of the city. From Walt Whitman and Herman Melville to William Burroughs and Jane Jacobs; From Woody Allen's "Manhattan" to Spike Lee's "Do The Right Thing" to Martin Scorsese's "Goodfellas"; from "The Jeffersons" and "All in the Family" to "Seinfeld" and "Law and Order"; from Greenwich Village in the early part of the 20th century to Andy Warhol's Factory and the emergence of Punk and Hip Hop; we will be pursuing this interdisciplinary approach to the reading (and viewing) of core NYC texts.

### **HU1856 Genius, Madness, Vocation: The Artist as Eccentric**

*3 hrs weekly/3 credits*  
*Dr. Pagano*

The phenomenon of creative genius has always been particularly fascinating to students of the arts. How do we define genius?

What conditions enable it to flourish? What driving forces propel the genius forward on the path to creative accomplishment? What is the ultimate fate of the genius who stands apart from the surrounding society?

This course sets out to consider these central questions and to challenge the stereotypical view of genius as identical with madness by examining the life and work of artists who rebelled against conventional standards and sustained vocational commitment to a life of imagination. Representative artists include the Romantic visionary poet and artist William Blake, the reclusive and fiercely independent American poet Emily Dickinson, the iconoclastic and oracular German philosopher Friedrich Nietzsche, the innovative modern novelist and pioneer feminist Virginia Woolf, the revolutionary artist Pablo Picasso, the provocative depth psychologist Carl Gustav Jung, and the seductive 60s American rock star and shaman Jim Morrison from the Doors. In addition to engaging the creative work of these representative geniuses, students will consider the biographical and historical context of their accomplishments through video documentaries and other supporting materials in order to evaluate their achievements and their legacy.

*Completion of the Humanities Core (or special permission of the department chair).*

## **ENGLISH AS A SECOND LANGUAGE**

### **HU1000 Summer English Study**

*Summer/0 credits*  
*Mr. Hagen*

Graduate and Undergraduate students

An intensive 8-week summer immersion program, specifically designed for music students. Program includes classes, tutorials and conversation sections, all aimed at increasing students' readiness for regular course work during the academic year. Students will increase their proficiency in listening, speaking, reading and writing.

### **HU1010 English Language**

#### **Instruction**

*Fall/1 credit*  
*Mr. Hagen*

Intensive daily instruction for students who did not take the Summer program. Does not count for Humanities elective credit.

### **HU1011 Fundamentals of Writing 1**

*Fall/3 credits*  
*Mr. Hagen*

A continuation of Summer English Study for undergraduate students who need further language instruction before taking the Humanities Core courses. May be counted for Humanities elective credit.

### **HU1012 Graduate Continuing ESL**

*Fall/Spring/1 credit*  
*Mr. Hagen*

A continuation of Summer English Study for graduate students who need further

language instruction before taking music theory and/or history courses.

### **HU1013 ESL Tutorial**

*Fall/Spring/0 credits*

*Mr. Hagen*

Individual and small-group meetings to support ESL students who are taking regular courses. The attendance policy for this course is the same as for major private lessons.

### **HU1015 Fundamentals of Writing 2**

*Spring/3 credits*

*Mr. Hagen*

Focused instruction on writing in English for undergraduate students. Preparation for the demands of the Humanities Core courses. This course is offered during the spring semester and can be taken at the same time as the Humanities Core.

*(Open only to Undergraduates)*

*Prerequisite: HU1011 or permission of the instructor.*

## **ENTRE- PRENEURSHIP**

### **ME1500 Practical Foundations: Entrepreneurial Leadership Skills**

Focusing on creativity, innovation, value creation, and impact, this core course explores the basics of establishing a professional career. The class covers marketing, communication, financing, community engagement, and project management—for both new and traditional career paths. This is a required class for all undergrads.

*MM and PS students in the OP and Orchestral Conducting programs have their own required section of the class (ME1500.OP offered Fall only). CPP students must take either ME1500 or ME2001.*

### **ME1600 Orchestral Entrepreneurship**

*2 hrs weekly/2 credits/Fall semester*

The course is designed to equip orchestral students with the knowledge and perspective needed to succeed as professional orchestral players in a changing industry. The class covers essential organizational, financial, and programmatic issues affecting orchestras and their entrepreneurial possibilities for the future. Includes guest speakers from the League of American Orchestras, American Federation of Musicians Symphonic Services Division (the Union), and others.

*Note: The course is designed for graduate students in the Orchestral Performance program and is also available to others with permission from the instructor.*

### **ME2001 Advanced Practicum in Music Entrepreneurship**

*2 hours weekly/2 credits offered  
spring semester only*

Open to grad students and seniors by application. In this graduate-level course students plan and launch their own entrepreneurial ventures. Students apply in Nov. with a venture already in mind and in class, in a supportive “think tank” environment, work to advance these by creating business plans, budgets, and action steps to achieve their desired goals.

Class work includes relevant readings, research, and mentoring. Past projects have included starting a new festival, creating a performance series, outreach program, and launching an online booking service.

*This course may substitute for ME1500 with faculty approval.*

### **ME2500 Internship**

*10+ hours per week working off-campus/1 or 2 elective credits, for undergrad and grad*

*Mr. Molino Dunn*

Designed to offer students practical “real world” experience, administrative internship opportunities are available with organizations specializing in New Music, Jazz, Opera, Orchestral, and Chamber Music, as well as in music publishing, recording, radio, arts education, and more. Learn valuable skills relevant to an active career as a professional musician and/or arts administrator. Internships for current students typically are arranged for one semester at a time, for 1 or 2 credit hours depending on the scope and schedule of the work.

*Interested students must consult with instructor and apply through the CME office before registering. Available fall, spring, and summer.*



# JAZZ

## Major Lesson:

*1 hr weekly/3–6 credits per semester*

## REQUIRED UNDERGRADUATE THEORY COURSES

### JC0001 Harmony for Jazz Majors 1

*2 hrs weekly/2 credits*

*Jazz Faculty*

This course covers the fundamentals of harmony from the common practice era as they relate to the music of jazz. It explains the origins and development of harmonic principles and shows the ways in which these principles are in current usage in jazz. Topics include notation, melodic organization, chord functions in major and minor keys, voice leading, figured bass, chorale studies, etc.

### JC0002 Harmony for Jazz Majors 2

*2 hrs weekly/2 credits*

*Jazz Faculty*

This course is a continuation of HJM 1. Topics include resolutions of the dominant, secondary dominants, leading tone diminished chords, modulation, harmonization systems for tonal melodies, binary and ternary forms, composition projects, etc.

### JC0003 Harmony and Counterpoint for Jazz Majors 3

*2 hrs weekly/2 credits*

*Jazz Faculty*

This course covers the advancement of harmony and counterpoint from the common practice era into the early 20th century as they relate to the music

of jazz. It explains the origins and development of fundamental harmonic and contrapuntal principles and shows the ways in which these principles are in current usage in jazz. Topics include classical and jazz viewpoints of counterpoint in two voices, counterpoint in three or more voices, Neapolitan chords, augmented 6th chords, borrowed chords, composition projects, etc.

### JC0004 Harmony and Counterpoint for Jazz Majors 4

*2 hrs weekly/2 credits*

*Jazz Faculty*

This course is a continuation of HCJM 3. Topics include altered dominants, chord superimposition, chromatic mediants, Romantic period tools and jazz applications, impressionistic period tools and jazz applications, polytonality, form and development in large ensemble jazz forms, serial techniques, composition projects, etc.

### JC0111-0114 Jazz Ear-Training

*2 hrs weekly/2 credits per semester*

*Jazz Faculty*

This course offers the undergraduate student basic techniques needed to improve aural perceptions in both the translation of hearing into writing and the performance of reading into singing and playing in the jazz idiom. Introduction and practice of singing and aural recognition of short, simple melodies and intervals based upon diatonic harmony.

*Prerequisite: Ability to sing at sight or recognize and notate simple melodies determined by placement examination.*

### JC0171-0172, JC0181-0182 Jazz Required Piano

*1 hr weekly/1 credit per semester*

*Jazz Faculty*

These courses are designed for the non-pianist to learn the basic technique of the instrument for studies relating to jazz music. They are aligned with the basic jazz theory, ear-training and improvisation courses so that the keyboard becomes a learning tool in the student's musical education. Fluency in all keys, keyboard harmony, lead sheet realization and grand-staff reading are stressed. Prerequisite: Jazz Required Piano placement examination.

## JAZZ IMPROVISATION/ UNDERGRADUATE

### JP2500 Jazz Improvisation

*2 hrs weekly/2 credits*

*Jazz Faculty*

Undergraduates will take improvisation for 4 semesters (2 years) of their program. The following topics will be covered:

#### First Year

This course provides the students with fundamental concepts needed to compose spontaneously. It consists of improvisational exercises and the application of these exercises on assigned progressions. Scales: Major and minor scales, major and dominant 8 note bop scales, major

diatonic modes. Progressions: Each week Major and dominant blues, ii-7 v7 I, ii-7b5 v7 b9b13 1-6/9, and Autumn Leaves will be studied in a new key. Tensions 9 11 and 13 will be studied on the above progressions. The melodic minor modes will also be studied along with the minor and dominant b9b13 bop scales. Students will also be required to learn a new song each week in preparation for yearly juries.

## Second Year

This course includes further studies of diatonic modes and parallel modes as well as modal bop scales and diminished scales. Approach notes and arpeggios will be studied on Autumn Leaves. Students will be required to learn Minor Blues and I Got Rhythm chord changes in 12 keys. Chord substitutions on Blues, I Got Rhythm, and Autumn Leaves will also be explored. Students will continue to learn a new song each week. Review of the 60 songs learned in preparation for yearly juries.

## UNDERGRADUATE REQUIRED COURSES

### MH0101 Jazz History

*2 hrs weekly/2 credits*  
*Mr. Saltzman*

The semester covers a broad view of the entire evolution of jazz, stressing its profile as an integral part of American history. Connections with the social, musical, and racial realities of the 20th century are highlighted.

### MH0102 Jazz History

*2 hrs weekly/2 credits*  
*Mr. Saltzman*

An in-depth examination of what made New Orleans the birthplace of jazz with an emphasis on its identity as a French colony. This leads into the emergence of Buddy Bolden, Jelly Roll Morton, and King Oliver, all placing the innovations of Louis Armstrong in the proper context. The remainder of the semester deals with subsequent innovations by Duke Ellington, Coleman Hawkins, Lester Young, Art Tatum, Thelonious Monk, and the music of Charlie Parker and Dizzy Gillespie.

### MH0103 Jazz History

*2 hrs weekly/2 credits*  
*Mr. Saltzman*

Beginning with Lennie Tristano and Charles Mingus, this semester deals with the varied reactions to Parker and Gillespie. Miles Davis and the musicians he encouraged (Coltrane, Evans, Shorter, Hancock) form the main core of the narrative. Also, individuals such as Ornette Coleman, Andrew Hill, and Jaco Pastorius are explored, with the focus on tying their innovations into what is contemporary in jazz.

### MH0104 Jazz History

*2 hrs weekly/2 credits*  
*Mr. Saltzman*

The semester is divided into three segments: a detailed examination of jazz's greatest drummers (Baby Dodds, Sid Catlett, Chick Webb, Dave Tough, Jo Jones, Kenny Clarke, Max Roach, Roy Haynes, Art Blakey, Elvin Jones, Tony

Williams) and how they made the music's evolution possible; a detour into the fine arts (film, painting) and their common denominators with jazz; a final assignment where students must prepare an in-depth presentation on a lesser known jazz musician.

### MH0105 Roots, Rhythms, and Music of the Americas I

*2 hrs weekly/2 credits/Fall Semester*  
*Elio Villafranca*

This performance-based course explores the diverse musical and rhythmic genres of the African Diaspora from Latin America and the Caribbean. Using multiple resources, including guest artists, to introduce aspects of the music and rhythms from these regions to provide a musical foundation to bridge knowledge and experience for a more authentic performance experience. Classes are structured to include new material, i.e. cultural music and rhythmic concepts, followed by in-class ensemble work and composition to apply the new material. Topics will include historical elements of the music, traditional forms of melody and rhythm, meaning and understanding, stylistic approaches, rhythmic analysis, stylistic elements through dance and cultural perspectives within the genres. The course concludes with an in-class performance of a selected work or student composition that demonstrates authentic interpretation.

### **MH0106 Roots, Rhythms, and Music of the Americas II**

*2 hrs weekly/2 credits/Spring Semester  
Elio Villafranca*

*Continuation of MH0105.*

Semester II focuses on the African Diaspora in Central America and South America.

### **JC0301-0302 Rhythmic Analysis**

*2 hrs weekly/2 credits per semester  
Mr. Riley*

The course objectives will be to develop fluency in the performing/reading/feeling/identifying/transcribing and notation of rhythms. Jazz and classical methods of rhythmic interpretation will be discussed.

As this is an undergraduate course the focus will be on the most common time signatures and divisions of the beat.

*(Required for all undergraduate jazz performance and composition majors.)*

### **JC0511-0512 Arranging and Composition**

*2 hrs weekly/2 credits per semester  
Jazz Faculty*

A development of writing skills for various media and combinations, including dance, show and jazz music. Students explore the latest techniques in electronics, serial and experimental techniques.

*Prerequisite: JC0004 or the equivalent.*

### **JC1811 Studio Techniques**

#### **1: Introduction to MIDI**

#### **Sequencing Studio**

*2 hrs weekly/2 credits/Fall semester  
Mr. Sussman*

Introduction to MIDI and MIDI sequencing using Macintosh-based systems. Creative application of synthesizers and MIDI systems to contemporary jazz, commercial music and classical music. Principles of audio engineering, multi-track recording, mixing, and sampling are discussed. Independent lab time is provided for hands-on practice in MIDI composition and recording techniques. Exposure to current popular synthesizers and software.

### **JC2161 Jazz Piano Perspectives 1**

*2 hrs weekly/2 credits/Fall semester  
Mr. Rosenthal*

*Required for first year undergraduate Piano majors*

This course is designed to give jazz musicians the opportunity to acquire a listening background essential to achieving artistic depth and growth in their performing. This course is a survey of the development of jazz piano styles. Included will be an analysis of techniques as demonstrated by the masters in recordings and transcriptions. The course will also feature hands-on exposure and instruction in the “comping” techniques needed to effectively perform in all size configurations from duets to large orchestra.

### **JC2162 Jazz Piano Perspectives 2**

*2 hrs weekly/2 credits/Spring semester  
Required for first year undergraduate Piano majors*

Continuation of JC2161. Jazz piano styles and techniques as influenced by World music and the European classical tradition.

*Prerequisite: JC2161 or permission of the instructor. Required for first year undergraduate piano majors*

### **ME1500 Practical Foundations: Entrepreneurial Leadership Skills**

Focusing on creativity, innovation, value creation, and impact, this core course explores the basics of establishing a professional career. The class covers marketing, communication, financing, community engagement, and project management—for both new and traditional career paths. This is a required class for all undergrads.

*See CME on pg. 88*

### **ELECTIVES (OPEN TO BOTH UNDERGRADUATES AND GRADUATES)**

#### **MH1040 Music of Duke Ellington**

*2 hrs weekly/2 credits/Spring semester  
Mr. Kirchner*

Duke Ellington (1899-1974) is generally considered the greatest and most prolific of all jazz composers. Furthermore, he is widely regarded as one of the great composers in twentieth-century music, regardless of genre. This course will survey his music, and that of his close associate Billy Strayhorn (1915-1967), from the 1920s to the 1970s.

## **MH2165 African-American Music History**

*2 hrs weekly/2 credits  
Damien Sneed*

We will examine a variety of musical genres beginning with the music of West Africa and moving to Plantations songs (spirituals, work songs), Ethiopian Minstrelsy, music of the Mississippi Delta, Blues, Ragtime, Jazz, Rhythm & Blues and Art Music. Such figures as Master Juba, Francis Johnson, Newport Gardner, Richard Allen, Bessie Smith, Duke Ellington, Mary Lou Williams, Robert Johnson, Ma Rainey, Thomas A. Dorsey, Marian Anderson, William Grant Still, Stevie Wonder, James Brown, Aretha Franklin, Prince, Stevie Wonder and Jay-Z will be discussed. All of these individuals helped to shape and define music of the African American Diaspora.

## **JC1400 Brazilian Music: History, Styles, and Analysis**

*3 hrs weekly/3 credits/Fall Semester  
Mr. Boccato*

This course is designed to introduce and examine Brazilian music from both academic and performance perspectives. Through readings of articles and textbooks, video excerpts and documentaries, field recordings and live demonstration, students are led to observe the connections between historical facts and the formation of each style in Brazilian music, in a journey through almost 500 years of history/music making. As the students are first and foremost performers, a primary focus of

the course is the incorporation of the Brazilian music universe of rhythms, phrasing, and repertoire into their developing styles. The aim is to produce a performer who is well informed not only about musical components and necessary skills for performance, but also about the history and context in which Brazilian music developed.

*Cross-listed with MH1400.*

## **JC1402 Brazilian Music: History/ Repertoire/Performance 2**

*3 hrs weekly/3 credits/Spring semester  
Mr. Boccato*

As a follow up to the almost 500 years of Brazilian music and culture that is surveyed in part one of this course, Brazilian Music History 2 will focus on the work and lives of 12 major figures of Brazilian music in the 20th century and today's scene. Through detailed analysis of their pieces and contributions to the Brazilian music repertoire, this course will focus in on the master works of some of the most brilliant Brazilian musicians to date.

## **JC1812 Studio Techniques 2: Introduction to Digital Audio Recording Studio**

*2 hrs weekly/2 credits/Spring semester  
Mr. Sussman*

Continuation of MIDI sequencing and studio techniques. Introduction to digital multi-track recording techniques using Pro Tools-based Digital Performer and the Tascam DA-88. Survey of notation, editing, and other MIDI software. Independent lab time is provided

for hands-on work in sound designing and patch editing. Exposure to current popular synthesizers and software.

*Prerequisite: JC1811 or permission of instructor.*

## **JC1813 Studio Techniques 3: Analog and Digital Synthesis**

*2 hrs weekly/2 credits/Fall semester  
Mr. Sussman*

Basics of analog and digital synthesis and sound designing, with emphasis on the practical application of the synthesizer to contemporary jazz and commercial music. Applications of basic principles to abstract "Classical" sound design. Continuation of MIDI sequencing and studio techniques. Independent lab time is provided for hands-on work in sound designing and patch editing. Exposure to current popular synthesizers and software.

*Prerequisite: JC1811 or permission of instructor.*

## **JC1814 Advanced Studio Recording: Scoring to Picture**

*2 hrs weekly/2 credits per semester/  
Spring semester*

*Mr. Sussman*

Advanced application of MIDI sequencing and digital audio recording techniques. Introduction to sampling technology, additional MIDI sound sources, and advanced synthesis techniques. Emphasis on scoring techniques for film, TV, and multimedia, as well as combining acoustic and electronic instruments. Independent lab time is provided for hands-on

work in MIDI composition, digital audio recording, and scoring to picture.

*Prerequisite: JC1813 or permission of instructor.*

### **JC1911-1912 Advanced Studio Composition and Scoring**

*3 hrs weekly/3 credits per semester  
Mr. Sussman*

Advanced MIDI software applications, sound designing, sampling, and studio techniques. In-depth exploration of various creative and technical considerations encountered in the MIDI studio. Topics include principles of creating contemporary rhythm tracks, expressive and dynamic considerations of sequencing, MIDI orchestrating, scoring for film and TV, multimedia, SMPTE, sampling, and combining acoustic and electronic instruments. Students are exposed to a wide range of current MIDI instruments and software. Additional independent lab time is provided for hands-on work.

*Prerequisite: JC1812 or permission of instructor.*

### **JC2271-2272 Jazz Improvisation for Non-Jazz Majors**

*Ms. Stiles*

A course designed to provide the non-Jazz major with fundamental concepts needed to compose spontaneously. Blues and basic jazz forms are covered through performance and recordings.

### **JC2273-2274 Jazz Improvisation for Strings**

*2 hrs weekly/2 credits per semester/  
Fall and Spring  
Mr. Rosenberg*

A course designed to provide the non-Jazz major with fundamental concepts needed to compose spontaneously. Blues and basic jazz forms are covered through performance and recordings.

### **JC2731 Songwriting I**

*3 hrs weekly/3 credits/Fall semester  
Dr. Green*

A course in the composition of contemporary popular song. Students are expected to develop fluency in all styles. The problems of prosody are studied as well as the techniques of scoring for voice and instruments.

*Not required.*

### **JC2732 Songwriting II: Composing for Musical Theater**

*3 hrs weekly/3 credits/Spring semester  
Dr. Green*

Continuation of JC2731. This semester will include a concentrated introduction to the composition skills required for the writing of music for musical theater.

### **JC2780 Ritmica: A Musical Approach to Rhythm**

*2 hrs weekly/2 credits  
Mr. Boccato*

Develop a deeper concept of rhythm as a musical element, moving beyond arithmetic and counting to something that is more melodic and intuitive. The focus of this system is Counterpoint instead of vertical

relationships, combining independent rhythmic parts in a way that emphasizes their independence: as voices, happening simultaneously.

### **JC2781 Ritmica 2: A Unique Approach to Rhythm**

*2 hrs weekly/2 credits/Spring semester  
Mr. Boccato*

This course is designed to continue to challenge the student's ability to perceive rhythmic relationships in a horizontal way, through the introduction of many more exercises of the Ritmica book. The exercises were created by putting together irregular rhythmic elements against regular rhythmic sequences, and exploring the contrast between them. Through the second part of the Ritmica studies the class also focuses on composition, and each student is assigned a partner and required to write and perform a duo piece based on the Ritmica concept.

### **REQUIRED OF ALL JAZZ COMPOSITION STUDENTS**

#### **Major Lesson:**

*1 hr weekly/3–6 credits per semester*

#### **JC1999 Jazz Composition Forum**

*1 hr weekly/1 credit per semester  
Jazz Faculty*

#### **JC2241-JC2242 Jazz Composing and Arranging for Studio Orchestra**

*2 hrs weekly/2 credits per semester  
Jazz Faculty*

A development of writing skills aimed primarily for orchestra. Will include the combination of big band plus either chamber

orchestra, symphony orchestra or writing works for jazz soloist and chamber or symphony orchestras. Will include listening and discussion of the different approaches, including examples of Mr. Abene, plus in-depth analysis of the student's own work.

*Required for all graduate jazz performance and composition majors.*

### **JC2400 Graduate Jazz Conducting/ Rehearsal Techniques**

*2 hrs weekly/2 credits/Fall or Spring semester  
Damien Sneed*

This course will prepare students to conduct a number of music styles/genres (orchestral, choral, jazz, Broadway, popular music, TV/film and more), be knowledgeable in score study and preparation, understand instrument transposition, basic baton technique, general score analysis, rehearsal planning and implementation of rehearsal techniques and other tools necessary to be a successful conductor.

### **JC2741-2742 Film Scoring**

*3 hrs weekly/3 credits per semester  
Mr. Green  
Cross-listed with  
CP2741-2742 on pg. 85*

## **REQUIRED COURSES FOR GRADUATES**

### **JP2500 Jazz Improvisation**

*2 hrs weekly/2 credits  
Jazz Faculty*

Graduate performance majors will take improvisation every semester for the duration of their program. The following topics will be covered:

#### **Year 1**

This course provides in-depth studies on pentatonic, modal, open bar line playing, and the works of Miles Davis, Paul Bley and other post-bop composers. Students will be involved in group improvisation, rubato group playing, and also the works of Wayne Shorter and Ornette Coleman. Students will learn a new song each week in preparation for yearly juries.

#### **Year 2**

Studies on the following: hexatonics, parallel and chromatic harmony, odd time signatures, metric modulations, hemiolas, free playing, and World music. Students will continue to learn a new song each week and review 60 songs in preparation for graduation.

### **JC2111-2112 Graduate Arranging and Composition**

*2 hrs weekly/2 credits per semester  
Jazz Faculty*

A development of writing skills for various media and combination, including dance, show, and jazz music. Graduate

students explore the latest techniques in electronic, serial and experimental techniques.

*Prerequisites: Graduate standing or permission from the instructor.*

### **JC2321-2322 Jazz Styles and Analysis**

*2 hrs weekly/2 credits per semester  
Mr. Markowitz*

Analysis of the contributions, innovations, and solo and compositional output of outstanding jazz composers, arrangers, and performers.

*Prerequisite: JC0451-0452.*

### **JC2360 Jazz Musician as Educator**

*2 hrs weekly/2 credits/Spring semester  
Mr. Rosenberg*

This course is designed to develop skills in the teaching of jazz music. The student will be exposed to a variety of materials, techniques, and philosophies. The course focuses on program development for and performance in MSM's elementary and middle school jazz education outreach series. Included are the study of ensemble and rehearsal techniques and other factors pertinent to operating a jazz/commercial music program.

### **JC2410 Jazz Pedagogy**

*2 hrs weekly/2 credits/Fall semester  
Mr. Rosenberg*

This course prepares artist teachers to function at a high level in the world of jazz education. Included are discussions of the pedagogy of the applied studio as well as common classroom areas for jazz education including jazz improvisation, jazz arranging and

composition, jazz history, and theoretical and aural skills. Also included are observational visits to area jazz programs, as well as an overview of the job market and techniques to use in applying for positions within jazz education.

**JC2501-JC2504 Masters of Jazz Seminar: A Chromatic Approach to Jazz Melody and Harmony**

*2 hrs weekly/2 credits per semester  
Mr. Liebman/Mr. Markowitz*

In this course, the student will study theoretical and practical concepts, which allow for various ways to conceptualize chromatic usage. There will be in-depth historic analysis of chromatic examples from the classical and jazz repertoire; study of reharmonized standards and original compositions; composing chromatic voicings, lines, and tunes. The goal of the course is to expose the student to a variety of chromatic music in order to increase the student's aural skills and critical understanding of the use of chromaticism in modern music.

*\*JC2501-2502 are required for graduates, JC2503/2504 are not required*

**REQUIRED COURSES FOR DOCTORAL STUDENTS**

**JP2500 Jazz Improvisation**

*2 hrs weekly/2 credits  
Jazz Faculty*

**DM4700 Doctoral Jazz Seminar**

*3 hrs weekly/3 credits/Fall semester  
Jazz Faculty*

Students will be given background on the use of chromaticism in jazz up to the present day with an in-depth study of the music of John Coltrane, Miles Davis, and other exponents of this harmonic idiom. References and study of some of the classical, 20th-century exponents of new harmonic techniques such as Bartok and Schoenberg will also be included. Various techniques of employing chromaticism in the jazz idiom will be presented and students will be required to write examples and compositions in the style. Improvising chromatically over standards and original compositions will also be required.

**DM4750 The Artist Pedagogue**

*3 hrs weekly/3 credits/Spring semester  
Jazz Faculty*

Teaching proficiency related to the implementation of listening skills, improvisation, and rehearsal and directing techniques from beginning to advanced levels will be developed. Class discussion will include: who should teach jazz and why, the value of a degree in jazz, the state of music education in America,

and judging a jazz festival. Hands-on training will be stressed by giving clinics and workshops through the Manhattan School of Music Outreach and Precollege programs as well as the Carnegie Hall and NARAS educational programs. The course's pedagogical concept is unique in its sequential design that integrates the entire curriculum, its ability to train and empower teachers effectively to present and reinforce musical applications, and the program's strong and affirming message that cements concepts through an array of interactive and musical experiences.

**MUSIC HISTORY**

**UNDERGRADUATE CORE**

**MH0001 Baroque**

*2 hrs weekly/2 credits/Fall semester  
Dr. Massol*

A comprehensive study of Western music from 900 until 1600. Emphasizes the evolution of polyphonic music, the development of compositional techniques using preexistent material, the changing relationship of words and music, and the historical and cultural milieu in which music evolved.

**MH0002 Classical**

*2 hrs weekly/2 credits/Spring semester  
Dr. Poghosyan*

A study of Baroque music focusing on national styles as developed by Monteverdi in Italy, Schütz in Germany, Lully and Rameau in France, and Purcell in England. Special attention is

given to the fusion of national styles in the 18th century, the monumental achievements of Handel and J.S. Bach.

### **MH0003 Romantic**

*2 hrs weekly/2 credits/Fall semester  
Associate Dean Langford*

Discussing the evolution of opera, Lied, symphony, concerto, and sonata, the course concentrates on music of Haydn, Schubert, Berlioz, and Brahms as pivotal composers and Vienna and Paris as important cultural centers.

### **MH0004 20th Century**

*2 hrs weekly/2 credits/Spring semester  
Dr. Andreachi*

A comprehensive study of major musical trends and composers of the 20th century. Special emphasis is given to the development of Serialism, Neo-classicism, Futurism, and music since World War II.

## **UNDERGRADUATE ELECTIVES**

### **MH1510 Bach**

*3 hrs weekly/3 credits/Spring semester  
Dr. Hilse*

A study of the history, style, and performance problems in selected instrumental and vocal works of J.S. Bach.

## **ELECTIVES (OPEN TO UNDERGRADUATE AND GRADUATE STUDENTS WITH THE PROPER PREREQUISITES)**

### **MH1400 Brazilian Music: History, Styles, and Analysis**

*3 hrs weekly/3 credits  
Mr. Boccato  
See JC1400.*

### **MH1402 Brazilian Music: History/Repertoire/Performance 2**

*3 hrs weekly/3 credits  
Mr. Boccato  
See JC1402.*

### **MH1040 The Music of Duke Ellington**

*2 hrs weekly/2 credits/Spring semester  
Mr. Kirchner*

A history and analysis of this great composer and his close associate Billy Strayhorn from the 1920s to the early 1970s. Score reading skills are required for the class, as is the ability to analyze music in fluent written English.

### **MH1512 History of Opera**

*3 hrs weekly/3 credits/Spring semester  
Associate Dean Langford*

A comprehensive study of the history of opera and operatic forms of the 19<sup>th</sup> and 20<sup>th</sup> centuries.

### **MH1530 Mozart**

*3 hrs weekly/3 credits  
Associate Dean Langford*

A close examination of the music of Mozart, including early influences, Mozart's association with Haydn, and the interrelationships between vocal and instrumental music.

Sources and editions are carefully considered. The course will include in-class performance projects.

*(Offered in alternate years)*

### **MH1531 History of Chamber Music I**

*3 hrs weekly/3 credits/Fall semester  
Dr. Massol*

A comprehensive chronological survey of chamber music from its origins in such early forms as the canzona and trio sonata through the year 1827, concluding with the death of Beethoven. The course has three objectives: first, to look at pieces and composers in historical perspective noting the prevailing social, political, and economic trends and understanding the progression of musical ideas as they manifest themselves in the chamber music repertoire; second, to explore interrelationships among composers and schools of compositions, as well as development of style and genres in specific composers; and, third, to examine the music itself both from an analytic viewpoint and from a performance practice perspective.

### **MH1532 History of Chamber Music II**

*3 hrs weekly/3 credits/Spring semester  
Dr. Massol*

A continuation of an historical survey of the chamber music repertoire, beginning with Schubert's great C-Major Quintet and concluding with Boulez's *Le Marteau sans Maître*. Particular attention will be paid to the use and role of individual instruments in ensembles as well



as to evolving modes of motivic developmental processes through the 19th and 20th centuries.

The course will involve directed listening of historic recordings of the 20th century.

### **MH1590 Music in America**

*3 hrs weekly/3 credits/Spring semester  
Dr. Green*

An in-depth survey of American music, beginning in the 1600s and continuing to the present, and taking in all genres and styles, both “concert” and “popular”.

### **MH1608 Voices and Orchestra**

*3 hrs weekly/3 credits per semester  
Dr. Massol*

This course is a two-semester survey of genres scored for voices and orchestra from the 17th to the 21st centuries, including oratorios, cantatas, masses, choral symphonies, and symphonic song cycles. The fall semester covers important works from the Baroque and Classical eras, such as Monteverdi’s Vespers, Bach’s St. Matthew Passion and Mass in B Minor, Handel’s Messiah, Haydn’s Creation, Mozart’s Requiem, and Beethoven’s Ninth Symphony. The spring semester covers important works from the Romantic and Modern eras, such as Mendelssohn’s Elijah, Brahms’s Ein deutsches Requiem, Verdi’s Requiem, Mahler’s vocal symphonies and Das Lied von der Erde, Orff’s Carmina Burana, Stravinsky’s Symphony of Psalms, and Britten’s War Requiem.

### **MH1610 History of the Symphony**

*3 hrs weekly/3 credits/Fall semester  
Associate Dean Langford*

A comprehensive survey of the history of the symphony and symphonic forms from the 18th century until the present.

### **MH1620 Beethoven**

*3 hrs weekly/3 credits/Spring semester  
Associate Dean Langford*

A detailed study of the major works of Beethoven. Representative samples of his various styles are drawn from the symphonies, string quartets, piano sonatas, solo concertos, and choral works.

*(Offered in alternate years)*

### **MH1698 Concerto**

*3 hrs weekly/3 credits/Spring semester  
Dr. Hilse*

A survey of concertos, from the inception of the form in the early 17th century to present-day examples. Various works called “concerto” and “concertante” will be considered, and will be subjected to stylistic and formal analysis.

### **MH1700 Survey of 70 Years of Recorded Vocal Music**

*2 hrs weekly/2 credits  
Ms. Caplan*

Beginning with the earliest known recordings and ending in the 1970s, this course will introduce examples of the great singers of the past. It will feature examples of the creators of various operatic roles, the vocal idols of the decades, including singers of song literature. It will feature examples of the voices of many of

the artists whose portraits appear in the Metropolitan Opera gallery. Each week will be specifically dedicated to specific topics and voice categories. Discussion will be primarily on style and communication, briefly on biographical material.

### **MH1711 Works of Wagner: *Der Ring des Nibelungen***

*3 hrs weekly/3 credits  
Dr. Stambaugh*

A comprehensive introduction to Richard Wagner’s *Der Ring des Nibelungen*, in the context of his life and times, with reference to other Wagner works of the Ring period. The course will cover the musical, dramatic, poetic, historic, literary, and philosophic background to Wagner’s monumental tetralogy. A term paper at the end of the semester is required.

*Prerequisite: TH0002*

### **MH1712 Wagner: *Tristan, Meistersinger, Parsifal***

*3 hrs weekly/3 credits  
Dr. Stambaugh*

An introduction to Richard Wagner’s *Tristan und Isolde*, *Die Meistersinger*, and *Parsifal* in the context of his life and times, with reference to other Wagner works of the periods discussed. The course will cover the musical, dramatic, poetic, historic, literary, and philosophic background to Wagner’s three great music dramas. A term paper at the end of the semester is required.

*Prerequisite: TH0002*

### **MH1841 World Music I**

*3 hrs weekly/3 credits/Fall semester  
Dr. Green*

An introduction to the principles of ethnomusicology joined to a survey of the music of the following non-Western cultures: sub-Saharan Africa, Native America, the Islamic world, and the Indian subcontinent. The study of this music will be at once technical and cultural. The course is enriched by visits from guest artists who present the music in live performance. Emphasis will also be given to seeing how composers, world-wide, are currently making use of elements of the traditional music from these cultures.

### **MH1842 World Music II**

*3 hrs weekly/3 credits/Spring semester  
Dr. Green*

A survey of the traditional musical cultures of East Asia and the Pacific, including those of China, Japan, Korea, Tibet, Mongolia, Indonesia, New Guinea, Oceania, and Australia. As with MH 1841, the music will be considered both culturally and technically. During the semester, guests proficient in these traditional musical cultures will demonstrate the music in live performance. Emphasis will also be given to exploring the creative use that contemporary composers are making of this music.

### **MH1850 Music and the Dance**

*3 hrs weekly/3 credits/Fall semester  
Dr. Green*

In this course we study dance music in its varied forms across the centuries. There is the history of ballet: Rameau, Tchaikovsky,

Stravinsky, Prokofiev. There are the social dances of Schubert, Johann Strauss, and the world of jazz and rock. There is the use of dance in concert music: the suites of the Baroque; the minuets of the Classical era; the nationalistic dances of the 19th century. Dance music has likewise been crucial to the drama: opera, Broadway, and cinema--defining character and creating powerful moments of theater.

### **MH1858 Puccini**

*3 hrs weekly/3 credits/Spring semester  
Dr. Massol*

This course covers Giacomo Puccini's life and works. We begin with prevailing operatic styles of the late 19th century and discuss each of Puccini's operas in turn, comparing traditional and abstract productions from opera houses in the U.S. and Europe.

### **MH1913 The Life and Works of Benjamin Britten**

*3 hrs weekly/3 credits/Spring semester  
Dr. Stambaugh*

This new course will survey the works of Benjamin Britten in the context of his life and musical activities, both as composer and performer, during the tumultuous era of the 20th century. Following the chronology of Britten's life from his formative years in London before World War II through his American adventure in the 1940's; from the triumphant premiere of Peter Grimes through the years of his subsequent success as the composer of opera and instrumental music of every variety; from his establishment of the English Opera Group through

the founding of the Aldeburgh Festival, the Maltings Concert Hall and the Britten-Pears School we will investigate Britten's life and music within the framework of some prominent themes that can be observed throughout his career: the individual against society, the confrontation of innocence and experience, the importance of musical citizenship, pacifism in an age of war, and the conflict between the private/public image. Although the list of Britten's operas will act as a template for the course, his other works for orchestra, chamber music, chorus, plus his vibrant career as a performer with Peter Pears and other great artists of his time will hardly be ignored. The course will include reading and listening assignments, exams, and a final project.

### **MH1920 Music of the 1920's**

*3 hrs weekly/3 credits/Spring semester  
Dr. Green*

This class surveys the music of Europe and the USA during this exciting, Turbulent and boldly creative decade – all the many popular genres of this music: “concert,” “popular,” and “experimental.” We look in depth at the music of such figures as: Gershwin and Bartok; Stravinsky and Ellington; Prokofiev and Schoenberg; Ravel and Shostakovich; Darius Milhaud and Louis Armstrong and more.

**MH1960 Music of the 1960's**

*3 hrs weekly/3 credits/Spring semester  
Dr. Green*

This class surveys the music of the 1960 with a focus on Classical, Broadway, and Rock n' Roll.

**MH2030 Miles Davis**

*2 hrs weekly/2 credits/Fall semester  
Mr. Kirchner*

A survey of the music of trumpeter-bandleader-composer Miles Davis (1926-1991), one of the major innovators in the history of jazz and 20th-century music. Davis's music ranged from bebop of the 1940s through hip-hop of the 1990s.

**MH1940 The Music of Frank Zappa**

*3 hrs weekly/3 credits/Spring semester  
Mr. Delpriora*

This course examines the career and music of Frank Zappa. Sometimes described as an "American Maverick", Zappa's career touched upon almost all genres of music including orchestral, chamber, film and electronic, theatre, jazz and rock. Although varied in style and approach, Zappa's music is rigorous and complex. The recent subject of critical review termed "Zappology", Zappa was himself a famed social critic and politically engaged artist.

**GRADUATE ELECTIVES (OPEN TO ALL GRADUATE STUDENTS WITH THE PROPER PREREQUISITES)****MH2001 20<sup>th</sup> Century German Opera**

*3 hrs weekly/3 credits/Spring semester  
Dr. Fueting*

An in-depth exploration of the historical background, cultural milieu, and prevalent artistic trends surrounding German and Austrian operas of the 20th century, starting with Strauss, Schoenberg, and Berg, and ending with Ligeti, Stockhausen, and Lachenmann. Composer and librettist biographies, musical style, and literary resources will be studied in relation to selected operas.

**MH2131 Performance Practice**

*3 hrs weekly/3 credits/Fall semester  
Dr. Cooper*

An investigation of performance practices concentrating on Baroque, Classic, and early 19th-century repertoire. Students are required to perform as part of the class work.

*Prerequisite: Graduate standing or permission of instructor.*

**MH2400 Beethoven, Brahms, and Schubert**

*2 hrs weekly/2 credits/Spring semester  
Dr. O'Donohue*

An exploration of the musical forces that contribute to the unique character of selected piano and string works of Beethoven, Brahms, and Schubert. Attention will be given to issues that impact interpretive decisions in performance.

*Student performance is required.*

**MH2610 Orchestral Music: Baroque to Classical**

*3 hrs weekly/3 credits/Fall semester  
Dr. Massol*

An advanced study of the evolution of the orchestra and of primary genres of orchestral music during the eighteenth and nineteenth centuries.

**MH2620 Orchestral Music: Beethoven to the Present**

*3 hrs weekly/3 credits/Spring semester  
Dr. Massol*

A further investigation of the evolution of the orchestra and of orchestral music during the 19th and 20th Centuries.

**MH2720 Mahler and His Contemporaries**

*3 hrs weekly/3 credits/Spring semester  
Associate Dean Langford*

An investigation of the music of Mahler, Strauss, Schoenberg, Debussy, Scriabin, and other composers active during the period 1890-1910. The course examines late German Romanticism as one of several styles leading to a new musical aesthetic in the 20th Century.

*(Offered in alternate years)*

**MH2730 Verdi**

*3 hrs weekly/3 credits/Spring semester  
Associate Dean Langford*

A study of selected operas of Verdi within the context of relevant political, social, and musical trends of 19th-Century Italy.

*Offered in alternate years.*

### **MH2810 Berlioz and Liszt: 19th Century Avant-Garde**

*3 hrs weekly/3 credits/Spring semester  
Associate Dean Langford*

An exploration of the avant-garde of the nineteenth century, attempting to identify a common practice among composers whose compositional and philosophical outlooks were self-consciously modernistic.

### **MH3050 Research Methods**

*3 hrs weekly/3 credits/Fall semester  
Associate Dean Langford*

Designed primarily for doctoral students, this course is an intense introduction to the technique of scholarly research: bibliography, style analysis and documentation; literary style and form specifically applicable to the writing of a graduate thesis.

*Enrollment is by permission of the instructor only.*

## **MUSICAL THEATRE CURRICULUM**

### **MT0010-0011 Musical Theatre Performance Technique**

**I & II: (Freshman)**  
*2.5 hrs weekly/2 credits  
David Loud and Mana Allen*

This class, designed for Freshmen starting the four-year program in musical theatre at Manhattan School of Music, will be an in-depth exploration of the skills and tools needed to effectively perform songs in Musical Theatre. Topics covered include: How to Learn a Song, Songs Structured, The Vocabulary of Professional Song Performance, Researching the History and Context of a

Song, Engaging with the Lyric as a Monologue, Learning Music Accurately, Music as Subtext, the Importance of Focus, Exploring the Physical Life of a Song and the Craft of Telling a Story Through Text and Song.

### **MT0200 Freshman Seminar**

*1.5 hrs weekly/1 credit  
Liza Gennaro*

This course serves to introduce freshman to professional musical theatre in New York City. Musical theatre industry professionals including casting directors, agents, directors and choreographers will visit class, audition preparation will be examined, we will visit the NYPL for the Performing Arts, and discuss – vocal health and writing skills.

### **MT0012-0013 Acting the Song I & II (Sophomore)**

*3 hrs weekly/3 credits  
Randy Graff*

This course is designed to teach acting technique for singing a Musical Theatre song. The Fall semester will focus on musicals from the 1930's to 1959. Class work will emphasize the importance of the art of story-telling through song to dramatize a musical moment. We will go in chronological order, starting with songs and musicals from the 30's 40's and 50's, otherwise known as the Traditional Golden Age Era. (Techniques to be explored include: intention (what do I want?) obstacles (what's in my way?) moment before, personalization, text analysis, tactics, stakes, and musical cues.)

### **MT0014 Scene into Song (Junior)**

*3 hrs weekly/3 credits  
Erin Dilly*

This course will focus on the acting of scene into song in the musical theatre. In addition to focusing on the acting essentials of the libretto, this course will focus on the motivated transition of speaking into singing. We will also underline bringing SELF and individual artistry to roles in the musical theatre. This industry is in search of originals, and each actor needs to find his/her unique voice in each role.

Students will work on three scenes from the musical theatre canon: The Golden Age, Stephen Sondheim, Contemporary (musicals written post 1990), and for the final, students will choose their own material, from any era, fully rehearsed and prepared outside of class.

Students will be required to research each assigned show. Research will include full history of original creators and production of the show. Additionally, students will be required to immerse themselves in the libretto of the musical, providing a comprehensive picture of the given circumstances of the scene. The former will anchor the actor to show's history, the latter will allow for personal and textual interpretation of the scene.

## **MT0015 Audition**

### **Techniques** (Junior)

*3 hrs weekly/3 credits*

*Randy Graff and David Cady*

*This course prepares the student for professional musical theater auditions by exploring musical theater genres, audition etiquette and comportment, and encouraging the student to find audition material that expresses their essence and individuality.*

Course Description: This course is designed to prepare the student for a professional singing audition and book preparation in all genres of the musical theatre. Musical Theatre genres to be explored include : Traditional, Contemporary, Modern Contemporary Pop/Rock, and non Musical Theatre genres (including Pop, Disco, R&B, Country/Folk, Rock, etc. ) Other techniques : self ta- ping with guest instructor. The process of this class is designed to simulate the pace and expectations of the professional audition world. A pdf will be provided with the list of suggested necessary song categories for an audition book

## **MT0016 MT Lab** (Senior)

*3 hrs weekly/3 credits*

*Or Matias*

New Musical Theatre (NMT) Lab is a performance-based course, in which students perform newly-written musical theatre pieces on a weekly basis. While traditional musical theatre education heavily relies on “the canon”, the current professional climate often asks of the performer to workshop and learn completely new material in a rapid timeframe and with little assistance. The goal of this

seminar is to help prepare the students for the expectations they will be met with once they embark on their professional journey. This course demands that the students learn and memorize new songs in a prompt manner, while making artistic choices and decisions on their own. Each performance is discussed and critiqued by myself, and occasionally by a guest artist from the industry. The songs included in the course are handpicked from projects written by the new generation of writers, and have yet to be published or produced. Each student will receive their song 48 hours before the seminar, and will be expected to perform the material at the highest level as demanded in the professional world. The musical sequences grow in length and difficulty throughout the semester, and the course culminates in large ensemble performances.

## **MT0001-0002-0003 Acting 1, 2 & 3, Meisner Technique**

(Freshman/Sophomore)

*3 hrs weekly/3 credits*

*Robin Morse*

The Meisner technique is a progressive system of structured exercises (which leads into scene work) for developing concentration and imagination, stimulating instincts and impulses, in order for the student to be able to create believable, authentic, embodied behavior in relation to the imaginary circumstances they are involved with.

Meisner's approach trains the actor to "live truthfully under imaginary circumstances," to discover personally meaningful points of view with respect to the written, or improvised, word and to express spontaneous human reactions and authentic emotion with the utmost sense of truth.

## **MT0004 Acting 4, Devised Theatre Practice** (Sophomore)

*2 hrs weekly/2 credits*

*Yehuda Hyman*

This course will be a hands-on dive into the experience of creating a work of Devised Theatre. Each class will begin with a warm-up that will alternate between technical exercises (physical, vocal, etc.) and investigatory (sensory awareness and concentration exercises). Eventually students will be in charge of leading their own warm-ups. The body of the course will be devoted to the creation of original Devised Theatre group pieces. Devised Theatre is essentially ensemble-work and a major theme of the course will be the techniques of partnering (duos, trios and large groups). Students will create scenes, songs and movement. Writing will be an essential component of the course. Students will be writing in each class - "Devising" ideas will come out of their timed writing, reflections on the work they are doing in the class and ideas that emerge out of group discussion. The course will culminate in final group pieces, which will be shown to the class, discussed and evaluated, then worked on again for a second showing.

Devised Theatre techniques are widely in use by noted contemporary Off-Broadway ensembles such as Target Margin Theater, SITI Company, Wooster Group and The Civilians. Many of the theater ensembles featured in New York Public Theater's "Under the Radar" Festival are Devised Theater companies. Even commercial Broadway productions use devised theater techniques in the creation of work (i.e., the movement in "The Curious Incident of the Dog in the Night-Time" was created by Frantic Assembly—a Devised Theatre company). Improvisation techniques, team-building skills and the ability to create something from the blank canvas is the foundation of our work in this course. Aspiring musical theater performers versed in the techniques of making Devised Theater will have an advantage in working in professional theater.

### **MT0005 Acting 5, Scene Study and Repertory (Junior)**

*3 hrs weekly/3 credits  
Andy Gale*

During our first semester our focus will be on scene study, choosing material from contemporary plays and portraying age-appropriate roles. We'll take a break for some Shakespeare, and then continue scene study, expanding our scope to include a broad range of classic dramatic literature.

### **MT0006 Acting 6, Scene Study and Monologue (Junior)**

*3 hrs weekly/3 credits  
Andy Gale*

In the second semester we'll move from scene work to monologues, with each actor selecting and preparing two contrasting monologues, which can be confidently presented at auditions. Each actor will perform their audition pieces before a panel of professionals in the last class.

### **MT0007 Acting 7, Advanced Acting (Senior)**

*3 hrs weekly/3 credits  
Boyd Gaines*

A scene work-based class with an emphasis on identifying and strengthening the individual actor's rehearsal and performance process, leading the actor's work toward characters pursuing personalized needs and objectives while living moment to moment in imaginary given circumstances.

### **MT0350-0351 Ensemble Voice I & II (Freshman)**

*3 hrs weekly/1 credit  
Judith Clurman*

This is a two-semester course in applied musicianship using the repertoire of musical ensembles, including unisons, duets, trios, quartets and larger ensembles. It also teaches the particular skills sets necessary to be an effective member of any ensemble, such as tuning, phrasing and blending. Finally, it is also an historical survey of the genre, including listening to recordings of iconic performances. At the end of

this course students will be confident musicians and polished ensemble singers.

### **MT0550-0551 Music Theory (Freshman)**

*3 hrs weekly/3 credits  
Andrew Gerle*

A two-semester intensive study of the fundamentals of music theory, sight-singing and aural skills. Students will learn music notation, rhythms, all meters, key signatures, and intervals, and will be introduced to chords and basic harmonic theory. The emphasis of the class is building sight-singing fluency and confidence with a focus on real-world applications. In the second semester, students will learn techniques of score analysis as a means to more deeply understand the composer's dramatic intentions.

### **MT0120-0121 Tap**

*(Sophomore/Senior)  
4.5 hrs weekly/2 credits  
Marshall L. Davis*

Tap skills are introduced at the beginning level and advance to a solid understanding of the technique and the history of this discipline. Tap dancing relies on a fundamental knowledge of various rhythms and styles. The student will learn basic tap steps, rhythms and choreography.

*(We will also offer Tap as an elective in spring)*

**MT0100-0101 Ballet**

(Sophomore/Senior)

*4.5 hrs weekly/2 credits*

*Rachel Tucker*

Fundamentals of ballet technique concentrating on alignment, strength, flexibility, rotation, and weight change. This class will consist of the practice of barre work, center floor work, traveling patterns across the floor and conditioning exercises.

**MT0110-0113 Musical Theatre**

**Dance** (Freshman/Junior)

*4.5 hrs weekly/2 credits*

*Enrique Brown*

This course will focus on Jazz technique and fundamentals. Each class will begin with a full warm up and an across the floor, emphasizing coordination and style. Class will culminate with choreography that will vary in styles from Jazz and Contemporary to Theater Dance. This class will provide a positive, supportive and encouraging atmosphere for dancers to gain confidence and grow as artists.

**MT0500-0501 History of Musical Theatre** (Sophomore)

*3 hrs weekly/3 credits*

*David Loud*

This course is designed to give students an understanding of the history of the American musical, starting with the various genres that influenced it: Gilbert & Sullivan, Vaudeville, Burlesque, Minstrel Shows, the Yiddish Theatre, British Music Hall and American Operetta.

**MT1600 Career Development**

**(CME)** (Juniors)

*2 hrs weekly/2 credits*

*Casey Molino and Liza Gennaro*

This course is designed to prepare students for their professional careers as musical theatre performers. The class combines hands on projects including website building, personal budget management and professional networking with guest visits from industry professionals.

**MT0201 Introduction to Theatrical Design** (Freshman)

*2 hrs weekly/1 credit*

*Scott Stauffer, Sue Makoo, Shawn Kauffman, and Nate Bertone*

The Introduction to Technical Theatre course is designed in five parts: Costume Design, Set Design, Lighting Design, Sound Design and Stage Management. Each segment is designed to inform the student of the various roles involved in the creation of a Theatrical Event.

**MT1505 Senior Showcase**

*4 hrs weekly Fall/2 hrs weekly*

*Spring/2 credits*

*Liza Gennaro and David Loud*

Senior Showcase is the culmination of four years of musical theatre training. In the course faculty and students will create an end of year production for presentation to industry professionals.

**MT0300-0301 Speech/Diction**

(Sophomores)

*3 hrs weekly/2 credits*

*Blake Segal*

**Voice work:** A development of the vocal skills necessary for the actor's transformational instrument - (Alignment, Breath Support, Open Channel, Resonance, Range, and Articulation) and an introduction to phonetics (IPA) for future dialect work.

**MT4000 Private Voice**

*1 hr weekly/1 credit per semester*

Private instruction in proper vocal performance technique, including proper execution, diction and interpretation, performance skills, repertoire selection and stylization.

Private voice lessons are critical for the technical and interpretive development of the professional singer. Your Voice Faculty emphasizes healthy practice techniques that preserve vocal health and develop technical flexibility and vocal longevity. Each private voice instructor tailors her/his lessons to the specific needs, level, and voice-type of the individual student. In the conservatory structure, lessons may follow the needs of a timeline regarding preparation of materials and mastery of skills to aid the student in developing their technique to meet the demands of their numerous performance classes and performance opportunities while at MSM.

## **TH0001-0002 Music**

### **Theory Core 1 & 2**

*3 hrs weekly/3 credits*

*Andrew Gerle*

All aspects of music theory that would apply to a Musical Theatre performer will be the objective of this course. The course will consist of sight singing, ear training, advanced interval training, and advanced music theory.

## **ELECTIVES**

### **Musical Theatre Dance Styles**

*Fall*

*Enrique Brown*

Musical Theatre Dance Styles will give the student the opportunity to explore and delve into the many styles of dance currently being performed in the world of commercial theater. This course will heavily focus on technique, ability to pick up choreography quickly, and performance. Each class will begin with a warm up and stretch followed by a short across the floor, emphasizing coordination and style. Dancers will then have the opportunity to learn original choreography that will vary in styles from the vast repertoire of current and former Broadway Musicals. Emphasis will be placed on interpreting the choreography with respect to the choreographer's intent. This class will provide a positive, supportive and encouraging atmosphere for dancers to gain confidence and grow as artists.

### **Directing**

*Fall*

*Elmore Cisco James, Jr.*

This course provides an opportunity for young directors to develop and hone their talents through working on, observing, and scrutinizing each other's work in an analytical yet safe and fun classroom setting. It also provides a beginning overview of the historical/artistic developments of the modern theatre, from the Golden-Age to the present, as well as a critical understanding of how to collaborate, through research and in conversations, with professional directors, casting directors, production management teams, and publicity departments currently working in the New York and regional theatre scenes.

### **Crafting A Performance For The Professional Actor from the Text**

*(Junior/Senior)*

*Spring*

*Laura Sametz*

Crafting and creating an arc of a role in a play or musical is a skill every actor needs for productions and auditions. To strengthen this skill in the first half of the semester, students will explore scene work from an Anton Chekhov play and in the second half from a Contemporary play. Throughout the student will practice exercises on their feet that help excavate the text: freeing their instrument while bringing their character to life to tell the story. Each student will be working every class.

Concentrating on one of Chekov's plays (Uncle Vanya or The Three Sisters), students will choose one character to fully explore and work on 2 or 3 of the scenes in chronological order for their chosen character. As a midterm project, the students will choose one of the Chekhov scenes they have worked on and devise a different time and place from the past, present or future, playing the scene with those given circumstances and world. The second half of the semester's work on a Contemporary play will compliment the first half.

### **Rock the Song**

*Spring*

*Sheri Sanders*

In today's theatre industry, 68% of musicals on Broadway are written in the style of Popular Music (also known as "Pop/Rock"). This class studies the eight main genres of popular music currently represented on Broadway and creates a safe space for students to study and explore these genres by building a repertoire of audition cuts in each style, learning how to physically, emotionally AND vocally embody the time period, as well as developing the skills of proper communication of FEEL with the pianist.

### **Tap**

*Spring*

*Marshall L. Davis*

Tap skills are introduced at the beginning level and advance to a solid understanding of the technique and the history of this discipline. Tap dancing relies on a fundamental knowledge of various



rhythms and styles. The student will learn basic tap steps, rhythms and choreography.

## **ORCHESTRAL PERFORMANCE**

**Major Lesson/Repertoire Coaching:**  
*1 hour weekly/5 credits per semester.*

**OP2251 The Musician as Educator**  
*2 hrs twice weekly/1 credit*  
*Ms. Charnow*

Required of all first-year  
Orchestral Performance  
students; open to all orchestral  
graduate students

Students in this course receive training on how to become effective artist-educators as part of the Manhattan School of Music Arts-in-Education Program. Students will be exposed to a variety of pedagogical methods and materials as they prepare and deliver educational presentations in New York City public elementary and middle schools.

**OP2351-2352, OP2451-2452**  
**Orchestral Repertoire Coaching**  
*2 hrs three times a month/1 credit per semester*  
*Orchestral Performance Faculty and guest symphonic artists*

A four semester sequence of coaching sessions on the ensemble techniques of orchestral performance as applied to a two-year survey of the major works of the symphonic repertoire. Each semester students perform in at least six sectional instrument coachings; three brass or woodwind rehearsals conducted by a specialist; and, at the end of the semester, in

either a string or combined brass, woodwind, and percussion orchestral reading conducted by a distinguished conductor.

**ME1600 Orchestral Entrepreneurship**  
*2 hrs weekly/2 credits/Fall semester*

The course is designed to equip orchestral students with the knowledge and perspective needed to succeed as professional orchestral players in a changing industry. The class covers essential organizational, financial, and programmatic issues affecting orchestras and their entrepreneurial possibilities for the future. Includes guest speakers from the League of American Orchestras, American Federation of Musicians Symphonic Services Division (the Union), and others.

*Note: The course is designed for graduate students in the Orchestral Performance program and is also available to others with permission from the instructor.*

## **ORGAN**

**Major Lesson:**  
*1 hr weekly/5–6 credits per semester.*

**OR2001-2002 Organ Performance Class**  
*1 hr weekly/1 credit per semester*

A master class providing performance opportunity.

*Required of all Organ majors.*

**OR2311-2312 Organ Improvisation**  
*2 hrs weekly/1 credits per semester*

A comprehensive review of 16th-century counterpoint. Students learn to improvise in three voices, first through fifth species on a given cantus firmus and continuing to canons in three voices, the passagio style, the French classic and a survey of the easier chorale preludes and two-part inventions of Bach.

**OR2410-2411 Organ Service Playing**  
*2 hrs weekly/1 credits per semester*  
*Dr. Nagem*

The course in Service Playing focuses on practical skills important for church musicians, in particular hymn-playing and choral accompaniment. Topics covered include hymn introductions, harmonization, and interludes; Gregorian chant; issues in 20th-century hymns; spirituals and Gospel hymns; ballad-style hymns; anthem accompaniment; arranging piano and orchestral reductions for the organ; and issues in continuo playing. In addition, the course will develop skills in registration, console management, and special techniques in organ playing.

**OR2931-2932 Choral Repertoire**  
*2 hrs weekly/2 credits per semester*  
*Dr. Oliver*

An in-depth study of sacred choral literature; conducting practicum including conducting from the console and accompanying at the organ.

## **PERCUSSION**

### **Major Lesson:**

*1 hr weekly/3–6 credits per semester.*

Each student has a primary teacher, who acts as an advisor during the student's degree program. All students work with a variety of faculty members in the department. All students participate in the Chris Lamb Seminar as a part of Major Lessons.

### **PK0451-0452 Percussion Lab**

*2 hrs weekly/1 credit per semester  
Percussion Faculty*

Required of all undergraduate Percussion majors

An ongoing exploration of all aspects of percussion performance, including orchestral percussion, timpani, marimba, solo playing, world percussion, stick making, and instrument maintenance. Features presentations by guest artists as well as faculty, and includes opportunities for student performance.

### **PK2451-2452 Graduate Percussion Lab**

*2 hrs weekly/2 credits per semester  
Percussion Faculty*

Required of all graduate Percussion majors

An ongoing exploration of all aspects of percussion performance, including orchestral percussion, timpani, marimba, solo playing, world percussion, stick making, and instrument maintenance. Features presentations by

guest artists as well as faculty, and includes opportunities for student performance.

## **PERFORMANCE**

### **LARGE PERFORMING ENSEMBLES**

#### **JP1500 Jazz Large Ensemble**

*As Assigned*

Study and performance of jazz in the big band style. Both traditional and contemporary idioms are explored. Entrance based on special departmental audition.

#### **JP1231-1232, JP1241-1242 Jazz Combos**

*2 hrs weekly  
Jazz Faculty*

Provides the experience of playing jazz in small groups from Dixieland through contemporary styles. Variable instrumentation. One concert is given in school each semester and outside appearances are made. Entrance based on special departmental audition.

#### **LP1351-1352 Manhattan Symphony Orchestra**

#### **LP1361-1362 Manhattan Philharmonia Orchestra**

#### **OP1371-1372 Chamber Sinfonia**

**SP1371-1372 Chamber Sinfonia**  
*9 hrs weekly/Guest Conductors*

Readings, rehearsal and performance of contemporary and standard orchestral literature. An active program of concerts and opera performances is scheduled

throughout the school year. Concerts outside of school are occasionally presented. Several rehearsals are taken each semester by guest conductors. Required of all String majors. For Winds and Percussion, entrance is based on orchestral placement audition.

#### **LP1851-1852 Opera Theater**

*15 hrs weekly  
Ms. Vaughn*

The Manhattan School of Music Opera Theater produces two fully staged operas with orchestra, one scenes program, two educational outreach programs and one contemporary opera workshop each academic year. Placement in the Opera Theater is based upon auditions heard each September and December. Students returning the following year may complete a preliminary audition in May. All graduate, Professional Studies and Doctoral students are strongly encouraged to audition each semester. At the Opera Theater auditions, students will also be considered for placement in Dona D. Vaughn's Opera Workshops and Lab.

#### **LP1861-1862 Opera Workshop**

*4 hrs weekly  
Ms. Vaughn*

An acting class in which the individual singer learns a practical and comprehensive technique for both song interpretation and opera repertoire.

## **LP1870 Contemporary Opera Ensemble**

*4 hrs weekly  
Ms. Charney*

Explore contemporary opera, from Janacek and Britten to living composers. Develop and practice specific techniques for learning and studying non-diatonic music with instructor, guest composers and singers. Performance of arias and duets. In the spring semester, Continue exploration and development of study and vocal techniques. Performance of scenes from contemporary opera; possible collaborations with student composers and conductors.

## **VOCAL PERFORMANCE CLASSES**

### **VX0050 Symphonic Chorus**

*Mr. Tritle*

Exploration and performance of great choral literature from Baroque to modern. Concert performances of large works for chorus and orchestra as well as smaller pieces from the choral repertoire. Students in Symphonic Chorus may also be invited to join the Chamber Chorus. The Choral program provides opportunities for student soloists. Concert venues have included Weill Recital Hall at Carnegie Hall and the Cathedral of St. John the Divine, as well as Borden Auditorium at MSM.

*Required for first- and second-year undergraduate students majoring in Voice, Piano, Guitar and Composition*

### **VX0100 First-Year Performance Class**

*1 hr weekly/0.5 credit  
Mr. Peters*

Designed as a supportive forum for first-year, undergraduate Voice majors to perform in front of a peer audience.

### **VX0200 Second-Year Performance Class**

*2 hr weekly/1 credit  
Ms. Shikany*

Designed as a supportive forum for second-year, undergraduate Voice majors to perform in front of a peer audience.

### **VX0800 Undergraduate Opera Theater**

*3 hrs weekly plus rehearsals/1 credit  
Ms. Malfitano (Junior Year)/  
Ms. Vaughn (Senior Year)*

This course explores the art of performing from beginning acting exercises and songs through monologues, opera scenes, and role studies. Enrollment includes participation in the accompanying opera seminar.

## **VOCAL CHAMBER ENSEMBLES**

### **CM1070 Russian Romances and Ballads**

*2 hrs weekly  
Mr. Beegle*

A performance class of the great Russian song literature, with an emphasis on the romances and ballads of Tchaikovsky and Rachmaninov plus works

by Glinka, Rimsky-Korsakov and songs of Shostakovich and Prokofiev. A fundamental knowledge of the Russian alphabet will be presented so that the student will never again have to rely on confusing transliterations.

### **CM1071 Songs of the Romantic Period**

*2 hrs weekly  
Mr. Beegle*

This is a performance class focusing on German and French songs for solo voice and piano. Songs in other languages, however, are also welcome. Rehearsal techniques, diction, style, and ensemble issues will be presented in a way to prepare both singer and pianist for future professional collaboration.

### **SP1070C2 Baroque Aria Ensemble**

*3 hrs weekly  
Dr. Cooper*

The Baroque Aria Ensemble offers instrumentalists and vocalists a unique opportunity to work together, exploring 18th century opera, cantata, oratorio, concerto and chamber music repertoire. In addition to vocal and instrumental coaching, Dr. Cooper provides instruction in diction and acting, guidance in performance practices of the Baroque and Classical styles, and improvisation, ornamentation and ensemble skills in preparation for professional work in this field. By audition.

## **SP1070H1 Vocal Performance Class**

*2 hrs weekly  
Ms. Hoffmann*

The Vocal Performance class is a master class designed to enhance performance skills and communication through music, acting and stage movement principles. The Alexander Technique is also applied. Opera arias and song repertoire will be performed.

*Open to graduate students.*

## **SP1071M1 Musical Theater Lab**

*2 hrs weekly Fall semester  
Ms. Marlow*

The main goals of Musical Theater Lab are that students learn solid musical theater technique build their musical theater repertoire. There is a small studio performance at the end of the semester.

*By audition.*

## **SP1070M2 Revealing the Actor Singer Within**

*2 hrs weekly  
Ms. Malfitano*

The aim of this class is to help the singer integrate both music and drama, through imagination, creative preparation, and the transformation of nervous or fearful energy into purposeful, passionate, and potent performing energies. "Revealing the Actor Singer Within" is the pathway to embracing constant growth, eternal questioning, and abundant confidence, moment to moment in a flourishing singing-acting career.

*Auditions are held in the Fall. For Graduate Students*

## **SP1070M3 Opera Repertory Ensemble**

A weekly meeting of accompanying majors which will explore accompanying and vocal and instrumental coaching techniques, emphasizing the interaction between partners and the musical style and performance problems in a wide range of instrumental and vocal repertory.

*By audition.*

## **SP1070R2 Preparing the Exit**

*2 hrs weekly  
Mr. Rosenshein*

This course will challenge the artist to create the ten-minute performance that may lead to a three-hour professional engagement. Today's artist must be prepared not only to show their expertise, control, consistency and dependability, but also an inspired, exciting, unique, courageous and memorable experience for the listener. We will work with a varied repertoire including Opera, Musical Theater and Cabaret and will also be "auditioning" for professionals in various venues.

## **INSTRUMENTAL CHAMBER ENSEMBLES**

### **SP1500 Chamber Music**

*1 hr/week coachings of the chamber music literature with members of the Chamber Music faculty*

Students are ASSIGNED to chamber groups by the Director of Chamber Music together with

the Chairs of each department. A fall orientation meeting is required and a final performance comprises a portion of the grade.

## **SP1070H2 Contemporary Ensemble: TACTUS**

*4 hrs weekly*

TACTUS is dedicated to being aware and involved in the current creativity happening in contemporary music. Emphasis is placed on working with living composers. Four concerts per year are presented as well as a February double feature. Previous seasons have included works by Luciano Berio, Steve Reich, Louis Andriessen, Chen Yi, David Lang, Lou Harrison, Nils Vigeland, David Noon, Kaija Saariaho, Frederick Rzewski, Gyorgy Ligeti, and many others.

## **SP1071H2 Percussion Ensemble**

*2 hrs weekly  
Mr. Traxler/Mr. Perdue*

An advanced ensemble which presents at least two concerts during the school year, and public performances as arranged.

*Required of all Percussion majors.*

## **SP1070L1 Percussion Lab**

*3 hrs weekly/1 credit per semester  
Percussion Faculty*

Required of all undergraduate Percussion majors. For freshmen and sophomores, the credit for Percussion Lab is part of Chamber Music SPI500. A full spectrum approach to the literature for percussion through sectionals, orchestral repertoire sessions for percussion and timpani, western and non-

western instrument work-shops, lecture demonstrations by visiting artists, and intensive student participation in class performance.

## **PIANO**

### **Major Lesson:**

*1 hr weekly/3–6 credits per semester*

### **KEYBOARD HARMONY COURSES REQUIRED FOR UNDERGRADUATE PIANO MAJORS**

#### **PN0141-0142 Keyboard Sight-Reading**

*1 hr weekly/1 credit per semester  
Keyboard Skills Faculty*

Techniques of reading at sight solo keyboard literature. Performance of all major/minor scales and basic chord progressions in all keys.

*Preparation for Keyboard Skills  
PN0151. (Keyboard Sight-Reading  
Jury examination required upon  
completion PN0141 and PN0142.)*

#### **PN0151-0152 Keyboard Skills**

*2 hrs weekly/2 credits per semester  
Keyboard Skills Faculty*

Development of keyboard skills through the study of score reading, transposition, and the realization of figured bass.

*Prerequisite for PN0151: PN0142  
and TH0002 or the equivalent.*

*Prerequisite for PN0152: PN0151  
or the equivalent. (Keyboard  
Sight-Reading Jury examination  
required upon completion of  
PN0151 and PN0152.)*

#### **PN0251-0252 Keyboard Skills**

*1 hr weekly/1 credit per semester  
Keyboard Skills Faculty*

Further development of the skills studied in PN0152 including the reading of full orchestral scores, instrumental transpositions, and reading from continuo scores.

*Prerequisite for PN0251: PN0152  
and TH0003 or the equivalent.*

*Prerequisite for PN0252: PN0251  
or the equivalent. (Keyboard  
Sight-Reading Jury examination  
required upon completion of  
PN0251 and PN0252.)*

#### **PN0411-0412 Piano Literature**

*2 hrs weekly/2 credits per semester  
Piano-Related Faculty*

A survey designed to explore cross-sections of the piano repertoire, emphasizing traditions of interpretation. Recorded examples from the “Golden Age” pianists (Hofmann, Lhevinne, Rachmaninoff) through the recognized founders of the Modern School of performance (Schnabel, Michelangeli, Gieseking) are played and discussed in class. Each class session is focused on the individual’s expanding musical, technical and critical knowledge of the great piano compositions.

#### **PN0421-0422 Piano Pedagogy**

*2 hrs weekly/2 credits per semester  
Dr. Olson*

A practical approach to teaching techniques focusing on beginner through late intermediate levels. The course includes an exploration of method books and literature available, readings and discussion of historical pedagogy, and a teaching practicum.

*Prerequisite: Junior Standing.*

### **KEYBOARD COURSES REUQUIRED FOR GRADUATE PIANO MAJORS**

#### **PN0861-0862 Graduate Keyboard Skills**

*2 hrs weekly/1 credit per semester  
Keyboard Skills Faculty*

Graduate Keyboard Skills develops practical performance skills such as score reading, transposition, and figured bass.

*Requirements: Piano and piano  
accompanying majors only.*

### **ELECTIVE COURSES OPEN TO BOTH UNDERGRADUATES AND GRADUATES**

#### **PN1151-1152 Harpsichord for Pianists and Organists**

*Ms. Stewart*

*2 hrs weekly/2 credits per semester*

An introduction to harpsichord playing. The technique and musical resources of the instrument, its literature and its relation to other instruments. Students play representative pieces illustrating the stylistic problems involved in keyboard music of the 16th, 17th, and 18th Centuries. This course is open to pianists, organists, and others (with the permission of the teacher).

#### **PN1220 Aria Accompanying for Pianists**

*2 hrs weekly/2 credits/Spring semester  
Ms. Charney*

Accompaniments for operatic arias will be studied through discussion and performance with the practical goal of enabling the participants to function

competently and comfortably in studio, rehearsal, and audition venues. Pianists will be expected to sing for each other and to sing while playing, as well as learn how to prompt and sing cues. Skills of sight-reading, lyric diction, coaching, operatic accompanying, recitative playing, and piano “orchestration” will be discussed.

### **PN1300 Organ for Pianists**

*2 hrs weekly/1 credit per semester  
Dr. Meloan*

This course is designed for pianists who desire to learn the basic skills of the organ, focusing on service playing for religious services. Students learn pedal and manual technique, registration, beginning organ performance, and hymn playing. Organ shoes are required for this course.

### **PN1600 Baroque Accompaniment**

*2 hrs weekly/2 credits/Spring semester  
Ms. Stewart*

This course teaches the basic skills needed to accompany vocal and instrumental chamber music in a stylistically appropriate manner on the harpsichord. Students will learn how to apply figured bass realization, embellishment and improvisation to various 17th and 18th century ensemble works, while learning how to get the most out of the harpsichord. There will be opportunities to work and perform with singers and instrumentalists.

### **PN1720 Bach for Pianists**

*2 hrs weekly/3 credits per semester  
Dr. Vinograde*

A one semester, comprehensive, intensive exploration of J.S. Bach’s works that are programmable by pianists, divided into repertoire survey (Weds.) and practice (Fri. in Mikowsky Hall); open to graduate students and qualified undergraduates.

### **PN1900 The American Avant Garde: A Pianistic Evolution**

*2 hrs weekly/2 credits/Spring semester  
Dr. Vinograde*

A two-hour immersion into the piano music of Barber, Carter, Copland, Ives, Persichetti and others. The class will primarily examine works from 1920-1980, focusing on the development of the American piano sonata. Discussions and lectures will explore the origins and development of this gritty, powerful style, as well as the uses of jazz, folk music, and expressive twelve-tone techniques.

### **PN2021 Keyboard Literature: Renaissance to Classical**

*2 hrs weekly/2 credits per semester  
Dr. Yui*

This class is a survey of the literature of keyboard and piano music. We will become familiar with some of the major works in its literature as well as trace the musical and social developments of the piano, from the English virginal music of the 17th century to the piano works of Weber and Clementi.

### **PN2022 Piano Literature: The 19th Century**

*2 hrs weekly/2 credits per semester  
Dr. Yui*

This class is a survey of the literature of keyboard and piano music. We will become familiar with a few examples of major works in its literature, as well as trace the musical and social developments of the piano in the Nineteenth Century, from Mendelssohn to Janáček, Albéniz and Granados.

### **PN2031 Piano Literature**

*2 hrs weekly/2 credits/Both semesters  
Dr. O'Donohue*

A survey of the keyboard concerto from the late Baroque through the early 20th century.

*Student performances are encouraged.*

### **PN2032 Piano Literature**

*2 hrs weekly/2 credits/Both semesters  
Mr. de Mare*

A survey of the most significant repertoire for solo piano from the late 19th century through the 20th century, including works involving electronics.

*Student performances are required.*

### **PN2051-2052 Sight-Reading Pedagogy**

*2 hrs weekly/2 credits per semester  
Dr. Aicher*

A class designed to help keyboardists develop and improve skills in sight-reading and techniques for teaching sight-reading. Non-sequential semesters.

*Prerequisite: Graduate standing or permission of the instructor.*

**PN2310 Historical Recordings of the Great Pianists**

*2 hrs weekly/2 credits per semester  
Dr. Yui*

The objective of the class is to trace the musical genealogy of the great pianists of the late 19th and early 20th centuries and to explore various interpretive styles by studying their recordings. Carefully studying – and not only listening to – the recordings from the “Golden Age of the Piano,” as performed by pianists who knew or studied with Liszt, Brahms, Debussy, or Ravel, we will explore a manner of playing that has virtually disappeared from today’s concert halls. In comparing performances between pianists from disparate times and locations, we will become aware of a diversity of musical styles.

**PN2400 Beethoven, Brahms, Schubert**

*2 hrs weekly/2 credits/Spring semester  
Dr. O'Donohue*

An exploration of the musical forces which contribute to the unique character of each work and to its unity. Specific areas of focus: pace and tension, intensification, climax, relaxation, rubato, inner pulse and tempo, forces of motion and rest, agogics.

*Prerequisite: Graduate standing or permission from the instructor.*

**PN2450 The 21st-Century Pianist: Exploring Performance Strategies and Techniques in Contemporary Music**

*3 hrs weekly/3 credits/Fall semester  
Mr. de Mare*

A seminar/master class format providing the context for the exploration of contemporary performance practices, interpretative strategies, extended techniques, and the incorporation of multi-media in 20th and 21st century piano music. In-class performances and coaching will facilitate discussion of related aesthetic issues, creative programming strategies, and skills relating to audience development.

**PN2500 The Beauty and Wit of American Song (Performance Class)**

*2 hrs weekly/2 credits/Spring semester  
Mr. Sperry  
See VX2500*

**PN2701 French Art Song for Vocalists and Pianists**

*2 hrs weekly/2 credits/Spring semester  
Ms. Stanescu  
See VX2701.*

**REQUIRED PIANO**

All students not majoring in Piano, Accompanying, Organ or Guitar must take Required Piano. A qualifying examination including technical skills, transposition, harmonization and sight-reading may be taken for exemption from this requirement.

**RP0111-0112 Required Piano**

*1 hr weekly/1 credit per semester  
Required Piano Faculty*

Group instruction. Technical skills include penta-scales, scales, chord progressions, harmonization, transposition and sight-reading. The level of sight-reading is equivalent to repertoire from the texts Piano for the Developing Musician I, Ed. Hilley and Olson. A final performance jury at the end of each semester is required upon completion of the course.

*Co-requisite: TH0001 or the equivalent.*

**RP0211-0212 Required Piano**

*1 hr weekly/1 credit per semester  
Required Piano Faculty*

Group Instruction. Technical skills include major and minor scales; chord progressions; triads and inversions; harmonization; transposition and sight-reading. The level of sight-reading is equivalent to repertoire from the text Essential Keyboard Repertoire, Vol. I, ed. Lynn Freeman Olson.

*A final performance jury at the end of each semester is required upon completion of the course.*

**RP0350 Piano Minor**

*30-minute private lesson per week/2 credits per semester  
Required Piano Faculty*

Undergraduate Composition majors only.

*A performance jury is required upon completion of the course.*

### **RP1360 Piano Elective**

*30-minute private lesson per week/1 credits per semester  
Required Piano Faculty*

Open to all students

Participation in a studio performance class is required upon completion of the semester.

*Prerequisite: Completion of Required Piano 0212 or equivalent.*

## **STRINGS**

### **ST0051-0052, ST2051-2052 Orchestral Repertoire for Violin**

### **ST0061-0062, ST2061-2062 Orchestral Repertoire for Viola**

### **ST0071-0072, ST2071-2072 Orchestral Repertoire for Violoncello**

### **ST0081-0082, ST2081-2082 Orchestral Repertoire for Double Bass** *2 hrs weekly/2 credits per semester String Faculty*

The study of significant works from the symphonic repertoire, stressing stylistic approaches as well as traditional orchestral techniques.

## **MUSIC THEORY/ AURAL SKILLS**

### **UNDERGRADUATE CORE**

The undergraduate Aural Skills core curriculum is a four-semester sequence of courses with special emphasis on the interrelation with Music Theory.

### **AS0111R-AS0112R Elementary Freshman Aural Skills 1-2** *3 hrs weekly/2 credits per semester Theory Faculty*

This course is an introductory approach to ear training, sight-singing, rhythm, and dictation. It will cover the same material as AS0111/AS0112 (see below) at a pace designed for students needing preparatory work in college-level aural skills.

### **AS0111-AS0112 Freshman Aural Skills 1-2** *2 hrs weekly/2 credits per semester Theory Faculty*

This course focuses on studies in ear training, sight-singing, rhythm, and dictation. It includes the writing, singing, and recognition of intervals, scale degrees, melodies, chords, and harmonic structures ranging from diatonicism through simple chromaticism (both melodic and harmonic) and modulation. Special emphasis is placed on conducting and form recognition.

### **AS0101R-AS0102R Elementary Freshman Aural Skills for Voice Majors 1-2** *3 hrs weekly/2 credits per semester Theory Faculty*

This course is an introductory approach to studies in ear training, sight-singing, rhythm, and dictation for voice majors.

*It will cover the same material as AS0111/AS0112 (see above) at a pace designed for voice students needing preparatory work in college-level aural skills.*

### **AS0101-AS0102 Freshman Aural Skills for Voice Majors 1-2** *2 hrs weekly/2 credits per semester Theory Faculty*

*This course will cover the same material as AS0111/AS0112 (see above) with approaches designed for voice students.*

### **AS0211-AS0212 Sophomore Aural Skills 1-2** *2 hrs weekly/2 credits per semester Theory Faculty*

This course is a continuation of studies in ear training, sight-singing, rhythm, and dictation from the freshman year. It focuses on advanced tonal chromaticism and modulation through 20th Century techniques including atonal melody, alternative scales, and complex rhythmic and harmonic structures.

### **AS0201-AS0202 Sophomore Aural Skills for Voice Majors 1-2** *2 hrs weekly/2 credits per semester Theory Faculty*

This course is a continuation of studies in ear training, sight-singing, rhythm, and dictation for voice majors from the freshman year. It focuses on advanced tonal chromaticism and modulation through 20th Century techniques including atonal melody, alternative scales, and complex rhythmic and harmonic structures.

### **AURAL SKILLS GRADUATE CORE**

The graduate Aural Skills core curriculum is a three-semester sequence of courses with special emphasis on the interrelation with Music Theory.



### **AS0870 Graduate Aural Skills 1**

*2.5 hrs weekly/2 credits*

*Theory Faculty*

This course focuses on studies in ear training, sight-singing, rhythm, and dictation. It includes the writing, singing, and recognition of intervals, scale degrees, melodies, chords, and harmonic structures ranging from diatonicism through simple chromaticism (both melodic and harmonic) and modulation. Special emphasis is placed on conducting and form recognition.

### **AS0871-AS0872 Graduate Aural Skills 2-3**

*2.5 hrs weekly/2 credits per semester*

*Theory Faculty*

These courses are a continuation of studies in ear training, sight-singing, rhythm, and dictation from AS0870. They focus on advanced tonal chromaticism and modulation through 20th Century techniques including atonal melody, alternative scales, and complex rhythmic and harmonic structures.

### **AS0890 Graduate Aural Skills for Voice Majors 1**

*2.5 hrs weekly/2 credits*

*Theory Faculty*

This course focuses on studies in ear training, sight-singing, rhythm, and dictation for voice majors.

*It will cover the same material as AS0870 (see above) with approaches designed for voice students.*

### **AS0891-AS0892 Graduate Aural Skills for Voice Majors 2-3**

*2.5 hrs weekly/2 credits per semester*

*Theory Faculty*

These courses are a continuation of studies in ear training, sight-singing, rhythm, and dictation from AS0890 for voice majors. They focus on advanced tonal chromaticism and modulation through 20th Century techniques including atonal melody, alternative scales, and complex rhythmic and harmonic structures.

### **WRITTEN THEORY UNDERGRADUATE CORE**

The undergraduate Theory core curriculum is a four-semester sequence of courses devoted to various analytic approaches to music of the Middle Ages through the 20th Century with special emphasis on the interrelation with Music History and Humanities and on performance practice.

#### **TH0001R Elementary Freshman Theory 1**

*4 hrs weekly/3 credits*

*Theory Faculty*

*The course will cover the same material as TH0001 (see below) including theory rudiments at a pace designed for students needing preparatory work in college-level theory.*

#### **TH0001 Freshman Theory 1**

*4 hrs weekly/4 credits*

*Theory Faculty*

This course provides a systematic introduction to the musical characteristics of Medieval and Renaissance Music. The

class involves writing (species counterpoint) and analysis of musical examples by a wide range of composers.

#### **TH0002R Elementary Freshman Theory 2**

*4 hrs weekly/3 credits*

*Theory Faculty*

*This course will cover the same material as TH0002 (see below) at a pace designed for students needing preparatory work in college-level theory.*

#### **TH0002 Freshman Theory 2**

*4 hrs weekly/4 credits*

*Theory Faculty*

This course stresses an understanding of Common Practice diatonic and chromatic harmonic procedures and four-part writing, including an introduction to formal analysis.

#### **TH0003 Sophomore Theory 1**

*3 hrs weekly/3 credits*

*Theory Faculty*

As a continuation of TH0002, this course examines examples from Baroque counterpoint to the harmonic language of the late 19th century. Detailed analysis of representative works, genres, and forms (fugue, sonata form, character piece, Lied) will be undertaken.

#### **TH0004 Sophomore Theory 2**

*3 hrs weekly/3 credits*

*Theory Faculty*

This course is a study of the melodic, harmonic, rhythmic, contrapuntal, and formal innovations of the 20th Century beginning with Late Romanticism

and Impressionism and moving through recent developments. Detailed analysis of representative works will be undertaken.

## GRADUATE THEORY CORE

The graduate theory core curriculum is a two-semester sequence of courses devoted to various analytical approaches focusing on the Middle Ages, Renaissance, Baroque, Classical, Romantic, and 20th century with special emphasis on a systematic approach and on performance practice.

### TH0800 Graduate Theory 1

*2.5 hrs weekly/2 credits  
Theory Faculty*

This course is a review of the evolution of tonal, rhythmic, and formal principles of composition from Medieval music to music of the 20th century.

### TH2883 Graduate Theory 2

*2.5 hrs weekly/2 credits  
Theory Faculty*

This course is a review of the evolution of textural, instrumental, and formal principles of composition from Medieval music to music of the 20th century.

## THEORY ELECTIVES

### TH2001-TH2002 Advanced Ear-Training 1-2

*2 hrs weekly/2 credits per semester  
Dr. Biggs*

This course is an advanced study in ear-training and sight-reading. It includes techniques for hearing and performing in

chromatic and atonal idioms, as well as strengthening sight- and score reading and ensemble skills in all styles.

### TH2011-TH2012 Ear-Training Pedagogy 1-2

*2 hrs weekly/2 credits per semester*

This course is a study of principles, methods, and materials in the teaching of aural skills on the adult level. It requires observation and practice teaching.

### TH2060 Harmonic Science, Harmonic Practice

*2 hrs weekly/2 credits/Spring semester  
Dr. Macdonald*

A class for students who have enjoyed the study of harmony in their undergraduate curricula and want to learn more about the subject. The course examines both (1) the rationales behind various theories of harmony and also (2) harmonic practice itself in the works of 17th, 18th and 19th century composers.

*Course Prerequisite: Freshman Theory (TH0002).*

### TH2131 Beethoven Piano Sonatas

*2 hrs weekly/2 credits  
Dr. Yui*

This course focuses on the analysis of representative piano sonatas from each period, with particular attention to performance problems, including tempo, dynamic range, use of pedal, innovative effects, and Beethoven's striking use of harmony.

*Student performance is encouraged.*

### TH2132 Beethoven String Quartets

*2 hrs weekly/2 credits  
Dr. Fueting*

This course focuses on the analysis of representative string quartets, with particular attention to the evolution of musical form as well as musical sources and influences. Class performances will highlight specific musical aspects.

### TH2161-TH2162 20th Century Music 1/2

*2 hrs weekly/2 credits per semester  
Dr. Fueting*

The fall semester concentrates on the music of four composers: Debussy, Ives, Schoenberg, and Stravinsky. The second semester begins with Bartók and moves through the nationalist traditions to post-war developments.

*Performance is a required part of class assignments.*

### TH2171-TH2172 Theory Pedagogy 1/2

*2 hrs weekly/2 credits per semester  
Dr. Andreaacchi*

This course is a study of principles, methods, and materials in the teaching of music theory on the adult level. It requires observation and practice teaching.

### TH2240 Italian Voices

*2 hrs weekly/2 credits/Fall semester  
Dr. Marchettini*

Focusing exclusively on Italian vocal music, this course will explore how the diverse Italian musical tradition changed, and developed throughout the centuries, from the Renaissance to the present. The course will

show how the inevitable changes in the style did not prevent the Italian music to keep certain constant elements. These specific elements allow the listeners to find a peculiar quality, in the Italian Renaissance, and Baroque polyphony, in the Classical and Romantic Italian Opera, until the eclectic approach to vocal writing in the Italian contemporary music.

### **TH2350 Musical Styles**

*2 hrs weekly/2 credits  
Dr. Andreacchi*

This course is an investigation into the elements that distinguish Baroque, Classical and Romantic styles as well as an examination of the idiosyncrasies of personal style within each of these musical periods. It also includes a survey of non-Western styles and a discussion of related philosophies.

### **TH2630 Counterpoint**

*2 hrs weekly/2 credits  
Dr. Andreacchi*

This course is a survey of polyphonic techniques of the Renaissance and the Baroque periods, as well as more recent applications. Analysis and composition are integral parts of the course.

### **TH2691-TH2692 Orchestration 1/2**

*2 hrs weekly/2 credits per semester  
Dr. MacDonald*

This course focuses on the study of instrumentation, arranging, and scoring for instrumental ensembles and orchestra. Fall semester: Woodwinds and brass  
Spring semester: Strings, harp, timpani, full orchestra.

### **TH2701-TH2702 Creative Spirituality 1/2**

*2 hrs weekly/2 credits per semester  
Dr. Andreacchi*

This course includes lecture-demonstrations exploring the relation of music to mythology and ritual, from ancient to modern, from Eastern to Western. Performance is an integral part of the course. Topics will range from Gregorian chant to Tibetan mystic song.

### **TH2740 Bach and Variation Through Counterpoint**

*2 hrs weekly/2 credits/Fall semester  
Mr. Vassiliades*

This course examines in depth three late esoteric works of J.S. Bach: The Goldberg Variations, A Musical Offering, and Art of the Fugue. Additional works will include the Fourteen Canons on the Goldberg Bass, and other short works of J.S. Bach. Class participation includes in-class performances, the composing of short pieces after these works, and a Mid-Term and Final Examination.

### **TH2807 Development of the Concert Mass and Cantata**

*2 hrs weekly/2 credits/Spring semester  
Mr. Vassiliades*

This course is an in-depth examination of two towering masterpieces of J.S. Bach: The Mass in B Minor and the St. Matthew Passion. After the mid-term, masses and oratorios throughout the Nineteenth and Twentieth centuries are studied which follow in the shadow of these great works. Among these are Haydn's "The Creation," the

Berlioz and Verdi Requiems, Britten's War Requiem, and the Bernstein Mass.

## **SKILL STUDIES**

### **PT0100 Foundations of Critical Inquiry**

*3 hrs weekly/3 credits  
Dr. Green*

This course investigates these inter-related questions: What is true criticism--in art and in life? What makes a person an honest and valuable critic? And what can interfere with a person being an accurate judge of value? Classic texts are studied, including Pope's 1711 Essay on Criticism, Siegel's 1922 essay The Scientific Criticism, and Six Names of Beauty by Sartwell (2004). The varying perspectives on criticism had by different disciplines--including economics, psychology, and anthropology--are considered, and examples of recent writing in these disciplines are evaluated. Throughout, students study the relation of these various texts to the art of music: from Beethoven to the Beatles, Wagner to Gershwin, Stravinsky to Hip-Hop, Mozart to the composers of contemporary film scores.

### **PT1050 Arts and Education Training**

*2 hrs weekly/2 credits/Spring semester  
Ms. Charnow*

Open to undergraduate and graduate students of all majors, this course provides training for students interested in becoming teaching artists or music teachers. Students enrolled in this course will observe,

compare and evaluate music education programs in New York City schools.

### **PT1200 Community Outreach for Musicians**

*2 hrs weekly/1 credit/Spring Semester  
Ms. Charnow*

Students in this course will learn how to create and present effective, interactive, and meaningful performances for underserved outreach audiences. Lectures will focus on music and the brain, memory, and healing. Guest speakers will include experts in the field of gerontology, Alzheimer's Disease, developmental disabilities, and music therapy. Students will perform at various local community venues including hospitals, senior residences, and Alzheimer's facilities.

*This is an elective course open to undergraduates and graduates.*

### **PT1430-1431 Cello Pedagogy**

*2 hrs weekly/2 credits each semester  
Ms. Feldman*

A graded study of teaching techniques and repertoire from beginning to advanced playing levels.

*Full year course.*

### **PT1500 Curricular Practical Training**

*.5 credits per semester  
Appropriate Department Chair*

This course is designed to allow a student to participate in exceptional, off-campus performance experiences such as orchestral/chamber music, solo concerts, church

accompanying, music teaching, and internships, as an opportunity to enhance their performance skills as an integral part of their individual degree programs. The individualized project must be approved by the appropriate Department Chair, the Dean of Academics Affairs, and, in the case of international students, the International Student Advisor. At the end of the semester, the student must present a formal, written report on the project, which will be evaluated by the Department Chair.

*The course is graded Pass/Fail.*

### **PT1620 Alexander Technique**

*2 hrs weekly/2 credits per semester  
Ms. McCrane*

A study of the Alexander Technique and its application to playing/singing. Addresses both individual and universal physical habits that deter easeful, healthy performing. Taught through hands-on work, reading, anatomy, and application of the technique while performing. Short individual sessions in addition to group class.

*Open to undergraduate and graduate students of all majors.*

### **PT1622 Advanced Alexander Technique**

*1 hr weekly/1 credit per semester  
Ms. McCrane*

A small group class focused on the application of the Alexander Technique to making music. Frequent playing opportunities, reading, hands-on work. Frequent short individual sessions in addition to group class.

*Open to undergraduate and graduate student of all majors.*

*Prerequisite: PT1620 or comparable experience with technique.*

### **PT2011-2012 Advanced Teaching Techniques**

*2 hrs weekly/2 credits per semester  
Dr. Aicher*

An exploration of teaching and learning strategies. How students learn problem solving, motivation, assessment; with practical application to the methodology of studio teaching for all instrumentalists. How to maximize results from beginners through advanced students.

*Open to graduate students of all majors. Non-sequential semesters.*

### **PT2061-2062**

#### **Performance Techniques**

*2 hrs weekly/2 credits per semester  
Dr. Aicher*

A class for performers that will cover: anxiety-reducing techniques, concentration, and memorization techniques, skills for developing peak performance. Advanced repertoire will be explored.

*Open to graduate and undergraduate students of all majors. Non-sequential semesters.*

### **PT2101 Fundamentals of Music Education**

*2 hrs weekly/2 credits/Fall semester  
Ms. Charnow*

Students in this course will be introduced to the basic fundamentals of teaching music in a children's classroom setting. The course will cover: lesson planning

and curriculum development for a general music classroom; the methodologies of Kodaly, Orff, and Dalcroze Eurhythmics; early childhood music and movement; recorder pedagogy; teaching music to children with special needs; classroom management resources; assessment. Open to graduate students of all majors; junior/seniors with permission of instructor.

### **PT2800 Biomechanics/Ergonomics for Performers**

*2 hrs weekly/2 credits per semester  
Dr. Hsu*

A class designed to help instrumentalists develop peak performance skills and that will cover basic physiology as it relates to performers, anatomy (upper body), anxiety reducing techniques, and ergonomics/biomechanics with practical application for each instrument.

*Open to graduate and undergraduate students of all majors.*

## **VOICE, OPERA AND RELATED STUDIES**

### **Major Lesson:**

*1 hr weekly/3–6 credits per semester*

### **FR0100-0200 French Diction**

*2 hrs weekly/2 credits each semester  
Ms. Jourdois/Ms. Stanescu/Mr. Muraco*

Intensive drill in French diction as applied to singing. Thorough study of phonetics with the IPA. Textual and literary analysis of songs and arias. Recitation with awareness of resonance, phrasing, expressivity as direct

preparation to French style of singing. Basic language study. Final public concert.

### **GR0100-0200 German Diction**

*2 hrs weekly/2 credits each semester  
Dr. Neubert*

Basic grammar; intensive exercise in diction, both spoken and sung; attention to phonetics and the international phonetics symbols; individual assignments in the preparation and performance of songs in class. The use of diction as an interpretive tool.

### **IT0100-0200 Italian Diction**

*2 hrs weekly/2 credits each semester  
Mr. Morton*

Basic grammar; vocabulary building; intensive exercises in diction, both spoken and sung; attention to phonetics and the international phonetic symbols; reading and study of poetry and song texts; individual assignments in the preparation and performance of songs in class.

### **EN0100-0200 English Diction**

*2 hrs weekly/2 credits each semester  
Dr. LaBouff*

The study of sounds, structure and stress patterns of English to achieve maximum clarity and interpretive values in the performance of English vocal materials.

*International Phonetic Alphabet required. (There is a special section for Voice majors whose native language is not English.)*

### **VX0320-0330 English and American Vocal Literature**

*2 hrs weekly/2 credits per semester  
Ms. Charney/Mr. Sperry*

A survey through performance and discussion of the origins and development of the art song in the British Isles and the United States, plus non-American, non-British song in English. Prerequisite: Senior Standing.

### **VX0420 German Vocal Literature**

*2 hrs weekly/2 credits  
Mr. Merrill*

A survey through performance and discussion of the origins and development of the German art song in Germany and Austria.

*Prerequisite: Junior Standing.*

### **VX0550 French Vocal Literature**

*2 hrs weekly/2 credits*

A survey through performance and discussion of the origins and development of the art song in France.

*Prerequisite: Junior Standing.*

### **VX0900 Introduction to Performing**

*2 hrs weekly/1 credit/Fall Semester  
Ms. Marlow*

A survey course introducing the young singer to the many facets of a career in performing. Topics to be covered include stage make-up, audition techniques, managers and agents, terminology and traditions of the theater, résumé construction and others as time permits.

**VX1090 Accompanying Seminar**

*2 credits per semester*

*Accompanying Faculty*

A weekly meeting of accompanying majors which will explore accompanying and vocal and instrumental coaching techniques, emphasizing the interaction between partners and the musical style and performance problems in a wide range of instrumental and vocal repertory.

*(Open to accompanying majors or by invitation of instructor)*

**VX0901-0902 Acting**

*2 hrs weekly/1 credit per semester*

*Ms. Marlow*

Basic techniques used in acting for opera and theater. Designed especially for Voice majors contemplating a career on the stage. In-depth character study and stage techniques will be the focus of this class.

*Seniors only or by permission of instructor.*

**VX1350 Preparation for Operatic Roles**

*2 hrs weekly/2 credits per semester*

*Ms. Dunn*

This course provides a game plan to learn an opera role from the beginning of the score musically and dramatically. Diction is included, as well as translation and presentation. It is a “how to” learn new repertoire as well as fine tune the old.

**VX1831-1832 Movement for Singers**

*2 hrs weekly/1 credit per semester*

*Mr. Patrelle*

Movement and dance designed specifically for opera singers. Standard dance styles and forms of the 19th-century repertory will be studied.

*(May be repeated for credit.)*

**VX1833-1834 Advanced Movement**

*2 hrs weekly/1 credit per semester*

*Mr. Patrelle*

The advanced movement is a real dance class. The students do a series of stretches on the floor that enables them to warm up their bodies and accustoms them to moving with others in a musical fashion. It also begins the process of remembering repeated exercises and learning new ones so as to prepare them to retain staging and choreography in rehearsals. Students learn a beginning ballet barre that enables them to musically control their bodies helping them to work consistently. Students learn movement styles from different periods including baroque, classical, romantic, and twentieth century. We emphasize walking, sitting, standing, and falling. Specific dances taught include the waltz, polka, minuet, polonaise, mazurka, Czardas, tarantella, tango, foxtrot and swing (jitterbug).

**VX1875 Recitative**

*2 hrs weekly/2 credits per semester*

An in depth, detailed study of how to prepare Italian recitative from Händel thru Verdi, both secco and accompagnato. The process begins with dramatically

reading the text in the singers native language, then in English (if his/her native language is not English) then in Italian using Nico Castel’s books as a primary source for translation and IPA. Once the Italian is authentic, we work on how to be expressive in the language, paying attention to word stress and the variety of ways one can sing a secco recitative in terms of tempo, color, rubato, appoggiature, and how to interpret the composer’s intentions regarding rhythm.

A method for study and preparation of opera and oratorio recitative (secco and accompagnato) with an emphasis on 18th century Italian works and performance practice. Text communication of musical-dramatic content/intent based in translation and transferal of those skills to music.

## GRADUATE COURSES

### EN2101-2102 Graduate English Diction

2 hrs weekly/2 credits per semester  
Dr. LaBouff

### IT2101-2102 Graduate Italian Diction

2 hrs weekly/2 credits per semester  
Mr. Morton

### FR2101-2102 Graduate French Diction

2 hrs weekly/2 credits per semester  
Mr. Muraco/Ms. Stanescu

### GR2101-2102 Graduate German Diction

2 hrs weekly/2 credits per semester  
Dr. Neubert

These special courses are designed for graduate students in order to review the principles of language for singers and to have intensive drill in diction. Individual assignments in the preparation and performance of songs.

*Graduate Prerequisite: Two graduate-level Language for Singers classes.*

### VX2051-2052 Graduate Diction Performance

2 hrs weekly/2 credits per semester  
Mr. Muraco

An in-depth exploration of the details in singing Italian, French, and German through the vocal repertoire, operatic and non-operatic. Each person is given individual attention in order to sing idiomatically in these languages as well as being coached in many styles.

### VX2151-2152 Advanced Vocal Literature

2 hrs weekly/2 credits per semester  
Mr. Merrill

A comprehensive study of vocal literature from the point of view of performance, style, practice, and pedagogical approach of the solo vocal repertoire in all languages.

*Prerequisite: FR0100, GR0100, IT0100, and EN0100 or the equivalent. Also listed as Mb2151-2152.*

### VX2155 Russian Diction and Vocal Literature

3 hrs weekly/3 credits/Spring semester  
Mr. Pakman

The course is offered to singers and pianists interested in accompanying vocal music. Its objectives include: acquire a working knowledge of Russian vocal sounds and their IPA symbols; survey works by historically significant Russian art song, opera and oratorio composers; practice through performance making Informed Choices when interpreting sample Russian vocal compositions.

### VX2500 The Beauty and Wit of American Song (Performance Class)

2 hrs weekly/2 credits/Spring semester  
Mr. Sperry

A performance class focusing on gifted, living, American classical song composers including Tom Cipullo, Daron Hagen, Lori Laitman, Libby Larsen, John Musto, and Stephen Paulus as

well as lesser known songs by Richard Hundley, Lee Hoiby, and Dominick Argento.

### VX2600 How to Plan a Song Recital (Performance Class)

2 hrs weekly/2 credits/Spring semester  
Mr. Sperry

The course will focus on how to develop an effective program and how to perform it successfully. Issues to be studied and discussed: how to choose repertoire appropriate for a specific voice, how to develop a personal repertoire, how to prepare songs for performance, how to tailor a concert for a specific audience or venue, thematic programming.

### VX2701 French Art Song for Vocalists and Pianists

2 hrs weekly/2 credits/Spring semester  
Ms. Stanescu

This class covers French song repertoire, from the beginning of the *mélodie* (19th century). Spring Semester 2014: Berlioz to Debussy. Spring Semester 2015: Debussy to Messiaen. The first semester will create a sound foundation for the interpretation of French style by studying pieces by Berlioz, Duparc, Chausson, Bizet, Fauré, etc. The second semester will enrich the knowledge of the repertoire with masterpieces of the 20th century, as well as explore lesser-known repertoire. We will perform pieces by Debussy, Ravel, Hahn, Poulenc, Enescu, Boulanger, Roussel, Canteloube, Mihalud, Satie, Beydts, Messiaen, etc. The pieces will be assigned with care for each singer's voice type and sensitivity. The poems are to be given as

much weight as the music, as an intrinsic part of the composition, and 99% of the time source of its inspiration. The singer and pianists are to be treated as a team. The material presented will be coached by the instructor in a master-class setting, as well as discussed, compared and commented on by the entire class.

*Also listed as PN2701.*

### **VX2901-2902 Advanced Acting**

*2 hrs weekly/2 credits per semester  
Mr. Diamond*

Advanced Acting is a lab in which we practice working with various tools to hone dramatic technique and role preparation. This class is not music-oriented. The repertoire for class will be taken from play texts, scenarios, and poetry. Over the course of the year, the class will focus on Action and Circumstances (Chekhov and Ibsen), heightened language and scene work (Ibsen & Shakespeare), and physical choices.

*Open to graduate voice students, composers and collaborative pianists.*

### **VX2903-2904 Acting Techniques for Opera and Musical Theater**

*2 hrs weekly/2 credits per semester  
Ms. Levine*

The class deals with improvisation, in partnership with others, so that the students can learn to truly listen and respond—qualities which they must bring to written operas and musicals where the timing is determined by the composer. We examine the acting techniques developed by Uta Hagen, Sanford Meisner and others. Students

collaborate on short scenes from operas and musicals in addition to bringing in projects they are currently working on.

### **VX2905-2906 Advanced Acting 2**

*2 hrs weekly/2 credits per semester  
Mr. Diamond*

Advanced Acting 2 is a lab which focuses on a more in depth study of acting techniques as introduced in Advanced Acting I, while emphasizing the physicality of the performer in character development. Essentially, a study in this “Physical Actions”. The class is divided into three parts: Part 1: General exploration of Physical Actions; Part 2: Scene work with text (Shakespeare); Part 3: Scene work with text (Goldoni).

*Open to graduate voice students, composers and collaborative pianists who have taken Advanced Acting 1.*

### **VX2907 Stagecraft in Opera and Song**

*2 hrs weekly/2 credits per semester  
Ms. Putnam*

Singers will learn the basic skills of Stagecraft and how to apply them to Operatic and Recital repertoire through movement, gesture, and facial expression. Challenges to be addressed will be acting the extended moments inherent in music, sustaining dramatic choices in slower tempos, and expanding expression for larger performing spaces. Entrance by audition.

## **WOODWINDS**

### **Major Lesson:**

*1 hr weekly/3–6 credits per semester*

### **SX0100 Freshman/Sophomore Performance Class**

*2 hrs weekly/1 credit per semester  
Dr. Cohen*

Required for all freshman and sophomore classical saxophone majors. A forum for the discussion and investigation of topics related to the saxophone, including its history, acoustics, technique, and repertoire. Performance opportunities in both classical music and jazz are an integral part of the class.

### **SX0200 Advanced Level Saxophone Repertoire and Performance Class**

*2 hrs weekly/2 credits per semester  
Dr. Cohen*

*Required for all junior and senior classical saxophone majors. A continuation of SX0100, this class is a further investigation of saxophone repertoire. In-class performance is required.*

### **SX2200 Graduate Level Saxophone Repertoire and Performance Class**

*2 hrs weekly/2 credits per semester  
Dr. Cohen*

*Required for all graduate classical saxophone majors. This class is a further investigation of saxophone repertoire. In-class performance is required.*



**WW2151-2152 Woodwind Lab**

*2 hrs weekly/2 credits per semester*

*Ms. Chesis/Woodwind Faculty*

A seminar devoted to developing both the performance and extra-musical skills required of today's professional musician.

The labs include sessions on orchestral excerpts, auditioning, programming, chamber music and concert presentation. Students have the opportunity to perform for guest artists who are leading experts in their fields.

*Required of all junior, senior, and graduate flute, oboe, clarinet, and bassoon majors.*

