

# 2018 - 2019 Course Catalog



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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.

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.

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.

# 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; 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 2018–19

**July 1, 2018**

Official first day of the Fall Semester

**August 2, 2018**

Check-in for new students AND all continuing students starting a new degree program; Residence Hall (Andersen Hall) opens

**August 26, 2018**

Check-in for continuing students continuing degree programs in progress

**September 3, 2018**

Labor Day Holiday (Administrative Offices Closed)

**September 5, 2018**

First day of classes for the Fall Semester

**September 5 to September 14, 2018**

Add/Drop Period

**September 14, 2018**

SEVIS check in deadline for international students for Fall semester

**October 12, 2018**

Last day to withdraw from a fall semester course

**November 1 to November 3, 2018**

Friends & Family Weekend

**November 21 to November 25, 2018**

Thanksgiving Recess

**December 1, 2018**

Applications for admission due (2019–2020)

**December 7, 2018**

Last day of classes for the Fall Semester

**December 10 to December 14, 2018**

Final Exam Week

**December 15, 2018**

Residence Hall closes at 10:00 AM

**December 17, 2018 to January 6, 2019**

Winter Recess

Administrative offices closed through January 2, 2019

**January 2, 2019**

Administrative offices reopen

**January 6, 2019**

Residence Hall opens at 10:00 AM

**January 7, 2019**

First day of classes for the Spring Semester

**January 7 to January 11, 2019**

Add/Drop Period

**January 11, 2019**

SEVIS check in deadline for international students for Spring semester

**February 8, 2019**

Last day to withdraw from aspring semester course

**March 1 to March 8, 2019**

Admission audition period #1 for Fall 2019 entrance

**March 4 to March 17, 2019**

Spring Recess

**March 15, 2019**

Administrative offices closed for Spring holiday

**April 26, 2019**

Last day of classes for the Spring Semester

**April 29 to May 3, 2019**

Jury Examination Week (no classes, rehearsals, concerts or recitals)

**May 6 to May 10, 2019**

Final Examination Week

**May 10, 2019**

Commencement

End of Spring Semester

**May 11, 2019**

Move-out Day for Andersen Hall Residents

**May 13 and May 14, 2019**

Admission audition period #2 for Fall 2019 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 [www.msmnyc.edu/campus/student-accounts/](http://www.msmnyc.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: \$46,700

Annual Fees (required of all students unless otherwise noted)

General Student Fee: \$600

Housing Costs

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

**Standard Double: \$10,480**

**Economical Double: \$9,180**

**Regular Single: \$14,290**

**Premium Single: \$14,980**

### 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: \$2,6155

Silver: \$3,715

Gold: \$5,305

**Student Health Insurance (annual fee) (administered by Student Engagement): \$2,006**

### Doctoral Program Fees

(Doctoral Candidates only)

**Thesis Research Fee: \$1,000**

(per semester)

**These Examination Fee: \$100**

### Other Fees

(Non-refundable, Charged Where Applicable)

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

**Credits Exceeding Degree Credit Limits (per credit): \$725**

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

**Damage/Judicial Fines: TBA**

**Graduation Fee: \$100**

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

**Qualifying Examination Fee (per exam): \$30**

**I.D. Replacement Fee: \$40**

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

**Transcript Fee (\$12.25 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 of 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 submitted by the conclusion of the Student Initiated Withdrawal 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. 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.

### **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 for all three programs. 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. Aca-

demically 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's 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 Dean of Students well in advance of all such engagements. Students who wish to pursue a professional opportunity over several days must apply for a professional leave, using the form available in the Dean of Students office. 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 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**

**[www.msmnyc.edu/about/offices-staff/registrar/leaves-withdrawals/](http://www.msmnyc.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

Fulbright grants, administered by the United States Information Agency, 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 Associate Dean Office of the Provost.

## 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, he or she receives 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,

## 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

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.





# 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

### 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 well-springs 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. 44.

### Doctor of Musical Arts

For information regarding doctoral studies, see p. 46.

### Artist Diploma

For information regarding artist diploma, see p. 49.

# 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. 44.

## DOCTOR OF MUSICAL ARTS

For information regarding doctoral studies, see p. 49.

## COLLABORATIVE PIANO FACULTY

John Forconi, *Department Chair*  
Warren Jones  
Kenneth Merrill  
Thomas Muraco  
Heasook Rhee

*Students in this major are required to attend five Setting the Stage professional development workshops before graduation.*

## MASTER OF MUSIC COLLABORATIVE PIANO MAJOR VOCAL SPECIALIZATION

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2	
Collaborative Piano Lessons	5	5	5	5
Collaborative Piano Seminar AC2091-2092, AC2111-2112	2	2	2	2
Collaborative Piano Practicum AC2031-2032, AC2041-2042	1	1	1	1
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 Ear-Training TH2001-2002	2	2		
Advanced Instrumental Conducting CD2011-2012	2	2		
Graduate Electives				2
Music History Electives MH1000-2999			3	
Concert Attendance CA1000	0	0		
Recital		0	0	0
<b>TOTAL: 61</b>	<b>16</b>	<b>16</b>	<b>15</b>	<b>14</b>

## MASTER OF MUSIC COLLABORATIVE PIANO MAJOR INSTRUMENTAL SPECIALIZATION

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2	
Collaborative Piano Lessons	5	5	5	5
Accompanying Seminar AC2091-2092, AC2111-2112	2	2	2	2
Accompanying Practicum AC2031-2032, AC2041-2042	1	1	1	1
Graduate German Diction GR2101-2102*	2	2		
Graduate French Diction FR2101-2102*			2	2
Advanced Ear-Training TH2001-2002	2	2		
Chamber Music SP1500	1	1		
Electives			2	2
Music History MH1000-2999	3			
Concert Attendance CA1000	0	0		
Recital		0	0	0
<b>TOTAL: 53</b>	<b>16</b>	<b>13</b>	<b>12</b>	<b>12</b>

\*Graduate German and French Diction can be interchanged with Graduate Italian and/or English Diction, depending on the background of the student.

### PREREQUISITES

Graduate Theory TH0800, 2883  
Aural Skills AS0870, 0871-0872  
Keyboard Techniques PN0851-0862

# 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.

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. 44.

### DOCTOR OF MUSICAL ARTS

For information regarding doctoral studies, see p. 46.



## BACHELOR OF MUSIC/BRASS MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1	2	3	4
Major Instrument	3	3	3	3
Music Theory Core TH0001-0002, TH0003-0004	4	4	4	4
Theory Electives TH0500-2999				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
General Electives			2	2
Practical Foundations ME1500			2	2
Orchestral Conducting CD0211-0212				2
Brass Lab BR0001-0002			1	1
Trumpet Lab TP0200-0201 (Trumpet Major Only)	1	1	1	1
Large Performing Ensemble* LP1500	1	1	1	1
Chamber Music* SP1500			1	1
Concert Attendance CA1000	0	0	0	0
Jury		0	0	0
Graduation Recital				0
<b>TOTAL: 124-125</b>	<b>16</b>	<b>17</b>	<b>17</b>	<b>14</b>

*\*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.*

*Students working towards this degree are required to attend five Setting the Stage professional development workshops before graduation.*

## MASTER OF MUSIC/BRASS 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	3
Brass Lab BR2001-2002	2	2
Large Performing Ensemble* LP1500	1	1
Chamber Music* SP1500	1	1
Concert Attendance CA1000	0	0
Jury		0
Graduation Recital		0
<b>TOTAL: 56</b>	<b>14</b>	<b>14</b>

*\*All brass 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.*

## BRASS FACULTY

David Jolley,  
*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

## PREREQUISITES

**Analysis/Style/Performance** TH0800, 2883  
**Aural Skills** AS0870, 0871-0872  
**Required Piano** RP0111-0112, 0211-0212

# 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 recordings are accepted, it is advised that at least one of the scores be represented by an acoustic recording. 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 a three-hour exam in dictation, sight-singing, counterpoint, harmony, set theory and serial procedures, instrumentation and short common-practice composition exercises. There is an overnight composition assignment which is brought to the following day's interview with the Composition Faculty.

### Freshmen Seminar

In the first semester of study, freshmen are enrolled in a seminar taught by all members of the Composition Faculty. In their individual meetings, each studio teacher presents a different point of departure for new works. These meetings help the new student in choosing a teacher for private study in the second semester. The choice is made by the student, dependent on that teacher's availability.

### 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 recordings are accepted, it is advised that at least two of the 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 a three hour exam in dictation, sight-singing, counterpoint, harmony, set theory and serial procedures, instrumentation and short common-practice composition exercises. There is an overnight composition assignment which is

brought to the following day's interview with the Composition Faculty.

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. 44.

## DOCTOR OF MUSICAL ARTS

For information regarding doctoral studies, see p. 46.

# COMPOSITION

## COMPOSITION FACULTY

J. Mark Stambaugh, *Acting Chair*  
 Susan Botti  
 Reiko Fuetting  
 Ed Green  
 Marjorie Merryman  
 David Adamcyk, *Electronic Music*  
 Walter Hilse, *Homophonic  
 and Polyphonic Forms for  
 Composition Majors*

## BACHELOR OF MUSIC/COMPOSITION MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1	2	3	4
Major Lessons	3	3	3	3
Music Theory Core TH0001-0002, TH0003-0004	4	4	4	4
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
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
Concert Attendance CA1000	0	0	0	0
Jury	0	0	0	0
<b>TOTAL: 142</b>	<b>17.5</b>	<b>17.5</b>	<b>17.5</b>	<b>17</b>

*\*Other minor instruments in lieu of piano must be approved by the Composition Department Chair and the Vice President.*

*Students in this major are required to attend five Setting the Stage professional development workshops before graduation.*

## MASTER OF MUSIC/COMPOSITION MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1	2
Major Lessons	5	5
Form and Analysis* CP2171-2172	3	3
Electronic Music CP 2600-2601	2	2
Score Reading Seminar CP2181-2182	2	2
Advanced Instrumentation CP2201-2202	2	2
Music History Electives MH1000-2999		3 3
Graduate Electives	2	2
Composition Forum CP1999	1	1
Concert Attendance CA1000	0	0
Jury	0	0
<b>TOTAL</b>	<b>18</b>	<b>15</b>

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

## PREREQUISITES

Aural Skills AS0870, 0871-0872  
 Required Piano RP0111-0112, 0211-0212

# 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.

## CONDUCTING FACULTY

George Manahan, *Director of  
Orchestral Activities*  
Kent Tritle, *Director of  
Choral Activities*  
Maureen Hynes  
Ronald Oliver

## DOCTOR OF MUSICAL ARTS

For information regarding doctoral studies, see p. 46.

### PREREQUISITES

Analysis/Style/Performance TH0800, 2883  
Aural Skills AS0870, 0871-0872  
Required Piano RP0111-0112; 0211-0212

## MASTER OF MUSIC/CHORAL CONDUCTING MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2	
Major Lessons	5	5	5	5
Adv Choral Conducting CD2911-2912	2	2		
Adv 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		
Chorale Repertoire CD2931-2932	2	2		
Music History Electives MH1000-2999			3	3
Symphonic Chorus VX0050	1	1	1	1
General Electives			2	2
Concert Attendance CA1000	0	0		
Jury		0		0
Recital				0
<b>TOTAL: 60</b>	<b>14</b>	<b>14</b>	<b>15</b>	<b>15</b>

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

## MASTER OF MUSIC/ORCHESTRAL CONDUCTING MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2	
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
Orchestration CP2201-2202			2	2
Graduate Electives		3	2	2
Practical Foundations ME1500	2			
Concert Attendance CA1000	0	0		
Jury		0		0
Recital/Performance Project				0
<b>TOTAL: 61</b>	<b>13</b>	<b>14</b>	<b>14</b>	<b>14</b>

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

*Students working towards this degree are required to attend five Setting the Stage professional development workshops before graduation.*

# CONTEMPORARY PERFORMANCE

This graduate program of study is designed to provide students with the opportunity to focus on performances of music written in the last one hundred years. It features both private instruction and regular group seminars with renowned musicians active in the performance of new music. The curriculum includes composition, improvisation and multimedia performance.

## 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. Live auditions are preferable; however DVD recordings are also acceptable for applicants who are unable to appear in person.

### Audition Repertoire

One work written before 1900 that demonstrates the student's technical and musical proficiency. One work written between 1900 and 1990 from the standard repertoire, such as Ligeti

Etudes or Berio Sequenzas, or a work by a composer such as Schoenberg, Varèse, Carter, Boulez, or Stravinsky. One work written in the last 15 years. This work may be written by the performer, by a student colleague, or by an established composer. This work may include electronics and may incorporate improvisation. All auditions will include an oral interview which will occur at the time of the live audition or by telephone for recorded auditions.

### 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/Lecture Presentation  
Graduation Jury

## 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*

*Students working towards this degree are required to attend five Setting the Stage professional development workshops before graduation.*

## CURRICULUM OVERVIEW

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1	2
Major Instrument Seminar CT6000	4	4
Composer Reading/Workshop CT1999	1	1
Contemporary Ensemble CT1071	2	2
Contemporary Musicianship CT2200	2	
Performing with Electronics CT2700	2	
Survey of Contemporary Music: 1900-1960 CT1960	3	
Survey of Contemporary Music: 1960-Present CT1961	3	
Composer/Performer Project CT1700		1
Advanced Practicum ME2001		2
Independent Study IS1999		2
Graduate Electives		4
Graduate Theory Electives		2
Concert Attendance	0	0
Jury	0	0
Recital/Lecture Presentation		0
<b>TOTAL: 54-57</b>	<b>14</b>	<b>12</b>



# 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 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. 44.

## DOCTOR OF MUSICAL ARTS

For information regarding doctoral studies, see p. 46.

# 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.

## 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.

## 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

## BACHELOR OF MUSIC/GUITAR 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	4	4				
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 HU0300-2999					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		
Jury		0		0		0		0
Graduation Recital								0
<b>TOTAL: 125</b>	<b>16.5</b>	<b>17.5</b>	<b>17.5</b>	<b>17.5</b>	<b>13</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.*

*Students working towards this degree are required to attend five Setting the Stage professional development workshops before graduation.*

## 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. 44.

## DOCTOR OF MUSICAL ARTS

For information regarding doctoral studies, see p. 46.

## BACHELOR OF MUSIC/HARP MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1	2	3	4
Major Instrument	3	3	3	3
Music Theory Core TH0001-0002, TH0003-0004	4	4	4	4
Theory Electives TH0500-2999				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 Harp HR0151-0152			2	2
Practical Foundations ME1500			2	2
Orchestral Conducting CD0211-0212				2
Harp Lab HR0451-0452	1	1	1	1
Large Performing Ensemble LP1500	1	1	1	1
Chamber Music SP1500		1	1	1
Concert Attendance CA1000	0	0	0	0
Jury		0	0	0
Graduation Recital				0
<b>TOTAL: 136</b>	<b>18</b>	<b>18</b>	<b>17</b>	<b>16</b>

*Students working towards this degree are required to attend five Setting the Stage professional development workshops before graduation.*

## MASTER OF MUSIC/HARP MAJOR

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

## HARP FACULTY

Mariko Anraku  
Susan Jolles

## PREREQUISITES

Analysis/Style/Performance TH0800, 2883  
Aural Skills AS0870, 0871-0872  
Required Piano RP0111-0112, 0211-0212

# 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.



## BACHELOR OF MUSIC/JAZZ PERFORMANCE

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 Required Piano* JC0171-0172, JC0181-0182	1	1	1	
Jazz Music History MH0101-0104	2	2	2	
The Music of Duke Ellington MH1040				2
Classical Survey MH1250-1260				2
Humanities Core HU0001-0002, HU0003-0004	3	3	3	
Humanities Electives HU0300-2999			3	3
Jazz Improvisation JP2500	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
Jury	0	0	0	
Graduation Recital				0
<b>TOTAL: 136</b>	<b>17</b>	<b>17</b>	<b>17</b>	<b>17</b>

\*Jazz piano majors enroll for JC 2161-2162, Jazz Piano Perspectives, in their first year.

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

Students working towards this degree are required to attend five Setting the Stage professional development workshops before graduation.

## MASTER OF MUSIC/JAZZ PERFORMANCE

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: 56</b>	<b>15</b>	<b>15</b>

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

## JAZZ ARTS FACULTY

Stefon Harris, *Associate Dean and Director*

Michele Wright, *Associate Director*

Andrew Ramos, *Manager, Performance Operations*

### Acoustic Bass

Jay Anderson

Ron Carter

Larry Ridley

Harvie S

Buster Williams

### Afro-Cuban Music

Paquito D'Rivera

Arturo O'Farrill

Bobby Sanabria

Elio Villafranca

### Brazilian Music

Rogério Boccato

### Composition

Edward Green

Mike Holober

Jim McNeely

Arturo O'Farrill

Richard Sussman

### Drumset

John Riley

Kendrick Scott

### Flute

Jamie Baum

### Guitar

Rodney Jones

Chris Rosenberg

Jack Wilkins

### History

Bill Kirchner

James Saltzman

### Indian Rhythm and Tabla

Samir Chatterjee

### Improvisation

James Burton

Marc Cary

Chris Rosenberg

### Mingus Ensemble

Frank Lacy

## PREREQUISITES

Jazz Ear Training JC2201-2202

Jazz History MH0101, 0102, 0103-0104

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

## MASTER OF MUSIC/JAZZ COMPOSITION

PROGRAM REQUIREMENTS BY YEAR AND SEMESTER		1	2
Major Lessons	5	5	5
Jazz Styles & Analysis JC2321-2322	2	2	
Graduate Jazz Conducting JC2400		2	
Film Scoring* CP2741-2742			3
Jazz Composing and Arranging for Studio Orchestra JC2241-2242			2
Masters of Jazz Seminar JC2501-2502	2	2	
General Electives	4	2	4
Jazz Composition Forum JC1999	1	1	1
Concert Attendance	0	0	
Jury		0	
Graduation Recital			0
<b>TOTAL: 60</b>	<b>14</b>	<b>14</b>	<b>15</b>

*\*Students may substitute Advanced Studio Composition and Scoring JC 1911-1912 for this requirement. Please note: Composition students may be assigned to ensembles as required by the Jazz Department.*

## JAZZ ARTS FACULTY

### Piano

Marc Cary  
Jeremy Manasia  
Phil Markowitz  
Ted Rosenthal  
Mark Soskin  
Joan Stiles  
Elio Villafranca

### Saxophone

David Liebman  
Vincent Herring  
Donny McCaslin  
Jaleel Shaw  
Gary Smulyan  
Dayna Stephens

### Trombone

James Burton  
Marshall Gilkes  
David Taylor  
Steve Turre

### Trumpet

Cecil Bridgewater  
Jon Faddis  
Ingrid Jensen  
Anthony Kadleck  
Scott Wendholt

### Violin

Regina Carter  
Sara Caswell

### Voice

Jean Baylor  
Theo Bleckmann  
Jo Lawry

### Vibraphone

Stefon Harris  
Joe Locke

## PREREQUISITES

**Jazz Ear Training** JC2201-2202

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

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

# MUSICAL THEATRE

The curriculum includes four years of voice in private and group settings, speech and diction, acting, musical theatre acting and acting for the camera as well as dance, covering ballet, tap, jazz and other movement styles. Audition techniques are also taught and valued as an important skill in “getting the job.”

Significantly, the program also ventures beyond technique, offering students courses in musical theatre history, script analysis and technical theatre production. Finally, the program is rounded off with a core of humanities courses, providing each student a fully accredited Bachelor’s degree in addition to the richest possible

professional training. MSM is committed to turning out not merely the next generation of triple threats, but “quadruple threats” as well; equal parts actors, singers, dancers, and artistic leaders.

## 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.

## BACHELOR OF MUSIC/MUSICAL THEATRE

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1	2	3	4
Studio Voice MT4000	1	1	1	1
Music Theory Core TH0001-0003	3	3	3	
Humanities Core HU0001-0002, HU0003-0004	3	3	3	
Humanities Electives HU0300-2999			3	3
Required Piano RP0111-0112	1	1		
Acting MT0001-0006	3	3	3	3
Acting for Musical Theatre MT0010-0017	0.5	0.5	3	3
Ballet MT0100-0103	1	1		
Tap MT0120-0123	1	1	1	
Alexander Technique MT0140-0141		1	1	
Musical Theatre Dance MT0110-0115		1	1	1
Intro. to Professional/Technical Theatre MT0200-0201	1	2		
History of Musical Theatre MT0500-0501		3	3	
Aud. Techniques/Theatre as a Business MT0020-0021				3
Acting for the Camera MT0025-0026				3
Speech MT0300-0303	2	2		
Devised Musical Theatre MT0131-0132			3	3
Directing MT0212				3
Musical Theatre Dance MT0133			3	
Ensemble Voice MT0350	0.5			
Entrepreneurship ME1500				2
Concert Attendance CA1000	0	0	0	0
Rehearsal and Performance MT1500	0	0	0	0
<b>TOTAL: 127.5</b>	<b>17</b>	<b>17.5</b>	<b>19</b>	<b>14</b>

## MUSICAL THEATRE FACULTY

Liza Gennaro,  
*Associate Dean and Director*

### Voice Faculty

Claudia Catania  
Judith Clurman  
Andrea Green  
Samuel McKelton  
Bob Stillman

### Acting Faculty

Mana Allen  
Andrea Burns  
Judith Clurman  
Peter Flynn  
Andy Gale  
Randy Graff  
Yehuda Hyman  
David Loud  
Robin Morse  
Laura Sametz

### Technical Theatre Faculty

Beverly Emmons  
David Gallo  
Sue Makkoo  
Scott Stauffer

### Skills Faculty

Andrew Gerle  
Eleanor Taylor

### Speech Faculty

Blake Segal

### Dance Faculty

Sara Brians  
Enrique Brown  
Marshall Davis  
Ebony VanityZo Johnson  
Rachel Tucker

# 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

### Bass

Timothy Cobb

Orin O'Brien

### Harp

Mariko Anraku

Susan Jolles

### Flute

Robert Langevin

### Oboe

Robert Botti

Stephen Taylor

Liang Wang

### 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

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1	2	3	4
Major Instrument and Repertoire Coaching	5	5	5	5
Orchestral Repertoire Coaching**** OP2351-2352, 2451-2452	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
Large Performing Ensemble LP1500	1	1	1	1
Chamber Music SP1500***	1	1	1	1
Orchestral Entrepreneurship ME1600				2
Concert Attendance CA1000	0	0		
Percussion Lab PK2451-2452** (for percussion majors only)	2	2	2	2
Jury		0		
Graduation Jury				0
<b>TOTAL: 53-61**</b>	<b>13-15**</b>	<b>14-16**</b>	<b>12-14**</b>	<b>14-16**</b>

\*The requirements for the Master of Music degree program and the Postgraduate Diploma program are exactly the same with the exception of the 6 credits in graduate electives, which are not required for the Diploma program.

\*\*Graduate Percussion majors are required to participate in Percussion Lab each semester enrolled, thus requiring these students to register for one additional credit each semester. Additionally, participation in the Percussion Ensemble is required every semester.

\*\*\*Except for doublebass and harp.

\*\*\*\*Except percussion.

## PREREQUISITES

Analysis/Style/Performance TH0800, 2883

Aural Skills AS0870, 0871-0872

Students working towards this degree are required to attend five Setting the Stage professional development workshops before graduation.

# 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.

## MASTER OF MUSIC/ORGAN MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER		1	2	
Major Lessons	5	5	5	5
Music History Electives MH1000-2999	3	3	3	3
Graduate Theory Electives TH2000-2999			2	2
Graduate Electives	2	2		
Organ Performance Class OR2001-2002	1	1	1	1
Organ Improvisation* OR2311-2312	1	1		
Organ Literature OR2211-2212	2	2		
Choral Conducting CD2911-2912	2	2		
Service Playing OR2410-2411			1	1
Choral Repertoire OR2931-2932			2	2
Concert Attendance CA1000	0	0		
Jury		0		0
First Year Recital		0		
Graduation Recital				0
<b>TOTAL: 62</b>	<b>16</b>	<b>16</b>	<b>14</b>	<b>14</b>

\*Organ Improvisation is offered every other year; 2018-2019 is the next offering.

## 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. 44.

## DOCTOR OF MUSICAL ARTS

For information regarding doctoral studies, see p. 46.

## ORGAN FACULTY

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

## PREREQUISITES

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



# 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. 44.

## DOCTOR OF MUSICAL ARTS

For information regarding doctoral studies, see p. 46.

## BACHELOR OF MUSIC/PERCUSSION MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1	2	3	4
Major Instrument	3	3	3	3
Music Theory Core TH0001-0002, TH0003-0004	4	4	4	4
Theory Electives TH0500-2999				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
Practical Foundations ME1500			2	2
Orchestral Conducting CD0211-0212				2
Percussion Lab PK0451-0452	1	1	1	1
Large Performing Ensemble LP1500	1	1	1	1
Percussion Ensemble SP1500	1	1	1	1
Concert Attendance CA1000	0	0	0	0
Technical Examination	0	0		
Jury	0	0	0	0
Graduation Recital				0
<b>TOTAL: 128</b>	<b>18</b>	<b>18</b>	<b>15</b>	<b>14</b>

Please note: All undergraduate and graduate Percussion majors are required to participate in Percussion Ensemble and Percussion Lab each semester enrolled.  
Students working towards this degree are required to attend five Setting the Stage professional development workshops before graduation.

## MASTER OF MUSIC/PERCUSSION 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		3
Percussion Lab PK2451-2452	2	2
Large Performing Ensemble LP1500	1	1
Percussion Ensemble SP1500	1	1
Concert Attendance CA1000	0	0
Jury	0	0
Graduation Recital		0
<b>TOTAL: 52</b>	<b>12</b>	<b>14</b>

Please note: All undergraduate and graduate Percussion majors are required to participate in Percussion Ensemble and Percussion Lab each semester enrolled.

## 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

# 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. 44.

## DOCTOR OF MUSICAL ARTS

For information regarding doctoral studies, see p. 46.

## BACHELOR OF MUSIC/PIANO MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1	2	3	4
Major Instrument	3	3	3	3
Music Theory Core TH0001-0002, TH0003-0004	4	4	4	4
Theory Electives TH0500-2999				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
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
Electives			2	2
Practical Foundations ME1500			2	
Conducting (Choral or Orchestral) CD0111-0112; CD0211-0212				2
Piano Literature PN0411-0412				2
Piano Pedagogy PN0421-0422			2	2
Choir VX0050	.5	.5	.5	.5
Chamber Music* SP1500			1	1
Concert Attendance CA1000	0	0	0	0
Jury	0	0	0	
Concerto Requirement PN0500				0
Graduation Recital				0
<b>TOTAL: 126</b>	<b>15.5</b>	<b>15.5</b>	<b>16.5</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  
 Anton Nel, *Piano Seminar*  
 Joanne Polk  
 André-Michel Schub  
 Inesa Sinkevych  
 Nina Svetlanova  
 William Wolfram, *Piano Seminar*

## PREREQUISITES

Graduate Theory TH0800, 2883  
 Aural Skills AS0870, 0871-0872  
 Keyboard Techniques PN0861-0862

# 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. 44.

### DOCTOR OF MUSICAL ARTS

For information regarding doctoral studies, see p. 46.



## BACHELOR OF MUSIC/STRING MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1	2	3	4
Major Instrument DB46-, VA46-, VC46-, VN46-	3	3	3	4
Music Theory Core TH0001-0002, TH0003-0004	4	4	4	
Theory Electives TH0500-2999				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	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
Jury	0	0	0	0
Graduation Recital***				0
<b>TOTAL: 126</b>	<b>16</b>	<b>16</b>	<b>17</b>	<b>15</b>

*\*All string players must participate in orchestra every semester until completion of the Graduation Jury; in addition, except for doublebass, a minimum of 6 semesters of chamber music must be completed as assigned by the Ensembles Office. Double bass majors must complete two semesters of chamber music. \*\*Students in the Zuckerman Program register for OP1500 in place of LP1500. \*\*\*Double bass students must do a half or full recital.*

*Students working towards this degree are required to attend five Setting the Stage professional development workshops before graduation.*

## MASTER OF MUSIC/STRING MAJOR

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

*\*All string players must participate in orchestra every semester until completion of the Graduation Jury; in addition, except for doublebass, minimum of 4 semesters of chamber music must be completed as assigned by the Ensembles Office. \*\*Required of all graduate string majors.*

## PREREQUISITES

Graduate Theory TH0800, 2883  
Required Piano RP0111-0112, 0211-0212

Aural Skills AS0870, 0871-0872

## STRINGS FACULTY

Nicholas Mann, *Department Chair*

### Violin

Laurie Carney  
Glenn Dicterow  
Koichiro Harada  
Burton Kaplan  
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

### Viola

Daniel Avshalomov  
Karen Dreyfus  
Kazuhide Isomura  
Burton Kaplan  
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  
Alan Stepansky

### Double Bass

Timothy Cobb  
David Grossman  
Jeremy McCoy  
Orin O'Brien

### Pinchas Zukerman Performance Program

Pinchas Zukerman  
Patinka Kopec

# 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. 44.

## DOCTOR OF MUSICAL ARTS

For information regarding doctoral studies, see p. 46.

# 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

## 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	4	4	
Aural Skills AS0101-0102, AS0201-0202	2	2	2	
Music History Core MH0001-0002, MH0003-0004		2	2	2
Music History Electives MH0500-2999				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	
Italian Diction IT0100-0200	2	2		
English Diction EN0100-0200	2	2		
German Diction GR0100-0200		2	2	
French Diction FR0100-0200			2	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
Introduction to Performance VX0900			1	
Acting VX0901-0902				1
Movement VX1831-1832			1	1
Choir VX0050	.5	.5	.5	
General Electives				2-3
1st Year Performance Class VX0100	.5	.5		
2nd Year Performance Class VX0200		.5	.5	
Undergraduate Opera Theater VX0800			1	1
Concert Attendance CA1000	0	0	0	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</b>

*Students working towards this degree are required to attend five Setting the Stage professional development workshops before graduation.*

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.

## 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		
Recitative* VX1875			1	
Music History and Voice Electives VX/MH 1000-2999			3	3
Ensemble LP/SP1500	1	1	1	1
Performance Technique Class	1	1		
Concert Attendance	0	0		
Jury		0		0
Graduation Recital				0
<b>TOTAL: 53</b>	<b>14</b>	<b>14</b>	<b>14</b>	<b>13</b>

\*May be taken in either semester of the second year

## PREREQUISITES

Graduate Theory TH0800, 2883  
Required Piano RP0111-0112, RP0211-0212

## PROFESSIONAL STUDIES CERTIFICATE PROGRAM

For information regarding this program of study, see p. 44.

## DOCTOR OF MUSICAL ARTS

For information regarding doctoral studies, see p. 46.

## OPERA FACULTY

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

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

## 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*  
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*

# 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. 44.

### DOCTOR OF MUSICAL ARTS

For information regarding doctoral studies, see p. 46.



## BACHELOR OF MUSIC/WOODWIND MAJOR

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	4	4	
Theory Electives TH0500-2999				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	
Practical Foundations ME1500			2	
Orchestral Conducting CD0211-0212				2
Large Performing Ensemble** LP1500	1	1	1	1
Chamber Music** SP1500			1	1
Freshman/Sophomore Performance Class* SX0100 (for Saxophone majors only)	1	1	1	
Advanced Sax Performance SX02000 (for Saxophone majors only)			2	2
<b>TOTAL: 124-136</b>	<b>16-17</b>	<b>16-17</b>	<b>16-18</b>	<b>15-17</b>

## MASTER OF MUSIC/WOODWIND MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1	2
Major Lessons	5	5
Reed/Flute Lab*** WW2151-2152	2	2
Music History Electives MH1000-2999	3	3
Graduate Theory Electives TH2000-2999		2
Graduate Electives	2	3
Large Performing Ensemble** LP1500	1	1
Chamber Music** SP1500	1	1
Graduate Level Saxophone Repertoire and Performance Class* SX2200 (for Saxophone majors only)	2	2
Concert Attendance CA1000	0	
Jury		0
Graduation Recital		0
<b>TOTAL: 54-62</b>	<b>14-16</b>	<b>14-16</b>

\*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.

\*\*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.

\*\*\*Required of all flute, oboe, clarinet, and bassoon majors.

## WOODWINDS FACULTY

Linda Chesis, *Department Chair*

### Flute

Linda Chesis  
Robert Langevin  
Marya Martin  
Michael Parloff

### Oboe

Robert Botti  
James Austin Smith  
Stephen Taylor  
Liang Wang

### Clarinet

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

### Saxophone

Paul Cohen

### Bassoon

Kim Laskowski  
Frank Morelli  
Roger Nye  
William Short

### PREREQUISITES

Graduate Theory TH0800, 2883  
Aural Skills AS0870, 0871-0872  
Required Piano RP0111-0112; 0211-0212

# 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 Accompanying (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

**Accompanying, Brass, Composition, Guitar, Organ, Piano, Strings, Voice, Woodwinds**

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

*Note: Graduation Jury and/or Recital requirements are based upon those for each individual major. Accompanying majors are required to enroll in the Accompanying Practicum each semester.*

### PROFESSIONAL STUDIES CERTIFICATE PROGRAM IN ORCHESTRAL PERFORMANCE

SUGGESTED DISTRIBUTION BY SEMESTER	1	2
Major Lessons	6	6
Orchestra Repertoire OP2351-2, 2341-2	1	1
Musician as Educator OP2251	1	
Orchestral Entrepreneurship ME1600	2	
Graduate Electives (as needed)		2
Orchestral Performance Core OP1200	1	1
Large Performance Ensemble LP1500	1	1
Chamber Music SP1500	1	1
Percussion Lab (percussionists only)	2	2
Concert Attendance CA1000	0	
Graduation Jury		0
<b>TOTAL: 24-28</b>	<b>13-15</b>	<b>12-14</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)

COURSES OFFERED (selected in consultation with advisor)	
Graduate Level Performance	4
Supervised arts-in-education fieldwork in schools (35 hours)	0–2
Graduate Electives	2

### FIVE CREDITS MUST BE CHOSEN FROM AMONG THE FOLLOWING

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)

COURSES OFFERED (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 Accompanying (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

Accompanying 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 Accompanying 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.

## PIANO MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2	
Major Lessons	6	6	6	6
Theory DM 4101-4102	3	3		
Piano Pedagogy DM 3050-3051	3	3		
Research Methods DM 4150	3			
History Pedagogy DM 4170	3			
Music History Elective			3	
Graduate Elective		3		
Doctoral Seminar DM 3099			3	
Performance Practices DM 4200		3		
Thesis Advisement DM 4500		2	2	
Comprehensive Exam DM 4500			0	
Solo Recital DM 4450	2		2	
Performance Project DM 4490		2		
Concerto DM 4470	0		0	
Thesis Exam DM 4550			0	
Language Exam DM 4510			0	
<b>TOTAL: 64</b>	<b>15</b>	<b>17</b>	<b>16</b>	<b>16</b>

## JAZZ ARTS ADVANCEMENT (COMPOSITION, PERFORMANCE, PEDAGOGY)

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2	
Major Lessons	6	6	6	6
Improvisation JP2500	3	3		
Research Methods DM4150	3			
Jazz Seminar DMJ4700		3	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: 61-62</b>	<b>14</b>	<b>16-17</b>	<b>13</b>	<b>18</b>

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

## COMPOSITION MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2	
Major Lessons	6	6	6	6
Theory DM 4101-4102	3	3		
Research Methods DM 4150	3			
History Pedagogy DM 4170		3		
Music History Elective	3			
Graduate Elective			3	2
Doctoral Seminar DM 3099				3
Performance Practices DM 3130		3		
Thesis Advisement DM 4200		2	2	
Performance of Original Comps. DM 4560		2		
Comprehensive Examination DM 4500		0		
Composition Jury	2		2	
Thesis Exam DM 4550			0	
Language Exam DM 4510			0	
<b>TOTAL: 60</b>	<b>15</b>	<b>14</b>	<b>16</b>	<b>15</b>

## ALL OTHER MAJORS

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2	
Major Lessons	6	6	6	6
Theory DM 4101-4102	3	3		
Research Methods DM 4150	3			
History Pedagogy DM 4170		3		
Music History Elective	3			
Graduate Elective*			3	2
Doctoral Seminar DM 3099				3
Performance Practices DM 3130		3		
Thesis Advisement DM 4200		2	2	
Comprehensive Examination DM 4500			0	
Solo Recital** DM4450		2	2	
Performance Project*** DM 4490		2		
Concerto (orch. instruments and guitar only) DM 4470			0	
Orchestral Excerpts Jury (orch. Instruments only)			0	
Collaborative Piano Seminar (Collab. Piano majors only) 2	2	2	2	
Thesis Exam DM 4550			0	
Language Exam DM 4510			0	
<b>TOTAL: 60</b>	<b>17</b>	<b>16</b>	<b>18</b>	<b>17</b>

\*Accompanying majors must take four semesters of Accompanying Seminar. They need only two credits of graduate electives.

\*\*Accompanying majors present ensemble recitals.

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



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 Assistant 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/analy-

## CONDUCTING MAJOR

	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	3		
Graduate Electives			2	2
Doctoral Seminar DM3099				3
Performance Practice DM3130			3	
Thesis Advisement DM4200			2	2
Comprehensive Exam DM4500				0
Performance Project/recitals** DM4490		2		2
Thesis Exam DM 4550				0
Language Exam DM 4510				0
TOTAL: 60	15	17	13	15

*\*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.*

sis (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.

# 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, Accompanying, 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.

## PIANO, GUITAR, AND ORCHESTRAL INSTRUMENTS

SUGGESTED DISTRIBUTION BY SEMESTER	1	2
Major Lessons	8	8
Chamber Music	1	1
Graduate Electives	3	3
Recital	0	0
TOTAL: 24	12	12

## VOICE

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

# COURSE DESCRIPTIONS

*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.*

## ACCOMPANYING

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

**AC2031-2032, AC2041-2042**  
**Collaborative Piano Practicum**  
1 credit per semester  
Accompanying 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 repertoire. 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 credit 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.*

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**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/credit per semester  
Dr. Fueting  
Arranging and writing for orchestra. *Prerequisite: CP0231-0232 or the equivalent.*

**CP0341 Homophonic Forms**  
3 hrs weekly/3 credit hours 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 actualiza-

tion 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 hrs 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 contemporary music.

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

3 hrs weekly/3 credits per semester/Fall  
Mr. Cole

An overview of styles and trends in the evolution of musical modernism. Intensive listening and individual projects aimed at broadening repertoire knowledge of this period.

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

3 hrs weekly/3 credits per semester/Spring  
Mr. Cole

An overview of modern and postmodern music approached through the repertoire. Intensive listening and individual projects aimed at broadening repertoire knowledge of this period.

**CT 2200 Contemporary Musicianship**

2 hrs weekly/2 credits  
Mr. Ferrari

An advanced ear training class geared toward learning the skills required for the performance of the music of the 20th and 21st centuries. Course focuses on intervallic and rhythmic skills, with an emphasis on sight-singing. *Required for students in the Contemporary Performance Program.*

**CT2700 Performing with Electronics 1**

2 hrs weekly per semester/2 credits  
Mr. Reynolds

Provides performers with experience in performing with technology, giving them access to an increasingly important body of music and musical skills. The course will explore current developments in music that involves electronics and computers, and music generated from composing with the most up-to-date music software systems. It would provide a basic, practical grounding for working out pieces in the repertoire that involve electronics. *Also listed as PT2700.*

**CT2701 Performing with Electronics 2**

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

**CT2702 Performing with Electronics 3**

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

**CT2703 Performing with Electronics 4**

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

**Recital/Lecture Presentation**

Students are required to present two full-length recitals that have been developed from Independent Study projects, Major Instrument Seminar, and the Performing with Electronics classes. Works with electronics and improvisation should fulfill part of this requirement. Works on both recitals should include at least three living composers, at least one of which should be someone that the student was able to play the piece in person for before the recital. At least one of the works on one of the recitals needs to be commissioned from MSM student composers.

**CT1071 Contemporary Ensemble**

Students in the Contemporary Performance Program form the core of Tactus, Manhattan School of Music's premiere contemporary ensemble. Students focus on many aspects of contemporary music study: performance with electronics, improvisation and overall stylistic fluency. Tactus is featured in 5-6 performances each year.

**CT1700 Composer/Performer Project**

1 hr weekly/1 credit per semester  
Ms. Shelton

An assigned collaboration between a 2nd-year CPP student and an MSM composer resulting in the performance of a virtuosic solo work in the 2nd semester, the process of which is documented with written assignments throughout the year. Also included is a survey of existing works and instrumental demonstrations for the composers and other members of the CPP class.

**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 ev

ery 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 credit 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 Director of Doctoral Studies confers with the student to reconcile the views of the readers with those of the student and his or her advisor.

### **DM5100 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 Assistant 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 sur-



vey 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 credits 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 in-

terdisciplinary 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 documen-

taries, and film into the classroom to achieve course goals and connect the literature to contemporary issues. Pre-requisite: 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 hours 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 hours 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, and how we behave in groups. In this semester long, exclusively online course, students apply psychological theories to improving their learning and performance skills, and to creating a project that advances their careers. For undergraduate students only.

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

3 hrs weekly/3 credits/Fall semester

Dr. Pagano

An exploration of fantastic literature that celebrate Otherness, magicality, and imagination in a disenchanted 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: Shake-



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 Heroes and Villains: an Exploration of Storytelling using Film (for Non-Native Speakers)**

3 hrs weekly/3 credits  
Ms. Kelderman

From Hamlet to King Arthur to The Great Wall, this course will use mov-

ies 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.

### **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 credit

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.

## ENTREPRENEURSHIP

### 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.

### ME 2500 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 every semester for the duration 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 I-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.



### Third Year

This course focuses on studying and utilizing the following: modes and scales, including diminished, whole tone, harmonic and augmented, and approach notes (1 chord type per week). Other topics this course focuses on are improvisational ideas stemming from rhythmic displacement, harmonic substitution, and other elements. Students will study passing diminished tunes (It Could Happen to You, Easy Living, etc.), and will learn Cherokee in all twelve keys. The third year also includes analysis of song forms (second dominant, cycle tunes, long meter). Students will continue to learn a new song each week and review 90 tunes 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.

#### 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.

#### MH1250 Bach to Beethoven

2 hrs weekly/2 credits/Fall Semester  
Dr. Green

The first half of a year-long survey of western music history. This semester deals roughly with the years 1675-1830.

#### MH1260 Berlioz to Boulez

2 hrs weekly/2 credits/Spring Semester  
Dr. Green

The second half of a year-long survey of western music history. This semester deals, roughly, with the years 1830 to the present.

#### MH1300 Overview Of Afro-Cuban Music: History, Style And Analysis

Mr. Sanabria

Open to all. This survey course covers the rich music, history, culture and influence of Afro-Cuban based music. From its rhythmic/melodic roots in West and Central Africa and harmonic/melodic roots in Europe to its relationship/influence on the surrounding cultures of the Caribbean to its influence on jazz, rock and other popular U.S. music forms as well as the birth of Afro-Cuban jazz in NYC. There will be listening, viewing and even some slight in class performance.

#### 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  
Mr. Sussman

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.

### **ELECTIVE COURSES OPEN TO BOTH UNDERGRADUATES AND GRADUATES**

#### **JC1100 The Music of India I**

2 hrs weekly/2 credits per semester/  
Fall semester  
Mr. Chatterjee

This course gives students the opportunity to learn and to understand Indian rhythm and more general concepts of the Indian tradition through listening, demonstration by the teacher, and the practice of the tali-khali clapping system and recitation of compositions. It also provides an historical overview and theoretical background of both North and South Indian music. (*Cross-listed with MH1100; Open to all majors, undergraduate junior and above.*)

#### **JC1101 The Music of India II**

2 hrs weekly/2 credits per semester/  
Spring semester  
Mr. Chatterjee

This course is a continuation of The Music of India I. It consists of a more in-depth study of the improvisational and compositional practices of Indian music, including vocalization of compositions, analysis of tabla performances, and biographies of important performers. (*Cross-listed with MH1101; Open to all majors, undergraduate junior and above.*) *Prerequisite: The Music of India I.*

#### **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.*

#### **JC1999 Jazz Composition Forum**

1 hr weekly/1 credits per semester  
Mr. McNeely

## REQUIRED OF ALL JAZZ COMPOSITION STUDENTS

### 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*

### JC2201-2202 Graduate Jazz Ear-Training

1 hr weekly/1 credit  
Mr. Rosenberg

### 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.

### 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.

## REQUIRED COURSES FOR GRADUATES JAZZ IMPROVISATION/GRADUATE

### 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  
Mr. Sussman/Mr. McNeely

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.

### JC2241-JC2242 Jazz Composition and Arranging for Studio Orchestra

2 hrs weekly/2 credits per semester  
Mr. McNeely

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.

### 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.



**JC2400 Graduate Jazz Conducting/  
Rehearsal Techniques**

2 hrs weekly/2 credits/Fall or Spring semester

Mr. Rosenberg

Graduate students are trained in the various techniques of rehearsing and conducting jazz ensembles, including the study of scores and recordings of different styles and rehearsal of the School's ensembles.

**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

**JC2741-2742 Film Scoring**

3 hrs weekly/3 credits per semester

Mr. Green

See CP2741-2742

**JC 2780 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 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 Pedagogy**

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 Medieval and Renaissance**

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 Baroque**

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 Classic and 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  
Mr. Andreacchi

A comprehensive study of major musical trends and composers of the 20th century. Special emphasis is given to the development of Serialism, Neoclassicism, 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)**

### **MH1100 The Music of India I**

2 hrs weekly/2 credits per semester/  
Fall semester  
Mr. Chatterjee  
See JC1100.

### **MH1101 The Music of India II**

2 hrs weekly/2 credits per semester/  
Spring semester  
Mr. Chatterjee  
See JC1101.

### **MH1300 Afro Cuban History**

2 hrs weekly/2 credits/Spring semester  
Mr. Sanabria

Open to all. This survey course covers the rich music, history, culture and influence of Afro-Cuban based music. From its rhythmic/melodic roots in West and Central Africa and harmonic/melodic roots in Europe to its relationship/influence on the surrounding cultures of the Caribbean to its influence on jazz, rock and other popular U.S. music forms as well as the birth of Afro-Cuban jazz in NYC. There will be listening, viewing and some in-class performances with student participation.

### **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 from the 17th century until the present day.

### **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  
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. Hilde

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. MH1711 is given in the spring semester. 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. MH1712 is given in the fall semester. 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 pre-vailing 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 de-  
**COURSE DESCRIPTIONS**

cade – 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 Operas of Strauss, Berg, and Britten**

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

An in-depth exploration of the historical background, cultural milieu, and

prevalent artistic trends surrounding the creation of the great operas of Strauss, Berg, and Britten. Composer and librettist biographies, musical style, and literary resources will be studied in relation to ten different 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. Stambaugh

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. Stambaugh

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.

### **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**

### **ACTING**

#### **MT0001& MT 0002 Fundamentals of Acting 1&2**

4 hrs weekly/3 credits

Fundamentals of Acting 1 introduces the terminology and techniques used in a Stanislavski based acting system and explores the main practitioners and master teachers of this technique. The foundations of scene study, character and ensemble building and rehearsal techniques and etiquette will be included. Fundamentals of Acting 2, includes script analysis, scene study and techniques for monologues and character development, including the physical life, the arc and the beats and

actions of characters.

#### **MT0003-0004 Intermediate Acting 1 & 2**

6 hrs weekly/3 credits

Using the works of the American Realists, the student will engage in intensive scene study and monologues applying a Stanislavski based technique. Topics of this course will include truth in actions, belief in the given circumstances of the play, emotional and physical life of the character and objectives and research techniques on the time frame in question. Intermediate 2 employs the modern playwrights to further challenge the actor.

#### **MT0005-0006 Advanced Acting 1 & 2**

6 hrs weekly/3 credits

Shakespeare and the use of heightened language will be the emphasis of this course. Links between Shakespeare's language and techniques used to interpret lyrics are discussed. Advanced Acting 2 will focus on the European Realists and a continuation of scene study and monologues.

### **MUSICAL THEATRE ACTING**

#### **MT0010& MT0011 Introduction to Acting for Musical Theatre 1&2**

2.5 hrs weekly/0.5 credits

The proper sequence of learning a new song, basics of lyric interpretation, working with an accompanist, and identifying problems and habits in the student performer will be the thrust of this course. Intro to musical theatre 2 continues with the analysis of a character's arc, ensemble work, improvisation, development of rehearsal technique and proper etiquette. Guidance and instruction will continue on all solo performance work.

The musical theatre faculty will work together to provide seamless instruction regarding terminology and matters of acting instruction.

#### **MT0012-0017 Acting for Musical Theatre 1-6**

7.5 hrs weekly/3 credits

Acting for the Musical Theater level 1 will further explore the American mu-

sical theatre with a focus on musicals written from 1920–1960. Students will present three solos and one duet or trio. In depth work on character development and performance technique will be presented. Level 2 will explore the musicals from 1960–1980. Level three continues with works from 1980–2000. Level 4 continues with musicals from 2000 to the present. Level 5 adds song and dance techniques. The students will self-direct an assigned 10 minute musical including all production elements. At various times, professional Actors, Composers and Lyricists will be invited to discuss their works, their approach, their inspiration and their future projects. All levels will require research with respect to the behavior and style of each period discussed.

#### **MT0025–MT0026 Acting for the Camera 1 & 2**

6 hrs weekly /3 credits

Acting for the Camera 1, will cover the various techniques necessary for recorded media, as well as cold reading techniques. Students will be recorded and all performance notes will be given based on the playback of said taping. Acting for the Camera 2 is a continuation of Acting for the Camera 1. This course will also cover audition techniques for recorded media as well as advanced work in techniques for on screen acting.

#### **MT0211 Script Analysis**

3 hrs weekly/1 credit

The objective of this course is to provide the information necessary to understand and identify the various parts of a script and how that information correlates to an actor in the process of molding a character. Script Analysis builds on the students acting skills and guides them to be intrinsically connected to the play with respect to the playwright's vision.

### **VOICE/MUSIC**

#### **MT4000 Private Voice**

1 hr weekly/1 credit per semester

The technique of healthy singing for

Musical Theatre is essential to a long and productive career and critical for the technical and interpretive development of the professional singer. Every voice is unique, and continued study with a vocal expert prepares the student for healthy, efficient vocal production. Our Musical Theatre voice faculty will address the proper approach to belting, developing the mix and strengthening the head voice. Each session is tailored to the individual differences, needs, and vocal types of the student.

### **MT0350 Ensemble Voice**

3 hrs weekly/0.5 credits/ Ms. Clurman

The objective of this course will be to train the student in parts singing, blending when working in an ensemble and working with a Musical Director and Accompanist. Identifying ear issues and providing exercises to correct them will also be covered.

### **TH0001-0002 Music Theory Core 1 & 2**

3 hrs weekly/3 credits/ Mr. 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.

### **RP0111-0112 Piano**

1 hr weekly/1 credit

The objective of this course is to provide the skills needed for the student to be able to accurately read and play the notes of an unknown song. This skill will aid the actor when rehearsing parts, finding new repertoire or when faced with an audition.

### **TECHNICAL THEATRE**

#### **MT00201 Introduction to Technical Theatre**

5 hrs weekly/2 credits

The Introduction to Technical Theatre course is designed in four parts: Costume Design, Set Design, Lighting Design and Sound Design. Each segment is designed to inform the student of the various roles designers

play in the creation of a Theatrical Event.

The costume segment introduces students to the process by which costumes are designed and implemented for the stage. Students will be expected to demonstrate an understanding of the costume design process, costume history vocabulary, and basic costume construction techniques.

Set Design instruction demonstrates how to analyze a script in design terms, how to research the visual aspects of a given play, how to create a good and tangible concept presentation for a director and how to use the world of the play to guide you to a more specific idea of how the characters might see that world.

The lighting section is designed to provide the student with a basic understanding of the process of designing and executing the lighting for live performance. It will include in-class projects and demonstrations, resulting in each student designing the lighting for a short monologue. Sound Design will examine sound system components and their practical use as well as how sound designers fit into the collaborative process and how performers use and interact with the technology.

### **MT0020 Audition Techniques**

6 hrs weekly/3credits

The ability to audition well is a most valuable tool for any actor. Audition techniques and practices will be learned and applied. Key components of this course will include mock auditions with feedback from casting directors, agents, directors, and music directors, the use of social media in marketing, and creating a web presence.

### **MT0021 The Business of Theatre**

6 hrs weekly/3credits

The business of theatre includes the elements of proper headshots and resumes, web site building, blogging, marketing and the networking tips that are necessary tools for the actor. Resources such as audition books,

monologue books, casting sources and union rules will be covered.

### **MT00200 Introduction to Professional Theatre**

2 hrs weekly/1 credit

The objective of this course is to provide students with information regarding the career of a professional actor. Master Classes with current and former Broadway actors, directors, writers and casting directors will inspire, educate and deliver a "real world" understanding and valuable individual instruction. This course will also include lectures and field trips and will include a presentation of the various resources available to support and sustain a career in the professional theatre.

### **MT0131-MT0132 Stage Combat 1 & 2**

3 hrs weekly/3 credits

Techniques in unarmed stage combat will be the objective of Stage Combat 1. The opportunity to receive certification from the Society of American Fight Directors at the completion of this course will be available. Stage Combat 2 will continue with proper instruction of the use of weapons including, quarter staff, epee, rapier, broad sword, bull whip and firearm safety.

### **MT 0140 Musical Theatre Alexander Technique**

1 hr weekly/1 credit

Ms. Taylor

Alexander technique studies how human reaction, coordination and movement play a role in all physical activity. Through in depth discussions, movement exploration and individualized lessons, actors and dancers gain an understanding of the technique and its benefits to their performance abilities.

### **MT0212 Directing**

4 hrs weekly/3 credits

The objective of this course is to provide the vocabulary, techniques and the practice needed when directing a Theatrical Production. Experiencing a play through the director's eyes becomes a valuable tool for the student.



Topics that range from working with designers to script analysis and scheduling are also addressed.

## **SPEECH/DICTION**

### **MT0300–MT0303 Speech/Diction 1–4**

3 hrs weekly/2 credits

The objective of this course is to identify and provide exercises for correcting speech impediments, regionalisms, nasality and other speech related problems culminating in a voice that uses optimum pitch and a Standard American accent. Introduction of the IPA system will also be included. Level 2 will increase the use of range and dynamics when using the spoken word. Level 3 will put into practice the work done in prior levels by using the voice as an extension of the emotional state as it relates to scene study. Level 4 will give the student the tools and techniques of learning dialects for the stage and film, including IPA and ear training. Major dialects used for stage and film will be covered.

## **DANCE**

### **MT0100-0103 Ballet**

3 hrs weekly / 1 credit

Ballet begins with the fundamentals of ballet technique. Basic principles of the ballet vocabulary are learned and refined. Dancers are introduced to the exercises of the ballet barre, center adagio, allegro and grande allegro. Expanded ballet vocabulary builds on the basic principles as the levels advance. The student will be able to execute a ballet combination with the knowledge of the French terminology and be prepared to demonstrate a given ballet sequence with accuracy and confidence.

### **MT0120-0123 Tap**

3 hrs weekly / 1 credit

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.

### **MT0110-0115 Jazz**

3 hrs weekly / 1 credit

Jazz dance relies on the past and present influences of music and culture. The study of Jazz dance will develop the student's ability to execute complex movement and challenging rhythmic structures. Warm up exercises will further develop flexibility and coordination as well as preparing the dancer for a dance combination. Remembering and performing combinations is an important skill for every performer.

### **MT0133 Musical Theatre Dance**

3 hrs weekly/3 credits

Musical Theatre dance relies on creating characters through movement. This course will give the students the opportunity to combine acting, singing and dancing. A variety of dance styles are studied including jazz, ballet, tap, ballroom, street dance, and folk dance. Dancers will have the opportunity to learn original staging and choreography 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.

### **MT0500–MT0501 History of Musical Theatre 1 & 2**

4 hrs weekly/3credits

History of Musical Theatre 1 covers the origins through the golden age of musicals. Including Yiddish Theatre, Vaudeville, Burlesque, Minstrel Show, and Light Opera History of Musical Theatre 2 will examine the musicals post the Golden Age and up to today including the study of Musical Theatre writers, composers and lyricists

working in modern Musical Theatre.

## **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 orches-

tras 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

**JP 1500 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 repertory. 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.

### **SP 1070 R2 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 SP1500. 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 REQUIRED 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**  
2 hrs weekly/2 credits/Spring semester (Performance Class)  
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 ap-



proach 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. Andreacchi

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 hours 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 ad-

vanced playing levels. Full year course.

**PT1500 Curricular Practical Training**

.5 credit 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 Academic 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**

Mr. Morton  
2 hrs weekly/2 credits each semester

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 Pho-

netic 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**

Mr. Muraco/Ms. Stanesco

2 hrs weekly/2 credits per semester

**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 credit 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**

2 hrs weekly/2 credits/Spring semester (Performance Class)

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**

2 hrs weekly/2 credits/Spring semester  
(Performance Class)  
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. Stanesco

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, Mihaldu, 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 I.

**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 Reed Lab/Flute 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.