

**ORGAN
DEPARTMENT
STUDENT
HANDBOOK
2023–2024**

INTRODUCTION

Welcome Students! We are pleased that you have chosen to study organ at the Manhattan School of Music (MSM) and trust that this will be a valuable time for you to grow and thrive in your studies. The contents of this handbook are important and should cover many questions related to your studies at MSM. The responsibility for knowing the information contained in this handbook, as with all school policies and procedures, rests with you. Consult your major teacher or the Academic Division Dean with any departmental questions or concerns.

MISSION STATEMENT

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.

APPLIED LESSONS

Your Teacher

Your teacher is among the most vital sources in helping you to make career decisions, both large and small. As in any relationship, issues may arise which require discussion and/or resolution. You are encouraged to discuss problems as they occur directly with your teacher. Unresolved issues and/or the sense that you cannot discuss problems with your teacher need to be addressed with the Academic Division Dean, Dean of Academic Affairs, or the Provost.

You are entitled to and required to have 28 one-hour private lessons with your major teacher over the course of the school year.

Some teachers give these lessons each week. Others, given the nature of other performance and teaching commitments, offer two-hour lessons and/or lessons at differing intervals. Others still have teaching associates or substitutes to give lessons at times when they are unable to do so. Make certain that you understand your teacher's lesson schedule plan. If you are concerned that you are not receiving the requisite number of lessons or have a problem with the frequency of your lessons, notify the department chair. Applied lesson faculty have created a course syllabus that describes the objectives, grading, attendance, and other policies related to your lessons. Please be sure to read over the syllabus carefully and discuss any questions you have with your teacher.

Change of Teacher

Students may request a change of teacher. This is an important decision to be thought over carefully and thoroughly. Student decisions to change teachers are often the result of miscommunication or lack of communication with the current teacher. You are therefore encouraged to discuss the matter with your teacher and/or with the Academic Division Dean and the Dean of Students. If you wish to change teachers, you must obtain a Change of Teacher Request Form from the Provost's Office. Complete instructions are on the form. School policy prohibits any action against a student by a former teacher.

Attendance Policy

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. Students who have two consecutive unexcused absences in his or her private lessons will be reported to the Office of the Provost.

Professional Leave

No student may be absent from the school for professional engagements unless permission for such absence is granted by the Office of the Provost well in advance of all such engagements. Students who wish to pursue a professional opportunity over several days must apply for a professional leave, using the form available in the Office of the Provost. Professional leave may not extend for more than 2 weeks.

Playing-related Pain

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

TECHNICAL STANDARDS

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

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 organ students admitted to Manhattan School of Music will have demonstrated the following abilities:

Technical Skills

- Facility in manual and pedal technique, particularly the ability to play movements of Bach trio sonatas with fluency

- A grounding in pedal exercises
- A substantive piano background including study of scales and arpeggios, technical studies, and core piano repertoire
- Musical Skills
- A basic knowledge of different musical and national styles of organ repertoire and organ building, including registration, performance practices and history of the instrument
- A basic understanding of harmony, musical structure, and the ability to nuance a performance through phrasing and articulation
- Skills in hymn/service playing, accompanying, and improvisation

The Evaluation of Technical Standards at Juries

An annual jury is conducted to allow the faculty to assess the growth and progress of each student in all the above areas. All standards are judged in relation to the student's degree program and level of study. Each year at MSM, students are required to present appropriate repertoire at their juries (examples of which are contained in this handbook) so that at the end of their degree program they will have demonstrated that they have attained the necessary skills for graduation.

JURIES

Juries for Non-graduating Students

Every student must play a jury during the May jury period of each school year until applicable jury and recital requirements have been fulfilled. A fall jury period will be scheduled, as necessary, for students who need to take a jury at that time. Juries are a vital part of your training as a performer, and the resultant scores have bearing on your academic record, scholarship awards, and other aspects of your standing within the School. Consult repertoire

carefully for this important requirement: repertoire for juries should be drawn from the works prepared for degree recitals during the academic year. The Office of the Registrar assigns jury days and times. Students are encouraged to read their jury comments, which are available in the Office of the Registrar. The jury performance times allotted are typically no more than 30 minutes.

Juries for Students Graduating from Graduate Programs

Students expecting to graduate from the MM or the Professional Studies Certificate program must play a graduation jury during the May jury period. Consult applicable repertoire requirements with your teacher. Graduation juries are scheduled by the Office of the Registrar. Review the Required Recital section of this handbook. A graduation jury does not serve as a substitute for an entrance examination to a higher degree level.

Doctor of Musical Arts

In most cases there are no juries. Review the requirements for recitals.

Jury Comments

Students have a right to see their jury comments and scores. They may elect to allow their teacher to see them.

Grading System

All juries are graded on a 10-point scale. The student's jury grade is the average of all scores received at the jury (excluding those of the primary teacher and any teacher who has previously taught the student at MSM).

Jury Postponement

The Provost's office will only consider a student petition requesting postponement of a jury in extreme medical conditions (documented by a physician), sudden family emergencies, or other

exceptional circumstances. In all other cases, any student who fails to play a scheduled jury will receive an F for that jury. A failed jury will result in dismissal from MSM. A postponed jury must be successfully completed not later than the first two weeks of the subsequent semester.

RECITALS

Scheduling Recitals— Master’s and Professional Studies

Organ majors enrolled in the Master’s degree program are required to present a first-year recital within the first two semesters of their major lessons, and a graduation recital must take place within the last two semesters of major lessons. Organ majors enrolled in the Professional Studies diploma program must present a graduation recital within the two semesters of study of their major lessons.

To schedule degree recitals, students must fill out a Petition Form from the Office of the Registrar. This form ascertains that the performance will be offsite, that the student is responsible for the recital themselves, confirms the date of the recital, and lists which members of the organ faculty will be present to adjudicate.

Printed recital programs are to be coordinated by the student using an online form (see form in Students’ online portal, under “Important Links”). Once the required information is submitted, the Design Office will produce the programs and the student should arrange to pick up the completed programs from the Scheduling Office (Room 407).

A graduation recital does not serve as a substitute for an entrance examination to a higher degree program.

Recording of Recitals

The school requires audio recordings of all degree-related recitals when possible.

Doctor of Musical Arts Recitals

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

REPERTOIRE GUIDELINES— MASTER’S & PROFESSIONAL STUDIES CERTIFICATE PROGRAMS

It is expected that recital programs will demonstrate a student’s mastery of different musical periods and national styles. Repetition of repertoire is not allowed for degree-required recitals. Examples of appropriate repertoire for degree recitals include works drawn from the following categories:

- I. Baroque works
 - Praeludia and major works by Buxtehude, Bruhns, Sweelinck, Weckmann, Scheidemann and Pachelbel
 - Works by French Classical composers including Couperin, Grigny, Marchand and Boyvin
 - Major works by Italian composers including Frescobaldi

- II. J.S. Bach
 - Movements from the Six Trio Sonatas
 - Larger Preludes/Toccatas/Fantasias/ Passacaglia & Fugues
 - Larger Chorale settings from the *Leipzig Chorales* and *Clavierübung III*; Canonic Variations and Chorale Partitas

- III. Romantic –Sonatas/Preludes & Fugues by Felix Mendelssohn
 –Major works by Liszt, Reubke, Rheinberger and Reger
 –Major works by Franck, Widor, Guilmant, and Vierne
- IV. Modern –Works by 20th-Century composers, such as the major works of Dupré, Sowerby, Duruflé, Messiaen, Alain, Hindemith, Howells, Rorem, Paulus and Laurin
- V. Cultural Inclusion –As expressed in the Organ Department’s Assessment Plan (see below), each faculty member will assign at least one piece of repertoire by BIPOC, women and/or LGBTQ+ composers, and each degree recital and jury will include at least one composition by a BIPOC, woman and/or LGBTQ+ composer, reflecting cultural diversity.
- Substantive transcriptions of major orchestral or other works may also be permitted at the discretion of the major teacher.
 - Recitals should be approximately 60 minutes in duration unless otherwise approved by the major teacher and department chair.
 - The repertoire for juries should be drawn from recital repertoire presented within the same academic year.

DMA repertoire requirements: Please consult the Associate Dean for Doctoral Studies.

FACULTY CONTACT INFORMATION

Andrew Henderson

212-288-8920 (w)

201-452-7675 (m)

ahenderson@msmny.edu

Ray Nagem

781-835-8866 (m)

rnagem@msmny.edu

MANHATTAN SCHOOL OF MUSIC ASSESSMENT PLAN FOR THE ORGAN DEPARTMENT

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OBJECTIVES/GOALS:

- Develop a high level of proficiency in performance.
- Increase practical musicianship skills in collaborative performance situations.
- Acquire knowledge of a broad stylistic range of organ literature and performance practice, including repertoire reflecting the diversity of cultural expression.

STUDENT COMPETENCIES/ LEARNING OUTCOMES:

- Demonstrate technical facility and communicative musicianship in the performance of solo organ literature.
- Strengthen skills in the art of professional collaborative performance situations at the organ, including improvisation, continuo playing, accompanying and service playing, including a diversity of musical styles and genres.

- Develop an awareness of and perform a broad range of historical and national styles of organ literature and performance practices, including repertoire by composers typically underrepresented in the oeuvre and embracing a culturally inclusive worldview.

ASSESSMENT MEASURES:

- Annual juries
- Annual recitals
- Participation in regular Organ Performance classes
- Course assignments and exams in Service Playing, Improvisation & Organ Literature classes

RELEVANT COURSES:

- Organ Lessons (OR 6000/6001)
- Organ Performance Class (OR 2001/2002)
- Organ Improvisation (OR 2311/2312) & Organ Service Playing (OR 2410/2411), alternating/offered in alternate years
- Organ Literature (OR 2211/2212), offered biannually
- Organ for Pianists (PN1300)

MEASURABLE BENCHMARKS/ TIMELINES:

- During the 2021-22 academic year, each faculty member assigned at least one piece of repertoire by BIPOC, women and/or LGBTQ+ composers, and each degree recital and/or jury will include at least one composition by a BIPOC, woman and/or LGBTQ+ composer, reflecting cultural diversity.
- During the 2021-22 academic year, an effort to include cultural diversity in the curriculum of organ classroom courses was demonstrated, related to diversity of expression in service playing, and the study of works by underrepresented composers in the realm of organ literature.

RESULTS:

- It was felt by the organ faculty that these benchmarks were achieved and should be continued in the 2022-23 academic year. During the 2022-23 academic year the Organ Department Chair will continue to monitor progress in these measurable benchmarks in consultation with studio and course faculty, and through recital observations and juries.

PROGRAM CHANGE BASED ON RESULTS:

- While the organ faculty members did not meet as a group in the Spring of 2022, the department chair has communicated with the individual organ faculty members to discuss the effectiveness of these efforts. The consensus intent is to continue with the two measurable benchmarks outlined above, moving forward into the 2022-23 academic year.

COMMUNICATION:

- The Organ Department Assessment Plan is to be included in the Organ Department Handbook, reviewed with students and faculty at the beginning of the fall semester and updated on an annual basis.
- The Organ Department chair will annually review and ensure that the syllabuses of organ department courses reflect the content of this assessment plan.
- The Organ Department Assessment Plan is to be reviewed annually and include a departmental meeting of the organ faculty curated by the chair of the department during the 2022-23 academic year.

June 2022

