Manhattan
School of Music

ACADEMIC CATALOG
2024–2025

2024–2025 ACADEMIC CATALOG

(last updated November 22, 2024)

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

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

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

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

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

The Advisory Committee on Campus Safety will provide upon request all campus crime statistics as reported to the United States Department of Education. To find the crime statistics go to: https://ope.ed.gov/campussafety/#/ or contact facilities@msmnyc.edu.

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ACADEMIC CATALOG POLICY

This Academic Catalog Policy serves to familiarize all undergraduate, graduate, and doctoral students with Manhattan School of Music's academic policies and procedures as of July 1, 2024. A department or program may adopt more specific policies or procedures applicable to the particular program of study. Together, the policies and procedures set forth in this Catalog and in program-specific policies constitute your resource guides regarding the academic requirements of the School.

The policies and procedures in this Catalog are subject to modification, revision, and updates at the discretion of the School or the program in question, to comply with evolving accreditation standards and best practices in the best interests of the MSM community. These policies and procedures do not constitute a contract, do not reflect binding commitments by MSM, and may not be relied upon as such. Manhattan School of Music will notify students when policies or procedures are revised, but students also have a responsibility to stay current on the applicable policies and procedures for their particular degree or certification programs.

In addition, the entire campus community must recognize that COVID-19 or other known or unknown conditions may challenge the operations, as well as the health and safety, of our community. The School publicizes its current plans and expectations on the MSM website and reserves the right to modify its health and safety policies at any time to best meet the needs of the entire campus community. All students must comply with these guidelines, and may include completing a daily health questionnaire as part of our shared responsibility to help protect the health and safety of the community. If, following a campus judicial hearing, a student is found to have violated these campus safety protocols, a sanction up to and including suspension or dismissal may be imposed, without refund.

Manhattan School of Music reserves the right to change or alter its programs, services, methods of delivering course content, schedules, safety guidelines, and operations to respond to the evolving needs of the campus community. These changes may include: (1) adjusting the method of delivering course content, curricula, or services, including the conversion of some or all coursework or business to remote instruction or remote operations; (2) modifying, postponing, or temporarily eliminating academic course offerings, program requirements, clinical assignments or experiential learning, access to facilities, student activities, and other services; (3) postponing or adjusting extracurricular activities and offerings; (4) changing or adjusting semester schedules, examination schedules, teaching and academic counseling assignments, and grading protocols; and (5) otherwise changing or adjusting academic operations and student activities when such modifications are deemed to be in the best interests of the students and the health and safety of the greater campus community. Any changes to the learning environment for this academic year (2024–2025) will not result in a reduction of tuition and fees because instruction, academic credit, and non-academic services will nonetheless be provided to students, whether in-person, remotely, or in a hybrid environment.

MISSION AND HISTORY OF THE SCHOOL

MISSION

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

HISTORY

From its beginnings as a small community music school to its current incarnation as a top conservatory, Manhattan School of Music has upheld a tradition of excellence in music education. The School was founded in 1917 by pianist and philanthropist Janet D. Schenck. Then called the Neighborhood Music School, it was located on Manhattan's Upper East Side and tasked with bringing high-quality musical training to the immigrant communities of New York City. By re-establishing the musical communities that had existed in these immigrants' home countries, Schenck hoped to further the nascent cause of American music. To that end, the School developed its resources to educate the complete musician. By 1928, enrollment at the School had reached 400 students. Under additional artistic guidance from Pablo Casals, Harold Bauer, and Fritz Kreisler, the Neighborhood Music School erected a new building and, in 1938, changed its name to Manhattan School of Music. In the space of twenty years, the school had built a national reputation. By 1943, the School offered the Bachelor's degree; advanced degree programs soon followed. In 1956, Dr. Schenck retired and John Brownlee, noted Metropolitan Opera baritone, was appointed director, a title later revised to president. President Brownlee initiated the idea of relocating the School to the Morningside Heights neighborhood; his death occurred only months before his efforts were realized. In 1969, George Schick, Metropolitan Opera conductor, accompanist, and distinguished opera coach, succeeded Brownlee as president and led the School's move to its present location. John O. Crosby, founder and general director of the Santa Fe Opera, was appointed president in 1976; Gideon W. Waldrop was appointed in 1986; and Peter C. Simon in 1989. Marta Casals Istomin, former director of the Kennedy Center for the Performing Arts, served as president of the School from 1992 until 2005. Her tenure saw the construction of the G. Chris and SungEun Andersen Residence Hall, which opened in 2001. In addition to student housing, Andersen is home to the William R. and Irene D. Miller Recital Hall and the Alan M. and Joan Taub Ades Performance Space; the Peter Jay Sharp Library; and 108 practice spaces. Dr. Robert Sirota, appointed president in 2005, oversaw significant growth at Manhattan School of Music during his seven-year tenure, instituting the critically acclaimed Contemporary Performance Program and, in 2010, the innovative Center for Music Entrepreneurship, (now the Center for Career Readiness and Community Impact) 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.

CULTURAL INCLUSION

We believe an educational environment must be rooted in Cultural Inclusion to achieve academic and artistic excellence. Manhattan School of Music is committed to creating an inclusive environment that permeates every aspect of our students' experience. Cultural Inclusion at MSM includes learning and understanding individual identities and differences of people who constitute our community. Cultural Inclusion also requires the study and performance of works by and creators from a diverse range of backgrounds, including race, ethnicity, nationality, gender, able-ness, and/or sexual orientation.

Faculty and students share the responsibility of advancing MSM's commitment to Cultural Inclusion. This is described in more detail in course syllabi.

ACADEMIC CALENDAR 2024–25

ACADEMIC CALENDAR 2024-2025

FALL 2024

JUN 9–20	Placement Exams for Fall semester (online)
JUL 1	Official first day of the Fall semester
JUL 1	Andersen Residence Hall opens at 10 am for incoming Summer English Session (SES) students
JUL 4–5	Independence Day holiday (administra ve offices closed)
JUL 8	First day of SES classes
AUG 16	Last day of SES classes
AUG 14–16	Final exams for SES
AUG 26	Andersen Residence Hall opens for: New students (morning) 2nd-year Master's Classical Voice students (morning) Musical Theatre students (afternoon)
	New Student Convocation
AUG 26–SEP 1	Orientation
AUG 27	Graduate Opera Theatre auditions begin
	Musical Theatre auditions begin
AUG 28	Andersen Residence Hall opens for all other returning students
AUG 29	In-Person Instrumental Ensemble (Classical and Jazz) auditions begin
AUG 30	Qualifying Exams for Fall semester (in-person)
SEP 2	Labor Day holiday (administrative offices closed)
SEP 4	First day of classes for the Fall semester
SEP 4–13	Add/drop period
SEP 14–OCT 18	Withdrawal from Fall semester classes permitted with a grade of W on transcript
OCT 12–15	Fall Break–no classes, lessons, or rehearsals
NOV 7–9	Friends & Family Weekend
NOV 27-29	Thanksgiving Break (administrative offices close November 27 and reopen December 2)
DEC 4-10	Jury Week (All classes/ performances remain in session)
DEC 11-17	Finals Week/Final week of classes
DEC 17	Last Day of Fall semester activities
	Due date for student submission for Fall 2024 work and outstanding work that received an incomplete in prior semester
DEC 18	Andersen Residence Hall closes at 12 pm
DEC 18–JAN 12	Winter Break for students and faculty
DEC 21–JAN 5	Winter Break for staff (administrative offices closed)
DEC 30	Submission deadline for Fall 2024 grades and outstanding grades (Incompletes) from prior semester
DEC 31	December Degree Conferral

SPRING 2025

JAN 6	Administrative offices open
JAN 12	Andersen Hall opens at 10 am Qualifying Exams for the spring semester (inperson)
JAN 13	First day of classes for the Spring semester
JAN 13–17	Add/drop period
JAN 18–FEB 21	Withdrawal from Spring semester classes permitted with grade of W on transcript
JAN 18–19	Musical Theatre Fall 2025 entrance auditions (tentative)
JAN 20	Martin Luther King Jr. holiday (No classes and administrative offices closed)
JAN 25–26	Musical Theatre Fall 2025 entrance auditions continue
FEB 28–MAR 7	Fall 2025 Audition Week
MAR 1–16	Spring Break (no classes)
MAR 17	Classes resume
APR 15	All Doctoral performances, recitals, and thesis work completed for anticipated DMA graduates
MAY 6–12	Finals Week/Final week of classes for Spring semester
MAY 12	Last day of Spring semester classes Due date for student submission of Spring 2025 work and outstanding work that received an incomplete in prior semester
MAY 13–19	Jury Week
MAY 16	Submission deadline for Spring 2025 and outstanding grades (Incompletes) from prior semester
MAY 21	Doctoral Hooding and Graduation Awards Ceremony Move-out day for Andersen Hall residents (nongradua ng students only)
MAY 22	Last Day of Spring semester Commencement
MAY 23	Move-out day for Andersen Hall (graduating) residents by 12 pm

*Dates are subject to change.

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 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

Full-time Tuition (12-18 credits) for all Degree and Diploma Programs	**$55,750 PER ACADEMIC YEAR $27,875 PER SEMESTER**
Part-time Tuition (less than 12 credits)	**$3,100 PER CREDIT PER SEMESTER**

Annual Fees

All annual fees are PER ACADEMIC YEAR unless otherwise noted. Required of all students, including those students registered for 0 credit courses.

General Student Fee:	**$1,300** per academic year (billed as $650 per semester)

Housing Costs

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

Triple Room:	**$9,700**
Double Room:	**$11,800**
Regular Single Room:	**$16,800**
Premium Single Room:	**$17,900**

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	**$690**
Resident Students	
Bronze	**$3,500**
Silver	**$4,730**
Gold	**$6,250**

Student Health Insurance

Annual fee, administered by Campus Health	**$4,128**

Doctoral Program Fees

(Doctoral Candidates only)

Thesis Continuation Fee	**$1,350 PER SEMESTER**
Thesis Examination Fee	**$175**

Other Fees (Non-refundable, Charged Where Applicable)

Application/Audition Fee	**$125**
Credits Exceeding Degree Credit Limits (per credit)	**$800***
Course Audit (See Office of the Registrar)	**$500**
Damage/Judicial Fines 1st violation	**$100**
Damage/Judicial Fines 2nd violation	**$300**
Graduation Fee	**$185**
Qualifying Examination Fee (per exam)	**$45**
Replacement Diploma/ Diploma Re-print	**$60**
I.D. Replacement Fee	**$45**
Postage Fee (International Students Only)	**TBA**
Transcript Fee	**$20** 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)

*Credits over 18 credits, including prerequisite and other required courses, will incur the over credit fee charge per each additional credit.

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 Facilties

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.

CANCELLATION OF REGISTRATION:

A student may request to have their course registration canceled without tuition and fees liability prior to the first day of classes. The student must contact the Registrar's Office to request cancellation of registration. The deadline to cancel registration without tuition and fees liability is:

Fall 2024: September 3 at 11:59 PM

Spring 2025: January 12 at 11:59 PM

Once a student attends class or uses MSM's facilities/ services, the student may not cancel classes. A withdrawal from MSM must be processed.

WITHDRAWAL

Withdrawing from a semester occurs once the semester commences and requires the student to process a withdrawal. The student initiates a withdrawal by contacting the Dean of Students. For full details regarding requesting a Leave of Absence or Withdrawal, please see Leaves and Withdrawals. Students who complete the withdrawal process within a refund period (see the refund schedule below) receive a pro-rated tuition refund based on the effective withdrawal date approved by the Office of the Registrar. Students who fail to request a withdrawal remain enrolled; all tuition and associated fees are the responsibility of the student to pay.

REFUNDS:

Students who withdraw from MSM during the refund period are eligible for a refund on tuition and if applicable, housing. No other fees are eligible for a refund. Before a refund is issued to a student, MSM must make appropriate refunds to financial aid programs, if applicable. The final amount of a refund will be reduced based on the adjustments with financial aid, and/or any prior amount owed to MSM. The pro-rated refund schedule is stated below.

REFUND FALL 2024 SEMESTER:

REFUND	FALL
80%	September 4–17
60%	September 18–24
40%	September 25–October 1
20%	October 2–8

No refund October 9, 2024 and later.

REFUND SPRING 2025 SEMESTER:

REFUND	SPRING
80%	January 13–28
60%	January 29–February 4
40%	February 5–11
20%	February 12–18

No refund February 19, 2025 and later.

Withdrawal– Effects on Financial Aid

Students who receive federal financial aid funds and withdraw or cease attendance through a leave of absence during the semester are subject to The Return of Title IV Funds regulation. For a list of federal funds falling under this regulation and more information about this process, please contact the Office of Financial Aid.

Nonrefundable Charges

Registration, general student fees, health insurance, late fees, meal plan fees, graduation fees and certain Other Fees are non-refundable.

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. 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.

Please refer to the Transfer Credit Policy/Credit by Examination section for information.

Credit Hours

MSM defines credit hours as follows:

Courses

A credit hour is 50 minutes of a lecture or seminar course (this assumes approximately 2-3 hours of work outside the class). A two-credit course typically has 110 minutes (two hours) of class time and requires 4-6 hours of study or preparation per week. Over a 15-week semester (including exams) a typical two-credit academic course is the equivalent of 90-120 hours.

Ensembles

One credit hour is granted for most ensembles. Jazz ensembles receive two credit hours as extensive individual preparation is required. Ensembles typically meet for a total of 55-82 hours per semester. The syllabus and ensemble managers notify students of the days/weeks when called to rehearsal/performance.

Performance Lessons

Lessons run for 14 weeks plus one additional week of jury examinations. Credit varies according to the level of the student.

Freshmen and sophomores receive 3 credits for one 60-minute lesson plus 11 hours per week of practice for 14 weeks (approximately 168 hours per semester).

Juniors and seniors receive 4 credits for one 60-minute lesson plus 14 hours per week of practice for 14 weeks (approximately 210 hours).

Masters' students receive 5 credits for one 60-minute lesson plus 16-17 hours per week of practice for 14 weeks (approximately 245 hours per semester).

Professional Studies and Doctoral students receive 6 credits for one 60 minute lesson plus 18-20 hours per week of practice for 14 weeks (approximately 280 hours per semester).

Artist Diploma students receive 8 credits for one 60 minute lesson plus approximately 24 hours per week of practice for 14 weeks (approximately 350 hours per semester).

Independent study (IS1999)

Credits are granted on a case-by-case basis, established as a standard at the time the independent study is approved. Typically, independent studies involve 5 individual meetings with a faculty member and approximately 40-50 hours of independent work per credit.

Once a year, the Curriculum Committee in collaboration with the Provost and Registrar's offices, review the assignment of credit hours to ensure consistency.

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:

CREDITS	STATUS
1–30	freshman
31–61	sophomore
62–93	junior
94+	senior
120-131 *(Varies by program)*	minimum for graduation

Major Teacher Change

Teacher assignments are made with great care and consideration for each student. Before considering a teacher change, students should speak with either the Division Dean or Dean of Academic Affairs. Students may initiate the request as early as the preceding semester and must submit the required online form no later than end of the add/drop period of the term in which the change is to take place. Changes must be requested before the end of the Add/Drop period, and will only be accepted through completion of the online form. Information may be obtained by emailing provost@msmnyc.edu. 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.

Split Teacher

Students should review their departmental handbook for specific limitations and/or timeframes when a split lesson may be requested. Before students are eligible to submit a split teacher request, they must first receive approval from the following:

1. Current Teacher
2. Request Teacher
3. Department Chair/Division Dean

Once all the required permissions are received, the student can request the official form by contacting their Division Dean. A request form will be sent to the student, the student's current teacher, requested teacher, Department Chair, and the Provost for signatures (in that order). Once all required signatures are received, a copy of the completed form will be emailed to all signatories. The Registrar's Office will also receive a copy to place in the student's file. Split lessons must be requested before the end of the Add/Drop period, and will only be accepted through completion of the online form. Information may be obtained by emailing provost@msmnyc.edu. Please note: Split lessons are intended for a finite period of time. As such, requests are only approved for a single semester or a single academic year. New

requests must be submitted for a continuation of the split. Splits are ONLY approved for lessons within the student's major. Students who wish to study outside their major area can request non-major lessons, please see instructions for a non-major lesson request below.

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

Placement Exams and Prerequisite Courses

All new classical, jazz and orchestral performance 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). All new Musical Theatre students are required to take placement exams in Music Theory. These exams take place during the summer before the fall semester begins.

Students are required to complete all prerequisite courses successfully before registering for classes prescribed in their course sequence plans. Prerequisite 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 prerequisite courses.

Qualifying Examinations

A student may complete a qualifying exam to determine and demonstrate their proficiency in some subject matters. 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), Jazz Required Piano (non-keyboard majors only), 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, Jazz Required Piano, and Keyboard Skills examinations. Students will be allowed to take a qualifying examination for a particular course twice. Additionally, students may only qualify in courses one level at a time. Notices of Qualification must be approved and submitted to the Registrar's Office by the appropriate Academic Division Dean 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 Dean of Academic Affairs. No schedule change is considered official until it is processed by the Office of the Registrar.

Add: Elective courses may be added by using the registration portal during the Add/Drop period. To add courses not available in the registration portal, please email registrar@msmnyc.edu. Note: A General Petition-Academic Related Form may be required. All submitted forms are subject to review and approval.

Drop: Elective courses may be dropped by using the registration portal during the Add/Drop period. To drop courses not available in the registration portal, please email registrar@msmnyc.edu. Note: A General Petition- Academic Related Form may be required. All submitted forms are subject to review and approval. Failure to file the appropriate form will result in the student's continued enrollment in the course. Continued enrollment without attendance will result in an automatic failing grade (F) on the student's academic record.

Course withdrawals: Students may withdraw from a course after the Add/Drop period by filing a General Petition- Academic Related Form with the Office

of the Registrar. An approved Withdrawal results in a grade of W being applied to the course. See Academic calendar for deadline. While the grade of W does not affect the student's grade point average, it does prevent the student from Dean's List eligibility, and the course remains on their record, with the student remaining responsible for the credit associated with the course.

Transfer students may have less eligibility for withdrawing from classes to remain on track to degree requirements. International students must remain enrolled full-time at no less than 12 credits.

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 curriculum. 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, Master's and Professional Performance Diploma students, 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 PN0500/2200 Concerto requirement (Piano majors only), Graduation Jury and/or Recital(s), 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.

Non-Major Lessons

NML2000 Undergraduate Non-Major Half-time Lessons

1 hour weekly for 7 weeks/1 credit

NML4000 Undergraduate Non-Major Full-time Lessons

1 hour weekly for 14 weeks/2 credits

NML3000 Graduate Non-Major Half-time Lessons

1 hour weekly for 7 weeks/2 credits

NML6000 Graduate Non-Major Full-time Lessons

1 hour weekly for 14 weeks/3 credits

Students seeking to take additional lessons outside of their major/ department, can request Non-Major Lessons (secondary lessons) for a fee. Full time non-major lessons are 14 one-hour lessons in a semester for an additional $4000. Half time non-major lessons are 7 one-hour lessons in a semester for an additional $2000. A student must first receive approval from the requested teacher and their division dean. Then the student can email their intent to provost@msmnyc.edu. Once approved, the official form will be sent to the student, requested teacher, division dean, and the Dean of Academic Affairs for signatures (in that order).

Once all required signatures are received, a copy of the form will be generated and emailed to all the signatories. The Registrar's Office will also receive a copy to place in the student's file and Student Accounts will process the required fee.

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 Office of Student Accounts. A Barnard course may not be taken as pass/ fail, and is subject to Manhattan School of Music's add/drop/ withdrawal schedule.

Auditing

All requests to audit must be submitted and approved by the Registrar. Approval of the instructor and course's department chair and/or division dean is required.

Students may petition to audit a course for no credit if space is available in the class. Courses that are full will not be approved for auditing.

Outside auditors are not permitted. Only enrolled MSM students may audit MSM courses.

Students may audit one course for free per academic year. A fee of $500 is 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.

Please see Academic Calendar for deadlines.

No grades are given; an AU is indicated for auditing. Students auditing courses are there for observation only and cannot participate in assignments, tests, or exams.

Students may not audit a course required for degree requirements. All audits must be officially processed through the Office of the Registrar.

Independent Study (IS1999)

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 Dean of Academic Affairs. 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, 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 Director of International Student Services. Applicants must be in good standing at MSM:

- Not on probation or warning
- Zero account balance prior to leaving for the exchange program

Applicants must be on track to successfully complete core requirements (Freshman and Sophomore required courses) at MSM prior to leaving for the exchange program. Core requirements vary by major/degree and may include the following: Music Theory, Aural Skills, Music History, Humanities, Required Piano, Keyboard Skills. Applicants must be able to complete required coursework and performance requirements at the exchange institution as determined by the Exchange Program Committee. Students may only be eligible for one semester of foreign exchange study depending on

their department's curricular requirements and the performance needs of MSM in any given term or year. MSM currently has international exchange programs with the following schools: Royal College of Music (London); Royal Conservatoire of Scotland*; Conservatoire de Paris, Royal Danish Academy of Music (Copenhagen); Norwegian Academy of Music (Oslo); Sibelius Academy of Music (Helsinki, Finland); Musikhochschule (Stuttgart); Conservatorium van Amsterdam; Sydney Conservatorium.

*Musical Theatre students are only permitted to study abroad at the Royal Conservatoire of Scotland.

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

To be considered for eligibility for a student exchange program, a Manhattan School of Music student must make a formal application. Applications and information about deadlines and procedures are available from the Director of International Student Services. To qualify for exchange programs, students must:

- Have a minimum G.P.A. of 3.0
- Have good standing academically and financially
- 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

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 and Artistic Honesty

All students have an obligation to behave honorably and to respect the highest ethical standards in carrying out their academic and artistic assignments, henceforth known as academic honesty. Academic dishonesty is defined to include any form of cheating and/or plagiarism. The use of tools such as generative AI are not allowed, unless the instructor explicitly permits it within the assignment instructions or in advance of the work being submitted for assessment. Instructors who allow the use of such a tool will provide clear instructions that define appropriate use and engagement with any technology-based tool. 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 Dean of Academic Affairs. In clear-cut cases, such as documented plagiarism, the Dean 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 Dean of Academic Affairs may elect to bring the case directly to the Dean's Council. The Council consists of three faculty members, who, along with the Dean of Academic Affairs 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.

Please also see Classwork Grading and Major lesson/Jury Examination Grading policies.

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. When deemed necessary, the Committee can recommend academic warning, probation, continuing or final probation, or dismissal. The Committee may also recommend or require tutoring or counseling. For courses that are part of an MSM student's professional training, including lessons, ensembles and performance courses, students must maintain a grade point average (GPA) of at least 3.0. Any student who receives a grade of C or lower in any semester of lessons or ensemble will automatically be placed on probation. For all non-performance academic courses, including humanities courses and classroom courses in music, students must maintain a GPA above 2.0.

In addition to overall GPA, repeated failure or grades of W in 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.

Please also see Classwork Grading and Major lesson/Jury Examination Grading policies.

Dismissal

Grounds for dismissal include unsatisfactory academic and/ or artistic 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 Code of Conduct and/ or official School policies. Students dismissed at the conclusion of any semester are typically ineligible to attend the School for two consecutive semesters. Information regarding reapplication to the School and auditions is available from the Office of Admission. The School retains the right to dismiss any student whose continued attendance or behavior is considered detrimental to the interest of their 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 excused absence.

Absence affects learning and performance. Faculty may refer to the Dean of Students, any student who misses lessons, classes, and rehearsals for reasons that the teacher considers insufficient. 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, in accordance with the faculty member's cancellation policy, 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. Faculty must refer to the Office of the Provost and the Dean of Students any student who has two or more unexcused absences in his or her private lessons.

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 Limited Leave of Absence.

Please see Limited Leave of Absence.

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	3 years
Master of Music	2 years	2 years	3 years
Professional Studies	1 year	1 year	2 years
Professional Performance Diploma	2 years	2 years	3 years
Doctor of Musical Arts	2 years	2 years	5 years
Artist Diploma	1 year	1 year	2 years

Religious and Civic Holidays

Manhattan School of Music is sensitive to the needs of students who wish to observe religious or civic holidays during the academic year. To accommodate the planning needs of studio teachers, classroom teachers, and ensemble directors, as well as to fulfill the educational and artistic requirements of the semester's work, students who anticipate being absent for religious or civic holidays must inform their teachers and ensemble directors in writing by emailing faculty directly and copying the Dean of Students. If students follow the preceding policy and understand that they are responsible for classroom work and ensemble obligations missed, absence for religious or civic holidays will be excused. Students who do not inform their teachers and ensemble directors of the absence in a timely manner will not be excused.

Dean's List

Qualified Bachelor 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 14th week of the fall and 15th week of the spring semester, respectively. Students who fail to take a required class examination may petition for an incomplete grade if all other work for the course has been satisfactory. All Incomplete grades are reviewed by the instructor of the course and the Dean of Academic Affairs. Incomplete grades will convert to failing grades by the Registrar if the final grade is not received by the end of the following semester.

Please see Incomplete Grades

Juries and Recitals

Every enrolled student is required to take an annual Jury Examination, typically held 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. The Office of the Registrar will email jury comments two weeks after the end of the examination week.

A student who is absent from the Jury Examination without prior approval will receive a failing grade and automatically be dismissed. A jury may be postponed only for documented medical reasons and must be requested by submitting a General Petition Form to the Registrar's Office. This form must be signed by the Department Chair, Registrar, and Dean of Academic Affairs.

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 Academic Division Dean before graduation. All Graduation Juries are scheduled through the Office of the Registrar.

Doctoral candidates should refer to the appropriate course sequence plan 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.

No Jury Examination (annual, advanced standing, or graduation) may be used as an audition to another program of study.

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

Students who wish to submit a petition related to an academic matter, including topics not covered in the current catalog, yet pertains to study at the School, must fill out a General Petition available on the student portal or Office of the Registrar.

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. The Office of the Registrar will only issue transcripts from MSM degree programs.

LEAVES AND WITHDRAWALS

Please be advised that leaves and withdrawals may affect immigration status and/or financial aid. Students should consult with the International Student Services Office and/or the Financial Aid Office as part of the Leaves/Withdrawal process.

Leave of Absence

A Leave of Absence may be for one or two consecutive semesters. Students are limited to two semesters leave per enrolled degree which may be taken consecutively or non-consecutively. Students wishing to take more than two semesters of leave must reapply and reaudition. Students wishing to take a Leave of Absence should email the Dean of Students to initiate the process. The Registrar will determine the effective date of the leave. A Leave of Absence with effective dates prior to the end of the Add/Drop period will result in the student being dropped from all course work. A Leave of Absence with an effective date after the end of Add/Drop, and before or by the deadline to withdraw with a grade of W, will result in all courses on the student's transcript for that term assigned grades of "W" to indicate a withdrawal from those courses. A Leave of Absence after the deadline to withdraw with a grade of W will result in coursework being assigned a grade of F. Students taking a Leave of Absence requesting an Incomplete (I) in any class are required to complete the missing work during their first semester of return from leave. It is the responsibility of the student to notify the Office of the Registrar in writing when they intend to return from leave.

All undergraduate (BM) programs, MM Voice, MM Jazz, and MM Contemporary Performance must take a two-semester Leave of Absence due to the sequential nature of coursework.

Scholarship awards are not affected by a Leave of Absence and carry over into the semester the student returns from leave. At the conclusion of a student's first semester following a leave, their artistic and academic progress will be subject to review consistent with MSM's current policies and procedures which apply to all students.

International students on student visas requesting a Leave of Absence should note that they are required to leave the country within fifteen (15) days of the "effective date."

Withdrawal

Students not wishing to return or do not wish to remain enrolled for a given term should formally withdraw by emailing the Dean of Students. Withdrawn students are required to apply to the School for readmission if they wish to return. Information regarding reapplication to the School and auditions are available from the Office of Admissions.

Students who completely withdraw from the School with an effective date during the Add/Drop period will result in the student begin dropped from all course work. Effective dates after the end of Add/Drop, and before or by the deadline to withdraw with a grade of W, will result in all courses on the student's transcript for that term assigned grades of "W" to indicate withdrawal from those courses. A withdrawal after the deadline to withdraw with a grade of W will result in coursework being assigned a grade of F. Students who withdraw from the School do not have the option of requesting an Incomplete (I) in any classes.

For information regarding the financial implications of taking a leave of absence or withdrawing from the School, **see Refunds in TUITION AND FEES section.**

Medical Leave of Absence

Manhattan School of Music is concerned about its students' health and well-being, and believes that students should receive appropriate physical or mental health care when necessary. A student experiencing a physical or psychological condition that significantly impairs their ability to function successfully or safely as a student may decide that a period of time away from MSM for treatment or recovery helps to restore functioning to a level that will enable the student to return and perform successfully academically and within the campus community.

Students may request a medical leave of absence during a semester in which they are currently enrolled, or they may request the medical leave to begin prior to the start of the upcoming term. In the event that a student starts a medical leave of absence during a semester and after the conclusion of add/drop, and if the leave lasts longer than two weeks, all courses on the student's transcript for that term will be assigned grade of "W" to indicate a withdrawal from those courses. Students who require a limited medical leave of absence of two weeks or less will be excused from classes during that period but will remain enrolled and be responsible for all missed coursework, exams, and juries, and responsible for all fees associated with the semester.

It is expected that a student on a medical leave of absence from MSM will use the leave for treatment and recovery. The School has established criteria regarding the student's eligibility for returning to the campus community. These criteria include, but are not limited to, evidence that the condition which precipitated the medical leave of absence has been treated and has improved such that it will no longer adversely affect the student's ability to participate as a student at MSM. Compliance with the treatment expectations is primary in the School's decision to approve the return of the student to MSM.

Students considering a medical leave are strongly encouraged to meet with a member of Student Affairs staff (Dean of Students, Counselor, Campus Health Nurse, etc.) to discuss their challenges and determine whether a leave is the best fit for their needs.

When a student decides to take a medical leave of absence, they must obtain medical documentation from a physician or other appropriate health provider, and submit it to the Dean of Students for approval. Students may take a medical leave of absence for up to two semesters.

Limited Leave of Absence

A Limited Leave of Absence may be requested for professional engagements or sudden family or personal situations through the Office of the Provost. A limited leave of absence generally is not granted for a period more than two weeks per semester. The leave must be preapproved by the Dean of Academic Affairs and the Academic Division Dean at least four weeks in advance of the requested limited leave unless opportunities or situations are truly unforeseen. International students also require the preapproval of the International Student Services. Students who receive pre-approval must then obtain approval from each of the student's instructors and submit the Limited Leave of Absence Request Form to the Office of the Provost for final approval. The student remains registered for the semester and is responsible for all missed course work, exams, and juries, and for all fees associated with that semester.

Involuntary Leave of Absence Policy

Manhattan School of Music cares deeply about the health, well-being, and overall success of all members of the MSM community. There are circumstances in which the School may need to remove a student to preserve the health and safety of the student or the community, as described in the policy below.

When a student's behavior presents a direct threat to the health or safety of the student or others, and supportive interventions to help the student modify the behavior while remaining in school have been unsuccessful, MSM may place a student on involuntary leave. This process is separate and distinct from the disciplinary process associated with violations of the Student Code of Conduct. Unless they are sanctioned separately through the disciplinary process, students on involuntary leave will not be considered to have a student conduct record. However, it is important to note that being placed on involuntary leave (or taking voluntary leave) does not insulate students from disciplinary action if they have violated the Code of Conduct, though the impact of their health concerns on the behavior leading to the violation may be taken into consideration when determining sanctions.

Criteria for Involuntary Leave

Involuntary Leave should be considered only when one or more of the following criteria are met:

- The student's behavior poses a direct and imminent threat to their own safety or the safety of others in the campus community; and
- All available resources to support the student in modifying their behavior have been exhausted; or
- The student has communicated through words or behaviors their unwillingness to engage with available supports or to modify the threatening behaviors.
- *Suicidal ideation or behavior, in and of itself, does not constitute grounds for placing a student on involuntary leave unless the above criteria are met.

Mandated Assessment

- All members of the MSM community have a role to play in student health. If a faculty or staff member has a concern about a student's health (mental or physical), they may encourage the student to utilize available support services (the Counseling Center, the Campus Health Nurse) and may also inform the Dean of Students or any other member of the C.A.R.E. team of their concern.
- In instances where there is concern that the health issue being faced by the student significantly impacts their academic or social functioning or has the potential to cause disruption to MSM's learning community, the Dean of Students in coordination with the C.A.R.E. team may require the student to be evaluated by a campus counselor or nurse to determine whether/with what supports they are able to remain on campus and attending classes (including reasonable accommodations for qualifying disabilities). During the mandated assessment period and the involuntary leave process, the Dean of Students, in consultation with the C.A.R.E. team may impose an interim suspension.
- The evaluating clinician will promptly provide the C.A.R.E. team with their assessment of the student's functioning and recommendations for supportive services (including the possibility of recommending the student take a medical leave of absence if warranted). The Dean of Students, in consultation with the C.A.R.E. team, will make the determination regarding whether the student may remain on campus or whether to encourage a voluntary leave or pursue an involuntary leave of absence.

Statement of Expectations

If it is determined that the student is able to safely remain on campus contingent on their engaging with supportive services (e.g., psychotherapy, substance abuse or eating disorder treatment, regular academic

tutoring, etc.), the Dean will issue a Statement of Expectations (SOE) to the student outlining the expectations for treatment. This may include a requirement that the student and/ or their treatment provider(s) provide check-ins to the Dean or another School administrator at regular intervals to track the student's progress and monitor their continued safety.

- The Dean (or designee) will meet with the student to go over the SOE, which will be signed by both the student and the Dean and reflects the student's agreement to pursue appropriate supports and their understanding of potential consequences of not following through with the agreement. If the student does not agree to the expectations, they may appeal to the Provost. Such an appeal must include specific information about why the student objects to some or all of the expectations, including supporting evidence if the student believes the assessment is not clinically valid, or the expectations are unduly burdensome. The decision of the Provost will be final.

Involuntary Leave Process

Generally, the process of placing a student on involuntary leave begins with the Dean of Students, in collaboration with the C.A.R.E. team, initiating a Mandated Assessment as described above. If the results of the assessment suggest that the threat of harm to self or other posed by the student's behavior is sufficiently severe that the student cannot safely remain on campus, the Dean of Students and one of the other members of the Student Affairs Team shall schedule a hearing with the student, to take place no sooner than two business days from the time the student is informed of the hearing.

- If the student is hospitalized or otherwise incapacitated or unavailable for an immediate hearing, the hearing shall take place no sooner than two business days after they become available. At the hearing, the Dean will give the student the opportunity to present any information or evidence they believe contravenes the decision of involuntary leave. The Dean will then issue a decision within two business days following the hearing. If the student believes the Dean's decision did not take into account all evidence and contextual factors, they may appeal the decision to the Provost, providing additional evidence in support of their position. The Provost's decision will be final.

Emergency Involuntary Leave of Absence

In cases where a student's behavior poses an immediate threat to their own or others' safety, the Dean may temporarily place the student on involuntary leave and take actions, in consultation with other relevant parties (e.g., Counseling staff, MSM administrators, C.A.R.E. Team, campus security, law enforcement, etc.) to remove the student from campus in order to ensure safety. In such instances, once the immediate threat has been addressed and the student is able to undergo the process, the policies for involuntary leave outlined above should be followed, including the opportunity for appeal if desired by the student.

Returning from Medical Leave of Absence, Hospitalization or other Disruption of Study: The Re-Entry Process

When a student has been separated from MSM because of a medical or mental health concern, whether through a hospitalization or a longer voluntary or involuntary leave of absence, they must undergo a re-entry process prior to resuming their studies.

The goals of this process are:

- Ensure that students are ready to return to classes and/or School housing after an emergency, crisis, hospitalization, unexplained absence, leave of absence (LOA) or withdrawal (WD);
- Ensure coordination among separate areas and offices associated with the re-entry process;

- Give students and families a clear set of expectations and requirements for re-entry; and
- Ensure that MSM is adequately prepared to support students as they return to academics and housing.

Following Hospitalization

- Sometimes a student may be hospitalized relatively briefly and may decide not to take a semester-long leave. In these cases, a student who has been discharged from the hospital and wishes to return to school must still undergo a Mandated Assessment with a Campus Health and Wellness staff member or a clinical psychologist designated by the School to assess their readiness to resume study and determine recommendations and expectations for support/ongoing treatment, as described above. Hospital discharge paperwork, though necessary, is not sufficient documentation to allow the student to return to campus; discharge personnel at the hospital should coordinate with the Dean of Students (or the MSM clinician who hospitalized the student, if applicable) to assure that a Mandated Assessment by MSM staff is conducted promptly following discharge.

Following Medical Leave of Absence

- Students wishing to return to MSM after a medical leave of absence must inform the Dean of Students in writing of their intent by July 15th (for return in the Fall semester) or November 1 (for return in the Spring semester).
- The Dean will then connect students wishing to return from a Medical Leave with either the Campus Health Nurse or MSM's Chief Psychologist or his/her designee. Students must provide them with documentation from the medical and/or mental health providers from whom they have received treatment while on leave, summarizing the course of treatment and the provider's assessment of their current level of functioning and readiness to resume study.
- In addition, when indicated and feasible, students may also be required to undergo an assessment with Health and Wellness Staff or a consulting community provider affiliated with MSM, the purpose of which is to assess the student's ability specifically to meet the rigorous demands of their education at MSM, supplementing the more general assessment of their safety and functioning furnished by their treating provider(s).
- The student will provide this documentation to the Dean of Students, Campus Health Nurse, or MSM's Counseling Coordinator later than August 1 (Fall) or December 1 (Spring). The Dean will examine this documentation, make a decision regarding the student's eligibility to return to MSM at that time, and inform the student in writing of their decision within one week of receiving the documentation.
- Until this decision is communicated, the student may not be on campus, attend classes, or participate in any school-related activities. If the Dean does not permit the student to resume, and the student believes this determination has not taken all available evidence into consideration, they may appeal the decision to the Provost, whose decision shall be final.

Transfer Credit Policy/Credit by Examination

Classification of transfer students' assessed artistic level of study upon admission is based solely on audition performance; the number of semesters at MSM will depend on the results of the placement exams required of all new students and approved transfer of any eligible credits. Students may need to complete more semesters than expected in order to meet all degree requirements. Only transfer credits from other nationally accredited institutions may be accepted into a degree program and are subject to an evaluation of official documents by the Office of the Registrar. Prior coursework is not automatically transferred; students must request to have credits transferred to MSM by submitting both transcript and course descriptions by July 1 for review of any applicable courses being requested. Review of final transcript and transfer credits will occur before the student's first day of classes, with the result and determination of transfer credits communicated before the student begins their program of study.

MSM will consider the transfer of undergraduate course credit with the grade of C or above in core Humanities, Humanities electives, and other suitable electives as determined by the Office of the Registrar. Credit for core courses – Aural Skills, Keyboard Skills, Required Piano, Music Theory, and Music History – is granted on the basis of placement exams administered before the student's first semester. A maximum of sixty transfer, examination, or proficiency credits may be applied towards an undergraduate degree.

Graduate students may transfer a maximum of six graduate credits earned at another accredited institution with a grade of B or above.

No transfer credit will be granted for major lessons and ensembles. Students are assessed for proficiency credit in major lessons based on their audition for admission, which also determines classification of their artistic level of study.

Students accepted into the MSM's Foreign Exchange Program and completing courses at a partner institution will be evaluated by the Exchange Program Committee. Exceptions to this policy may be granted on a case-by-case basis in consultation with the student's department chair.

MSM does not accept for transfer credit or placement: 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. Transfer credit is not given for courses from institutions where the language of instruction is other than English. Students who have studied in a non-English institution may still complete placement exams as described above.

Fulbright Program

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

GRADING

Grading System

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

Jury Grading System

CREDIT GRADES	NUMERICAL EQUIVALENT	
A+	10	Exceptional
A	9	Excellent
A-	8	Very Good
B+	7	Good
B	6	Acceptable
B-	5	Borderline
C+	4	Re-Jury
C	3	Re-Jury
D	2	Re-Jury
F	1	Fail
F	0	Fail

DMA Recital Grading System

PH Pass with honors

P Pass

LP Low pass

E Privilege of re-exam

F Failed

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 Academic Affairs, 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 Re-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 Re-Jury Examination at the conclusion of the following semester. If the quality of work does not improve by that time, the student will be dismissed.

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

Classwork Grading

If a student receives a D+ or lower in one class, the student will receive a warning letter from the Dean of Academic Affairs. 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

WIP Work In Progress (for DMA students only, this grade is not factored into overall GPA)

Incomplete Grades

Incomplete grades should only be considered under extraordinary circumstances and may be petitioned by the student utilizing the Request for Incomplete Grade Form. The request will be reviewed by the faculty member of the course, the Dean of Academic Affairs, and International Student Services (if applicable). An Incomplete will appear on a student's permanent transcript indicating late completion of the course. Once the work has been completed and a grade has been issued by the faculty member, the Incomplete will be changed to a permanent letter grade. Students receiving incomplete grades are required to complete all work by the end of the following semester; if the work is not completed, the Incomplete will be changed to an F automatically. Incomplete grades are not available to students taking a leave of absence or withdrawing from a program of study.

Change of Grade

Faculty are responsible for submitting final grades by the published deadline each semester. Faculty may request a change in grade due to a documented clerical error. No grade change may be made based on the reassessment of the quality of a student's work or completion of additional work. Students who are unable to complete work by the published deadline must, in consultation with the instructor, file a Request for Incomplete Grade Form which is available on the Student portal.

Faculty may submit a Change of Grade form which is available on the Faculty portal. Any grade change request must be submitted before the end of the next semester, regardless of the student's enrollment status.

Students who wish to appeal a final grade must do so utilizing the Academic Grievance Process before the end of the next semester in which the course was taken, even if they are not presently enrolled at Manhattan School of Music. Once a degree has been conferred, change of grade requests will not be considered.

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.
    a. 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 by addressed.
2. The right to request the amendment of the student's educational records that the student believes is inaccurate or misleading.
    a. 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.
    a. 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 2016-2017 school year and for whom 150% of the normal time-to-completion has elapsed.

During the fall semester of 2016, 149 first-time, full-time, certificate or degree-seeking Undergraduate students entered Manhattan School of Music. After 6 years (as of August 31, 2022) 79.2% 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) 493-4478.

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.

Campus Safety

The Advisory Committee on Campus Safety will provide upon request all campus crime statistics as reported to the United States Department of Education in compliance with the Clery Act.

VA Pending Payment Compliance

In accordance with Title 38 US Code 3679 subsection (e), this school adopts the following additional provisions for any students using U.S. Department of Veterans Affairs (VA) Post 9/11

G.I. Bill® (Ch. 33) or Vocational Rehabilitation and Employment (Ch. 31) benefits, while payment to the institution is pending from the VA. This school will not:

- Prevent nor delay the student's enrollment;
- Assess a late penalty fee to the student;
- Require the student to secure alternative or additional funding;
- Deny the student access to any resources available to other students who have satisfied their tuition and fee bills to the institution, including but not limited to access to classes, libraries, or other institutional facilities.

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

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

ONLINE AND REMOTE LEARNING

Students may take a single online or remote course per semester. A "single online or remote" course is any class that is offered in a completely online environment, with no in-person or on campus meetings.

Manhattan School of Music utilizes the following terminology:

- remote learning is synchronous activity that requires students to log in and participate in class at a specific time each week.
- online learning is asynchronous activity which allows students to view instructional materials each week at any time they choose.
- hybrid learning includes scheduled in-person, on-campus activity which can be partnered with either remote or online learning.

Remote Learning Policy for In-Person Classes

"Remotely" for this policy refers to students utilizing Zoom, Teams, or other technology to attend class remotely and synchronously. Students should not attend in-person classes remotely without having received specific accommodations from Disability Services in advance. However, faculty have discretion to approve a student's request to attend class remotely on a case-by-case basis, and for no longer than the equivalent of one week's worth of meetings.

Digital Citizenship Policy

While working in a digital collaborative environment (e.g. Canvas, Zoom, or any video conferencing platform), students are expected to conduct their communications in a professional, courteous, and respectful manner at all times. Inappropriate language or behavior may result in disciplinary action.

Please adhere to the following Digital Learning Classroom Rules and Etiquette (*subject to change based on individual professor's classroom rules*):

1. Only students enrolled in the class may attend the Zoom meeting. All guests, including parents and auditors, must have advance permission from the instructor to attend.
2. Please log in to your classroom meeting from a distraction-free environment. If your background is distracting (movement, people passing by, etc.), alert those who may unwittingly be on camera that you are participating in a remote learning class, and consider using a virtual background for privacy.
3. Be appropriately dressed as if you were on campus, in person.
4. Have the necessary materials (paper, pen/pencil, textbook, approved devices) available to take notes.
5. Make sure your full profile name is displayed. You may use your legal or preferred name and pronouns.
6. Make sure your video is on so that your face can be seen and is centered in the screen. Avoid having other people, pets, or items in your video screen that could be distracting and disruptive both to yourself and your colleagues. Please contact your professor in advance if you are unable to use video for the class.
7. Keep your audio on mute until you wish to speak to help limit background noise.
8. During a Zoom class, use the "Raise Hand" feature to speak or to answer a question. You may unmute yourself when the professor calls on you.
9. Keep in mind that the chat box is public and a record of the chat may be kept and archived. Use abbreviations in chats or discussions when appropriate. Faculty may limit or turn off the chat function in their courses.
10. Follow the faculty member's guidelines to communicate when you need to leave for emergency or bio-breaks.
11. The instructor may record the class for educational and academic purposes. Students may record the class for personal use with permission of the instructor.

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
Conducting

Professional Studies Certificate (PS)

Voice
Instrumental Performance
Orchestral Performance
Composition
Conducting
Collaborative Piano

Professional Performance Diploma (PPD)

Voice
Instrumental Performance
Orchestral Performance
Collaborative Piano

Artist Diploma (AD)

Voice
Instrumental Performance
Collaborative Piano

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

UNDERGRADUATE

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

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

Bachelor of Music

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

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

Unified Core Curriculum

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

PATHWAY PROGRAM AT THE MASTER'S LEVEL FROM MANHATTAN SCHOOL OF MUSIC AND TEACHERS COLLEGE COLUMBIA UNIVERSITY

See information regarding this program of study.

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

See information regarding this program of study.

PROFESSIONAL PERFORMANCE DIPLOMA

See information regarding this program of study.

DOCTOR OF MUSICAL ARTS

See information regarding doctoral studies.

ARTIST DIPLOMA

See information regarding artist diploma.

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.

BRASS FACULTY

Michelle Reed Baker, Department Chair

Trumpet

Ethan Bensdorf
Billy R. Hunter, Jr.
David Krauss
Thomas Smith

Horn

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

Trombone

Demian Austin
Haim Avitsur
Per Brevig
Sasha Romero
Colin Williams

Bass Trombone

George Curran
David Taylor

Tuba

Derek Fenstermacher
Kyle Turner

UNDERGRADUATE

Bachelor of Music degree program

Diploma program

Audition Requirements

For complete information regarding audition requirements and application information, please contact the Office of Admissions.

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 their final year of study.

BACHELOR OF MUSIC/BRASS MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2		3		4	
Major Instrument (course code varies by major)	3	3	3	3	4	4	4	4
Music Theory Core TH0001-0002, TH0003-0004	4	4	3	3				
Theory Electives TH2000-2999							2	2
Aural Skills AS0111-0112, AS0211-0212	2	2	2	2				
Music History Core MH0001-0002, MH0003-0004	2	2	2	2				
Music History Electives MH0500-2999					3	3		
Humanities Core HU0001-0002, HU0003-0004	3	3	3	3				
Humanities Electives HU0500-2999					3	3	3	3
Required Piano RP0111-0112, RP0211-0212	1	1	1	1				
General Electives					2	2		
Practical Foundations ME1500					2			
Orchestral Conducting CD0211-0212							2	2
Brass Performance Class BR0003-0004	1	1	1	1	1	1	1	1
Large Performing Ensemble** LP1500	1	1	1	1	1	1	1	1
Chamber Music SP1500					1	1	1	1
Jury JURYBMFR/JURYBMSO/JURYBMJR/JURYBMSR		0		0		0		0
Graduation Recital (course code varies by major)								0
TOTAL: 126	**17**	**17**	**16**	**16**	**17**	**15**	**14**	**14**

** 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.

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 Admissions.

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.

Prerequisites

Analysis/Style/Performance TH0800, 2883

Aural Skills AS0861-0862

Required Piano RP0121-0122

MASTER OF MUSIC/BRASS MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2	
Major Lessons (course code varies by major)	5	5	5	5
Music History Electives MH1000-2999	3	3		
Graduate Theory Electives TH2000-2999			2	2
Graduate Electives	2	2	3	3
Brass Performance Class BR2003-2004	2	2	2	2
Large Performing Ensemble LP1500	1	1	1	1
Chamber Music SP1500	1	1	1	1
Jury JURYMM1/JURYMM2		0		0
Graduation Recital (course code varies by major)				0
TOTAL: 56	**14**	**14**	**14**	**14**

PROFESSIONAL STUDIES CERTIFICATE PROGRAM

For information regarding this program of study, see p. 83.

DOCTOR OF MUSICAL ARTS

See information regarding doctoral studies.

COLLABORATIVE PIANO

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

COLLABORATIVE PIANO FACULTY

John Forconi, Department Chair

Myra Huang
Thomas Lausmann
Kenneth Merrill
Heasook Rhee
Bryan Wagorn

GRADUATE

Master of Music degree program

Audition Requirements

For complete information regarding audition requirements and application information, please contact the Office of Admissions.

Graduation Requirement

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

Prerequisites

Graduate Theory TH0800, 2883

Aural Skills AS0861-0862

Keyboard Techniques PN0861-0862

MASTER OF MUSIC COLLABORATIVE PIANO MAJOR — VOCAL SPECIALIZATION

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2	
Collaborative Piano Lessons AC6000	5	5	5	5
Collaborative Piano Seminar AC2093-2094, AC2113-2114	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	
Recital ACRCTL		0	0	0
TOTAL: 61	**16**	**16**	**15**	**14**

3 adjudicated recitals are required: 2 vocal and 1 instrumental

MASTER OF MUSIC COLLABORTIVE PIANO MAJOR — INSTRUMENTAL SPECIALIZATION

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2	
Collaborative Piano Lessons AC6000	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 Diction GR2101-2102 EN, FR, GR, or IT *	2	2	2	2
Advanced Ear-Training TH2001-2002	2	2		
Chamber Music SP1500	1	1		
Graduate Electives			2	2
Music History MH1000-2999	3			
Recital ACRCTL		0	0	0
TOTAL: 53	**16**	**13**	**12**	**12**

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

3 adjudicated recitals are required: 2 vocal and 1 instrumental

PROFESSIONAL STUDIES CERTIFICATE PROGRAM

For information regarding this program of study, **see p. 83**.

PROFESSIONAL PERFORMANCE DIPLOMA

See information regarding this program of study.

DOCTOR OF MUSICAL ARTS

See information regarding doctoral studies.

COMPOSITION

COMPOSITION FACULTY

Reiko Füting, Head

David Adamcyk

Ashkan Behzadi

Susan Botti

J. Mark Stambaugh

RELATED COMPOSITION STUDIES FACULTY

David Adamcyk, Electronic and Computer Music

Leah Asher, Experimental Indeterminate Music and Improvisation

Ashkan Behzadi, Advanced Orchestration, Survey of Contemporary Music

Hayes Biggs, Undergraduate Form and Analysis

Susan Botti, Composing for and with the Voice

Yu-Chun Chien, Junior Orchestration

TBD, Living in Sound

Reiko Füting, Graduate Analysis and Aesthetics, Composition Forum

Michael Harrison, Acoustics and Tuning Systems

David Macdonald, Freshman Instrumentation, Sophomore Orchestration

Paolo Marchettini, Score Reading

UNDERGRADUATE

Bachelor of Music degree program

Diploma program

Audition Requirements

For complete information regarding audition requirements and application information, please contact the Office of Admissions.

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 scores 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 Admissions.

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. It is also possible to write an alternate thesis. For more information, please consult the departmental handbook.

BACHELOR OF MUSIC/COMPOSITION MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2		3		4	
Major Lessons CPL4000/CP4000	3	3	3	3	4	4	4	4
Music Theory Core TH0001-0002, TH0003-0004	4	4	3	3				
Aural Skills AS0111-0112, AS0211-0212	2	2	2	2				
Music History Core MH0001-0002, MH0003-0004	2	2	2	2				
Humanities Core HU0001-0002, HU0003-0004	3	3	3	3				
Humanities Electives HU0500-1999					3	3	3	3
Required Piano RP0111-0112, RP0211-0212 OR RP0350**	1	1	1	1				
Instr/Orchestration CP0131-0132, 0231-0232, 0331-0332	1	1	1	1	1	1		
General Electives							3	3
Undergraduate Form & Analysis* CP0421-0422							2	2
Contemporary Music Survey* CT1960-1961					3	3		
Electronic Music CP1720-1730					2	2		
Composing for (and with) the Voice* CP0811					2			
Living in Sound CP1300*						2		
Experimental Indeterminate Music CP1600*							2	
Tuning Systems and Acoustics CP1500*								2
Choral/Orchestral Cond CD0111-0112, CD0211-0212					2	2	2	2
Practical Foundations ME1500							2	
Choir VX0050	0.5	0.5	0.5	0.5				
Composition Forum CP1999	1	1	1	1	1	1	1	1
Jury JURYBMFR/JURYBMSO/JURYBMJR/JURYBMSR		0		0		0		0
TOTAL: 140	**17.5**	**17.5**	**16.5**	**16.5**	**18**	**18**	**19**	**17**

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

**Four semesters of piano required. Students who qualify out of RP0111-0112, RP0211-0212 must replace those classes with RP0350. Other minor instruments in lieu of piano must be approved by the Composition Department Chair and the Dean of Academic Affairs.

GRADUATE

Master of Music degree program

Postgraduate Diploma program

Audition Requirements

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

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.

It is also possible to write an alternate thesis. For more information, please consult the departmental handbook.

Prerequisites

Aural Skills AS0861-0862

Required Piano RP0121-0122

MASTER OF MUSIC/COMPOSITION MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2	
Major Lessons CP6000	5	5	5	5
Analysis & Aesthetics CP2171-2172	3	3		
Electronic Music CP2600-2601	2	2		
Score Reading Seminar CP2181-2182	2	2		
Advanced Orchestration CP2201-2202	2	2		
Music History Electives MH1000-2999			3	3
Graduate Electives	2	2	6	6
Composition Forum CP1999	1	1	1	1
Jury JURYMM1/JURYMM2		0		0
TOTAL: 64	**17**	**17**	**15**	**15**

PROFESSIONAL STUDIES CERTIFICATE PROGRAM

For information regarding this program of study, **see p. 83**.

DOCTOR OF MUSICAL ARTS

See information regarding doctoral studies.

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 program in orchestral conducting is highly selective, allowing each student extensive experience with MSM ensembles.

CONDUCTING FACULTY

George Manahan, Director of Orchestral Activities

Maureen Hynes

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 Admissions.

Prerequisites

Aural Skills AS0861-0862

Required Piano RP0121-0122

MASTER OF MUSIC/CONDUCTING MAJOR (ORCHESTRAL)

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2	
Major Lessons CS6000	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
Analysis & Aesthetics CP2171-2172	3	3		
Orchestration CP2201-2202			2	2
Graduate Electives		3	2	2
Career Essentials Orchestral Musician ME2600	2			
Jury or Adjudicated Performance JURYMM1/JURYMM2		0		0
TOTAL: 61	**16**	**17**	**14**	**14**

DOCTOR OF MUSICAL ARTS

See information regarding doctoral studies.

CONTEMPORARY PERFORMANCE

The Contemporary Performance Program at MSM is a vibrant community of graduate students who are passionate about the music of our time. The program features private instruction, group classes, composer collaborations, and performances with MSM's premier contemporary ensemble, Tactus. Our students receive detailed instruction in various aspects of contemporary classical music performance, including– but not limited to–extended techniques, performance with electronics, and improvisation.

Students participate in lessons with world renowned performers of contemporary music. We encourage all of our students to explore widely in order to develop a sense of their personal mission as artists and cultural ambassadors.

CONTEMPORARY PERFORMANCE FACULTY

Ashkan Behzadi, Survey of Contemporary Music

Gregg August, bass

Valerie Coleman, flute

David Cossin, Percussion

Anthony de Mare, Piano

Monica Ellis, Bassoon

John Ferrari, Percussion

Susan Jolles, Harp

Margaret Kampmeier, Piano

David Krakauer, Clarinet

Curtis Macomber, Violin

Tara Helen O'Connor, Flute

Todd Reynolds, Electronics

John Pickford Richards, Viola

Brandon Ridenour, Trumpet

Erin Rogers, Saxophone

Lucy Shelton, Voice

Fred Sherry, Cello

GRADUATE

Master of Music degree program

Audition Requirements

For complete information regarding audition requirements and application information, please contact the Office of Admissions.

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 Admissions of setup and sound-check requirements.

Graduation Requirements

Graduation Recital

MASTER OF MUSIC/CONTEMPORARY PERFORMANCE MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2	
Major Instrument Seminar CT6000	4	4	4	4
Composer Reading/Workshop CT1999	1	1	1	1
Contemporary Ensemble CT1071	2	2	2	2
Contemporary Musicianship CT2200	2	2		
Performing with Electronics CT2700	2			
Contemporary Music Survey: 1900-1960 CT1960 *	3			
Contemporary Music Survey: 1960-present CT1961 *		3		
Composer/Performer Project CT1700			1	1
Advanced Practicum Contemporary Performance ME2001				2
Independent Study IS1999				2
Graduate Electives			4	2
Graduate Theory Electives TH2000-2999			2	
Jury CTJURY		0		
Graduation Recital/Lecture Presentation CTRCTL				0
TOTAL: 54	**14**	**12**	**14**	**14**

*These courses are offered in alternate years; check with the registrar's office for current course offerings.

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.

GUITAR FACULTY

Mark Delpriora, Department Chair

David Leisner
Oren Fader
David Starobin

UNDERGRADUATE

Bachelor of Music degree program

Diploma program

Audition Requirements

For complete information regarding audition requirements and application information, please contact the Office of Admissions.

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 their final year study. The program for both the Graduation Jury and the Graduation Recital must include the same works.

BACHELOR OF MUSIC/GUITAR MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2		3		4	
Major Lessons GTL4000/GT4000	3	3	3	3	4	4	4	4
Music Theory Core TH0001-0002, TH0003-0004	4	4	3	3				
Theory Electives TH2000-2999							2	2
Aural Skills AS0111-0112, AS0211-0212	2	2	2	2				
Music History Core MH0001-0002, MH0003-0004	2	2	2	2				
Music History Electives MH0500-2999					3	3		
Humanities Core HU0001-0002, HU0003-0004	3	3	3	3				
Humanities Electives HU0500-1999					3	3	3	3
Fretboard Harmony GT0511-0512, GT0611-0612	1	1	1	1				
Guitar Literature GT0111-0112, GT0211-0212					1	1	1	1
Practical Foundations ME1500					2			
Orchestral Conducting CD0211-0212							2	2
Guitar Pedagogy GT0411-0412**							1	1
Guitar Performance Seminar GT0999	1	1	1	1	1	1	1	1
Chamber Music* SP1500		1	1	1	1	1	1	1
Choir VX0050	.5	.5	.5	.5				
Jury JURYBMFR/JURYBMSO/JURYBMJR/JURYBMSR		0		0		0		0
Graduation Recital GTRCTL								0
TOTAL: 125	**16.5**	**17.5**	**16.5**	**16.5**	**15**	**13**	**15**	**15**

*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.

**Offered alternating 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 Admissions.

Graduation Requirements

Graduation Jury

Graduation Recital

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

Prerequisites

Graduate Theory TH0800, 2883

Aural Skills AS0861-0862

Fretboard Harmony GT0511, 0512, 0611, 0612

MASTER OF MUSIC/GUITAR MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2	
Major Lessons GT6000	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
Jury JURYMM1/JURYMM2		0		0
Graduation Recital GTRCTL				0
TOTAL: 56	**14**	**14**	**14**	**14**

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

PROFESSIONAL STUDIES CERTIFICATE PROGRAM

For information regarding this program of study, **see p. 83**.

DOCTOR OF MUSICAL ARTS

See information regarding doctoral studies.

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.

HARP FACULTY

Mariko Anraku Susan Jolles

UNDERGRADUATE

Bachelor of Music degree program

Diploma program

Audition Requirements

For complete information regarding audition requirements and application information, please contact the Office of Admissions.

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 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.

BACHELOR OF MUSIC/CLASSICAL HARP MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2		3		4	
Major Instrument HRL4000/HR4000	3	3	3	3	4	4	4	4
Music Theory Core TH0001-0002, TH0003-0004	4	4	3	3				
Theory Electives TH2000-2999							2	2
Aural Skills AS0111-0112, AS0211-0212	2	2	2	2				
Music History Core MH0001-0002, MH0003-0004	2	2	2	2				
Music History Electives MH0500-2999					3	3		
Humanities Core HU0001-0002, HU0003-0004	3	3	3	3				
Humanities Electives HU0500-1999					3	3	3	3
Required Piano RP0111-0112, RP0211-0212	1	1	1	1				
Orchestral Repertoire for Harp HR0151-0152					2	2	2	2
Practical Foundations ME1500					2			
Orchestral Conducting CD0211-0212							2	2
Harp Lab HR0451-0452	1	1	1	1	1	1	1	1
Large Performing Ensemble LP1500	1	1	1	1	1	1	1	1
Chamber Music SP1500			1	1	1	1	1	1
Jury JURYBMFR/JURYBMSO/JURYBMJR/JURYBMSR		0		0		0		0
Graduation Recital HRRCTL								0
TOTAL: 132	17	17	17	17	17	15	16	16

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 Admissions.

All graduate Harp majors must perform their Graduation Jury before the departmental faculty in 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.

Prerequisites

Analysis/Style/Performance TH0800, 2883

Aural Skills AS0861-0862

Required Piano RP0121-0122

MASTER OF MUSIC/CLASSICAL HARP MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2	
Major Lessons HR6000	5	5	5	5
Orchestral Repertoire for Harp HR2151-2152	2	2	2	2
Music History Electives MH1000-2999	3	3		
Graduate Theory Elective TH2000-2999			2	2
Graduate Electives			2	2
Harp Lab HR2451-2452	1	1	1	1
Large Performing Ensemble LP1500	1	1	1	1
Chamber Music SP1500	1	1	1	1
Jury JURYMM1/JURYMM2		0		0
Graduation Recital HRRCTL				0
TOTAL: 54	13	13	14	14

PROFESSIONAL STUDIES CERTIFICATE PROGRAM

For information regarding this program of study, **see p. 83**.

DOCTOR OF MUSICAL ARTS

See information regarding doctoral studies.

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 Dean for Jazz Arts.

JAZZ ARTS FACULTY

Ingrid Jensen, Dean

Acoustic Bass

Jay Anderson
Harvie S
Buster Williams

Afro-Cuban Music

Elio Villafranca

Brazilian Music

Rogério Boccato

Composition

Mike Holober
Chris Hajian
Matthew Holman
Darcy James Argue
Richard Sussman
Sherisse Rogers
Chris Zuar

Drumset

Rogério Boccato
John Riley
Kendrick Scott

Electric Bass

James Genus

Flute

Jamie Baum

Guitar

Mike Moreno
Chris Rosenberg
Kenny Wessell

History

Bill Kirchner
Jim Saltzman
Elio Villafranca

Improvisation

John Benitez
Marc Cary
Nicole Glover
Matthew Holman
Jeremy Manasia
Chris Rosenberg
Dayna Stephens

Piano

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

Saxophone

Caroline Davis, tenor
Nicole Glover, tenor
Donny McCaslin, tenor
Jaleel Shaw, alto
Mark Shim, tenor
Dayna Stephens, tenor

Trombone

Ryan Keberle
David Taylor
Steve Turre

Trumpet

Jon Faddis
Ingrid Jensen
Scott Wendholt

Violin

Sara Caswell

Voice

Jean Baylor
Theo Bleckmann

Vibraphone

Patricia Brennan
Joel Ross

Small Ensemble

Jamie Baum
John Benitez
Theo Bleckmann
Rogério Boccato
Marc Cary
Jon Faddis
Nicole Glover
Frank Lacy
Jeremy Manasia
Phil Markowitz
Donny McCaslin
Mike Moreno
Michael Olatujia
Sherisse Rogers
Ted Rosenthal
Harvie S
Jim Saltzman
Kendrick Scott
Jaleel Shaw
Dayna Stephens
Elio Villafranca
Scott Wendholt
Buster Williams

UNDERGRADUATE

Bachelor of Music degree program

Diploma program

Audition Requirements

For complete information regarding audition requirements and application information, please contact the Office of Admissions.

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.

BACHELOR OF MUSIC/JAZZ PERFORMANCE MAJOR (EXCEPT PIANO)

PROGRAM REQUIREMENTS BY YEAR AND SEMESTER	1		2		3		4	
Major Instrument (course code varies by major)	3	3	3	3	4	4	4	4
Jazz Harmony/Counterpoint JC0001-0004	2	2	2	2				
Jazz Ear Training JC0111-0114	2	2	2	2				
Jazz Required Piano JC0171-0172, JC0181-0182	1	1	1	1				
Jazz Music History JC0101-0106	2	2	2	2	2	2		
Humanities Core HU0001-0002, HU0003-0004	3	3	3	3				
Humanities Electives HU0500-1999					3	3	3	3
Jazz Improvisation JP2500	2	2	2	2				
Arranging & Composition JC0511-0512					2	2		
Rhythmic Analysis JC0301-0302					2	2		
Studio Techniques JC1811							2	
General Electives							4	6
Practical Foundations ME1500.JC						2		
Jazz Performance Ensembles** JP1500	2	2	2	2	2	2	2	2
Jury JURYBMFR/JURYBMSO/JURYBMJR/JURYBMSR		0		0		0		
Graduation Recital (2 adjudications) (course code varies by major)								0
TOTAL: 130	**17**	**17**	**17**	**17**	**15**	**17**	**15**	**15**

**The ensemble requirement consists of participation in large and small ensembles every semester in which enrolled as assigned by Jazz Arts Department.

BACHELOR OF MUSIC/JAZZ PIANO MAJOR

PROGRAM REQUIREMENTS BY YEAR AND SEMESTER	1		2		3		4	
Major Instrument JPL4000/JP4000	3	3	3	3	4	4	4	4
Jazz Harmony/Counterpoint JC0001-0004	2	2	2	2				
Jazz Ear Training JC0111-0114	2	2	2	2				
Jazz Music History JC0101-0106	2	2	2	2	2	2		
Humanities Core HU0001-0002, HU0003-0004	3	3	3	3				
Jazz Piano Perspectives JC0161-0162	2	2						
Humanities Electives HU0500-1999					3	3	3	3
Jazz Improvisation JP2500	2	2	2	2				
Arranging & Composition JC0511-0512					2	2		
Rhythmic Analysis JC0301-0302					2	2		
Studio Techniques JC1811							2	
General Electives							4	6
Practical Foundations ME1500.JC						2		
Jazz Performance Ensembles** JP1500	2	2	2	2	2	2	2	2
Jury JURYBMFR/JURYBMSO/JURYBMJR/JURYBMSR		0		0		0		
Graduation Recital* JPRCTL								0
TOTAL: 130	**18**	**18**	**16**	**16**	**15**	**17**	**15**	**15**

*Two adjudications required for graduation recitals

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

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 Admissions.

Graduation Requirements

Graduation Recital

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

Prerequisites

Jazz History: A maximum of two (2) of the following courses JC0101-0104 must be completed as determined by the Jazz Arts Placement examinations.

1. Graduate students must take the qualifying exams for Jazz History JC0101-0104. If students do not qualify out of the jazz history courses, they will be enrolled in no more than two sections. The two sections will be selected from the ones in which the student earned the lowest scores.

2. Once they have completed two sections of Jazz History JC0101-0104, the prerequisite requirement is fulfilled.

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

MASTER OF MUSIC/JAZZ PERFORMANCE MAJOR (EXCEPT PIANO)

PROGRAM REQUIREMENTS BY YEAR AND SEMESTER	1		2	
Major Lessons (course code varies by major)	5	5	5	5
Jazz Styles and Analysis JC2321-2322	2	2		
Graduate Jazz Arranging and Composition JC2111-2112			2	2
Jazz Pedagogy JC2410	2			
Jazz Musician as Educator JC2360		2		
Advanced Jazz Improvisation JP2500	2	2	2	2
Masters of Jazz Seminar JC2501-2502	2	2		
Jazz Performance Ensembles** JP1500	2	2	2	2
Graduate Electives			4	4
Jury JURYMM1		0		
Graduation Recital* (course code varies by major)				0
TOTAL: 60	**15**	**15**	**15**	**15**

*Two adjudications required for graduation recitals

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

MASTER OF MUSIC/JAZZ PIANO MAJOR

PROGRAM REQUIREMENTS BY YEAR AND SEMESTER	1		2	
Major Lessons JP6000	5	5	5	5
Jazz Styles and Analysis JC2321-2322	2	2		
Graduate Jazz Arranging and Composition JC2111-2112			2	2
Jazz Pedagogy JC2410	2			
Jazz Musician as Educator JC2360		2		
Advanced Jazz Improvisation JP2500	2	2	2	2
Masters of Jazz Seminar JC2501-2502	2	2		
Jazz Performance Ensembles** JP1500	2	2	2	2
Graduate Electives			4	4
Jury JURYMM1		0		
Graduation Recital* JPRCTL				0
TOTAL: 60	**15**	**15**	**15**	**15**

*Two adjudications required for graduation recitals

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

MASTER OF MUSIC/JAZZ COMPOSITION

PROGRAM REQUIREMENTS BY YEAR AND SEMESTER	1		2	
Major Lessons JC6000	5	5	5	5
Jazz Composition Styles & Analysis JC2321-2322	2	2		
Graduate Jazz Conducting JC2400		2		
Advanced Studio Composition JC1911-1912			3	3
Jazz Composing and Arranging for Studio Orchestra JC2241-2242			2	2
Masters of Jazz Seminar JC2501-2502	2	2		
General Electives	4	2	4	4
Jazz Composition Forum JC1999	1	1	1	1
Jury JURYMM1		0		
Graduation Recital* JCRCTL				0
TOTAL: 58	**14**	**14**	**15**	**15**

*Two adjudications required for graduation recitals.

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

MUSICAL THEATRE

Manhattan School of Music, Musical Theatre is passionate about the next generation of musical theatre artists. We offer rigorous training in acting, singing and dancing taught by a stellar faculty of artist-educators. Embracing individuality we honor each student's artistic journey by providing opportunities to investigate areas beyond performing including directing, choreographing, writing, and composing. Devoted to musical theatre past, present and future we provide our students with opportunities to investigate the classic and contemporary canon. At MSM students learn to manage their careers and negotiate the challenges of a highly competitive field.

MUSICAL THEATRE FACULTY

Liza Gennaro, Dean

Voice

Claudia Catania
Judith Clurman
Janeece Freeman Clark
Andrea Green
Samuel McKelton
Angela L. Owens
Bob Stillman

Acting/Acting the Song

Mana Allen
Axel Avin, Jr.
Maddie Corman
Erin Dilly
Andy Gale
Boyd Gaines
Yehuda Hyman
David Loud
Or Matias
Robin Morse
Don Stephenson

Theatrical Design

Scott Stauffer

Skills

Richard Baskin, Jr.
Emily Loesser

Dance

Enrique Brown
Marshall L. Davis, Jr.
Rachel Tucker

Undergraduate

Bachelor of Music degree program

Audition Requirements

For complete information regarding audition requirements and application information, please contact the Office of Admissions.

Graduation Requirements

Successful completion of all courses.

BACHELOR OF MUSIC/MUSICAL THEATRE MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2		3		4	
Studio Voice MT4000/4002/4003	1	1	1	1	2	2	3	3
Music Theory MT0550-0551	3	3						
Humanities Core HU0001-0004	3	3	3	3				
Humanities Elective HU0500-1999					3	3		
Required Piano RP0111-0112*			1	1				
Musical Theatre Performance Technique I & II MT0010-MT0011	2	2						
Acting the Song I & II MT0012-0013			3	3				
Scene to Song MT0014					3			
Acting 1 MT0001	3							
Acting 2 MT0002		3						
Acting 3 MT0003			3					
Acting 4 -Devised Practice MT0004				2				
Acting 5 MT0005					3			
Acting 6 -Scene Study & Monologue MT0006						3		
Acting 7 -Advanced Acting MT0007							3	
Acting 8 -Advanced Acting MT0008								3
Ballet MT0100-0101		2		2				
Tap MT0120-0121					2		2	
MT Freshman Seminar/Theatrical Design MT0200-0201	1	1						
MT Exploring the Art Form I & II MT0500-0501			3	3				
Script Analysis MT0211			2					
Speech MT0300				2				
General Electives					2	2	4	4
Audition Techniques MT0015						3		
Senior Showcase MT1505								3
Musical Theatre Lab MT0016							3	
Musical Theatre Dance MT0110-0113	2		2			2		2
Ensemble Voice MT0350-0351	1	1						
Practical Foundations ME1500.MT						2		
Rehearsal and Performance MT1500		0		0		0		0
TOTAL: 129	**16**	**16**	**18**	**17**	**15**	**17**	**15**	**15**

*Two semesters of piano required. Students who qualify out of RP0111-0112 must replace those classes with RP1360.

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.

ORCHESTRAL PERFORMANCE FACULTY

David Chan, Head

Violin

Lisa Kim

Viola

Shmuel Katz

Violoncello

Alan Stepansky
Qiang Tu

Bass

Timothy Cobb
Blake Hinson

Harp

Mariko Anraku
Susan Jolles

Flute

Robert Langevin

Oboe

Robert Botti
Stephen Taylor
Sherry Sylar

Clarinet

Pascual Martinez-Forteza

Bassoon

Evan Epifanio
William Short
Kim Laskowski

Horn

Michelle Read Baker
Javier Gandara
Richard Deane
R. Allen Spanjer

Trumpet

Ethan Bensdorf
Thomas Smith
David Krauss

Trombone

Per Brevig
Colin Williams

Bass Trombone

George Curran

Tuba

Kyle Turner

Percussion

Christopher Lamb
Steven White
Duncan Patton

GRADUATE

Master of Music degree

Postgraduate Diploma Program

Audition Requirements

For complete information regarding audition requirements and application information, please contact the Office of Admissions.

Prerequisites

Graduate Theory TH0800, 2883

Aural Skills AS0861-0862

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

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2	
Major Lessons (course code varies by major)	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
Orchestral Performance Core OP1200	1	1	1	1
Large Performing Ensemble LP1500	1	1	1	1
Chamber Music SP1500	1	1	1	1
Career Essentials Orchestral Musician ME2600			2	
Jury JURYMM1		0		
Graduation Jury (course code varies by major)				0
TOTAL: 53	**13**	**14**	**14**	**12**

MASTER OF MUSIC/ORCHESTRAL PERFORMANCE MAJOR — PERCUSSION ONLY

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2	
Major Lessons PK6000	5	5	5	5
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
Orchestral Performance Core OP1200	1	1	1	1
Large Performing Ensemble LP1500	1	1	1	1
Percussion Ensemble SP1500	1	1	1	1
Career Essentials Orchestral Musician ME2600			2	
Percussion Lab PK2451-2452	2	2	2	2
Jury JURYMM1		0		
Graduation Jury PKJURY				0
TOTAL: 57	**14**	**15**	**15**	**13**

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

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2	
Major Lessons (course code varies by major)	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	6
Orchestral Performance Core OP1200	1	1	1	1
Large Performing Ensemble LP1500	1	1	1	1
Career Essentials Orchestral Musician ME2600			2	
Jury JURYMM1		0		
Graduation Jury (course code varies by major)				0
TOTAL: 52	**12**	**13**	**13**	**14**

PROFESSIONAL STUDIES CERTIFICATE PROGRAM

For information regarding this program of study, **see p. 83**.

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.

ORGAN FACULTY

Andrew Henderson

Related Organ Studies Faculty

Ray Nagem

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 Admissions.

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. This special project is typically an end-of-year presentation in the organ studio class.

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

Prerequisites

Graduate Theory TH0800, 2883

Aural Skills AS0861-0862

MASTER OF MUSIC/ORGAN MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2	
Major Lessons OR6000	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
Service Playing OR2410-2411*			1	1
Choral Conducting CD2911-2912*	2	2		
Choral Repertoire CD2931-2932*			2	2
Jury JURYMM1/JURYMM2		0		0
First Year Recital ORRCTL		0		
Graduation Recital ORRCTL				0
TOTAL: 60	**14**	**14**	**16**	**16**

*Offered alternating years

PROFESSIONAL STUDIES CERTIFICATE PROGRAM

For information regarding this program of study, **see p. 83**.

DOCTOR OF MUSICAL ARTS

See information regarding doctoral studies.

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.

PERCUSSION FACULTY

Christopher Lamb, Department Chair

Duncan Patton

Steven White

Additional Faculty

She-e Wu, Marimba Consultant

UNDERGRADUATE

Bachelor of Music degree program

Diploma program

Audition Requirements

For complete information regarding audition requirements and application information, please contact the Office of Admissions.

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 their final year of study.

BACHELOR OF MUSIC/PERCUSSION MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2		3		4	
Major Lessons PKL4000/PK4000	3	3	3	3	4	4	4	4
Music Theory Core TH0001-0002, TH0003-0004	4	4	3	3				
Theory Electives TH2000-2999							2	2
Aural Skills AS0111-0112, AS0211-0212	2	2	2	2				
Music History Core MH0001-0002, MH0003-0004	2	2	2	2				
Music History Electives MH0500-2999					3	3		
Humanities Core HU0001-0002, HU0003-0004	3	3	3	3				
Humanities Electives HU0300-2999					3	3	3	3
Required Piano RP0111-0112, RP0211-0212	1	1	1	1				
Practical Foundations ME1500					2			
Orchestral Conducting CD0211-0212							2	2
Percussion Lab PK0451-0452	1	1	1	1	1	1	1	1
Large Performing Ensemble LP1500	1	1	1	1	1	1	1	1
Percussion Ensemble SP1500.P1	1	1	1	1	1	1	1	1
Jury JURYBMFR/JURYBMSO/JURYBMJR/JURYBMSR		0		0		0		0
Technical Examination PK0500		0		0				
Graduation Recital PKRCTL								0
TOTAL: 126	**18**	**18**	**17**	**17**	**15**	**13**	**14**	**14**

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 Admissions.

Graduation Requirements

Graduation Jury

Graduation Recital

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

Prerequisites

Graduate Theory TH0800, 2883

Aural Skills AS0861-0862

Required Piano RP0121-0122

MASTER OF MUSIC/PERCUSSION MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2	
Major Lessons PK6000	5	5	5	5
Music History Electives MH1000-2999	3	3		
Graduate Theory Electives TH2000-2999			2	2
Graduate Electives			3	3
Percussion Lab PK2451-2452	2	2	2	2
Large Performing Ensemble LP1500	1	1	1	1
Percussion Ensemble SP1500.P1	1	1	1	1
Jury JURYMM1/JURYMM2		0		0
Graduation Recital PKRCTL				0
TOTAL: 52	12	12	14	14

PROFESSIONAL STUDIES CERTIFICATE PROGRAM

For information regarding this program of study, **see p. 83.**

DOCTOR OF MUSICAL ARTS

See information regarding doctoral studies.

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.

PIANO FACULTY

Arkady Aronov
Yefim Bronfman
Jeffrey Cohen
Daniel Epstein
Wael Farouk
David Fung
Horatio Gutiérrez
Olga Kern
Jiayin Li
Alexandre Moutouzkine
Joanne Polk
Marc Silverman
Inesa Sinkevych
William Wolfram

UNDERGRADUATE

Bachelor of Music degree program

Diploma program

Audition Requirements

For complete information regarding audition requirements and application information, please contact the Office of Admissions.

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

PN0500 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. A work of an underrepresented creator must be included.

BACHELOR OF MUSIC/PIANO MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2		3		4	
Major Instrument PNL4000/PN4000	3	3	3	3	4	4	4	4
Music Theory Core TH0001-0002, TH0003-0004	4	4	3	3				
Theory Electives TH2000-2999							2	2
Aural Skills AS0111-0112, AS0211-0212	2	2	2	2				
Keyboard Skills PN0151-0152, PN0251-0252	2	2	1	1				
Music History Core MH0001-0002, MH0003-0004	2	2	2	2				
Music History Electives MH0500-2999					3	3		
Humanities Core HU0001-0002, HU0003-0004	3	3	3	3				
Humanities Electives HU0500-1999					3	3	3	3
General Electives					2	2		
Practical Foundations ME1500					2			
Conducting (Choral or Orchestral) CD0111-0112; CD0211-0212							2	2
Piano Literature PN0411-0412					2	2		
Piano Pedagogy PN0421-0422							2	2
Performance Practice in Contemporary Piano Music PN0431							2	
Choir VX0050	.5	.5	.5	.5				
Chamber Music* SP1500					1	1	1	1
Jury JURYBMFR/JURYBMSO/JURYBMJR		0		0		0		
Concerto Requirement (adjudicated) PN0500								0
Graduation Recital (adjudicated) PNRCTL								0
TOTAL: 124	16.5	16.5	14.5	14.5	17	15	16	14

*As assigned by the Ensembles Office

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 Admissions.

Graduation Requirements

PN2200 Concerto Requirement

Graduation Recital

All graduate 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. A work of an underrepresented creator must be included.

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

Prerequisites

Graduate Theory TH0800, 2883

Aural Skills AS0861-0862

Keyboard Skills PN0861, 0862

MASTER OF MUSIC/PIANO MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2	
Major Lessons PN6000	5	5	5	5
Music History Electives MH1000-2999	3	3		
Graduate Theory Electives TH2000-2999			2	2
Graduate Electives	2	2	4	4
Piano Literature PN2021-2022, 2031-2032	2	2	2	2
Chamber Music* SP1500			1	1
Jury JURYMM1		0		
Concerto Requirement PN2200				0
Graduation Recital PNRCTL				0
TOTAL: 52	12	12	14	14

*As assigned by the Ensembles Office

PROFESSIONAL STUDIES CERTIFICATE PROGRAM

For information regarding this program of study, **see p. 83**.

DOCTOR OF MUSICAL ARTS

See information regarding doctoral studies.

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.

STRINGS FACULTY

Nicholas Mann, Department Chair

Violin

Laurie Carney
Eugene Drucker
Ilmar Gavilan
Kelly Hall-Tompkins
Koichiro Harada
Chloe Kiffer
Patinka Kopec
Curtis Macomber
Isaac Malkin
Nicholas Mann
Albert Markov
Todd Phillips
Maria Radicheva
Lucie Robert
Sylvia Rosenberg
Sheryl Staples
Mark Steinberg
Xiao Wang
Peter Winograd

Viola

Molly Carr
Shmuel Katz
Patinka Kopec
Isaac Malkin
Jessica Meyer
Samuel Rhodes
Karen Ritscher
Qiang Tu
Cong Wu

Cello

Marion Feldman
David Geber
Wolfram Koessel
Julia Lichten
Philippe Muller
Fred Sherry

Double Bass

Timothy Cobb
David Grossman
Blake Hinson

Pinchas Zukerman Performance Program

Patinka Kopec
Pinchas Zukerman

UNDERGRADUATE

Bachelor of Music degree program

Diploma program

Audition Requirements

For complete information regarding audition requirements and application information, please contact the Office of Admissions.

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.

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

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2		3		4	
Major Instrument (course code varies by major)	3	3	3	3	4	4	4	4
Music Theory Core TH0001-0002, TH0003-0004	4	4	3	3				
Theory Electives TH2000-2999							2	2
Aural Skills AS0111-0112, AS0211-0212	2	2	2	2				
Music History Core MH0001-0002, MH0003-0004	2	2	2	2				
Music History Electives MH0500-2999					3	3		
Humanities Core HU0001-0002, HU0003-0004	3	3	3	3				
Humanities Electives HU0500-1999					3	3	3	3
Required Piano RP0111-0112, RP0211-0212	1	1	1	1				
Orchestral Repertoire for Strings (course code varies by major)					1	1	1	1
Practical Foundations ME1500					2			
Contemporary String Literature ST0300						2		
Orchestral Conducting CD0211-0212							2	2
Large Performing Ensemble* LP1500	1	1	1	1	1	1	1	1
Chamber Music* SP1500			1	1	1	1	1	1
Jury JURYBMFR/JURYBMSO/JURYBMJR/JURYBMSR		0		0		0		0
Graduation Recital (course code varies by major)								0
TOTAL: 122	**16**	**16**	**16**	**16**	**15**	**15**	**14**	**14**

*All string players must participate in orchestra every semester until completion of the graduation jury; in addition, a minimum of 6 semesters of chamber music must be completed as assigned by the Dean of Instrumental Studies and Orchestral Performance.

BACHELOR OF MUSIC/STRING MAJOR — DOUBLE BASS ONLY

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2		3		4	
Major Instrument DBL4000/DB4000	3	3	3	3	4	4	4	4
Music Theory Core TH0001-0002, TH0003-0004	4	4	3	3				
Theory Electives TH2000-2999							2	2
Aural Skills AS0111-0112, AS0211-0212	2	2	2	2				
Music History Core MH0001-0002, MH0003-0004	2	2	2	2				
Music History Electives MH0500-2999					3	3		
Humanities Core HU0001-0002, HU0003-0004	3	3	3	3				
Humanities Electives HU0500-1999					3	3	3	3
Required Piano RP0111-0112, RP0211-0212	1	1	1	1				
Orchestral Repertoire for Strings ST0081-0082	1	1	1	1	1	1	1	1
Practical Foundations ME1500					2			
Contemporary String Literature ST0300						2		
Orchestral Conducting CD0211-0212							2	2
Large Performing Ensemble* LP1500	1	1	1	1	1	1	1	1
Chamber Music SP1500							1	1
Jury JURYBMFR/JURYBMSO/JURYBMJR/JURYBMSR		0		0		0		0
Half or Full Graduation Recital DBRCTL								0
TOTAL: 122	**17**	**17**	**16**	**16**	**14**	**14**	**14**	**14**

*All string players must participate in orchestra every semester until completion of 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 Admissions.

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.

Prerequisites

Graduate Theory TH0800, 2883

Aural Skills AS0861-0862

Required Piano RP0121-0122

MASTER OF MUSIC/STRING MAJOR — VIOLIN, VIOLA, AND CELLO ONLY

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2	
Major Lessons (course code varies by major)	5	5	5	5
Orchestral Repertoire for Strings (course code varies by major)	1	1	1	1
Music History Electives MH1000-2999	3	3		
Graduate Theory Electives TH2000-2999			2	2
Graduate Electives	2	2	2	2
Large Performing Ensemble* LP1500	1	1	1	1
Chamber Music* SP1500	1	1	1	1
Jury JURYMM1/JURYMM2		0		0
Graduation Recital (course code varies by major)				0
TOTAL: 50	**13**	**13**	**12**	**12**

*All string players must participate in orchestra every semester until completion of the graduation jury; in addition, except for doublebass, a minimum of 4 semesters of chamber music must be completed as assigned by the Dean of Instrumental Studies and Orchestra Performance.

MASTER OF MUSIC/STRING MAJOR — DOUBLE BASS ONLY

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2	
Major Lessons DB6000	5	5	5	5
Orchestral Repertoire for Strings ST2081-2082, 2181-2182	1	1	1	1
Music History Electives MH1000-2999	3	3		
Graduate Theory Electives TH2000-2999			2	2
Graduate Electives	2	2	2	2
Large Performing Ensemble* LP1500	1	1	1	1
Chamber Music SP1500			1	1
Jury JURYMM1/JURYMM2		0		0
Graduation Recital DBRCTL				0
TOTAL: 48	**12**	**12**	**12**	**12**

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

PROFESSIONAL STUDIES CERTIFICATE PROGRAM

For information regarding this program of study, **see p. 83**.

DOCTOR OF MUSICAL ARTS

See information regarding doctoral studies.

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.

PINCHAS ZUKERMAN PERFORMANCE PROGRAM FACULTY

Pinchas Zukerman Patinka Kopec

AUDITION REQUIREMENTS

For complete information regarding audition requirements and application information, please contact the Office of Admissions.

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. Students with an earned high school diploma are eligible to enter the following MSM programs:
   a. Bachelor of Music degree program
   b. Diploma program
2. 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

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

BACHELOR OF MUSIC/STRING MAJOR — ZUKERMAN PROGRAM

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2		3		4	
Major Instrument (course code varies by major)	3	3	3	3	4	4	4	4
Music Theory Core TH0001-0002, TH0003-0004	4	4	3	3				
Theory Electives TH2000-2999							2	2
Aural Skills AS0111-0112, AS0211-0212	2	2	2	2				
Music History Core MH0001-0002, MH0003-0004	2	2	2	2				
Music History Electives MH0500-2999					3	3		
Humanities Core HU0001-0002, HU0003-0004	3	3	3	3				
Humanities Electives HU0500-1999					3	3	3	3
Required Piano RP0111-0112, RP0211-0212	1	1	1	1				
Orchestral Repertoire for Strings (course code varies by major)					1	1	1	1
Practical Foundations ME1500					2			
Contemporary String Literature ST0300						2		
Orchestral Conducting CD0211-0212							2	2
Large Performing Ensemble LP1500	1	1	1	1	1	1	1	1
Chamber Music SP1500			1	1	1	1	1	1
Jury JURYBMFR/JURYBMSO/JURYBMJR/JURYBMSR		0		0		0		0
Graduation Recital (course code varies by major)								0
TOTAL: 122	**16**	**16**	**16**	**16**	**15**	**15**	**14**	**14**

Master of Music/String Major–Zukerman Program, **please see Master of Music/Violin, Viola Major for requirements p. 71**

PROFESSIONAL STUDIES CERTIFICATE PROGRAM

For information regarding this program of study, **see p. 83**.

DOCTOR OF MUSICAL ARTS

See information regarding doctoral studies.

VOICE

The MSM programs of study for Voice majors are designed to develop technically-skilled musicianship, encourage the development of unique and autonomous artistry, and prepare students to successfully participate in and contribute towards the future of a vibrant performing arts industry.

VOCAL ARTS FACULTY AND ARTISTIC-TEACHING STAFF

Carleen Graham, Dean of Vocal Arts

Voice Faculty

Edith Bers
Harolyn Blackwell
Mary Dunleavy
Ruth Golden
Cynthia Hoffmann
Catherine Malfitano
James Morris
Christòpheren Nomura
Sidney Outlaw
Joan Patenaude-Yarnell
Dimitri Pittas
Ashley Putnam
Susan Quittmeyer
Mark Schnaible

Opera Theatre Staff

Kristen Kemp, Head of Music Staff
Travis Bloom
Jeremy Chan
Joel Harder
Jeanne-Minette Cilliers
Chun-Wei Kang
Jackson McKinnon
Djordje Nesic
Gordon Ostrowski
A. Scott Parry
Shane Schag
Evgenia Truksha
Guest conductors and stage directors will be announced with the 2024-25 season

Choral Activities

Deborah King

Acting, Movement, Vocal Wellness

C. Alexander
Mamie Duncan-Gibbs
Yehuda Hyman
Justin John Moniz
A. Scott Parry
Felicity Stiverson

Diction, Vocal Literature & Style

Miriam Charney
Kathryn LaBouff
Glenn Morton
Nils Neubert
Kenneth Merrill
Mark Pakman
Cristina Stanescu

Vocal Performance & Performance Techniques Classes

Miriam Charney
Mary Dunleavy
Cynthia Hoffmann
Amy Justman
Catherine Malfitano
Timothy McDevitt
Ashley Putnam

UNDERGRADUATE

Bachelor of Music degree program

Diploma program

Audition Requirements

For complete information regarding audition requirements and application information, please contact the Office of Admissions.

Graduation Requirements

Graduation Jury

Graduation Recital

All undergraduate voice majors must perform a Graduation Jury and a Graduation Recital during their final year of study. The program must be approved by the student's teacher and the Dean of Vocal Arts. The recital program must consist of approximately 45-50 minutes of music (not including entrances, bows or 10-minute intermission). A thoughtfully curated program must include art songs in a variety of styles, periods and languages (English, French, German, Italian). At least one selection must be by an underrepresented creator (composer/poet or librettist). Only one operatic aria may be included. The program must be performed from memory. The graduation jury will be scheduled during jury week by the Office of the Registrar.

For more specific information about recital repertoire and underrepresented composers see the Vocal Arts Handbook.

BACHELOR OF MUSIC/VOICE MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2		3		4	
Major Lessons VXL4000/VX4000	3	3	3	3	4	4	4	4
Music Theory Core TH0001-0002, TH0003-0004	4	4	3	3				
Aural Skills AS0101-0102, AS0201-0202	2	2	2	2				
Music History Core MH0001-0002, MH0003-0004			2	2	2	2		
Music History Electives MH0500-2999							3	3
Humanities Core HU0001-0002, HU0003-0004	3	3	3	3				
Humanities Electives HU0500-1999					3	3		3
Required Piano RP0111-0112, RP0211-0212	1	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		
British Vocal Literature VX0320							2	
American Vocal Literature VX0322								2
Practical Foundations ME1500						2		
General Electives							2	
Acting VX0901-0902							1	1
Movement VX1831-1832					1	1		
Choir VX0050	.5	.5	.5	.5				
1st Year Performance Class VX0100	.5	.5						
2nd Year Performance Class VX0200			.5	.5				
Undergraduate Opera Theatre VX0800					1	1	1	1
Jury JURYBMFR/JURYBMSO/JURYBMJR/JURYBMSR		0		0		0		0
Junior (Half) Recital VXRCTL.JR					0			
Graduation Recital VXRCTL.00								0
TOTAL: 129	**18**	**18**	**17**	**17**	**15**	**17**	**13**	**14**

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 Admissions.

Graduation Requirements

Graduation Jury

Graduation Recital

Master of Music voice majors must perform a Graduation Jury and a Graduation Recital during one of their two final semesters of study. The program must be approved by student's current Voice Teacher and the Dean of Vocal Arts. The recital program must consist of 45-55 minutes of music (not including entrances, bows or brief intermission).

A thoughtfully curated program must include art songs or chamber music in a variety of classical styles, periods and languages (English, French, German, Italian). At least one selection must be by an underrepresented creator (composer/poet or librettist). Only one operatic aria may be included. The program must be performed from memory. For more specific information about recital repertoire and underrepresented composers see the Vocal Arts Handbook.

Prerequisites

Graduate Theory TH0800, 2883

Aural Skills AS0881-0882

Required Piano RP0121-0122

MASTER OF MUSIC/VOICE MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2	
Major Lessons VX6000	5	5	5	5
Graduate Italian Diction IT2101-2102	2	2		
Graduate English Diction EN2101-2102	2	2		
Graduate German Diction GR2101-2102			2	2
Graduate French Diction FR2101-2102			2	2
Advanced Acting VX2901-2902	2	2		
Movement VX1831-1832	1	1		
Music History and Voice Electives VX/MH 1000-2999			3	3
Recitative* VX1875			1	
Ensemble** LP1850	1	1	1	1
Performance Technique Class PT2500	1	1		
Jury JURYMM1/JURYMM2		0		0
Graduation Recital VXRCTL				0
TOTAL: 55	**14**	**14**	**14**	**13**

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

**Students can participate in up to two (2) ensembles per semester, as assigned by the Dean of Vocal Arts

ENSEMBLE REQUIREMENTS FOR CLASSICAL VOICE MAJORS

Voice majors are required to perform in ensembles throughout their degree programs that help them to practice and develop important musical, interpretive, and language skills.

Graduate

Auditions for Fall Semester casting are held the week prior to the start of classes. The Office of Theatrical Productions will send all students complete information over the summer so they can prepare for their audition. Ensembles and Courses that fulfill the graduate ensemble requirement include: Graduate Opera Theatre—mainstage, chamber, opera in concert, opera workshop, opera scenes, special project, New American Songbook Cabaret; Vocal Chamber Music - classes rotate; and Collaborative Pianists & Singers Seminar.

Undergraduate

In Undergraduate Opera Theatre, juniors and seniors participate in fall semester opera scenes and in one of two staged chamber operas in the spring. Auditions are held during the regular UGOT rehearsal time during the first full week of classes (for fall) and late fall semester (for spring.)

Freshmen and sophomore focus on developing essential musical and interpretive skills in vocal performance class concerts and choral ensembles.

Collaborative Pianist & Singer Seminar Classes

Through competitive auditions, voice majors (excluding freshmen) can be selected to participate in one of three Seminar classes taught by collaborative piano faculty that explore operatic and art song literature. Auditions are held only during the fall audition week prior to the start of classes and students are expected to participate for the full academic year.

PROFESSIONAL STUDIES CERTIFICATE PROGRAM

See information regarding this program of study.

PROFESSIONAL PERFORMANCE DIPLOMA

See information regarding this program of study.

DOCTOR OF MUSICAL ARTS

See information regarding doctoral studies.

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.

WOODWINDS FACULTY

Linda Chesis, Department Chair

Flute

Linda Chesis
Valerie Coleman
Marya Martin
Michael Parloff
Robert Langevin

Oboe

Robert Botti
Sherry Sylar
Stephen Taylor

Clarinet

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

Saxophone

Paul Cohen

Bassoon

Monica Ellis
Evan Epifanio
Kim Laskowski
William Short

UNDERGRADUATE

Bachelor of Music degree program

Diploma program

Audition Requirements

For complete information regarding audition requirements and application information, please contact the Office of Admissions.

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.

BACHELOR OF MUSIC/WOODWIND MAJOR — FLUTE, OBOE, CLARINET, AND BASSOON

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2		3		4	
Major Instrument (course code varies by major)	3	3	3	3	4	4	4	4
Woodwind Lab WW1151-1152	1	1	1	1	1	1	1	1
Music Theory Core TH0001-0002, TH0003-0004	4	4	3	3				
Theory Electives TH2000-2999							2	2
Aural Skills AS0111-0112, AS0211-0212	2	2	2	2				
Music History Core MH0001-0002, MH0003-0004	2	2	2	2				
Music History Electives MH0500-1999					3	3		
Humanities Core HU0001-0002, HU0003-0004	3	3	3	3				
Humanities Electives HU0500-1999					3	3	3	3
Required Piano RP0111-0112, RP0211-0212	1	1	1	1				
Practical Foundations ME1500					2			
Orchestral Conducting CD0211-0212							2	2
Large Performing Ensemble** LP1500	1	1	1	1	1	1	1	1
Chamber Music** SP1500					1	1	1	1
Jury JURYBMFR/JURYBMSO/JURYBMJR/JURYBMSR		0		0		0		0
Graduation Recital (course code varies by major)								0
TOTAL: 122	**17**	**17**	**16**	**16**	**15**	**13**	**14**	**14**

**All woodwind players must participate in large ensembles for 8 semesters as assigned by the Dean of Instrumental Studies and Orchestral Performance; in addition, 4 semesters of chamber music must be completed as assigned by the Dean of Instrumental Studies and Orchestral Performance.

BACHELOR OF MUSIC/WOODWIND MAJOR — CLASSICAL SAXOPHONE ONLY

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2		3		4	
Major Instrument SXL4000/SX4000	3	3	3	3	4	4	4	4
Music Theory Core TH0001-0002, TH0003-0004	4	4	3	3				
Theory Electives TH2000-2999							2	2
Aural Skills AS0111-0112, AS0211-0212	2	2	2	2				
Music History Core MH0001-0002, MH0003-0004	2	2	2	2				
Music History Electives MH0500-2999					3	3		
Humanities Core HU0001-0002, HU0003-0004	3	3	3	3				
Humanities Electives HU0500-1999					3	3	3	3
Required Piano RP0111-0112, RP0211-0212	1	1	1	1				
Practical Foundations ME1500					2			
Orchestral Conducting CD0211-0212							2	2
Large Performing Ensemble** LP1500	1	1	1	1	1	1	1	1
Chamber Music** SP1500					1	1	1	1
Freshman/Sophomore Sax Performance Class SX0100	1	1	1	1				
Junior/Senior Sax Performance Class SX0200					2	2	2	2
Jury JURYBMFR/JURYBMSO/JURYBMJR/JURYBMSR		0		0		0		0
Graduation Recital SXRCTL								0
TOTAL: 126	**17**	**17**	**16**	**16**	**16**	**14**	**15**	**15**

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

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 Admissions.

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.

Prerequisites

Graduate Theory TH0800, 2883

Aural Skills AS0861-0862

Required Piano RP0121-0122

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

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2	
Major Lessons (course code varies by major)	5	5	5	5
Woodwind Lab WW2151-2152	2	2	2	2
Music History Electives MH1000-2999	3	3		
Graduate Theory Electives TH2000-2999			2	2
Graduate Electives	2		3	3
Large Performing Ensemble** LP1500	1	1	1	1
Chamber Music** SP1500	1	1	1	1
Jury JURYMM1/JURYMM2		0		0
Graduation Recital (course code varies by major)				0
TOTAL: 54	**14**	**12**	**14**	**14**

**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.

MASTER OF MUSIC/WOODWIND MAJOR CLASSICAL SAXOPHONE ONLY

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER	1		2	
Major Lessons SX6000	5	5	5	5
Music History Electives MH1000-2999	3	3		
Graduate Theory Electives TH2000-2999			2	2
Graduate Electives	2		3	3
Large Performing Ensemble** LP1500	1	1	1	1
Chamber Music** SP1500	1	1	1	1
Graduate Sax Repetoire Class SX2200***	2	2	2	2
Jury JURYMM1/JURYMM2		0		0
Graduation Recital SXRCTL				0
TOTAL: 54	**14**	**12**	**14**	**14**

**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.

PROFESSIONAL STUDIES CERTIFICATE PROGRAM

See information regarding this program of study.

DOCTOR OF MUSICAL ARTS

See information regarding doctoral studies.

PROFESSIONAL STUDIES CERTIFICATE PROGRAM

The Professional Studies Certificate program is designed for accomplished performers possessing a Master of Music degree, a Postgraduate Diploma, or their equivalent.

This one-year program offers study in Collaborative Piano (with a concentration in either instrumental or vocal music), Brass, Composition, Guitar, Orchestral Performance, Organ, Piano, Strings, Voice, or Woodwinds. It is designed for students who wish to pursue instrumental or vocal study on an advanced level and serves to assist them in preparing for major competitions, auditions, or career entry positions. A certificate will be awarded to students who successfully complete this program of private lessons, ensembles as assigned, electives, and a graduation recital totalling at least 24 credit hours for the academic year. All students who are accepted into the program must pursue a full-time course of study of at least 12 credit hours per semester whether they wish to receive the certificate or not. The program is normally completed in one academic year, but may occasionally be extended. Students must apply by petition for such extensions.

Admission

Requirements for admission to the Professional Studies Certificate Program include: (1) Master's degree or its equivalent (2) an application, including all supporting academic records and documents (3) an audition for the applicant's major department (4) English language proficiency assessment if the applicant's native language is not English.

Audition Requirements

For complete information regarding audition requirements and application information, please contact the Office of Admissions.

Graduation Requirements

Graduation Recital and/or Graduation Jury

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

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

SUGGESTED DISTRIBUTION BY SEMESTER	1	2
Major Lessons (course code varies by major)	6	6
Orchestra Repertoire OP2351-2352	1	1
Musician as Educator OP2251	1	
Career Essentials Orchestral Musician ME2600	2	
Graduate Electives		2
Orchestral Performance Core OP1200	1	1
Large Performance Ensemble LP1500	1	1
Chamber Music SP1500	1	1
Graduation Jury JURYPS		0
TOTAL: 25	**13**	**12**

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

SUGGESTED DISTRIBUTION BY SEMESTER	1	2
Major Lessons (course code varies by major)	6	6
Orchestra Repertoire OP2351-2352	1	1
Musician as Educator OP2251	1	
Career Essentials Orchestral Musician ME2600	2	
Graduate Electives		3
Orchestral Performance OP1200	1	1
Large Performance Ensemble LP1500	1	1
Graduation Jury JURYPS		0
TOTAL: 24	**12**	**12**

PROFESSIONAL STUDIES CERTIFICATE PROGRAM ORCHESTRAL PERFORMANCE MAJOR — PERCUSSION ONLY

SUGGESTED DISTRIBUTION BY SEMESTER	1	2
Major Lessons PKP6000	6	6
Musician as Educator OP2251	1	
Career Essentials Orchestral Musician ME2600	2	
Graduate Electives		2
Orchestral Performance Core OP1200	1	1
Large Performance Ensemble LP1500	1	1
Chamber Music SP1500.P1	1	1
Percussion Lab PK2451-2452	2	2
Graduation Jury JURYPS		0
TOTAL: 27	**14**	**13**

PROFESSIONAL STUDIES CERTIFICATE PROGRAM — CLASSICAL ORCHESTRAL CONDUCTING ONLY

SUGGESTED DISTRIBUTION BY SEMESTER	1	2
Major Lessons CSP6000	6	6
Conductors' Orchestra CS2010	3	3
Graduate Electives	3	3
Graduation Recital CSRCTL		0
TOTAL: 24	**12**	**12**

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

SUGGESTED DISTRIBUTION BY SEMESTER	1	2
Major Lessons (course code varies by major)	6	6
Graduate Electives	6	6
Graduation Jury or Recital (course code varies by major)		0
TOTAL: 24	**12**	**12**

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

PROFESSIONAL STUDIES CERTIFICATE PROGRAM — CLASSICAL STRINGS AND HARP ONLY

SUGGESTED DISTRIBUTION BY SEMESTER	1	2
Major Lessons (course code varies by major)	6	6
Orchestra LP1500	1	1
Chamber Music SP1500	1	1
Graduate Electives	4	4
Graduation Recital (course code varies by major)		0
TOTAL: 24	**12**	**12**

PROFESSIONAL STUDIES CERTIFICATE PROGRAM — CLASSICAL VOICE AND PIANO ONLY

SUGGESTED DISTRIBUTION BY SEMESTER	1	2
Major Lessons (course code varies by major)	6	6
Graduate Electives	6	6
Graduation Recital (course code varies by major)		0
TOTAL: 24	**12**	**12**

PROFESSIONAL STUDIES CERTIFICATE PROGRAM — COLLABORATIVE PIANO ONLY

SUGGESTED DISTRIBUTION BY SEMESTER	1	2
Major Lessons ACP6000	6	6
Collaborative Piano Seminar AC2091-92 OR AC2093-94, AC2111-12 OR AC2113-14	2	2
Collaborative Piano Practicum AC2031-2032	1	1
Graduate Electives	6	6
Graduation Recital ACRCTL		0
TOTAL: 30	**15**	**15**

PROFESSIONAL PERFORMANCE DIPLOMA

The Professional Performance Diploma program is designed for career-focused, accomplished performers possessing a Master of Music degree or the equivalent.

This two-year program offers study in Collaborative Piano (with a concentration in either instrumental or vocal music), Brass, Guitar, Orchestral Performance, Organ, Piano, Strings, Voice, or Woodwinds. Students enrolled in the Professional Performance Diploma will elevate their musicianship to a professional level and learn critical skills in career readiness, freelancing work, and other business-related skills. Students enrolled in this program will identify a focus area that complements their major area studies and supports the development of their professional, artistic goals. This program gives students the opportunity to deepen and expand their readiness to enter and be leaders within an ever-changing performing arts field by broadening their skill sets and access to a variety of performance work. Their coursework will prepare them to engage in repertoire planning that demands more diversity in programming, addressing current needs and gaps in the professional performing arts world.

The program includes a career-focused seminar followed by three semesters of student selected, career-relevant, core coursework, in addition to private lessons, large ensembles, electives, and a graduation recital for a minimum total of 55 credit hours completed.

Admission

Requirements for admission to the Professional Performance Diploma include: (1) Master's degree or its equivalent (2) an application, including all supporting academic records and documents (3) an audition for the applicant's major department (4) English language proficiency assessment if the applicant's native language is not English.

Audition Requirements

For complete information regarding audition requirements and application information, please contact the Office of Admissions.

Graduation Requirements

Graduation Recital and/or Graduation Jury

All students enrolled in the Professional Performance Diploma 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 PERFORMANCE DIPLOMA PROGRAM — COLLABORATIVE PIANO ONLY

SUGGESTED DISTRIBUTION BY SEMESTER	1		2	
Collaborative Piano Lessons ACP6000	6	6	6	6
Collaborative Piano Practicum AC2031-2032, AC2041-2042	1	1	1	1
Professional Performance Diploma Seminar ME2700	3			
PPD Core (Career Focus)**		4	4	4
Graduate Electives	3	3	3	3
Collaborative Piano Seminar VX: AC2093-2094, AC2113-2114 OR INST: AC2091-2092, AC2111-2112	2	2	2	2
Recital ACRCTL		0		0
TOTAL: 63	**15**	**16**	**16**	**16**

**To be identified and selected in consultation with the major advisor. Course will be taken in combination to achieve a documented professional goal (i.e. chamber music, startup ensemble, keyboard performance/skills)

PROFESSIONAL PERFORMANCE DIPLOMA PROGRAM — ALL OTHER INSTRUMENTS

SUGGESTED DISTRIBUTION BY SEMESTER	1		2	
Major Lessons (course code varies by major)	6	6	6	6
Professional Performance Diploma Seminar ME2700	3			
PPD Core (Career Focus)**		4	4	4
Graduate Electives***	3	3	3	3
Large Performing Ensemble (course code varies by major)	1	1	1	1
Jury (course code vaires by major)		0		
Graduation Recital (course code varies by major)				0
TOTAL: 55	**13**	**14**	**14**	**14**

**To be identified and selected in consultation with the major advisor. Course will be taken in combination to achieve a documented professional goal (i.e. chamber music, startup ensemble, keyboard performance/skills)

***Voice Majors will select from LP1850 and other pre-approved courses. Piano Majors will select from SP1500 and other pre-approved ensemble courses.

PATHWAY PROGRAM WITH TEACHERS COLLEGE COLUMBIA UNIVERSITY

MASTER OF MUSIC

from Manhattan School of Music

MASTER OF EDUCATION

in music education with New York State K–12 music teacher initial certification from Teachers College, Columbia University

Manhattan School of Music and Teachers College, Columbia University offer a partnered Pathway Program at the master's level. This accelerated program, designed to be completed in approximately three years, gives the student an M.M. (Master of Music) from Manhattan School of Music and an Ed.M. (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 pathway 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 CCRCI fieldwork. The summer after graduation MSM students will take at least 6 credits at Teachers College, 15 additional credits in the Fall semester and 11 credits in the final Spring semester

To be considered for acceptance into the program, Manhattan School of Music students must have at least a 3.0 GPA and successfully complete the Teachers College admission process, which involves:

- Applying to Teachers College by submitting an application form and fee
- Successful progress review meeting in third semester with the Dean of Youth Education and Community-Career Connections
- Supplying two letters of recommendation from Manhattan School of Music: one from the Dean of Youth Education and Community-Career Connections and one from the Dean of Academic Affairs
- Providing official transcripts for all undergraduate and graduate work
- Submitting 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 Dean of Youth Education and Community-Career Connections at Manhattan School of Music.

Admission Requirements

- Acceptance into M.M. program at Manhattan School of Music
- Fulfillment of required Manhattan School of Music coursework and fieldwork
- A GPA of at least 3.0
- Completed Teachers College application
- GRE
- Teachers College TOEFL requirements

Application materials are due to Teachers College in early January of your final semester at Manhattan School of Music.

For more information, go to: https://www.tc.columbia.edu/ admission/how-to-apply/

Financial Aid is available.

Contact Information

Rebecca Charnow

Dean of Youth Education and Community-Career Connections, rcharnow@msmnyc.edu, (917) 493-4404

MANHATTAN SCHOOL OF MUSIC (11–13 CREDITS)

COURSES OFFERED (selected in consultation with advisor)	
Graduate Level Performance	4
Supervised approved fieldwork in K-12 schools (35 hours)	0
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
Advanced Teaching Techniques PT2011-2012	2
Fundamentals of Music Education PT2101	2
Ear Training and Sight-Singing Pedagogy TH2011-2012	2

TEACHERS COLLEGE (33 POINTS)

DISTRIBUTION BY YEAR AND SEMESTER	SUMMER 1 A	SUMMER 1 B
Child Abuse Workshop and Violence Prevention	0	
DASA Training	0	
A&HM 5020 Foundations of Music Education		3
A&HM 4023 Choral Pedagogy		2
C&T 4052 Designing Curriculum		3
TOTAL: 8	**0**	**8**

DISTRIBUTION BY YEAR AND SEMESTER	FALL 1	SPRING 1
A&HM 4701 ST Elementary	3	
A&HM 5022 Children's Musical Development	3	
A&HM 4029 New Technologies in Education	2	
A&HM5025 Creativity & Problem Solving	3	
A&HM 4711 ST Secondary		3
A&HM 5026 Composing Collaboratively		3
A&HM 4033 Approaches to Teach Mus Inst		2
Special Education Selection		3
TOTAL: 23	**11**	**11**

DISTRIBUTION BY YEAR AND SEMESTER	SUMMER 2 A	SUMMER 2 B
A&HM Policy as Cultural Work		3
TOTAL: 3		**3**

DOCTOR OF MUSICAL ARTS

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

Admission

Requirements for admission to the Doctor of Musical Arts degree program include (1) a Master's degree in music or its equivalent, (2) an application, including all supporting academic records and documents (3) an audition before the faculty of the applicant's major department, (4) a written examination in music history and theory, (5) an interview with the Doctoral Committee, which includes an English language proficiency assessment if the applicant's native language is not English.

Advisement

Students admitted to the program must consult with Associate Dean for Doctoral Studies, Jeffrey Langford, each semester prior to registration. The Associate 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 Associate 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 Associate 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 five 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 tuition fee per semester

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

6. Students applying to the Collaborative Piano department elect a concentration in either vocal or instrumental accompanying and are expected to audition with repertoire selected accordingly. Students concentrating in vocal accompanying must pass proficiency exams in Italian, French and German diction or satisfy any deficiency by auditing one or more of the following: Italian for Singers (IT2101-2102), French for Singers (FR2101-2102), German for Singers (GR2101-2102).
7. Students may transfer a maximum of nine graduate credits earned at another institution with a grade of A or B; no applied credits (i.e., private lessons) may be transferred.
8. Performance majors are required to give three recitals, one of which is usually chamber music. For Collaborative Piano majors, all three recitals comprise chamber music.
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 Associate Dean for Doctoral Studies.
12. Voice majors must previously have taken courses in English, French, Italian, and German diction, or must satisfy any deficiencies by auditing one or more courses listed in paragraph 6 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 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 Dean of the Jazz Arts Program and should be from 60-80 pages in length. The research document is a flexible requirement. Underlying this project must be evidence of basic research skills and good writing technique. Beyond that, we suggest work on a subject that will be of sufficient practical interest to the music world to offer the opportunity for publication. Common approaches to this project include a historical study of some subject related to the major field or an analytical study of a work or group of works from the repertoire of the student's instrument or a critical edition of some previously unavailable work(s).
2. The culmination of the doctoral program is the comprehensive exam. It is important to understand that these tests are not a measure of what the student learned in the two years of course work at Manhattan School of Music, but are rather an evaluation of his or her total experience with the history, literature, and theory of music gained over many years of working as a musician. Prior to graduation, the student must pass comprehensive examinations in jazz history/styles/analysis (HSA Exam), theory/analysis (TA Exam), and improvisation (Improv Exam). The HSA Exam and the TA

Exam are written exams. The HSA exam involves listening as well as writing and takes approximately three hours.

3. 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 Admissions.

DOCTOR OF MUSICAL ARTS/CONDUCTING MAJOR

	Year 1		Year 2		Year 3-5
Major Lessons* CDP6000	6	6	6	6	
Theory DM4101-4102	3	3			
Research Methods DM4150	3				
History Pedagogy DM4170		3			
Music History Elective MH1000-2999	3	3			
Graduate Electives			2	2	
Doctoral Seminar DM3099				3	
Performance Practice DM3130			3		
Thesis Advisement DM4200			2	2	
Performance Project/recitals** DM4450/DM4490		2	2	2	
Language Exam DM4510					0
Comprehensive Theory Exam DM4520					0
Comprehensive History Exam DM4530					0
Comprehensive Oral Exam DM4540					0
Thesis Exam DM4550					0
TOTAL: 62	**15**	**17**	**15**	**15**	**0**

*All Conducting majors, lessons include significant podium time with an MSM ensemble.

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

DOCTOR OF MUSICAL ARTS/PIANO MAJOR

	Year 1		Year 2		Year 3-5
Major Lessons PNP6000	6	6	6	6	
Theory DM4101-4102	3	3			
Piano Pedagogy DM3050-3051	3	3			
Research Methods DM4150	3				
History Pedagogy DM4170		3			
Music History Elective MH1000-2999				3	
Graduate Elective			3		
Doctoral Seminar DM3099				3	
Performance Practice DM3130			3		
Thesis Advisement DM4200			2	2	
Solo Recital DM 4450		2		2	
Performance Project DM 4490			2		
Concerto DM 4470			0	0	
Language Exam DM 4510					0
Comprehensive Theory Exam DM4520					0
Comprehensive History Exam DM4530					0
Comprehensive Oral Exam DM4540					0
Thesis Exam DM 4550					0
TOTAL: 64	**15**	**17**	**16**	**16**	**0**

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

	Year 1		Year 2		Year 3-5
Major Lessons (course code varies by major)	6	6	6	6	
Improvisation JP2500	3	3			
Research Methods DM4150	3				
Jazz Seminar DMJ4700			3	3	
The Artist Pedagogue DMJ4750		3			
Graduate Elective		3		3	
Jazz History Elective			2		
Research Document DMJ4800				2	
Lecture Recital DMJ4850	2				
Jazz Chamber Ensemble Recital* DMJ4870			2		
Thesis Advisement DM4200			2	2	
Comprehensive Theory Exam DM4520					0
Comprehensive History Exam DM4530					0
Comprehensive Improv Exam DM4545					0
Thesis Exam* DM4550					0
TOTAL: 60	**14**	**15**	**15**	**16**	**0**

*The thesis exam is the performance of the thesis composition.

Students must conduct and/or solo in the performances.

DOCTOR OF MUSICAL ARTS/COLLABORATIVE PIANO MAJOR

	Year 1		Year 2		Year 3-5
Major Lessons PNP6000	6	6	6	6	
Theory DM4101-4102	3	3			
Research Methods DM4150	3				
History Pedagogy DM4170		3			
Music History Elective MH1000-2999	3				
Graduate Elective				2	
Doctoral Seminar DM3099				3	
Performance Practice DM3130			3		
Thesis Advisement DM4200			2	2	
Solo Recital DM 4450*		2		2	
Performance Project DM 4490			2		
Collaborative Piano Seminar** (see below)	2	2	2	2	
Language Exam DM 4510					0
Comprehensive Theory Exam DM4520					0
Comprehensive History Exam DM4530					0
Comprehensive Oral Exam DM4540					0
Thesis Exam DM 4550					0
TOTAL: 65	**17**	**16**	**15**	**17**	**0**

*Collaborative piano majors present ensemble recitals.

**Collaborative Piano majors are assigned to seminars based on their focus and major teacher

Collaborative Piano - Instrumental Seminar sequence

Collaborative Piano Seminar AC2091-2092, AC2111-2112

Collaborative Piano - Vocal Seminar sequence

Collaborative Piano Seminar AC2093-2094, AC2113-2114

DOCTOR OF MUSICAL ARTS/COMPOSITION MAJOR

	Year 1		Year 2		Year 3-5
Major Lessons CPP6000	6	6	6	6	
Theory DM4101-4102	3	3			
Research Methods DM4150	3				
History Pedagogy DM4170		3			
Music History Elective MH1000-2999	3				
Graduate Elective			3	2	
Doctoral Seminar DM3099				3	
Performance Practice DM3130			3		
Thesis Advisement DM4200			2	2	
Performance of Original Comps DM4460				2	
Composition Jury JURYDMACO1/JURYDMACO2		2		2	
Language Exam DM4510					0
Comprehensive Theory Exam DM4520					0
Comprehensive History Exam DM4530					0
Comprehensive Oral Exam DM4540					0
Thesis Exam DM4550					0
TOTAL: 60	**15**	**14**	**14**	**17**	**0**

DOCTOR OF MUSICAL ARTS/ALL OTHER MAJORS

	Year 1		Year 2		Year 3-5
Major Lessons (course code varies by major)	6	6	6	6	
Theory DM4101-4102	3	3			
Research Methods DM4150	3				
History Pedagogy DM4170		3			
Music History Elective MH1000-2999	3				
Graduate Elective			3	2	
Doctoral Seminar DM3099				3	
Performance Practice DM3130			3		
Thesis Advisement DM4200			2	2	
Solo Recital DM4450		2		2	
Performance Project*** DM4490			2		
Concerto (orch. Instruments and guitar only) DM4470					0
Orchestral Excerpts Jury (orch instruments only)					0
Language Exam DM 4510					0
Comprehensive Theory Exam DM4520					0
Comprehensive History Exam DM4530					0
Comprehensive Oral Exam DM4540					0
Thesis Exam DM 4550					0
TOTAL: 60	**15**	**14**	**16**	**15**	**0**

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

ARTIST DIPLOMA

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

Admission

Admission to the Artist Diploma degree program is based on a three-tier process:

1. an initial screening of applicants by videotape after which a student may be invited to
2. audition in person before the appropriate departmental faculty after which the student may be asked to
3. audition in person before members of the Artist Diploma Committee, chaired by the appropriate Vice President of Faculty.

Advisement

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

Audition Requirements

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

ARTIST DIPLOMA

SUGGESTED DISTRIBUTION BY SEMESTER	1	2
Major Lessons (course varies by major)	8	8
Graduate Electives	2	2
Chamber Music/Special Projects	2	2
Recital ADRCTL	0	0
TOTAL: 24	**12**	**12**

ARTIST DIPLOMA PIANO, GUITAR, AND ORCHESTRAL INSTRUMENTS

SUGGESTED DISTRIBUTION BY SEMESTER	1	2
Major Lessons (course varies by major)	8	8
Graduate Electives	2	2
Chamber Music SP1500	2	2
Recital ADRCTL	0	0
TOTAL: 24	**12**	**12**

ARTIST DIPLOMA VOICE

SUGGESTED DISTRIBUTION BY SEMESTER	1	2
Major Lessons VX8000	8	8
Graduate Electives	2	2
Role Preparation*	2	2
Recital ADRCTL	0	0
TOTAL: 24	**12**	**12**

*Selected in consultation with Dean of Academic Affairs and Dean of Vocal Arts.

COURSE DESCRIPTIONS

Please note: Courses listed in this catalog 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.

COURSE NUMBERING SYSTEM

Under 1000	Undergraduate only
1000-1999	Undergraduate or graduate credit
2000 and above	Graduate credit
3000 and above	Doctoral credit

BRASS

Major Lesson (course code varies by major)

1 hr weekly/3-6 credits per semester

BR0003-0004 Brass Performance Class (Undergraduate)

2 hrs weekly/1 credit per semester

BR2003-2004 Brass Performance Class (Graduate)

2 hrs weekly/2 credits per semester

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.

COLLABORATIVE PIANO

AC6000, ACP6000 Major Lesson

1 hr weekly/5-6 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.

AC2091-92, AC2111-12 Instrumental

AC2093-94, AC2113-14-Vocal Collaborative Piano Seminar

2-3 hrs weekly/2 credits per semester

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

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

AC2031-2032, AC2041-2042 Collaborative Piano Practicum

1 credit per semester

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

(Open to collaborative piano majors only)

COMPOSITION

CPL4000 Composition Lessons (Freshman/Sophomore)

1 hr weekly/3 credits per semester

For 1st and 2nd year undergraduate students accepted into the Bachelor of Composition program only. Students are entitled to the equivalent of fourteen (14) one-hour lessons with their major teacher each semester. A jury is required to be performed in May each year. Specific jury requirements are detailed in the Composition Department Handbook.

Students work on original compositions, including solo, chamber, and orchestral music, vocal and instrumental music, acoustic and electronic music, concert and non-concert music (e.g. installations) from both technical and aesthetic perspectives.

CP4000 Composition Lessons (Junior/Senior)

1 hr weekly/4 credits per semester

For 3rd and 4th year undergraduate students accepted into the Bachelor of Composition program only. Students are entitled to the equivalent of fourteen (14) one-hour lessons with their major teacher each semester. A jury is required to be performed in May each year. Specific jury requirements are detailed in the Composition Department Handbook.

Students work on original compositions, including solo, chamber, and orchestral music, vocal and instrumental music, acoustic and electronic music, concert and non-concert music (e.g. installations) from both technical and aesthetic perspectives. During the 4th year, students work on their orchestral thesis or an alternate project.

CP6000 Composition Lessons (Master of Music)

1 hr weekly/5 credits per semester

For 1st and 2nd year graduate students accepted into the Master of Music in Composition program only. Student are entitled to the equivalent of fourteen (14) one-hour lessons with their major teacher each semester. A jury is required to be performed in May each year. Specific jury requirements are detailed in the Composition Department Handbook.

Students work on original compositions, including solo, chamber, and orchestral music, vocal and instrumental music, acoustic and electronic music, concert and non-concert music (e.g. installations) from both technical and aesthetic perspectives. During the 2nd year, students work on their orchestral thesis or an alternate project.

CPP6000 Composition Lessons (PS/DMA)

1 hr weekly/6 credits each semester

For students accepted into Performance Studies, Professional Performance Diploma, Artist Diploma or Doctor of Musical Arts in Composition program only. Students are entitled to the equivalent of fourteen (14) one-hour lessons with their major teacher each semester. A jury is required to be performed in May each year. Specific jury requirements are detailed in the Composition Department Handbook.

Students work on original compositions, including solo, chamber, and orchestral music, vocal and instrumental music, acoustic and electronic music, concert and non-concert music (e.g. installations) from both technical and aesthetic perspectives. Doctoral students work on their orchestral thesis or an alternate project during the 2nd year.

CP1999 Composition Forum

1.5 hrs weekly/1 credit per semester

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

Required of all Composition Students, Undergraduate and Graduate.

CP0131-0132 Freshman Instrumentation

1 hr 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

Arranging and writing for large ensembles.

Prerequisite: CP0131-0132 or the equivalent.

CP0331-0332 Junior Orchestration

1 hr weekly/1 credit per semester

Arranging and writing for orchestra.

Prerequisite: CP0231-0232 or the equivalent.

CP0421 Undergraduate Form and Analysis

2 hrs weekly/2 credits/Fall
Offered in alternating years

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

CP0422 Undergraduate Form and Analysis 2

2 hrs weekly/2 credits/Spring
Offered in alternating years

This course is a continuation of CP0421. This semester we will explore late 20th and early 21st century works, by figures famous and lesser known, in an effort to understand how pitch, rhythm, timbre, dynamics, and articulation interact to create musical structure, and to formulate basic concepts of how formal coherence can be achieved in music. (Offered in alternate years).

CP1300 Living in Sound

2 hrs weekly/2 credits/Spring
Offered in alternating years

Did you know there is no such thing as an ear lid? The fraction of information lost with a blink is not lost on the ear. Current archeoacoustic studies have shown that prehistoric people navigated caves by using sound as sonar. This means our ears have the capacity to distinguish between the different densities of substances, the volumes of spaces and the distances between objects. Indeed, measuring distance is more accurate when understood aurally than visually.

This course explores what information an open ear can give. It looks at the deep listening theories of Pauline Oliveros and the work of sound artists and composers like Murray Schafer, Bernhard Leitner, David Dunn, Christina Kubisch, Alvin Lucier, Hanna Hartman, Paul Panhuysen, Laurie Anderson, Hildegard Westerkamp, David Byrne, J¸rg Frey, Laurie Spiegel, Max Neuhaus, Paul DeMarinis, Peter

Ablinger, David Dunn, John Grznich, Peter Cusack and Mary Jane Leach. The aim of this course is to refine listening within natural and built environments.

In addition to weekly assignments that are basically thought experiments, the final assessment involves the creation of a sound installation.

CP1500 Tuning Systems and Acoustics

2 hrs weekly/2 credits/Spring
Offered in alternating years

This course will explore the origins and development of tuning systems and acoustics from Ancient Greece to the present and projecting into the fuure. It is designed to enable students with Western music skills and aesthetics to broaden their understanding and performance skills beyond the 12 notes of the equal tempered scale and the acoustics of traditional concert halls. We will learn the basics of just intonation, historical temperaments, microtonality, and how these tuning systems, along with the acoustical making throughout the ages. We will also learn the fundamental principles of the physics of sound, exploring how the harmonic series, resonance, acoustics, and now technology have provided the foundation for the music of various cultures throughout history.

Techniques and processes for creating and performing music in alternate unings will be reviewed and discussed, including various methods of microtonal notation and MIDI playback.

The class will include a survey of seminal works by composers working with alternate tunings and acoustical models. Classes will be a mixture of lectures, discussion, class presentations, music demonstrations and guest performances. The course is open to music students with basic knowledge of music theory.

CP1600 Experimental Indeterminate Music

2 hrs weekly/2 credits/Fall
Offered in alternating years

This course focuses on the study, interpretation, and composition of text-based scores, graphic scores, and practices of free improvisation, exploring a spectrum of methods used to create music with elements of indeterminacy. It is designed to provide students with the tools and experience to apply these methods to best serve their own creative practices. In each class, we will study and discuss the compositional methods and philosophies of relevant composers as well as learn and perform select works together.

Annea Lockwood, Karlheinz Stockhausen, Carolyn Chen, Sarah Hennies, Cornelius Cardew, Sophia Jernberg, Pamela Z, John Coltrane, and inti figgis-vizueta are just a few of the artists whom we will study or perform. Students will synthesize their score study, performances, and reading assignments into a series of their own compositions that will be performed and discussed in class. The course will culminate with a concert of student compositions.

CP1720-1730 Electronic Music for Undergraduate Students

2 hrs weekly/2 credits per semester

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 Analysis & Aesthetics

3 hrs weekly/3 credits per semester

The fall semester of this course discusses the concept of time and musical architecture (meta-architecture and global architecture). In addition, articles on aesthetics are being read and discussed in reference to current aesthetic topics. The spring

semester of this course discusses the musical architecture (local and organic architecture), as well as musical material, followed by a section on structural listening. In addition, articles on aesthetics are being read and discussed in reference to current aesthetic topics.

CP2181-2182 Score Reading Seminar

2 hrs weekly/2 credits per semester

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.

CP2201-2202 Advanced Orchestration

2 hrs weekly/2 credits per semester

The fall semester of Advanced Orchestration concentrates on the evolution of orchestral music from Joseph Haydn to Gustav Mahler. After discussing the orchestra's origin, its establishment and expansion will be traced based on movements from selected symphonies. The spring semester of Advanced Orchestration on the evolution of orchestral music of the 20th century. After discussing compositions of the first half of the 20th century, a closer look will be taken on recent developments that challenge the very definition the orchestra and of composing for orchestra.

CP2600-2601 Electronic Music for Graduate Students

2 hrs weekly/2 credits per semester

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.

CP2621-2622 Advanced Electronic Music

2 hrs weekly/2 credits per semester
This is a full-year course.

Advanced Electronic Music is a full-year course in electronic music. The primary topic is live sound (i.e. how to install and operate a PA system) with the goal of giving students real-life technical tools to produce their own concerts. Topics include the practice and theory behind analog and digital mixing, live sound processing, concert diffusion, spatial audio, sound reinforcement, mixed music techniques, concert recording, and efficient equipment set-up and tear-down. here, students meet as a group during class time and have to execute eight assignments in addition to a final exam to test their knowledge of the technical aspects of concert planning and setup.

In the last weeks of the fall semester, students are asked to suggest a collaboratie musical project for the spring semester, and students are then paired with a 1st-year performer from the Contemporary Performance Program. Though pairing is encouraged and is a fantastic collaborative opportunity, it is not required and students are free to find their own performers.

The spring semester course focuses on students' collaborative projects. There is no focus on any particular device, software, technique, or aesthetic; rather, we focus on the best tools to achieve each student's creative goals. As such, class time takes the form of group compositoin classes, where students show their work-in-progress on a weekly basis. As one student discusses their work, the others are invited to ask questions and/or comment on the presented ideas. The final collaborative project should be between 10-15 minutes in duration, and can be either only electronic, or for electronics and live instrumentatlists. The composition will be prcesented in a public concert, entirely run and organized by the students in the class based on the knowledge gained in the fall semester. In addition, students must submit a complete score (if applicable) and technical rider for their composition.

CP0711 (undergraduate) CP2711 (graduate) Composition for Non-Composition Majors

2 hrs weekly/2 credits per semester

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

CP0811 (undergraduate) CP2811 (graduate) Composing for (and with) the Voice 1

2 hrs weekly/2 credits/Fall

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

CP2812 Composing for (and with) the Voice 2

2 hrs weekly/2 credits/Spring

This course is an expansion of Composing for (and with) the Voice 1, which focuses on solo voice. In this class, students will write for multiple voices and for voice in dramatic contexts.

Prerequisite: CP2811 Composing for (and with) the Voice 1.

CONDUCTING

CS6000 Conducting Lessons (MM)

1 hr weekly/5 credits per semester

One-on-one lessons with the teacher on score study, to develop a proficient system of preparing a musical score before meeting with the orchestra, including chord analysis, ear training, and to have a fluent understanding of instrumental transpositions. Developing enough piano competence in order to realize an orchestral score with complex harmonies.

CSP6000 Conducting Lessons (PS, PPD, DMA)

1 hr weekly/6 credits per semester

One-on-one lessons with the teacher on score study, to develop a proficient system of preparing a musical score before meeting with the orchestra, including chord analysis, ear training, and to have a fluent understanding of instrumental transpositions. Developing enough piano competence in order to realize an orchestral score with complex harmonies.

CS2010 Conductors Orchestra

2 hr sessions meeting 6 times per semester/3 credits per semester

In sessions with the laboratory orchestra and teacher, to refine and perfect a style of rehearsing the orchestra with efficiency and respect for the musicians. These disciplines include the ability to hear and identify wrong notes, and also correct faulty intonation. The student will also learn to have a working knowledge of string technique in order to discuss with the players phrasing, bowing, and articulations appropriate to the stylistic period of the music.

CD0111-0112 Introduction to Choral Conducting

2 hrs weekly/2 credits per semester

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

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

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

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 Choral Repertoire 1

2 hrs weekly/2 credits per semester
**Course runs alternate years.*

A survey of the development of sacred and secular choral literature from the Renaissance to Modern eras.

CD2932 Choral Repertoire 2

2 hrs weekly/2 credits per semester
**Course runs alternate years.*

This course will consist of studying six major choral-orchestral works.

CONTEMPORARY PERFORMANCE

CT6000 Major Instrument Seminar

1 hr weekly/4 credits per semester

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

CT1071 Contemporary Ensemble

Up to 9 hrs weekly/2 credits per semester

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

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

CT1700 Composer/ Performer Project

1 hr weekly/1 credit per semester

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

CT1960 Contemporary Music Survey, 1900-1960

3 hrs weekly/3 credits per semester/Fall
**Course runs alternate years.*

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

CT1961 Contemporary Music Survey, 1961-the Present

3 hrs weekly/3 credits per semester/Spring
**Course runs alternate years.*

This course is an overview of the evolution of musical modernism and postmodernism, with an emphasis on linking together composers, important works, concepts, and trends, to create an overall map of the late 20th century and early 21st century.

Course work centers on weekly readings, writings assignments, and robust in-class discussions.

CT1999 Composer Workshop/Reading

4hrs total, meets twice a semester/1 credit per semester

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

CT2200 Contemporary Musicianship

2 hrs weekly/2 credits

CT 2200 is an advanced class geared toward polishing the skills necessary for the performance of music of the 20th and 21st centuries. The course focuses on relative pitch, intervallic, and rhythmic skills, with an emphasis on sight singing.

CT2700 Performing with Electronics 1

2 hrs weekly per semester/2 credits/Fall

The CT 2700 series provides students with hands-on experience performing and creating with technology, giving them access to an increasingly important body of technical and musical skills in digital music software and hardware, and equipping them with a knowledge of current practices in the field.

CT 2700 is a prerequisite for CT 2701, as are both for CT 2702.

Exceptions are considered based upon experience, knowledge, and desire. Please approach the instructor directly.

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

CT2701 Performing with Electronics 2

2 hrs weekly/2 credits/Spring

The second semester course (Spring) expands on the first course with more of a concentration on synthesis and Max/MSP, an object-oriented software program used heavily in composition, performance, sound, and video design in everything from academic music to popular music (Aphex Twin).

CT2702 Performing with Electronics 3

2 hrs weekly/2 credits/Fall

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

CT2703 Performing with Electronics 4

2 hrs weekly/2 credits/Spring

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

CT JURIES

The Office of the Registrar assigns jury days and times for students at MSM. CPP juries typically take place in May. Each jury is 15 minutes long.

1st year studentspresent three works:

a. One piece from the 20th century
b. One piece from 21st century
c. One contemporary etude, or etude-like piece

Students are responsible for providing their own accompanists, if needed. Please plan early, to avoid last-minute scheduling problems. Students may view their jury comments and scores at the Registrar's Office and may elect to share them with their teachers. All juries are graded on a 10 point scale. The student's jury grade is the average of all scores received at the jury. The Provost's Office will consider a student petition for jury postponement, but only in the case of an extreme medical condition (documented by a physician), sudden family emergency, or other exceptional circumstance. In all other cases, a student who fails to play a scheduled jury will receive an “F” for that jury. A failed jury may result in academic probation or dismissal from MSM. A postponed jury must be successfully completed no later than the first two weeks of the subsequent semester.

DOCTORAL PROGRAM

DM3050-3051 Teaching Piano in Higher Education

3 hrs weekly/3 credits per semester

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

An advanced seminar, the topic of which changes every year. Regular and active participation is expected of every class member, along with a formal research paper, and both written and

oral examinations.

DM3130 Historical Performance Practice

3 hrs weekly/3 credits/Fall semester

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 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 Theory Analysis/Pedagogy 1

3 hrs weekly/3 credits per semester

This course concentrates on musical analysis from the perspective of musical architecture, starting with Perotin and ending with Alban Berg, followed by a discussion of timbre. Presentations will provide opportunities to discuss aspects of pedagogy. Each class will start with a short epilogue that introduces an underrepresented creator.

DM4102 Theory Analysis/Pedagogy 2

3 hrs weekly/3 credits per semester

This course concentrates on musical analysis regarding the concept of musical rhetoric, starting with Monteverdi and ending with Gérard Grisey, followed by an appendix of comparisons. Each class will start with a short epilogue that introduces an underrepresented creator.

DM4150 Research Methods

3 hrs weekly/3 credits/Fall semester

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

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

DM4200 Thesis Advisement

10 hrs as arranged/2 credits per semester

Conference in connection with the preparation of a thesis.

DM4450 Doctoral Recital (Performance majors only)

2 programs/2 credits per recital

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

DM4460 Performance of Original Compositions (Composition majors only)

1 program/2 credits

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

DM4470 Concerto Performance

No credit

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

DM4490 Performance Project (Performance majors only)

2 credits

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

DM4510 Doctoral Language Exam

No credit

Prior to graduation, doctoral students are required to translate 500 words of French, German, or Italian text related to a musical subject. Use of a dictionary is permitted. Alternate languages can be substituted upon special request.

DM4520 Comprehensive Theory Exam

No credit

A written examination which focuses on musical knowledge in the field of theory/analysis. It may not be taken prior to the completion of required courses.

DM4530 Comprehensive History Exam

No credit

A written examination which focuses on musical knowledge in the field of music history and literature. It may not be taken prior to the completion of required courses.

DM4540 Comprehensive Oral Exam

No credit

A one-hour oral exam in front of a faculty committee. This exam focuses on the repertoire of the student's major area as well as on related historical and theoretical materials.

DM4550 Thesis Examination

No credit. See Thesis Examination Fee

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

DM4560 Comprehensive Improv Exam

No Credit

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.

DM5200 Thesis Research

12 credits/Fall and Spring semesters
See Thesis Research Fee.

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

GLOBAL CONSERVATOIRE

The Global Conservatoire is a digital learning environment, or "global classroom," presented by Manhattan School of Music, the Royal College of Music (London), the Royal Danish Academy of Music, the mdw – University of Music and Performing Arts Vienna, and the program's newest partner (as of April 2023), the Conservatorium van Amsterdam.

The program brings faculty and students from each of the five institutional partners into asynchronous online classrooms, cultivating an international exchange of ideas and allowing students from five conservatories in three different time zones to work at their own pace, completing courses around busy rehearsal and practice schedules.

Gobal Conservatoire courses are offered asynchronously, with 3 synchronous meetings, over 10 weeks each semester.

GC0800 Art of Improvisation

2 credits, asynchronous, Fall
Offered by Royal College of Music

A practical introduction to improvisational practices from the Baroque to the 21st Century. This module enables you to:

- Understand the history of improvisational Practices in Western and Global cultures
- Develop awareness of the stylistic elements that underpin improvisational Practices
- Develop the ability to locate key sources in relation to online Discussion topics
- Gain insights into historical approaches to improvisation
- Develop the ability to reflect these practices in your own performance
- Work towards perfecting at least one improvisational practice

GC0920 Harlem Renaissance

2 credits, asynchronous, Fall
Offered by Manhattan School of Music

This course offers students an opportunity to study major works of the Harlem Renaissance. With an emphasis upon literature, bolstered by excursions into music and the visual arts, we will examine the historical and cultural contexts, the philosophical and spiritual strivings that animate this vibrant, affirmative cultural flowering. Discussions will range from aesthetics to criticism, with particular focus upon artistic voice and vision. Along the way, we will reflect upon the enduring legacies of the Harlem Renaissance within the broader landscapes of creative activity.

GC1220 Engaging with Audiences and Communities

2 credits, asynchronous, Spring
Offered by University of Music and Performing Arts Vienna

Audience and community Engagement have become important tasks for musicians in the 21st century. in order to attract new audiences and to unfold societal relevance, cultural institutions and their actors have to think of new presentation and participation formats - even more so in view of the ongoing Corona pandemic and its consequences. In this course we will read entral tets about Audience and Community Engagement, discuss international best practice examples and do hands-on exercises.

GC1330 Performance Practicality

2 credits, asynchronous, Fall
Offered by Royal Danish Academy of Music

Do you want to expand your choices and possibilities when it comes to expression and interpretation of music from the baroque and classical periods? Do you want to find knowledge that is directly applicable to your repertoire studies? Are you curious about historical performance practices but want to stay within the performance on modern instruments? Do you want to speak the musical languages of Bach and

Mozart in a more fluent way? Do you want to excite your audiences with performances that keep them up at night but still remain respectful to the composer?

GC1340 Performers (back) in the Spotlight

2 credits, asynchronous, Fall
Offered by University of Music and Performing Arts Vienna

GC1560 The Underrepresented in Opera

2 credits, asynchronous, Spring
Offered by Manhattan School of Music

This class covers the history of opera from the earliest works around 1600 to the present, considering works written or performed by underrepresented creators. The content for this course includes either works by underrepresented composers and/or librettists or stories about BIPOC, LGBTQ, and woman characters, which would typically be performed by such performers. The chosen repertoire blends canonical works with lesser-known repertoire. Topics include biography of the creators, experiences in the creative process, choice of stories, context of stories, treatment of characters in the stories, casting of the roles, reception history, etc. In some cases, we will take a critical view of representation and in other cases not. Readings will include underrepresented authors, and all performances will include a high percentage of underrepresented artists.

GC1700 Music and Dis/ability

2 credits, asynchronous, Fall
Offered by University of Music and Performing Arts Vienna

The human body is centrally involved in all aspects of music making and listening, from dexterity and the expressive power of voice and gestures, to decoding notation and refined auditory capacites. all too often these senory faculties are evluated against expectations derived from (fictious) normative bodies. But what happens when we take seriously the diversity of individuals who interact with instruments and preset concetptions of music? How does design affect physiological difference, and what impact does it have on aesthetics and musical styles and idioms? who defines dis/ability and what are the cultural and social.

GC1810 Free Improvisation Techniques

2 credits, asynchronous, Spring
Offered by Conservatorium van Amsterdam

GC1820 Danish Art Songs in Danish: From Weyse to Carl Nielsen

2 credits, asynchronous, Spring
Offered by Royal Danish Academy of Music

GC1930 Ableton Sessions—Creative Jamming with Ableton Live

2 credits, asynchronous, Fall
Offered by Conservatorium van Amsterdam.

GC2900 Sound, Music, and the Environment

2 credits, asynchronous, Spring
Offered by Royal College of Music

GUITAR

GTL4000, GT4000, GT6000, GTP6000 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

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

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

GT0411-0412, 1411-1412 Guitar Pedagogy

1 hr weekly/1 credit per semester

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

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

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

2 hrs weekly/1 credit per semester

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

GT2999 Guitar Performance Seminar

2 hrs weekly/3 credits per semester

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

HARP

HRL4000, HR4000, HR6000, HRP6000 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

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.

HR0451-0452/HR2451-2452 Harp Lab

1 hr weekly/1 credit per semester

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

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 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. The core seminars 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

3 hrs weekly/3 credits/Fall semester

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. 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

3 hrs weekly/3 credits/Spring semester

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. 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

3 hrs weekly/3 credits/Fall semester

An interdisciplinary survey featuring works of literature, political philosophy, psychology and film that examines the conflicting impulses of revolution and reform, idealism and practicality, as driving

forces towards the reconfiguration of society ranging from the Renaissance to the contemporary world. Motivated by a utopian vision of the future, the rebellious individuals showcased in the course act as catalysts for sociopolitical change and challenge to the oppressive forces that constrain human freedom.

Readings to be selected from the following pool of resources: More's Utopia, Machiavelli's Prince, Shakespeare's Julius Caesar or The Tempest; Enlightenment works by Hobbes, Locke, Jefferson, Wollstonecraft, Douglass; Romantic works by Blake, Shelley, Emerson, Thoreau, Whitman; Marx, Ibsen, Nietzsche, Conrad, Woolf, Freud, Jung; Gandhi, the Beats & Hippies, Civil Rights activists; Hong Kingston, Allende, Angelou, Garcia Marquez; essays and short stories. Students are encouraged to make connections between the revolutionary programs advocated by these writers and contemporary political events. The lecture component of the course will focus on the 19th century as an age political and cultural revolution that led to the modern world.

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

Prerequisite: Completion of HU0002.

HU0004 The Artist and Society

3 hrs weekly/3 credits/Spring semester

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.

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

Prerequisite: Completion of HU0003.

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

3 hrs weekly/3 credits

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

Prerequisite: completion of the Humanities core (or by approved general Petition).

Only course numbers 1000 and above are available to graduate students.

HU0511-0512 Elementary Italian I-II

3 hrs weekly/3 credits per semester

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.

Prerequisite: completion of the Humanities core (or by approved general Petition).

HU0521-0522 Elementary German I-II

3 hrs weekly/3 credits per semester

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.

Prerequisite: completion of the Humanities core (or by approved general Petition).

HU1200 Introduction to Psychology

Online-asynchronous/3 credits

This course teaches students the basics of how human beings think, learn, perceive, develop socially snd physically, how we develop personalities, and how we behave in groups. In this semester long, exclusively online course, students apply psychological theories to improving their performances, reducing their stress levels, and understanding their identities as a people and artists.

HU1300 Introduction to Poetry: Poetry's Music

"Have you felt so proud to get at the meaning of poems?" Walt Whitman asked in his 1855 epic poem Song of Myself. His question continues to resonate nearly two centuries later, and for good reasons. Of all the literary art forms, poetry is the most exacting, and the most baffling. Many of us may feel we can't "get at the meaning of poems." This course aims to help us in our understanding of poetry in its varied forms. After all, poetry endures as one of our great art forms that offers readers and writers profound glimpses into the human condition. In this course, we will conduct a sustained study of select poets from different time periods to arrive at a stronger understanding of how poems work to "make meaning." Along the way, we will make use of the tools of poetic analysis to hear poetry in its varied forms and frequencies: especially in opera, song, and theatre.

Prerequisite: completion of the Humanities core (or by approved general Petition).

HU1310 Poetry: Craft and Structure

This course offers students an opportunity to write from what they know as a means toward creating metaphors for the broader human experience. By developing their skills in the use of imagery, figurative language, lineation, repetition, meter, rhyme, and syntax, students will enhance their own writerly voice and creative vision. Along the way, we shall study modern poets to further our understanding of poetry as both a practice and a dynamic art form.

Prerequisite: completion of the Humanities core (or by approved general Petition).

HU1350 Shakespeare's Tragedies

3 hrs weekly/3 credits/Fall semester

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 by approved General Petition).

HU1564 Shakespeare's Comedies

3 hrs weekly/3 credits/Spring semester

A continuation of HU1350: Shakespeare's Tragedies.

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

Prerequisite: completion of the Humanities core (or by approved general Petition).

HU1660 The Rise of the American Republic

3 hrs weekly/3 credits/Fall semester

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 by approved General Petition).

HU1661 America in the 20th Century

3 hrs weekly/3 credits/Spring semester

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.î

Prerequisite: Completion of the Humanities Core (or by approved General Petition).

HU1901 Art History I

3 hrs weekly/3 credits/Fall semester

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.

Prerequisite: completion of the Humanities core (or by approved general Petition).

HU1902 Art History

2-3 hrs weekly/3 credits/ Spring semester

Prerequisite: completion of the Humanities core (or by approved general Petition).

HU1917 Jazz and Literature

3 hrs weekly/3 credits/Spring semester

This course offers students an opportunity to investigate the theory and the practice of jazz as seen across the humanities. While considering the contributions and legacies of canonical jazz artists such as Duke Ellington, Billie Holiday, and Charlie Parker, among others, we will also explore the

interdisciplinary links between jazz as a form as seen within the visual and literary arts. Along the way, we will examine and reflect upon such ideas as jazz and spirituality, improvisation, the Manhattan skyline, the US Constitution, popular culture, and jazz as an institution of human knowledge.

Prerequisite: completion of the Humanities core (or by approved general Petition).

HU1920 The Harlem Rennaissance and Beyond

3 hrs weekly/3 credits/Fall semester

This course offers students an opportunity to study major works of the Harlem Renaissance. With an emphasis upon literature, bolstered by excursions into music and the visual arts, we will examine the historical and cultural contexts, the philosophical and spiritual strivings that animate this vibrant, affirmative cultural flowering. Discussions will range from aesthetics to criticism, with particular focus upon artistic voice and vision. Along the way, we will reflect upon the enduring legacies of the Harlem Renaissance within the broader landscapes of creative activity.

Prerequisite: completion of the Humanities core (or by approved general Petition).

HU1930 Introduction to Film

3 hrs weekly/3 credits

In this course we introduce basic concepts in film criticism by examining a selection of landmarks in the history of cinema. Through analysis of films in a wide variety of genres from the silent era to the 2000s, we will be able to explore the manifold ways in which motion pictures add a new dimension to the long human history of storytelling and narrative. Particular attention will be paid in this course to learning how to analyze visual texts through semiotic analysis. How do movies accomplish their aesthetic goals not only through their conventionally "literary" qualities (dialogue, voice-over narration), but also through the entire array of visual/auditory means at their disposal? Understanding the complex interplay between these fundamental characteristics of film will allow us to better explore cinema's unique contribution to the history of narrative.

Prerequisite: completion of the Humanities core (or by approved general Petition).

HU1975 New York Stories

3 hrs weekly/3 credits

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 "Goodfellasî; from "The Jeffersons" and "All in the Family" to "Seinfeld" and "Law and Orderî; 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.

Prerequisite: completion of the Humanities core (or by approved general Petition).

ENGLISH AS A SECOND LANGUAGE

HU1000 Summer English Study

Summer/0 credits

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 studentsí readiness for regular course work during the academic year. Students will increase their proficiency in listening, speaking, reading and writing.

HU1011 Fundamentals of Writing 1

Fall/3 credits

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.

(Open only to Undergraduates)

HU1013 ESL Tutorial

Fall/Spring/0 credits

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

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.

May be counted for Humanities elective credit.

(Open only to Undergraduates)

Prerequisite: HU1011 or by approved General Petition.

CAREER READINESS

ME1500 Practical Foundations for Music Careers

2 hrs weekly/2 credits/semester

This course is designed to build career readiness and to prepare students for multi-faceted professional careers. Course highlights include a focus on audience engagement, communication and promotion, creativity and innovation, an exploration of the arts economy, financial management and fundraising, expanding career, networking, promotional and public speaking skills, and understanding more about value creation and making an impact. The class includes professional networking with guest visits from industry professionals. This is a required class for all undergraduates. Course offered Fall or Spring depending on major.

ME1700 Becoming an Arts Ambassador

1 hour weekly/1 credit/Spring semester

This elective course takes students through the creation of performance modules, combining narratives and storytelling with individual musical selections. Students will perform these creations and participate in a variety of events where they will gain hands-on training in becoming arts ambassador, advocating for their art forms, and interacting with a variety of professionals in the field.

ME1900 Internship

10 hours weekly/3 credits/Fall or Spring semesters

The CCRCI Internship Program offers real-world experience, skills and contacts that enhance on-campus coursework and foster career readiness. Students eager to gain professional arts experience in one of the world's most dynamic cities have a terrific array of internships possibilities to enhance their education. Internships for current students are arranged for one semester. Students may only enroll once per their degree program. Interested students must apply through the CCRCI office before registering, as this course is by permission only. Available during the Fall or Spring semesters to juniors, seniors, and graduate students.

ME2001 Advanced Practicum Careers in Contemporary Performance

2 hours weekly/2 credits/Spring semester

Many of the ensembles, organizations, and institutions that make up the new music scene and many of the careers of prominent new music players are intrinsically connected to what began as

independent projects. In this graduate level course, students will develop an independent project that will help chart the course of their professional career. This project will involve planning and taking concrete practical steps towards bringing a creative idea that students are passionate about into practice. This is a required course for graduate students in the Contemporary Performance program. This course may substitute for ME1500 with faculty approval.

ME2600 Career Essentials for the Orchestral Musician

2 hrs weekly/2 credits/Fall semester

This course is intended for the ambitious and curious orchestral musician eager to explore a wide range of topics associated with a fulfilling career. Topics include essential organizational, financial, and programmatic issues affecting orchestras. The course is designed to equip orchestral students with the knowledge and perspective needed to succeed as professional musicians in a changing industry. This course is required for graduate students in the Orchestral Performance program and is also available to others with permission from the instructor.

ME2700 Professional Performance Diploma Seminar

3 hrs weekly/3 credits/Fall semester

This multi-module course provides students with an integrative approach to the fundamental skills and knowledge to build a contemporary professional portfolio. Students in this seminar class will undertake three 4-week modules of study, as follows:

d. Career Readiness-to develop promotional, networking, and collaborative skills for workforce readiness

e. Community Engagement -to enhance pedagogical strategies and best practices for creating meaningful musical experiences for community audiences

f. Technological Fluency -to utilize multiple media and digital tools for artistic expression

At the conclusion of the course, each student will select a core area of further study to be approved by their major teacher, the chairperson of the core area, and the Dean of Academic Affairs. This course will help students identify opportunities in a subsequent semester for an experiential component, such as teaching fieldwork, internships, independent study, etc. that are required for this diploma program. Individual advisement will be offered to each student by the Dean of Youth Education and Community-Career Connections and/or the Academic Division Dean or Major Teacher.

JAZZ

Major Lesson (course code varies by major):
1 hr weekly/3-6 credits per semester

Undergraduate Required Courses

JC0001 Harmony for Jazz Majors 1

2 hrs weekly/2 credits

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

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

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

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

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

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.

JC0101 Jazz History

2 hrs weekly/2 credits

The semester covers the early origins 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. 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.

JC0102 Jazz History

2 hrs weekly/2 credits

The semester covers a comprehensive study of the swing era. Connections with the social, musical, and racial realities of the 20th century are highlighted. An in-depth examination of what made Harlem, and Kansas City, vital to the music of this time period. This helps place the innovations of Duke Ellington and Count Basie in the proper context.

JC0103 Jazz History

2 hrs weekly/2 credits

The semester covers a thorough study of jazz leading into the modern era.

Beginning with transitional soloists such as Coleman Hawkins, Lester Young, Art Tatum. This leads into the an in-depth examination of the innovations of Charlie Parker and Dizzy Gillespie. Finally, the class explores the emergence of Miles Davis, Lennie Tristano, Lee Konitz, among others, all placing the innovations of Parker and Gillespie in the proper context.

JC0104 Jazz History

2 hrs weekly/2 credits

The semester deals with the varied reactions to Miles Davis and the musicians that he encouraged (Coltrane, Evans, Shorter, among others). Also, individuals such as Ornette Coleman, Eric Dolphy, Cecil Taylor, John McLaughlin, and others are explored, with the focus on tying their innovations into what is contemporary in jazz. Connections with the social, musical, and racial realities of the 20th, and into the 21st century are highlighted.

JC0105 Roots, Rhythms, and Music of the Americas I

2 hrs weekly/2 credits/Fall Semester

This performance-based course explores the diverse musical and rhythmic genres of the African Diaspora from Latin America and the Caribbean. Using multiple resources, including guest artists, to introduce aspects of the music and rhythms from these regions to provide a musical foundation to bridge knowledge and experience for a more authentic performance experience. Classes are structured to include new material, i.e. cultural music and rhythmic concepts, followed by in-class ensemble work and composition to apply the new material. Topics will include historical elements of the music, traditional forms of melody and rhythm, meaning and understanding, stylistic approaches, rhythmic analysis, stylistic elements through dance and cultural perspectives within the genres. The course concludes with an in-class performance of a selected work or student composition that demonstrates authentic interpretation.

JC0106 Roots, Rhythms, and Music of the Americas II

2 hrs weekly/2 credits/Spring Semester

Semester II focuses on the African Diaspora in Central America and South America.

Continuation of MH0105.

JC0301-0302 Rhythmic Analysis

2 hrs weekly/2 credits per semester

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

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.

JC0161 Jazz Piano Styles 1

2 hrs weekly/2 credits/Fall semester

In Jazz Piano Styles we will survey, discuss, listen, analyze, and perform music of important jazz pianists. The fall semester course will cover ragtime into the bebop era. Class performance is also encouraged to help build solo piano style development. Students will listen, analyze, and perform music of important jazz pianists from all eras of jazz. Students will study important musical features of jazz piano styles and techniques. Students will learn and deepen their knowledge of jazz harmony, rhythm, melody, and improvisation, through a diversity of pianistic approaches and styles.

Required for undergraduate jazz piano majors

JC0162 Jazz Piano Styles 2

2 hrs weekly/2 credits/Spring semester

In Jazz Piano Styles we will survey, discuss, listen, analyze, and perform music of important jazz pianists. The spring semester will cover styles from the 1950's to the present. Class performance

is also encouraged to help build solo piano style development. Students will listen, analyze, and perform music of important jazz pianists from all eras of jazz. Students will study important musical features of jazz piano styles and techniques. Students will learn and deepen their knowledge of jazz harmony, rhythm, melody, and improvisation, through a diversity of pianistic approaches and styles.

Required for undergraduate jazz piano majors.

JC1811 Studio Techniques 1: Introduction to MIDI Sequencing Studio

2 hrs weekly/2 credits/Fall semester

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.

Jazz Improvisation/ Undergraduate

JP2500 Jazz Improvisation

2 hrs weekly/2 credits

Undergraduates will take improvisation for 4 semesters (2 years) of their program. The following topics will be covered:

First Year

This course provides the students with fundamental concepts needed to compose spontaneously. It consists of improvisational exercises and the application of these exercises on assigned progressions. Scales: Major and minor scales, major and dominant 8 note bop scales, major diatonic modes. Progressions: Each week Major and dominant blues, ii-7 v7 1, ii-7b5 v7 b9b13 1-6/9, and Autumn Leaves will be studied in a new key. Tensions 9 11 and 13 will be studied on the above progressions. The melodic minor modes will also be studied along with the minor and dominant b9b13 bop scales. Students will also be required to learn a new song each week in preparation for yearly juries.

Second Year

This course includes further studies of diatonic modes and parallel modes as well as modal bop scales and diminished scales. Approach notes and arpeggios will be studied on Autumn Leaves. Students will be required to learn Minor Blues and I Got Rhythm chord changes in 12 keys. Chord substitutions on Blues, I Got Rhythm, and Autumn Leaves will also be explored. Students will continue to learn a new song each week. Review of the 60 songs learned in preparation for yearly juries.

Electives

MH1040 Music of Duke Ellington

2 hrs weekly/2 credits/Spring semester

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.

MH0165/MH2165 African-American Music History

3 hrs weekly/3 credits

We will examine a variety of musical genres beginning with the music of West Africa and moving to Plantations songs (spirituals, work songs), Ethiopian Minstrelsy, music of the Mississippi Delta, Blues, Ragtime, Jazz, Rhythm & Blues and Art Music. Such figures as Master Juba, Francis Johnson, Newport Gardner, Richard Allen, Bessie Smith, Duke Ellington, Mary Lou Williams, Robert Johnson, Ma Rainey, Thomas A. Dorsey, Marian Anderson, William Grant Still, Stevie Wonder, James Brow, Aretha Franklin,

Prince, and Jay-Z will be discussed. All of these individuals helped to shape and define music of the African American Diaspora.

JC1400 Brazilian Music 1: History, Styles, and Analysis

2 hrs weekly/3 credits/Fall Semester

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 2: History/ Repertoire/Performance

3 hrs weekly/3 credits/Spring semester

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.

Prerequisite: JC1400 or MH1400

JC1740 Popular Songs from Film

3 hrs weekly/3 credits per semester/Spring semester

Popular Songs from Film is a Jazz History and Harmony Analysis course based on the evolution and significance of America's most recognized jazz standards originating from film scores during the Golden Age of Hollywood. Unlike classic Broadway shows, whose original cast productions from the 1920s, 30s, and 40s can only be read about or experienced in photos and rare modern reproductions, films are permanent documentations of the original visual and audio productions of these songs against the stories they were meant to enhance. We study a song using the film as a unique reference, even a literal glimpse, of the time and social climate it was written for. Songs like "Stella By Starlight," "There Will Never Be Another You," or Academy Award winning songs, "It Might as Well Be Spring," and "Days of Wine And Roses," have been taught to students for decades, but rarely with any historical background on their rise to prominence. This course discusses the process of these classic hit songs from conception. It shows how Hollywood and music publishing giants along with popular big bands, record companies, radio stations, and dance halls across the country depended on one another to create an American image and sound, sell sheet music, records, and boost the morale of a country at war. We discuss the Hollywood Movie Stars, particularly the iconic actresses who played the roles of characters like Stella, Laura, Delilah, and Emily. Today, these women have largely been left out of the story of these songs' successes.

In the musical analysis portion of the class, we will study the exact harmonies and melodies used in the film scores while watching key scenes from the films featuring the songs. We then follow how this harmony was remolded on popular recordings by master arrangers and jazz recording artists. This is referred to today as functional chord substitution, a skill instrumental in composition, improvisation, accompaniment, and arranging. Students will learn how these songs work harmonically in their essence,

while learning techniques the masters used to reshape them, creating the most common chord progressions in the jazz vocabulary. While in this course, students experience the birth and harmonic evolution of a genre as it parallels American history, and learn why these songs have stood the test of time against every musical era since.

Prerequisite: JC0004 Harmony and Counterpoint for Jazz Majors 4 or equivalent, or graduate standing status

JC1812 Studio Techniques 2: Introduction to Digital Audio Recording Studio

2 hrs weekly/2 credits/Spring semester

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

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 Studio Techniques 4: Advanced Studio Recording - Scoring to Picture

2 hrs weekly/2 credits per semester/ Spring semester

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

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.

JC2161 Jazz Piano Styles 1

2 hrs weekly/2 credits/Fall semester

In Jazz Piano Styles we will survey, discuss, listen, analyze, and perform music of important jazz pianists. The fall semester course will cover ragtime into the bebop era. Class performance is also encouraged to help build solo piano style development. Students will listen, analyze, and perform music of important jazz pianists from all

eras of jazz. Students will study important musical features of jazz piano styles and techniques. Students will learn and deepen their knowledge of jazz harmony, rhythm, melody, and improvisation, through a diversity of pianistic approaches and styles.

JC2162 Jazz Piano Styles 2

2 hrs weekly/2 credits per semester/Spring semester

In Jazz Piano Styles we will survey, discuss, listen, analyze, and perform music of important jazz pianists. The spring semester will cover styles from the 1950's to the present. Class performance is also encouraged to help build solo piano style development. Students will listen, analyze, and perform music of important jazz pianists from all eras of jazz. Students will study important musical features of jazz piano styles and techniques. Students will learn and deepen their knowledge of jazz harmony, rhythm, melody, and improvisation, through a diversity of pianistic approaches and styles.

JC2260 American Singers/American Song

An in-depth study of vocal artistry, illustrated through the performance techniques of the master singers of American popular music—in all styles—from the 1920s to the present day.

Prerequisite: RP0122 Graduate Required Piano 2 OR classical keyboard major

JC2271 Jazz Improvisation for Non-Jazz Majors 1

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.

JC2272 Jazz Improvisation for Non-Jazz Majors 2

A continuation of Jazz Improvisation for Non-Jazz

Majors 1. Understanding and application of theory and concepts of jazz improvisation. Topics include: interpreting a "lead sheet"; chord/scale relationships; exploration of various approaches to melodic improvisation: creation of chords with extensions and alterations; voice leading of chords in common progressions, songs, and the blues; improvising on standard tunes and the blues; creating simple effective accompaniments; development of a relaxed "swing" rhythmic "feel"; creation of original jazz arrangements.

Prerequisite: JC2271 Jazz Improvisation for Non-Jazz Majors 1

JC2273-2274 Jazz Improvisation for Strings

2 hrs weekly/2 credits per semester/ Fall and Spring

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.

JC2732 MT Songwriting

3 hrs weekly/3 credits/Fall semester

This class will focus on the musical theatre song, a structure invented at the turn of the 20th century to support the burgeoning artform of musical drama. While we will go into some detail about the history of the form—such as how it is one of the U.S.A.'s only cultural inventions, mostly created by oppressed groups like Jewish and Black people—the bulk of this course will be invested in a study the art of writing musical theatre songs both practically and theoretically. By analyzing individual songs, engaging with musical theatre dramaturgy, and reading the books of musicals, students will study different song structures and types, as well as show structure. With an eye toward cultural inclusion, we will study writers from and depicting underrepresented communities in the musical theatre, to discuss how some songwriters, particularly global-majority writers, navigate or shake off normative musical theatre structures. The bulk of this class, though, will revolve around the writing created by the students, who will work in collaboration. Each topic will have a corresponding songwriting assignment, where lyricists will be paired with composers, and

vice versa, to try on new collaborators and new collaboration styles, which can be challenging but deeply rewarding. The course will end with a final project where, as a class, composer-lyricist teams will each write one song for a short musical; by the end of a short process, as a class, the students will write an entire new musical! There are many goals for this class, but perhaps the most significant is for students to leave the class with a new long-term composer or lyricist collaborator.

JC2780 Ritmica: A Musical Approach to Rhythm

2 hrs weekly/2 credits

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

This course is designed to continue to challenge the student's ability to perceive rhythmic relationships in a horizontal way, through the introduction of many more exercises of the Ritmica book.

The exercises were created by putting together irregular rhythmic elements against regular rhythmic sequences, and exploring the contrast between them. Through the second part of the Ritmica studies the class also focuses on composition, and each student is assigned a partner and required to write and perform a duo piece based on the Ritmica concept. Required of all jazz composition students

JCL4000, JC4000, JC6000, JCP6000 Major Lesson

1 hr weekly/3-6 credits per semester

JC1999 Jazz Composition Forum

1 hr weekly/1 credit per semester

The course provides a framework to discuss perspectives on the compositional process. We will analyze scores, listen to recorded works, and exchange ideas. Students will have the opportunity to present their analysis of selected composers, and share their own compositional work with the class. Each member of the class will present a Final Project at the end of the semester.

JC2241-JC2242 Jazz Composing and Arranging for Studio Orchestra

2 hrs weekly/2 credits per semester

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, plus in-depth analysis of the student's own work.

JC2400 Graduate Jazz Conducting/ Rehearsal Techniques

2 hrs weekly/2 credits/Spring semester

This course will prepare students to conduct a number of music styles/genres (orchestral, choral, jazz, Broadway, popular music, TV/film and more), be knowledgeable in score study and preparation, understand instrument transposition, basic baton technique, general score analysis, rehearsal planning and implementation of rehearsal techniques and other tools necessary to be a successful conductor.

Graduate Required Courses

JP2500 Jazz Improvisation

2 hrs weekly/2 credits

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

A development of writing skills for various media and combination, including dance, show, and jazz music. Graduate students explore the latest techniques in electronic, serial and experimental techniques.

Prerequisites: Graduate standing or permission from the instructor.

JC2321-2322 Jazz Styles and Analysis

2 hrs weekly/2 credits per semester

Analysis of the contributions, innovations, and solo and compositional output of outstanding jazz composers, arrangers, and performers.

JC2360 Jazz Musician as Educator

2 hrs weekly/2 credits/Spring semester

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 series. Included are the study of ensemble and rehearsal techniques and other factors pertinent to operating a jazz/ commercial music program.

JC2410 Jazz Pedagogy

2 hrs weekly/2 credits/Fall semester

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-JC2503 Masters of Jazz Seminar: A Chromatic Approach to Jazz Melody and Harmony

2 hrs weekly/2 credits per semester

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

Courses for Doctoral Students

JP2500 Jazz Improvisation
2 hrs weekly/2 credits

DM4700 Doctoral Jazz Seminar
3 hrs weekly/3 credits/Fall semester

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.

DMJ4750 The Artist Pedagogue
3 hrs weekly/3 credits/Spring semester

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 Precollege program as well as the Carnegie Hall and NARAS educational programs. The course's pedagogical concept is unique in its sequential design that integrates the entire curriculum, its ability to train and empower teachers effectively to present and reinforce musical applications, and the program's strong and affirming message that cements concepts through an array of interactive and musical experiences.

MUSIC HISTORY

Undergraduate Core

MH0001 Baroque
2 hrs weekly/2 credits/Fall semester

Baroque History covers Western European art music from c. 1600 to Handel, focusing on national styles, new genres, leading composers, and their representative works. The course also provides an overview of how music intersects with the arts, religious life, and politics.

MH0002 Classical
2 hrs weekly/2 credits/Spring semester

Classical History covers Western European art music from early Galant styles through the music of Beethoven. The course also considers the role of music in social life, the changing careers of composers, and the influence of the Enlightenment and the French Revolution.

MH0003 Romantic
2 hrs weekly/2 credits/Fall semester

Romantic History covers Western European art music from Schubert to the early 20th century, considering the impact of literary Romanticism across all genres and styles. The course also looks at the role of nationalism and revolutionary politics.

MH0004 20th Century
2 hrs weekly/2 credits/Spring semester

This course covers primarily Western European art music from c. 1900 through today, presenting the diversity of styles and techniques across European countries and the Americas. The content focuses especially on Modernist styles, the avant-garde, new genres, global influences, underrepresented artists, and Postmodernism.

Electives

(Open to undergraduate and graduate students with the proper prerequisites)

MH0131/2131 Performance Practice

3 hrs weekly/3 credits/Fall semester

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.

MH1005 Monteverdi to Mozart

3 hrs weekly/3 credits

(This course is for non-native English speakers only.)

Although the Baroque and Classical musical languages had radically different textures and forms there was a core question that pervaded musical discourse from the 1600s through the 1820s: can music have meaning? Rhetorical music—music that imitates the effects of persuasive oratory and sways listeners' emotions—offers an answer to this question providing a conceptual throughline for music from the late Renaissance through Beethoven. This course will trace how Humanism contributed to the primacy of vocal music in the Baroque era and how Enlightenment-era composers Mozart and Beethoven challenged the social and political status quo through their music. We will explore how intense emotionality (Affect) or programmatic musical content satisfied 17th and 18th century audience's demand for music that communicated ideas. We will also examine how Viennese Classical composers transformed the desire that music communicate meaning into phrasing that imitates spoken language. The course is meant to provide insight into the meaning of Baroque and Classical musical language to help students create more informed and vibrant performances of repertoire from these periods.

MH1006 Beethoven to Boulez

(This course is for non-native English speakers only.)

Throughout this course, we will trace the evolution of Classical music through the height of the Classical Period all the way to 20th Century modernist movements. We will begin with Ludwig van Beethoven and explore his tremendous influence on the composers of the Romantic period. 19th century composers highlighted in our course will include the pianist composers Chopin and Liszt, as well as great symphonists Schumann, Brahms. We will then see the great change toward nationalism, and see this movement in various countries. Finally, in our discussions of 20th century composers, we will explore through the great diversity of styles, and innovative compositional movements such as Atonality, Neoclassicism, Minimalism, and many others.

MH1040 The Music of Duke Ellington

2 hrs weekly/2 credits/Spring semester

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.

MH1400 Brazilian Music 1: History, Styles, and Analysis

3 hrs weekly/3 credits

See JC1400.

MH1402 Brazilian Music 2: History/ Repertoire/Performance

3 hrs weekly/3 credits

See JC1402.

MH1510 Bach

3 hrs weekly/3 credits/Fall semester

A study of the history, style, and performance problems in selected instrumental and vocal works of J.S. Bach.

MH1512 History of Opera

3 hrs weekly/3 credits/Spring semester

A comprehensive study of the history of opera and operatic forms of the 19th and 20th centuries.

MH1530 Mozart

3 hrs weekly/3 credits

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 1

3 hrs weekly/3 credits/Fall semester

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 2

3 hrs weekly/3 credits/Spring semester

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 MaÓtre. 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.

MH1560 The Underrepresented in Opera

This class covers the history of opera from the earliest works around 1600 to the present, consideringworks written or performed by underrepresented creators. The content for this course includes eitherworks by underrepresented composers and/or librettists or stories about BIPOC, LGBTQ, and womancharacters, which would typically be performed by such performers. The chosen repertoire blendscanonical works with lesser-known repertoire. Topics include biography of the creators, experiences inthe creative process, choice of stories, context of stories, treatment of characters in the stories, casting ofthe roles, reception history, etc. In some cases, we will take a critical view of representation and in othercases not. Readings will include underrepresented authors, and all performances will include a highpercentage of underrepresented artists.

The course is completely asynchronous, divided into short lectures, readings, and watching/ listeningassignments. Students will complete the course assignments weekly, with each unit beginning andending on Mondays.

MH1575 Women in Music

3 hrs weekly/3 credits

ìWomen" and "Greatness" -throughout the course of all history, these two words have not been used in the same sentence too often. Certainly, in the case of Music History, it is as if there was a sort of mental programming to exclude women from the realm of great legacy and powerful contribution.

Therefore, this course will provide a fascinating exploration into the lives and stories of women who enriched Music History in spite of many obstacles. Our journey will begin in the Middle Ages and conclude with the current times.

We will explore a great variety of musical carriers, placing our main emphasis on the study of the life and work of such great composers as Barbara Strozzi, Clara Schumann, Amy Beach, and Tania Leon. We

will also celebrate the trail blazing women on the concert stage from the Primadonnas of Italian opera to the great female conductors on the world stage is today. The goal of the course is to shed light on the music composed over an entire millennium that may still be undiscovered, and to better understand the sociopolitical circumstances, which many of the women we discussed had to overcome and bring their gifts to the world.

MH1592 Charles Ives & American Music

3 hrs weekly/3 credits per semester

This is a survey of the life and works of Charles Ives. Our goal is to trace the development of his style in many different genres and relate that growth to circumstances in his life and in the broader sphere of early North American music. In the second half of the semester we will trace Ives's influence with multiple, forward-thinking composers in American music.

Where possible, attention will be given to underrepresented composers within George and Charles Ives's orbit and those influenced by Ives's music. Additionally, underrepresented artists will be highlighted in recorded performance.

MH1609 Voices and Orchestra

3 hrs weekly/3 credits per semester

This course is a one-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

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

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)

MH1640 Romanticism

Online-asynchronous/3 credits

This course covers the influence of German literary Romanticism on nineteenth-century works. Instead of treating all of the nineteenth century as uniformly "Romantic," we will distinguish between works connected to the literary movement and those which are not. We will consider the sources of Romanticism, from Germanic myth and Shakespeare to contemporary stories and explore the new genres which emerged to innovate modes of storytelling with music. As a counterpoint to the core of the class, we will also consider the question of Romanticism in abstract instrumental music, which E.T.A. Hoffmann called the "most Romantic of all the arts" because of its ability to go beyond text.

MH1698 The Concerto

3 hrs weekly/3 credits/Spring semester

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 willbe subjected to stylistic and formal analysis.

MH1711 Works of Wagner: Der Ring des Nibelungen

3 hrs weekly/3 credits

A comprehensive introduction to Richard Wagner's Der Ring des Nibelungen, in the context of his life and times, with reference to other Wagner works of the Ring period. The course will cover the musical, dramatic, poetic, historic, literary, and philosophic background to Wagner's monumental tetralogy. A term paper at the end of the semester is required.

Prerequisite: TH0002

MH1712 Wagner: Tristan, Meistersinger, Parsifal

3 hrs weekly/3 credits

An introduction to Richard Wagner's Tristan und Isolde, Die Meistersinger, and Parsifal in the context of his life and times, with reference to other Wagner works of the periods discussed.

The course will cover the musical, dramatic, poetic, historic, literary, and philosophic background to Wagner's three great music dramas. A term paper at the end of the semester is required.

Prerequisite: TH0002

MH1839 History of Russian Music

3 hrs weekly/3 credits/Fall semester

This course is a wide-ranging historical survey of Russian Music: from its origins in folk song and Orthodox religious chant, through to such contemporary figures as Alfred Schnittke and Sofia Gubaidulina. The course is not limited to composers who were “Russian” in solely the linguistic or ethnic sense, but rather, composers who lived in that part of the world, belonging to the Russian Empire or later to the USSR. Therefore, the course study will include those who were Ukrainian, Armenian, etc. We will survey historical, biographical, and musical facts of the earliest masters of Russian opera and concert music (Glinka, Balakirev, Borodin, Mussorgsky), music by composers of the “Golden Era” and shortly thereafter (Tchaikovsky, Rimsky-Korsakov, Scriabin, Rachmaninov), and works by Russian and Soviet composers of the 20th century (Stravinsky, Prokofiev, Khachaturian, Shostakovich).

MH1841 World Music 1

3 hrs weekly/3 credits/Fall semester

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 2

3 hrs weekly/3 credits/Spring semester

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. Duringthe 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

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

This course covers Giacomo Puccini's life and works. We begin with prevailing operatic styles of the late 19th century and discuss each of Puccini's operas in turn, comparing traditional and abstract productions from opera houses in the U.S. and Europe.

MH1913 The Life and Works of Benjamin Britten

3 hrs weekly/3 credits/Spring semester

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

This class surveys the music of Europe and the USA during this exciting. Turbulent and boldly creative decade -all the many popular genres of this music: “concert,” “popular,” and “experimental.” We look in depth at the music of such figures as: Gershwin and Bartok; Stravinsky and Ellington; Prokofiev and Schoenberg; Ravel and Shostakovich; Darius Milhuad and Louis Armstrong and more.

MH1930 20th/21st Century German Opera

3 hrs weekly/3 credits/Spring semester

An in-depth exploration of the historical background, cultural milieu, and prevalent artistic trends surrounding German and Austrian operas of the 20th century, starting with Strauss, Schoenberg, and Berg, and ending with Ligeti, Stockhausen, and Lachenmann. Composer and librettist biographies, musical style, and literary resources will be studied in relation to selected operas.

MH1960 Music of the 1960's

3 hrs weekly/3 credits

This class surveys the music of the 1960 with a focus on Classical, Broadway, and Rock ní Roll.

Graduate Electives

(Open to all graduate students with the proper prerequisites)

MH2030/JC2030 Miles Davis

3 hrs weekly/2 credits/Fall semester

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 the1940s through hip-hop of the 1990s.

MH2400 Beethoven, Brahms, and Schubert

2 hrs weekly/2 credits/Spring semester

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

An advanced study of the evolution of the orchestra and of primary genres of orchestral music during the eighteenth and nineteenth centuries.

Prerequisite: OP Major

MH2620 Orchestral Music: Beethoven to the Present

3 hrs weekly/3 credits/Spring semester

A further investigation of the evolution of the orchestra and of orchestral music during the 19th and 20th Centuries.

Prerequisite: OP Major

MH2720 Mahler and His Contemporaries

3 hrs weekly/3 credits/Spring semester

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
Offered in alternate years.

A study of selected operas of Verdi within the context of relevant political, social, and musical trends of 19th-Century Italy.

MUSICAL THEATRE CURRICULUM

MT0010-0011 Musical Theatre Performance Technique 1 & 2: (Freshman)

3 hrs weekly/2 credits

This class, designed for freshmen starting the four-year program in musical theatre at Manhattan School of Music, is an in-depth exploration of the skills and tools needed to effectively perform songs in Musical Theatre. We will be covering topics such as: *How to learn a song, *How are songs structured? *The vocabulary of professional song performance, *Researching the history and original context of a song, *How to write correctly about musical theatre, *Engaging with the lyric as a monologue, *Learning music accurately, *Music as subtext, *Natural diction and phrasing, *The moment before, *What do I want? *What is in my way? *What actions or tactics will I employ to get what I want? *What has changed by the end of my song? *Grounded stillness, *The importance of focus, *What do I do with my hands? *Exploring the physical life of a song, and *The craft of telling a story through text and song.

MT0200 Freshman Seminar

1.5 hrs weekly/1 credit

This course serves to introduce freshman to professional musical theatre in New York City. Topics include: audition preparation, union overview, vocal health, role of director/choreographer, rehearsal prep, critical skills, professional representation and NYPL for the Performing Arts tutorial.

MT0012-0013 Acting the Song 1 & 2 (Sophomore)

3 hrs weekly/3 credits

This course is designed to teach acting technique for singing a Musical Theatre song. We will cover songs and musicals from a variety of time periods, from the Golden Age Era (30s, 40s, and 50s) through the present day. Class work will emphasize the importance of the art of story-telling through song to dramatize a musical moment. Techniques to be explored include: intention (what do I want?), obstacles (what's in my way?), moment before, personalization, text analysis, tactics, stakes, and musical cues.

MT0014 Scene to Song (Junior)

3 hrs weekly/3 credits

This course will focus on the acting of scene into song in the musical theatre. In addition to focusing on the acting essentials of the libretto, this course will focus on the motivated transition of speaking into singing. We will also underline bringing SELF and individual artistry to roles in the musical theatre. This industry is in search of originals, and each artist needs to find his/her/their unique voice in each role.

Students will work on three scenes from the musical theatre canon: The Golden Age, Stephen Sondheim, Contemporary (musicals written post 1990), and for the final, students will choose their own material, from any era, fully rehearsed and prepared outside of class.

Students will be required to research each assigned show. Research will include full history of original creators and production of the show.

Additionally, students will be required to immerse themselves in the libretto of the musical, providing a comprehensive picture of the given circumstances of the scene. The former will anchor the actor to show's history, the latter will allow for personal and textual interpretation of the scene.

MT0015 Audition Techniques (Junior)

3 hrs weekly/3 credits

This course prepares the student for professional musical theater auditions by exploring musical theater genres, audition etiquette and comportment, and encouraging the student to find audition material that expresses their essence and individuality.

Course Description: This course is designed to prepare the student for a professional singing audition and book preparation in all genres of the musical theatre.

Musical Theatre genres to be explored include : Traditional, Contemporary, Modern Contemporary Pop/Rock, and non Musical Theatre genres (including Pop, Disco, R&B, Country/Folk, Rock, etc.) Other techniques : self ta-ping with guest instructor. The process of this class is designed to simulate the pace and expectations of the professional audition world. A pdf will be provided with the list of suggested necessary song categories for an audition book

MT0016 MT Lab (Senior)

3 hrs weekly/3 credits

New Musical Theatre (NMT) Lab is a performance-based course, in which students perform newly-written musical theatre pieces on a weekly basis. While traditional musical theatre education heavily relies on “the canonî, the current professional climate often asks of the performer to workshop and learn completely new material in a rapid timeframe and with little assistance. The goal of this seminar is to help prepare the students for the expectations they will be met with once they embark on their professional journey. This course demands that the students learn and memorize new songs in a prompt manner, while making artistic choices and decisions on their own. Each performance is discussed and critiqued by myself, and occasionally by a guest artist from the industry. The songs included in the course are handpicked from projects written by the new generation of writers, and have yet to be published or produced. Each student will receive their song 48 hours before the seminar, and will be expected to perform the material at the highest level as demanded in the professional world. The musical sequences grow in length and difficulty throughout the semester, and the course culminates in large ensemble performances.

MT0001-0002-0003 Acting 1, 2 & 3, (Freshman/Sophomore)

3 hrs weekly/3 credits

Acting 1, 2, and 3 is a progressive system of structured exercises (which leads into scene work) for developing concentration and imagination, stimulating instincts and impulses, in order for the student to be able to create believable, authentic, embodied behavior in relation to the imaginary circumstances they are involved with.

This approach trains the actor to "live truthfully under imaginary circumstances," to discover personally meaningful points of view with respect to the written, or improvised, word and to express spontaneous human reactions and authentic emotion with the utmost sense of truth.

MT0004 Acting 4, Devised Practice (Sophomore)

2 hrs weekly/2 credits

This course will be a hands-on dive into the experience of creating a work of Devised Theatre. Each class will begin with a warm-up that will alternate between technical exercises (physical, vocal, etc.) and investigatory (sensory awareness and concentration exercises).

Eventually students will be in charge of leading their own warm-ups. The body of the course will be devoted to the creation of original Devised Theatre group pieces. Devised Theatre is essentially ensemble-work and a major theme of the course will be the techniques of partnering (duos, trios and large groups).

Students will create scenes, songs and movement. Writing will be an essential component of the course. Students will be writing in each class -"Devising" ideas will come out of their timed writing, reflections on the work they are doing in the class and ideas that emerge out of group discussion.

The course will culminate in final group pieces, which will be shown to the class, discussed and evaluated, then worked on again for a second showing.

Devised Theatre techniques are widely in use by noted contemporary Off-Broadway ensembles such as Target Margin Theater, SITI Company, Wooster Group and The Civilians. Many of the theater ensembles featured in New York Public Theater's "Under the Radar" Festival are Devised Theater companies.

Even commercial Broadway productions use devised theater techniques in the creation of work (i.e., the movement in "The Curious Incident of the Dog in the Night-Time" was created by Frantic Assembly-a Devised Theatre company). Improvisation techniques, team-building skills and the ability to create something from the blank canvas is the foundation of our work in this course. Aspiring musical theater performers versed in the techniques of making Devised Theater will have an advantage in working in professional theater.

MT0005 Acting 5

3 hrs weekly/3 credits

The fifth acting class in the MT eight-semester acting progression and is focused on acting technique for the camera with an emphasis on self-recorded auditions. Adding on camera technique to scene study & repertoire enhances students' development of a toolbox of acting techniques. This course will provide students with a practical method of applying scene study acting skills for the camera through intensive scene work. In addition to continued training in scene study and repertoire, classes will target the application of techniques specific to acting for the camera. Additionally, techniques for recording virtual auditions will be discussed and detailed. Students will have online access to a variety of audition scenes from television/film projects. Students will present multiple times during the semester. They will be expected to memorize, prepare, and present scenes and participate in follow-up, in-class scene work.

MT0006 Acting 6

3 hrs weekly/3 credits

The semester begins with scene work, with a focus on making choices from a wide-ranging repertoire of plays and playwrights, and attention to the actors' passionate connection to the selected material. Next, each student prepares a Shakespeare sonnet. This assignment is followed by monologue work, with each actor selecting and preparing two contrasting monologues, which can be confidently presented at auditions. Each actor will perform their audition pieces before a panel of professionals in the last class.

MT0007-0008, Acting 7 & 8, Advanced Acting (Senior)

3 hrs weekly/3 credits per semester

A scene work-based class with an emphasis on identifying and strengthening the individual

actor's rehearsal and performance process, leading the actor's work toward characters pursuing personalized needs and objectives while living moment to moment in imaginary given circumstances.

MT0350-0351 Ensemble Voice 1 & 2 (Freshman)

3 hrs weekly/1 credit

This is a two-semester course in applied musicianship using the repertoire of musical ensembles, including unisons, duets, trios, quartets and larger ensembles. It also teaches the particular skills sets necessary to be an effective member of any ensemble, such as tuning, phrasing and blending. Finally, it is also an historical survey of the genre, including listening to recordings of iconic performances. At the end of this course students will be confident musicians and polished ensemble singers.

MT0550-0551 Music Theory (Freshman)

3 hrs weekly/3 credits

A two-semester intensive study of the fundamentals of music theory, sight-singing and aural skills. Students will learn music notation, rhythms, all meters, key signatures, and intervals, and will be introduced to chords and basic harmonic theory. The emphasis of the class is building sight-singing fluency and confidence with a focus on real-world applications. In the second semester, students will learn techniques of score analysis as a means to more deeply understand the composer’s dramatic intentions.

MT0120-0121 Tap

4.5 hrs weekly/2 credits

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.

(May be repeated for credit.) (We will also offer Tap as an elective in spring)

MT0100-0101 Ballet

4.5 hrs weekly/2 credits

Fundamentals of ballet technique concentrating on alignment, strength, flexibility, rotation, and weight change.This class will consist of the practice of barre work, center floor work, traveling patterns across the floor and conditioning exercises.

(May be repeated for credit.)

MT0110-0113 Musical Theatre Dance

4.5 hrs weekly/2 credits

Musical Theatre Dance will focus on Jazz technique, fundamentals and some Ballet. Each class will begin with a full warm up/stretch with conditioning, then progressions across the floor, emphasizing coordination and style. After refining and building a solid foundation with a multitude of progression material some classes will culminate with choreography combinations that will vary in styles from Jazz and Contemporary to Theater Dance. This class will provide a positive, supportive and encouraging atmosphere for dancers to gain confidence and grow as artists.

(May be repeated for credit.)

MT0500-0501 MT Exploring the Art Form 1 & 2 (Sophomore)

3 hrs weekly/3 credits

This course is designed to give students a broad understanding of the history of the American musical theatre, starting with a look at the show that is often referred to as the “first” American musical, The

Black Crook (1866), plus a plunge into the world of William S. Gilbert and Sir Arthur Sullivan and their 'Savoy operas.' The emphasis of this course will be on the texts. We will be reading scripts, listening to music, acting scenes, rehearsing with each other, exploring the connections between then and now, and grappling with what makes this material artistically important and historically significant. Special attention will be paid to "forgotten artists" like lyricist Andy Razaf, vaudeville sensations Bert Williams and George Walker, tap-dancing star Bill 'Bojangles' Robinson, Broadway stars Ethel Waters, Paul Robeson, Todd Duncan and Anne Brown, and the writing teams of Flournoy Miller and Aubrey Lyles, as well as Noble Sissle and Eubie Blake. Part One of the course (fall semester) ends with a look at two musicals created by Jerome Robbins, Arthur Laurents, and Stephen Sondheim: West Side Story (1957), with music by Leonard Bernstein, and Gypsy (1959), with music by Jule Styne. In January, Part Two begins with a look at the off-Broadway musical theatre scene in the 1960s, and the course winds up with an examination of three shows: Jonathan Larson's RENT (1996), which boldly marches into the future, Ragtime (1998), with its majestic summation of the past, and Hamilton, Lin-Manuel Miranda's revelatory vision of American history, incorporating rap, hip-hop, soul, pop, R&B, traditional musical theatre, and color-conscious casting of non-white actors as historical figures to tell its story.

MT0201 Introduction to Theatrical Design (Freshman)

1.5 hrs weekly/1 credit

The Introduction to Theatrical Design course is designed in five parts: Costume Design, Set Design, Lighting Design, Sound Design and Stage Management. Each segment is designed to inform the student of the various roles involved in the creation of a Theatrical Event.

MT0211 Script Analysis

3 hrs weekly/2 credits

Through the exploration of a wide variety of plays, we will learn how to breakdown and analyze the essential elements in a script, developing techniques for fully understanding the world in which the character exists and how to bring that character to life.

MT1500 Rehearsal and Performance

No credit

Rehearsal and Performance provides training in musical theatre rehearsal technique and etiquette and collaboration with creative team and cast mates. Cultivation of observational skills, character development and applying classroom acting, vocal and dance techniques in production rehearsals is also practiced. Learning how to rehearse in studio and tech rehearsals, how to work with stage management and how to maintain health are a focus of the course.

MT1505 Senior Showcase

4hrs weekly/3 credits

Senior Showcase is the culmination of four years of musical theatre training. In the course faculty and students will create an end of year production for presentation to industry professionals.

MT0300 Speech

3 hrs weekly/2 credits

An introductory course that is designed to increase the beauty, range of expression, and tone of the performer's voice. This course focuses on breath control, phonation, resonation, and articulation. This course addresses:

- Anatomy and physiology of the speech mechanism
- Vocal hygiene, voice pathologies, and treatment for vocal hyperfunction and injury
- Basic principles and practices from the Lessac and Linklater voice techniques for the performing artist
- Study of speech/communication variables such as intonation and gesture for the performing artist

- IPA for dialects

MT4000 Private Voice

1 hr weekly/1 credit per semester

Private instruction in proper vocal performance technique, including proper execution, diction and interpretation, performance skills, repertoire selection and stylization.

Private voice lessons are critical for the technical and interpretive development of the professional singer. Your Voice Faculty emphasizes healthy practice techniques that preserve vocal health and develop technical flexibility and vocal longevity.

Each private voice instructor tailors her/his lessons to the specific needs, level, and voice-type of the individual student. In the conservatory structure, lessons may follow the needs of a timeline regarding preparation of materials and mastery of skills to aid the student in developing their technique to meet the demands of their numerous performance classes and performance opportunities while at MSM.

MT4002 Private Voice

1 hr weekly/2 credits per semester

MT4003 Private Voice

1 hr weekly/3 credits per semester

Musical Theatre Elective Courses

MT0133 Musical Theatre Dance Styles

3 hours weekly/2 credits per semester/Fall

Musical Theatre Dance Styles will give the student the opportunity to explore and delve into the many styles of dance currently being performed in the world of commercial theater. Through a lab setting this course will heavily focus on genre, the ability to pick up choreography quickly, partnering, performance and mock auditions. Each class will begin with a brief warm up and stretch. Dancers will then have the opportunity to learn original choreography that will vary in styles from the vast repertoire of current and former Broadway Musicals. Emphasis will be placed on interpreting the choreography with respect to the choreographer's intent. This class will provide a positive, supportive and encouraging atmosphere for dancers to gain confidence and grow as artists.

(May be repeated for credit.)

Prerequisite: Approval of the instructor via general petition.

MT0212 Directing

3 hours weekly/3 credits per semester/Spring

This course is designed to provide an introduction to directing for the stage. This is a practical and hands-on course that guides students through the directing process. The students will gain knowledge in the following areas: Research, Working with Set Designer, Working with Casting Designer, Staging 2-Person Scenes, Working with Costume Designer, Working With Lighting, Projection, and Sound Designers, Working with Actors, and Working with Artistic Directors. This course will address each step of the directing process though class lecture/discussions, class presentations, and in-class scene directing as well as outside preparation and rehearsal of scenes.

MT1800 The Modern Musical

3 hours weekly/3 credits per semester/Fall

This course considers musicals from the last 10 years, examining them both structurally and musically. Shows will be studied in two-week increments, exploring both macro show structure and specific songs as they relate to the form historically. What is the "I Want" song in A Strange Loop (2019 [Pulitzer Prize]) and how does it relate to traditional "I Want" songs? How does music function in The Band's Visit (2016) and how does it relate to historic Golden Age musical writing? Proposed musicals include: A Strange Loop (2019), The Band's Visit (2016), Natasha, Pierre and the Great Comet of 1812 (2016), In The Green (2019), Suffs (2022), Octet (2019), Hadestown (2019) and others. The course goal is to

expose students to musical theatre as a breathing and evolving art form that serves as a reflection of its historic moment, ever-changing and developing.

MT1850 Stephen Sondheim Intensive

This course will examine Stephen Sondheim's life and his work, with detailed song analysis and extensive coaching in solo performance and scene-into-song group work. Sondheim collaborated with book-writers George Furth, James Goldman, John Weidman, James Lapine, Hugh Wheeler, and Larry Gelbart, so these artists will be examined as well. In-class study will expand upon the scene-into-song coursework offered in the Junior year Acting for Musical Theatre course, and the semester will culminate in the presentation of a student-generated Final Project.

Prerequisite: MT0500 and MT0501

MT1900 MT Bookwriting

3 hours weekly/3 credits per semester

In this course, we'll delve into the overlooked and misunderstood craft of writing musical theatre books. We'll go over the fundamentals of musical theatre show structure, how a book writer collaborates with songwriter(s), and the different ways of making a musical. We'll look at examples of great musical theatre books, both original and adapted, and writing exercises through the semester will culminate in a final project: beginning your own book for a musical.

MT1910 MT Adaptation

3 hours weekly/3 credits per semester

If we talk about the musical theatre, we are mostly talking about adaptation. Original musicals are not unheard of, but they are less common than adaptations. Most musicals are adaptated from other artistic works in various media: films, plays, fiction, poetry, nonfiction, and even visual art. In this class, we will study both musical adaptations and their source material, in order to understand how musical theater writers turn one work of art into another, how they maintain the spirit of a source while they create something new. We will approach adaptation broadly and look at all writing, even things deemed "original," as adapted from something—an image, a feeling, a true story. We will look at what musical theatre writers change, what the keep, what they add, and what they subtract. We will look at both classic, canonical works of musical theatre and at lesser-known shows, some

of them by writers from and depicting underrepresented voices in the musical theatre. With an eye toward cultural inclusion, we will discuss the intersectionality and cultural specifity of various musical theatre subjects and structures, and how these subjects and structures are products of systems; we will discuss how some writers, particularly globalmajority writers, navigate or shake off these structures. We will confront and discuss the paucity of global-majority writers in the musical theatre, especially in shows that are about characters of color and even more especially in shows that are adaptations. We will cover at length the process of securing underlying rights to source material and how that process involves many gatekeepers; we will discuss how and why the business of all that might have excluded and continue to exclude certain kinds of writers. Throughout the semester,

you will try your hand at adaptation through multiple exercises that engage the muscles needed to adapt from one form to another and to do it with originality. The course will culminate in your engagement with a project of your own, adapted from some preexisting source, and we will use an expansive definition of adaptation here. Perhaps you adapt a movie, or perhaps your adaptation takes a more unusual route.

MT2003 Elective Tap

3 hours weekly/2 credits per semester Spring

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.

(May be repeated for credit.)

ORCHESTRAL PERFORMANCE

Major Lesson/Repertoire Coaching (course code varies by major):

1 hour weekly/5 credits per semester.

OP1200 OP Core

The OP Core encompasses all of the vital performance activities in which OP students are expected to participate. All OP students are required to enroll in OP1200 each semester. The value of the OP program lies in the rigor of the activities under the OP Core umbrella. For that reason, all OP students are expected to attend and participate in all OP Core activities to which they are assigned.

OP Core includes, but are not limited to, the following activities:

- OP Mock auditions
- OP Masterclasses
- OP Orchestra Readings
- Special OP Performances
- OP Faculty Panel Discussions
- Attend and/or play at outside development events

OP2251 The Musician as Educator

4 hrs weekly/1 credit

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 Community Impact Program.

Students will be exposed to a variety of pedagogical methods and materials as they prepare and deliver educational presentations in New York City elementary and middle schools.

OP2351-2352, OP2451-2452 Orchestral Repertoire Coaching

2 hrs, 6-8 times per semester based on area of study/1 credit per semester

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.

ME2600 Career Essentials for the Orchestral Musician

2 hrs weekly/2 credits/Fall semester

This course is intended for the ambitious and curious orchestral musician eager to explore a wide range of topics associated with a fulfilling career. Topics include essential organizational, financial, and programmatic issues affecting orchestras. The course is designed to equip orchestral students with the knowledge and perspective needed to succeed as professional musicians in a changing industry. This course is designed for graduate students in the Orchestral Performance program and is also available to others with permission from the instructor.

ORGAN

OR6000, ORP6000 Major Lesson

1 hr weekly/5-6 credits per semester.

OR2001-2002 Organ Performance Class

1 hr weekly/1 credit per semester

This course is designed to provide weekly opportunities for organ majors to perform repertoire in class, to expand their knowledge of organ repertoire, to constructively support fellow students in their performance endeavors, and to provide specific elements of study related to organ performance—particularly those not normally found in other class offerings within the MSM Organ Department. The class will occasionally focus on specific topics in seminar format led by faculty or guest presenters. While the regular meeting time/place is at Brick Presbyterian Church, field trips may be arranged to hear and play other stylistically significant instruments in New York City.

OR2211-2212 Organ Literature

2 hrs weekly/2 credits per semester
Course sequence offered alternating years.

This course will cover the repertoire of organ music and its historical background, from the earliest written sources to the 21st Century. Discussion will often focus on historical trends and styles rather than on analysis of specific works and encourage further exploration of the broad amount of literature for the instrument. Non-organ majors are welcome to take the course via general petition.

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. Course sequence offered alternating years.

OR2410-2411 Organ Service Playing

2 hrs weekly/1 credits per semester

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. Course sequence offered alternating years.

CD2931-2932 Choral Repertoire

2 hrs weekly/2 credits per semester

The fall semester is a survey of the development of sacred and secular choral literature from the Renaissance to Modern eras. The spring semester will consist of studying six major choral-orchestral works.

PERCUSSION

PKL4000, PK4000, PK6000, PKP6000 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

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

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

JP1200 Jazz Large Ensemble

Study and performance of jazz in the big band style. Both traditional and contemporary idioms are explored. Entrance based on special departmental audition.

As Assigned

JP1232 Jazz Combos

2 hrs weekly

Provides the experience of playing jazz in small groups from traditional New Orleans brass band music to advanced contemporary styles. Variable instrumentation. One concert is given in school each semester and outside appearances are made. Entrance based on special departmental audition.

JP1500 Jazz Performing Ensembles

2 credits (credit-bearing placeholder course)

The ensemble requirement consists of participation in large (JP1200) and small ensembles (JP1232) every semester in which enrolled as assigned by the Jazz Arts Department.

LP1500 Large Ensemble -Orchestra

The orchestra program at Manhattan School of Music provides students with professional training in the art of orchestral playing. Orchestral ensembles at MSM are structured to provide students with opportunities to develop, practice, and refine their ensemble skills through the rigorous rehearsal and public performance of orchestral repertoire in a variety of large ensemble formats.

LP1850 Graduate Opera Theatre

3-15 hrs weekly/1 credit per semester

Graduate Opera Theatre encompasses a wide variety of performing opportunities for students each semester. Through a competitive audition prior to each semester, graduate students will be cast into one of several productions for the following semester.

Possible opportunities may include:

- LP1850.10 -Mainstage production: fully-produced production with orchestra performed in Neidorff-Karpati Hall. Music and staging rehearsals for this production occur Monday -Friday. Evening and weekend rehearsals are added once the production moves into the theatre.
- LP1850.20-Chamber Opera or One-Act Opera(s): performed with a small chamber ensemble or piano in a smaller venue. Music and staging rehearsals for this production occur Tuesday-Friday. Evening rehearsals are added once the production moves into the theatre.
- LP1850.30 -Opera Scenes or One-Act Opera: performed with piano in a small venue. Music and staging rehearsals for this production occur Monday, Wednesday & Fridays. Evening rehearsals may be added once the production moves into the theatre.

- LP1850.41-42-Opera Workshop: This class focuses on developing a complete audition package, basic stagecraft and interpretation. The class meets on Tuesday & Thursday for 80 minutes each.
- LP1850.50 -Musical Theatre Lab: The main goals of MT Lab are to provide students an opportunity to learn specific techniques related to musical theater and to build their musical theater repertory. A small studio performance is presented at the end of the semester.

CHORAL ENSEMBLES

All 1st & 2nd year Voice, Piano, Composition & Guitar majors are required to participate in four semesters of a choral ensemble. Hearings/auditions for current students will be held at the end of the spring semester and during the orientation period in the fall for incoming students. Students are expected to remain in their ensemble placement for the full academic year and can fulfill their requirement in one of the following ensembles:

VX0050.11 MSM Chorale

2 hours weekly/0.5 credits

Development of musical skills through the exploration and performance of a variety of choral literature from Baroque to Contemporary.

VX0050.12 Chamber Choir

3 hours weekly/0.5 credits

Admission by competitive audition. Exploration and performance of advanced choral literature from Baroque to Contemporary.

VX0050.13 Contemporary Vocal Ensemble

2 hours weekly/0.5 credits

An experience well-suited for students with little or no singing experience. Focus on building basic vocal and musical skills while exploring a wide range of suitable vocal repertoire.

VOCAL CHAMBER ENSEMBLES

SP1070.B1 Russian Romances and Ballads

1 credit/1 hr weekly

A performance class where students will gain a fundamental knowledge of the Russian alphabet while exploring some of the great Russian song literature, with an emphasis on Tchaikovsky and Rachmaninov, plus works by Glinka, Rimsky-Korsakov, Shostakovich and Prokofiev. With permission of the Dean of Vocal Arts, this course may also serve as an Ensemble credit for one semester.

SP1071.B2 Songs of the Romantic Period

1 credit/1 hr weekly

A performance class focusing on German, Russian, 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. With permission of the Dean of Vocal Arts, this course may also serve as an ensemble credit for one semester.

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 Dean of Instrumental Studies and Orchestral Performance together with the Chairs of each department.

CT1071 Contemporary Ensemble: TACTUS

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.

SP1500.P1 Percussion Ensemble

3 hrs weekly

An advanced ensemble which presents at least two concerts during the school year, and public performances as arranged.

Required of all Percussion majors.

PIANO

PNL4000, PN4000, PN6000, PNP6000 Major Lesson

1 hr weekly/3-6 credits per semester

Keyboard harmony courses required for undergraduate piano majors

PN0151-0152 Keyboard Skills

2 hrs weekly/2 credits per semester

Development of keyboard skills through the study of score reading, transposition, and the realization of figured bass.

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

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 TH0002

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

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.

Non-sequential semesters.

PN0421-0422 Piano Pedagogy

2 hrs weekly/2 credits per semester

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.

PN0431 Performance Practices in Contemporary Piano Music

This course provides the context for the exploration of contemporary performance practices, interpretative strategies, extended techniques and multi-media in 20th and 21st century piano music. This course uses a blended format of seminars and in-class performances (with live coaching) which will facilitate discussion of related aesthetic issues, creative programming strategies, and skills relating to audience development.

Prerequisite: PN0411 and PN0412

Keyboard Courses Required For Graduate Piano Majors

PN0861-0862 Graduate Keyboard Skills

2 hrs weekly/2 credits per semester

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

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 instructor).

Non-sequential semesters.

PN1220 Aria Accompanying for Pianists

2 hrs weekly/2 credits/Spring semester

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 strongly encouraged 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 Techniques for Pianists

2 hrs weekly/1 credit per semester

This course is designed for pianists as a career development course to expand existing keyboard skills. Students learn performance skills of the organ, focusing on pedal and manual technique, registration, organ performance, and hymn playing. This course is not limited to piano majors, but also available to students who have passed the piano proficiency exam. Organ shoes are required for this course.

PN1400 Fortepiano for Pianists

2 hrs weekly/2 credits per semester/Spring semester

This class explores different aspects of late 18th to early 19th-C. style and notational practices through playing classical solo keyboard using a reproduction 1780s fortepiano. Assigned readings establish a framework for understanding performance practice scholarship and serve as an example of the type of resources students can access to inform their own style-oriented interpretive choices. Weekly in-class coachings explore classical notational practices, including note length, slurs, and ornamentation leading to a semi-public class performance. Students are expected to share verbal feedback with each week's student performers and they are expected to submit in writing three examples of significant stylistic information imparted during

in-class coachings at the close of each class meeting. Students complete the class equipped with knowledge and techniques they can draw upon throughout their lives both as performers and teachers.

PN1600 Baroque Accompaniment

2 hrs weekly/2 credits/Spring semester

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

3 hrs weekly/3 credits per semester

A one semester, comprehensive, intensive exploration of J.S. Bach's works that are programmable by pianists, divided into repertoire survey and practice; open to graduate students and qualified undergraduates.

PN1800 Piano Music by Composers from Asia

2 hrs weekly/2 credits per semester

This course explores the literature of piano music by composers from Asia and its expatriates.

As the history of the piano in Asia is o:en one of cultural imperialism, we will study the social history of western music in individual countries. Through critical reading, listening, written assignments, discussions, performance, presentations, and guest lecturers, we will examine selected piano music composed from the late nineteenth century to presentday works. Each student is required to perform, write program notes, and give a presentation on one or more works from the provided list. Composers and performers will visit the class (live or by videoconference) as guest speakers throughout the semester to discuss their professional journeys and compositions.

PN1900 American Piano Works: Ives to Barber and Beyond

2 hrs weekly/2 credits/Spring semester

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.

Required and Elective Courses Open to Graduates

PN2021 Keyboard Literature: Renaissance to Classical

2 hrs weekly/2 credits per semester

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 wel 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

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

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

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

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

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

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

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.

PN2451 The Pianist in the 21st Century II: Performance Strategy/ Technique in Contemporary Music

3 hrs weekly/3 credits/Spring semester

A continuation of "The Pianist in the 21st Century Iî, this seminar/master class format provides the context for the further exploration of contemporary performance practices, interpretative strategies, extended techniques, and multi-media in 20th and 21st century piano music, including electronic/ interactive piano works, experimental notation, aleatoric approaches, minimalism, post-modernism and works for speaking/singing pianist. In-class performances and coaching will facilitate discussion of related aesthetic issues, creative programming strategies, and developing skills related to audience development using innovative and imaginative repertoire.

PN2500 The Beauty and Wit of American Song (Performance Class)

2 hrs weekly/2 credits/Fall semester

See VX2500

PN2600 How to Plan a Song Recital (Performance Class)

2 hrs weekly/2 credits/Spring semester

See VX2600

PN2701 French Art Song for Vocalists and Pianists

2 hrs weekly/2 credits/Spring semester

See VX2701.

Required Piano

All students not majoring in Piano, Collaborative Piano, 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

Group Instruction. Technical skills include scales, chord progressions, harmonization, transposition and sight reading. Students will learn repertoire and perform it throughout the semester. 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

Group Instruction. Technical skills include major and minor scales; chord progressions; triads and inversions; harmonization; transposition and sight-reading. The level of sightreading is equivalent to repertoire from the text Alfred's Group Piano for Adults Book 2 by Lancaster, Renfrow.

A final performance jury at the end of each semester is required upon completion of the course.

RP0350 Piano Minor Lessons

30-minute private lesson per week/1 credit per semester/

14 weeks per semester

Undergraduate Composition majors only.

A performance jury is required upon completion of the course.

RP0121-0122 Required Piano for Graduate Students

1 hr weekly/1 credit per semester

Group Instruction for classical graduate non-piano majors.

Technical skills include scales, chord progressions, harmonization, transposition and sight reading. Students will learn repertoire and perform it throughout the semester. A final performance jury at the end of each semester is required upon completion of the course.

RP1360 Piano Elective

30-minute private lesson per week/1 credits per semester

Open to all students

Participation in a studio performance class is required upon completion of the semester.

Prerequisite: Completion of RP0212, RP0122 or equivalent.

STRINGS

ST0051-0052, ST2051-2052, ST2151-2152 Orchestral Repertoire for Violin

ST0061-0062, ST2061-2062, ST2161-2162 Orchestral Repertoire for Viola

ST0071-0072, ST2071-2072, ST2171-2172 Orchestral Repertoire for Violoncello

ST0081-0082, ST2081-2082, ST2181-2082 Orchestral Repertoire for Double Bass

1 hr weekly/1 credit per semester

The study of significant works from the symphonic repertoire, stressing stylistic approaches as well as traditional orchestral techniques.

Courses Open to Undergraduates

ST0300 Contemporary String Literature

2 hrs per week/2 credits per semester

This course focuses on the study, interpretation, and performance of contemporary string repertoire. It is designed to familiarize students with a diverse range of pieces and composers, while learning techniques and building skillsets that enable strong interpretations of contemporary music. Each class will focus on a group of composers that utilize common performance techniques, compositional methods, or aesthetics. Students will engage with these composers through score study, listening, and rehearsing of solo and chamber excerpts. The course will culminate with student presentations on a living composer of their choice and a final performance of chamber works.

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

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

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

This course is an introductory approach to studies in ear training, sight-singing, rhythm, and dictation for voice majors.

It will cover the same material as AS0111/AS0112 (see above) at a pace designed for voice students needing preparatory work in college-level aural skills.

AS0101-AS0102 Freshman Aural Skills for Voice Majors 1-2

2 hrs weekly/2 credits per semester

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

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

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.

AS0861 Graduate Aural Skills 1

2.5 hrs weekly/2 credits

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.

AS0862 Graduate Aural Skills 2

2.5 hrs weekly/2 credits per semester

This course is a continuation of studies in ear training, sight-singing, rhythm, and dictation from AS0870. It focuses on advanced tonal chromaticism and modulation through 20th Century techniques including atonal melody, alternative scales, and complex rhythmic and harmonic structures.

AS0881 Graduate Aural Skills for Voice Majors 1

2.5 hrs weekly/2 credits

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.

AS0882 Graduate Aural Skills for Voice Majors 2

2.5 hrs weekly/2 credits per semester

This course is a continuation of studies in ear training, sight-singing, rhythm, and dictation from AS0890 for voice majors. It focuses 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.

TH0001.R Elementary Freshman Theory 1 4 hrs weekly/4 credits

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

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.

TH0002.R Elementary Freshman Theory 2 4 hrs weekly/4 credits

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

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

As a continuation of TH0002, this course examines examples from Baroque counterpoint to the harmonic language of the late 19th century. Detailed analysis of representatives works, genres, and forms (fugue, sonata form, character piece, Lied) will be undertaken.

TH0004 Sophomore Theory 2

3 hrs weekly/3 credits

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

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

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

All theory electives require a prerequisite of TH0004, TH2883, or graduate-level standing where the degree program does not require the TH2883 prerequisite.

TH2001-TH2002 Advanced Ear-Training 1-2

2 hrs weekly/2 credits per semester

This course is an advanced study in ear-training and sight-reading. It includes techniques for earing and performing in chromatic and atonal idioms, as well as strengthening sight-and score reading and ensemble skills in all styles.

Sequential semesters.

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. Non-sequential semesters.

TH2060-TH2061 Harmonic Science/ Practice 1 & 2

2 hrs weekly/2 credits

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.

Non-sequential semesters.

Prerequisite: Freshman Theory (TH0004).

TH2131 Beethoven Piano Sonatas

2 hrs weekly/2 credits

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

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/21st Century Theory 1 & 2

2 hrs weekly/2 credits per semester

The fall semester of this course traces the concepts of musical serialism and absolute space from the beginning of the 20th to the beginning of the 21st century. The semester ends with a discussion of intuitive music and improvisation. The spring semester of this course traces the concept of the musical object from the beginning of the 20th to the beginning of the 21st century. The semester ends with a discussion of contemporary female composers.

Non-sequential semesters.

TH2171-TH2172 Theory Pedagogy 1 & 2

2 hrs weekly/2 credits per semester

This course is a study of principles, methods, and materials in the teaching of music theoryon the adult level. It requires observation and practice teaching.

TH2240 Italian Voices

2 hrs weekly/2 credits/Fall semester

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

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

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

This course focuses on the study of instrumentation, arranging, and scoring for instrumental ensembles and orchestra. Fall semester: Strings, harp, timpani, full orchestra. Spring semester: Woodwinds and brass.

Non-sequential semesters.

TH2701-TH2702 Creative Spirituality 1 & 2

2 hrs weekly/2 credits per semester

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. Non-sequential semesters.

TH2740 Bach and Variation Through Counterpoint

2 hrs weekly/2 credits/Fall semester

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

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.

TH2810 The Music of Igor Stravinsky

Focusing on Stravinsky’s works, this course will explore how the Russian composer developed a unique style through the different stages of his career. The course will show Stravinsky’s musical techniques, changes in his aesthetic view and the relationship with music of the past.

It will be seen how Stravinsky could embrace multiple and diverse influences without losing its personal touch. The course will study the forms and structures, orchestration and the pitches’ organization, through which Stravinsky could create such personal, and at the same time a universal artistic world.

SKILL STUDIES

PT1050 Arts and Education Training

2 hrs weekly/2 credits/Spring semester

Open to undergraduate and graduate students of all majors, this course is designed for students interested in becoming teaching artists, music teachers, and/or music school administrators. Students enrolled in this course will observe, compare and evaluate music education programs in a diverse array of New York City schools and arts organizations. Class lectures cover practical aspects including budgeting, funding, policy, and advocacy for music education programs.

PT1200 Community Engagement for Musicians

2 hrs weekly/1 credit/Spring Semester

Students in this course will learn how to create meaningful musical experiences for community audiences who are often underserved. Lectures will focus on music, memory, and healing. Students will perform virtually and in-person for venues including hospitals, nursing homes, and facilities for adults with Alzheimer's disease. This is an elective course open to undergraduates and graduates.

PT1500 Curricular Practical Training

.5 credits per semester/ graded Pass/Fail

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 or Division Dean. Further approval must be obtained by the Dean of Academics Affairs for domestic students, or International Student Services for international students.

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.

PT1620 Alexander Technique

3 hrs weekly/2 credits per semester

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

2 hrs weekly/1 credit per semester

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

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.

PT0061-0062/PT2061-2062 Performance Techniques

2 hrs weekly/2 credits per semester

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.

PT0101/PT2101 Fundamentals of Music Education

2 hrs weekly/2 credits/Fall semester

Students in this course will learn the fundamentals of teaching music to children in an elementary classroom setting. The course will include how to write a lesson plan, recorder pedagogy, the Kodaly method, classroom management skills, teaching children with disabilities, and assessment.

PT2800 Biomechanics/Ergonomics for Performers

2 hrs weekly/2 credits per semester

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.

VOCAL ARTS (CLASSICAL VOICE, OPERA & RELATED STUDIES)

MAJOR LESSON

UNDERGRADUATE

VXL4000 1st & 2nd Year Students

1 hr weekly/3 credits per semester

VX4000 3rd & 4th Year Students

1 hour weekly/4 credits per semester

GRADUATE

VX6000 Graduate Voice - Master of Music

1 hour weekly/5 credits per semester

VXP6000 - PS, PPD, and DMA Students

1 hour weekly/6 credits per semester

UNDERGRADUATE COURSES

VX0100 First-Year Performance Class

3hr weekly/0.5 credit per semester

A supportive forum for first-year undergraduate voice majors focusing on foundational work in interpretation, stagecraft and professional skills. Students showcase their talents in a recital or concert at the end of each semester. Offered concurrently with VX0200.

VX0200 Second-Year Performance Class

3hr weekly/0.5 credit per semester

A supportive forum for second-year undergraduate voice majors that continues their work on interpretation, stagecraft and professional skills. Students showcase their talents in a recital or concert at the end of each semester. Offered concurrently with VX0100.

IT0100-0200 Italian Diction

2 hrs weekly/2 credits per 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. 1st year students.

EN0100-0200 English Diction

2 hrs weekly/2 credits per semester

The study of sounds, structure and stress patterns of English to achieve maximum clarity and interpretive values in the performance of English vocal materials. International Phonetic Alphabet required. 1st year students.

GR0100-0200 German Diction

2 hrs weekly/2 credits per semester

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. 2nd year students.

FR0100-0200 French Diction

2 hrs weekly/2 credits per semester

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. 3rd year students.

VX0420 German Vocal Literature

2 hrs weekly/2 credits

A survey through performance and discussion of the origins and development of the German art song in Germany and Austria. 3rd year students.

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. Third-year students.

VX0320 British Vocal Literature

2 hrs weekly/2 credits

A survey through performance and discussion of the origins and development of the art song in the British Isles, plus non-British song in English. Prerequisite: 4th year students.

VX0322 American Vocal Literature

2 hrs weekly/2 credits

A survey through performance and discussion of the origins and development of the art song in the United States, plus non-American song in English. Prerequisite: 4th year students.

VX1090 Collaborative Pianists & Singers Seminar

3 hours weekly/1 credit per semester
Elective for voice majors (excluding 1st Year Undergraduates) who are accepted by audition to participate. Students must commit to participate for the full academic year.

A weekly meeting of collaborative piano majors which will explore accompanying and vocal coaching techniques, emphasizing the interaction between collaborative partners and the musical style and performance challenges in a wide range of vocal repertory. The classes present a recital of varied works each semester.

VX0901-0902 Acting

2 hours weekly/1 credit per semester

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. 4th year students.

VX1831-1832 Movement for Singers

2 hours weekly/1 credit per semester

A basic movement class designed for students of many different skill and experience levels.

VX1833-1834 Advanced Movement for Singers

2 hours weekly/1 credit per semester

Builds upon the skills acquired in Movement for Singers requiring students to develop their own warm-up and to move with others. It also continues the process of remembering repeated exercises to prepare them to retain staging and choreography in rehearsals. Students learn movement styles from different periods including baroque, classical, romantic, and twentieth century. Pre-requisite: Movement for Singers or Permission of the Instructor.

GRADUATE COURSES

Performance Techniques Classes

Master of Music Vocal Arts students are required to take one class per semester in their first year of study. Students may elect to take additional classes as space permits.

PT2500.C1 Study and Performance Techniques in Contemporary Opera

2 hrs weekly/1 credit

This course will provide graduate Vocal Arts students an opportunity to become more familiar with contemporary styles of the operatic repertoire and will offer students the means to develop the necessary musicianship skills to approach, interpret and perform this repertoire with confidence and enjoyment. Students will develop specific techniques for learning, interpreting and performing non-diatonic music as well as becoming more familiar with the repertoire of living composers. Such skills are critical for emerging artists in today's industry that is experiencing a new works renaissance.

PT2500.H1 Vocal Performance Techniques Class

2 hrs weekly/1 credit

The Vocal Performance Techniques 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.

PT2500.M1 Revealing the Actor Singer Within

2 hrs weekly/1 credit

The focus of this class is to help the performer integrate music, drama, and movement through creative explorations, in a constructive and non-judgmental atmosphere. Participants are encouraged to take risks and are challenged to physicalize expression, musicality, text recitation, and subtextual interpretation in many scenarios. The aim is to transform nervous energy into a lifelong process of positive and productive action. This class will enable each student to develop their own unique "Tool Box" of concrete and imaginative ways to think, practice, audition, and perform with spontaneity, joy, and charisma. "Revealing the ActorSinger Within" is a pathway to embracing constant and abundant growth, curiosity, and confidence.

PT2500.P1 Stagecraft in Opera and Song

2 hrs weekly/1 credit

Stagecraft and acting in Opera and Art Song are challenges because of the extended moment inherent in music, and the large spaces in which the repertoire is often performed. Instead of "real-time" action, reaction, gesture, and movement, the acting singer will find it necessary to expand and sustain presence, physical activity, facial expression, movement and gesture. The grace, poise, and inspiration required in moving and acting to music -physically motivating musically dramatic moments and creatively using the introductions, interludes, postludes, and textual repetitions supplied by the composer -are necessities in a professional operatic career. In this course students will learn how to accomplish these goals with a comprehensive skill set designed to complement the principles taught in straight acting.

PT2500.T1 Oratorio Seminar

2 hrs weekly/1 credit

A study of concert repertoire representing various styles and periods. Students will perform assigned repertoire and will emerge from the course with ready-to-perform audition material.

EN2101-2102 Graduate English Diction

2 hrs weekly/2 credits per semester

FR2101-2102 Graduate French Diction

2 hrs weekly/2 credits per semester

GR2101-2102 Graduate German Diction

2 hrs weekly/2 credits per semester

IT2101-2102 Graduate Italian Diction

2 hrs weekly/2 credits per semester

VX1090 Collaborative Pianists & Singers Seminar

3 hours weekly/1 credit per semester
Elective for voice majors who are accepted by audition to participate. Students must commit to participate for the full academic year.

A weekly meeting of collaborative piano majors which will explore accompanying and vocal coaching techniques, emphasizing the interaction between collaborative partners and the musical style and performance challenges in a wide range of vocal repertory. The class sections present a recital of varied works each semester.

VX1831-1832 Movement for Singers

2 hrs per week/1 credit per semester

A basic movement class designed for students of many different experience levels.

VX1833-1834 Advanced Movement for Singers

2 hours per week/1 credit per semester

Builds upon the skills acquired in Movement for Singers requiring students to develop their own warm-up and to move with others. It also continues the process of remembering repeated exercises to prepare them to retain staging and choreography in rehearsals. Students learn movement styles from different periods including baroque, classical, romantic, and twentieth century.

Prerequisite: Movement for Singers or Permission of the Instructor.

VX1875 Recitative

2 hrs weekly/2 credits per semester

A detailed study of how to prepare Italian recitative from Handel thru Verdi, both secco and accompagnato. The process begins with dramatically reading the text in the singers' native language, then in English (if their 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 recitative in terms of tempo, color, rubato, appoggiatura, and how to interpret the composer's intentions regarding rhythm.

VX2051-2052 Graduate Diction Performance

2 hrs weekly/2 credits per semester

Non-sequential semesters.

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.

VX2100 Vocal Wellness & Physiology

2 hrs weekly/2 credits per semester

Vocal Wellness & Physiology will provide graduate vocal arts students an opportunity to explore the anatomy, physiology, acoustical and classifications of the human voice, become acquainted with current practices and research in the field of wellness related to singing, vocal science, somatic education and technology to support vocal health.

VX2151-2152 Advanced Vocal Literature

2 hrs weekly/2 credits per semester

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.

VX2153 Advanced German Vocal Literature

2 hrs weekly/2 credits/Fall Semester

Advanced German Vocal Literature investigates the development of the German art song from the late classical period through the 20th century. Topics covered include the development of Lieder through stylistic periods, aesthetics, social and literary influences, and stylistic performance practices. Emphasis will be given to works of greater vocal, musical, and poetic complexity which must be prepared at an advanced level. Composers and works which are usually neglected in a semester undergraduate survey course will be explored including Lieder by Pauline Viardot, Max Reger, Pfitzner, Zemlinsky, Alma Mahler, Medtner, Schoeck, Martin, Eisler, Victor Ullmann, Klein, and the twelve-tone works of Arnold Schoenberg and Anton Webern.

VX2155 Russian Diction and Vocal Literature

3 hrs weekly/3 credits/Spring semester

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/Fall semester

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.

VX2701 French Art Song for Vocalists and Pianists

2 hrs weekly/2 credits/Spring semester

This class covers French song repertoire from the beginning of the mÈlodie to modern times. The pieces will be assigned with care for each singer's voice type and sensitivity. The poetry is given as much attention as the music as an intrinsic part of the composition. The singer and pianists work as a team and the material will be coached by the instructor in a masterclass setting that includes class discussion. Also listed as PN2701.

VX2901-2902 Advanced Acting

2 hrs weekly/2 credits per semester

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.

Major Lesson (course code varies by major):

1 hr weekly/3-6 credits per semester

SX0100 Freshman/Sophomore Performance Class

2 hrs weekly/1 credit per semester

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

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

Required for all graduate classical saxophone majors. This class is a further investigation of saxophone repertoire. In-class performance is required.

WW1151-1152 Undergraduate Woodwind Lab

2 hrs weekly/1 credit per semester

WW2151-2152 Graduate Woodwind Lab

2 hrs weekly/2 credits per semester

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.