

**STRINGS DEPARTMENT  
HANDBOOK  
2025–2026**

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# INTRODUCTION

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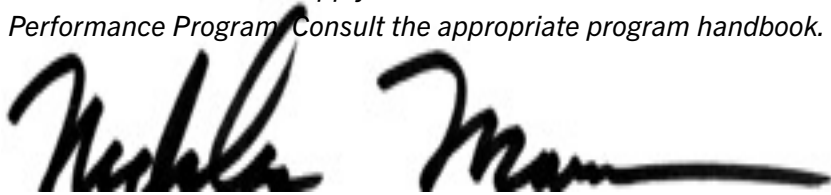
Dear Student:

Welcome to Manhattan School of Music! These are important years in your development as an artist and as a person. I wish you every success in your endeavors and I am here to assist you in any possible way. This document is designed to answer frequently asked questions about the string department. The responsibility for knowing the information contained in this handbook, as with all school policies and procedures, rests with you. Consult your major teacher or the departmental chair with any departmental questions or concerns.

With best wishes,

Nicholas Mann  
String Department Chair

*This handbook does not apply to students enrolled in the Orchestral Performance Program or the Contemporary Performance Program. Consult the appropriate program handbook.*

A handwritten signature in black ink, reading "Nicholas Mann". The signature is written in a cursive, flowing style with a long horizontal stroke at the end.

# APPLIED LESSONS

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## Your Teacher

This is one of the most important parts of a musician's development. Your teacher is among the most vital sources in helping you to make career decisions, both large and small. As in any relationship, issues may arise which need discussion and/or resolution. You are encouraged to discuss problems, as they occur, directly with your teacher. Unresolved issues and/or the sense that you cannot discuss problems with your teacher need to be addressed with the departmental chair or the Dean of Instrumental Studies and Orchestral Performance.

You are entitled to and required to have twenty-eight one-hour private lessons with your major teacher during the school year. Some teachers give these lessons each week. Others, given the nature of other performance and teaching commitments, offer two-hour lessons and/or lessons at differing intervals. Others still have teaching associates or substitutes to give lessons at times when they are unable to do so. Make certain that you understand your teacher's lesson schedule plan. If you are concerned that you are not receiving the requisite number of lessons or have a problem with the frequency of your lessons, notify the departmental chair.

## Change of Teacher

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

## Split Lessons

MSM students are eligible to request having lessons split between two teachers. In order to split lessons between two teachers, they must first receive approval from their current teacher, requested teacher, Department Chair, and Division Dean. After approval from all parties, students must submit a Split Lesson Request petition available on the student portal: [my.msmnyc.edu/ICS/STUDENTS](http://my.msmnyc.edu/ICS/STUDENTS). All students receiving split lessons must fill out the form each year if they wish to continue splitting lessons.

Students may also request to split lessons between their major instrument and lessons in another division (e.g. classical violin and jazz violin). The student must receive approval from all parties before submitting the Split Lesson Request petition. Split lessons in an area other than the student's major instrument and division are only permitted one semester per year of study per earned degree, not split in their first semester of study. Students will only participate in juries in their major instrument/degree program and are upheld to the jury requirements as published in their major instrument/degree handbook.

## Attendance Policy

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

## Professional Leave

Students may request to be excused from school for professional engagements for periods not longer than two weeks. A planned limited leave of absence requires that the Limited Leave of Absence Form be submitted at least four weeks in advance of the requested limited leave unless opportunities or situations are truly unforeseen. The form requires review and approval by the Dean of Academic Affairs, the Academic Division Dean, Office of the Provost, and approval from each of the student's instructors. International students also require the approval of International Student Services.

## Playing-related Pain

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

# TECHNICAL STANDARDS

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

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

## Technical Skills

- Tune their instrument
- Hear and distinguish pitch relationships and intonation
- A basic sense of rhythm with an understanding and ability to play standard rhythms and meters
- Basic coordination of both hands and a substantial degree dexterity and consistency in left hand
- Understanding and ability to perform standard bow strokes
- Have the focus and endurance to participate in orchestral and chamber music rehearsals and concerts

## Musical Skills

- Understanding of musical notation and familiarity with the most common musical terminology
- A basic understanding of several musical styles including Bach
- A basic understanding of musical structure and harmony
- A basic understanding of musical nuance and the potential to grow as a musician

## The Evaluation of Technical Standards at Juries

An annual jury is conducted to allow the faculty to assess the growth and progress of each student in all the above areas. All standards are judged in relation to the student's degree program and level of study. For BM students, the sophomore jury is a critical moment to evaluate the progress and potential of students to ensure that they are on the correct path to a successful completion of their Bachelor's degree. Each year at MSM, students are required to present specific repertoire at their juries (all contained in this handbook) so that at the end of their degree program they will have demonstrated that they have attained the necessary skills for graduation.

## Syllabus

Applied lesson faculty have created a course syllabus that describes the objectives, grading, attendance, and other policies related to your lessons. Please be sure to read over the syllabus carefully and discuss any questions you have with your teacher.

# ENSEMBLE REQUIREMENTS

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## 1. Orchestra

All string players must participate in orchestra every semester, for the entire semester, until graduation. Seating auditions will take place at the beginning of each semester. These auditions take place behind a screen so that the audition panel cannot see the person playing. Only orchestral excerpts are heard at this audition, and orchestral seating is determined by the results of the audition. Careful preparation for this audition is strongly advised. Students are required to take this audition each semester. Any string player unable to attend the required audition must contact the office of orchestral operations prior to the audition date. Please consult the orchestra handbook for further information.

## 2. Chamber Music

Students are required to complete a minimum of six semesters (undergraduate), four semesters (graduate), two semesters (Professional Studies), by assignment (Professional Performance Diploma/Doctor of Musical Arts) of chamber music. Other than a one-year undergraduate requirement, bassists are not required to play chamber music, but will be assigned by individual student request as possible in coordination with the requirement for other string players. The Dean of Instrumental Studies and Orchestral Performance makes assignments in consultation with the Departmental Chairs of Strings and Piano. Students are strongly advised to fill out a chamber music request form each semester. Specific requests for type of ensemble, fellow players, and coach are given serious consideration.

Please consult the Chamber Music syllabus for further information.

## 3. Orchestral Repertoire

All string students enrolled in undergraduate and graduate programs must complete a minimum of four semesters of Orchestral Excerpts classes. Consult the Academic Catalog for more information.



# JURIES

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## Jury for Non-graduating Students

Every student must play a jury during the May jury period of each school year until applicable jury and recital requirements have been fulfilled. A fall jury period will be scheduled each year, as necessary, for students who need to take a jury at that time. Consult repertoire requirements early in the school year and prepare carefully for this important event. Juries are a vital part of your training as a performer, and the resultant scores have bearing on your academic record, scholarship, chamber music, and orchestra assignments, and other aspects of your standing within the School. The Office of the Registrar assigns jury days and times. Students are responsible for providing their own accompanists for juries. Early planning will avoid last-minute scheduling problems. Students are encouraged to read their jury comments, which are emailed to students two weeks after the final examination week. The jury performance times allotted in non-graduating years are: freshman—ten minutes; sophomore—fifteen minutes; junior—fifteen minutes (junior double bass—ten minutes); first year of graduate study—fifteen minutes. Please review Nonrequired Recitals.

## Sophomore Continuation Jury

This jury, at the end of the sophomore year of study, establishes that a student's progress has been sufficient to reasonably ensure completion of the program of study. The evaluation will determine whether a student may continue in that program.

## Advanced Standing Jury

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.

## Jury for Students Graduating from Undergraduate and Graduate Programs

Students expecting to graduate from either program during the current school year must play a graduation jury. Consult applicable repertoire requirements. Students are responsible for providing their own accompanists. Graduation juries will take place during the last week of April, and they are scheduled by the Office of the Registrar. Review the Required Recital section of this handbook. A graduation jury and/or graduation recital does not serve as a substitute for an entrance examination to a higher degree level.

## Professional Studies, Professional Performance Diploma, and Doctor of Musical Arts

Professional Studies and Doctor of Musical Arts have no juries, while the Professional Performance Diploma has a first-year jury. Review the requirements for recitals.

**All current students who take an entrance audition at MSM for a higher degree program and are accepted by the school are not required to play a graduation jury**

## Jury Comments

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

## Grading

The student's jury grade is the average of all scores received at the jury (excluding those of the primary teacher and any teacher who has previously taught the student at MSM).

## Jury Postponement

The Office of the Registrar will only consider a student petition requesting postponement of a jury in extreme medical conditions (documented by a physician), sudden family emergencies, or other exceptional circumstances. In all other cases, any student who fails to play a scheduled jury will receive an F for that jury. A failed jury will result in academic probation or dismissal from MSM. A postponed jury must be successfully completed not later than the first two weeks of the subsequent semester.

# RECITALS

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## Scheduling Recitals

A graduation recital and/or jury, if required, must take place within the last two semesters of major lessons. A date for the recital must be applied for with the Scheduling Office. The recital program must be approved by the major teacher and the department chair, and a copy of this program must be submitted to the Office of the Registrar as part of the student's graduation requirement.

## Non-required Recitals

Students are encouraged to give recitals in nongraduating years. Consult with your teacher for approval. Most nongraduating recitals are given in the fall semester when recital space is less at a premium. Consult the scheduling office for a recital application. Students are responsible for providing their own accompanists.

## Required Recital—Undergraduate and Graduate Programs

Students expecting to graduate from either program during the current school year are required to give a graduation recital in addition to the graduation jury. Follow repertoire requirements carefully in building a recital program. Make certain that your teacher approves of the chosen repertoire. Consult the scheduling office for a recital application. Further, the recital repertoire approval form, also available from the scheduling office, requires the approval and signatures of your teacher and the departmental chair. The teacher's signature implies that the student is prepared to perform. Once the major teacher has signed the form, the teacher is not permitted to request a postponement of the recital. The signature of the departmental chair signifies approval of the repertoire and programming. **The departmental chair will not sign a recital repertoire approval form until the major teacher has done so.** Students should be certain that the program is accurately written before submitting it for signatures. The recital repertoire approval form is to be filed with the scheduling office and the departmental chair at least four weeks prior to the recital date. Students must be enrolled for major lessons until the graduation recital and graduation juries (as applicable) have been successfully completed. A graduation recital and/or graduation jury does not serve as a substitute for an entrance examination to a higher degree program. Students are responsible for providing their own accompanists.

## Required Recital—Professional Studies & Professional Performance Diploma

Consult the scheduling office for a recital application. Consult repertoire requirements carefully. Students are responsible for providing their own accompanists. Students are required to present an audio recording of the recital to the departmental chair as soon as possible after the recital for adjudication by appropriate faculty.

## Doctor of Musical Arts Recitals

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

## Recording of Recitals

The school records required recitals when possible.

# REPERTOIRE REQUIREMENTS

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## Cultural Inclusion Initiative

The study and performance of underrepresented composers is an integral part of education at MSM. We hope that these new requirements for recitals and juries will challenge you to explore and broaden your knowledge of often neglected works from our culturally diverse repertoire. Please talk to your teacher about possible repertoire. We have several lists you can access on the strings page of our website that are good starting places for researching composers and compositions.

Underrepresented composers include but are not limited to:

- African American (and African diaspora)
- Women
- Asian
- Latin American
- LGBTQ+

You can always contact the chair to help determine whether a composer qualifies for this category.

# Violin

All violin students are required to play the following music from memory: concerti, concerto-like works, solo (unaccompanied) works, virtuoso concert pieces.

## Freshman Jury

- Repertoire determined by teacher and student, totaling at least ten minutes of music.
- No repetition of repertoire from entrance exam is allowed.

During your freshman year, you are required to study a work of an underrepresented composer. You have the choice of whether to present the work at your jury

## Sophomore Continuation Jury

This important jury establishes that a student's progress has been sufficient to reasonably ensure completion of the program of study. The evaluation will determine whether the student may continue in that program.

- Two contrasting movements of a concerto with all applicable cadenzas.
- One movement of a sonata for violin and piano.
- At least one movement of an unaccompanied Bach Partita or Sonata.
- No repetition of repertoire from previous jury or entrance exam is allowed.

During your sophomore year, you are required to study a work of an underrepresented composer. You have the choice of whether to present the work at your jury

## Junior Jury

- Complete concerto with all applicable cadenzas.
- Two movements of a sonata for violin and piano.
- At least two contrasting movements of an unaccompanied Bach Partita or Sonata, or the Chaconne from the d minor Partita. If the student is playing dance movements from the b minor Partita, such movements must include the Double.
- No repetition of repertoire from previous juries or entrance exam is allowed, except with a concerto as a complete work this year.

You must present a work from an underrepresented composer on your jury. If none of your selections for the above requirements are from an underrepresented composer, then you must add a work that meets this additional requirement.

## Bachelor of Music Graduation Recital and Jury

- Three significant, complete recital works from three style periods, including the twentieth or twenty-first century.
- Any complete concerto is optional, and may be included in the graduation recital, at the discretion of the student.
- No repetition of repertoire from previous juries or entrance exam is allowed.

You must present a work by an underrepresented composer. If none of your selections for the above requirements are from an underrepresented composer, then you must add a work that meets this additional requirement.

### **First-year Master of Music Jury**

- Complete concerto with all applicable cadenzas
- Complete multi-movement work
- No repetition of repertoire from previous juries or entrance exam is allowed

You must present a work from an underrepresented composer on your jury. If neither of your selections for the above requirements are from an underrepresented composer, then you must add a work that meets this additional requirement.

### **Master of Music Graduation Recital and Jury**

- Three significant, complete recital works from three style periods, including the twentieth or twenty-first century. A complete concerto with all applicable cadenzas may be used as one of the recital works, at the discretion of the student.
- First movement of a Mozart Concerto with cadenza (Jury only).
- No repetition of repertoire from previous jury or entrance exam is allowed.

You must present a work from an underrepresented composer on your recital. If none of your selections for the above requirements are from an underrepresented composer, then you must add a work that meets this additional requirement.

### **Professional Studies Graduation Recital**

- Four complete, significant recital works from a wide range of style periods, including the twentieth or twenty-first century.
- No repetition of repertoire from entrance exam is allowed.

You must present a work from an underrepresented composer on your recital. If none of your selections for the above requirements are from an underrepresented composer, then you must add a work that meets this additional requirement.

### **First-year Professional Performance Diploma Jury**

Repertoire of a recital to be determined with the approval of your teacher (concerto can be included)

You must present a work from an underrepresented composer in your jury repertoire.

### **Professional Performance Diploma Graduation Recital (no jury)**

Repertoire to be determined with the approval of your teacher and should in some way reflect your declared concentration.

You must present a work from an underrepresented composer on your recital.

### **Doctor of Musical Arts Recital**

Please consult the Assistant Dean for Doctoral Studies for DMA repertoire requirements.

# Viola

All viola students are required to play the following music from memory: concerti, solo (unaccompanied) works, virtuoso concert pieces.

## Freshman Jury

- Repertoire determined by teacher and student, totaling at least ten minutes of music.
- No repetition of repertoire from entrance exam is allowed.

During your freshman year, you are required to study a work of an underrepresented composer. You have the choice of whether to present the work at your jury

## Sophomore Continuation Jury

This important jury establishes that a student's progress has been sufficient to reasonably ensure completion of the program of study. The evaluation will determine whether the student may continue in that program.

- Two contrasting movements of a concerto with all applicable cadenzas
- One movement of a sonata for viola and piano
- At least one movement of an unaccompanied Bach Partita, Sonata or Suite
- No repetition of repertoire from previous jury or entrance exam is allowed.

During your sophomore year, you are required to study a work of an underrepresented composer. You have the choice of whether to present the work at your jury

## Junior Jury

- Complete concerto with all applicable cadenzas.
- Two movements of an unaccompanied Bach Partita, Sonata, or Suite.
- One movements of a sonata from any period.
- No repetition of repertoire from previous juries or entrance exam is allowed, except with a concerto as a complete work this year.

You must present a work from an underrepresented composer on your jury. If neither of your selections for the above requirements are from an underrepresented composer, then you must add a work that meets this additional requirement.

## Bachelor of Music Graduation Recital and Jury

- Significant recital repertoire from three style periods, including Bach—either a Partita, Sonata, Suite, or Gamba Sonata.
- Concerto may be included as part of the recital but is not a requirement.
- No repetition of repertoire from previous juries or entrance exam is allowed.

You must present a work from an underrepresented composer. If none of your selections for the above requirements are from an underrepresented composer, then you must add a work that meets this additional requirement.

### **First-year Master of Music Jury**

- Complete concerto with all applicable cadenzas.
- Complete multi-movement work.
- No repetition of repertoire from entrance exam is allowed.

You must present a work from an underrepresented composer on your jury. If neither of your selections for the above requirements are from an underrepresented composer, then you must add a work that meets this additional requirement.

### **Master of Music Graduation Recital and Jury**

- Complete, significant recital works from three or more style periods, including both Bach (Partita, Sonata, Suite, or Gamba Sonata) and the twentieth or twenty-first century.
- Complete concerto with all applicable cadenzas, which may be either included in the graduation recital, or played in addition to the recital repertoire at the jury.
- No repetition of repertoire from previous jury or entrance exam is allowed.

You must present a work from an underrepresented composer on your recital. If none of your selections for the above requirements are from an underrepresented composer, then you must add a work that meets this additional requirement.

### **Professional Studies Graduation Recital**

- Four complete, significant recital works from a wide range of style periods, including the twentieth or twenty-first century and an unaccompanied Bach Partita, Sonata or Suite.
- No repetition of repertoire from entrance exam is allowed.

You must present a work from an underrepresented composer on your recital. If none of your selections for the above requirements are from an underrepresented composer, then you must add a work that meets this additional requirement.

### **First-year Professional Performance Diploma Jury**

Repertoire of a recital to be determined with the approval of your teacher (concerto can be included). You must present a work from an underrepresented composer in your jury repertoire.

### **Professional Performance Diploma Graduation Recital (no jury)**

Repertoire to be determined with the approval of your teacher and should in some way reflect your declared concentration.

You must present a work from an underrepresented composer on your recital.

### **Doctor of Musical Arts**

Please consult the director of doctoral studies for DMA repertoire requirements.



# Cello

With the exception of the entrance examination at the Bachelor of Music/diploma level, all cello students are required to play the following music from memory: concerti, solo (unaccompanied) works, virtuoso concert pieces.

## Freshman Jury

- Movement(s) from two contrasting works, totaling at least ten minutes of music.
- No repertoire from entrance exam is allowed.

During your freshman year, you are required to study a work of an underrepresented composer. You have the choice of whether to present the work at your jury

## Sophomore Continuation Jury

This important jury establishes that a student's progress has been sufficient to reasonably ensure completion of the program of study. The evaluation will determine whether the student may continue in that program.

- One movement of a concerto with applicable cadenza (not a slow movement).
- Two movements of an unaccompanied Bach Suite.
- No repetition of repertoire from the previous jury or entrance exam is allowed.

During your sophomore year, you are required to study a work of an underrepresented composer. You have the choice of whether to present the work at your jury

## Junior Jury

- Complete concerto with all applicable cadenzas.
- A complete sonata or other multimovement work.
- No repetition of repertoire from previous juries or entrance exam is allowed, except with a concerto as a complete work this year.

You must present a work from an underrepresented composer on your jury. If neither of your selections for the above requirements are from an underrepresented composer, then you must add a work that meets this additional requirement.

## Bachelor of Music Graduation Recital and Jury

- Complete unaccompanied Bach Suite.
- Complete sonata.
- One other work, such that the recital total at least sixty minutes of music.
- For the jury, in addition to the above, the first movement of a standard concerto with applicable cadenza or a complete solo work for cello and orchestra such as Schelomo, "Rococo Variations," or Don Quixote. If Elgar Concerto, there must be two contrasting movements.
- No repetition of repertoire from previous juries or entrance exam is allowed.

You must present a work from an underrepresented composer. If none of your selections for the above requirements are from an underrepresented composer, then you must add a work that meets this additional requirement.

### **First-year Master of Music Jury**

- Complete concerto with applicable cadenzas.
- Complete sonata or other multimovement work.
- No repetition of repertoire from entrance exam is allowed.

You must present a work from an underrepresented composer on your jury. If neither of your selections for the above requirements are from an underrepresented composer, then you must add a work that meets this additional requirement.

### **Master of Music Graduation Recital and Jury**

- Complete unaccompanied Bach Suite.
- Complete major sonata.
- Complete twentieth century (postimpressionist) or twenty-first century work.
- An encore piece.
- The recital must total at least seventy-five minutes of music.
- For the jury, in addition to the above, two movements of a standard concerto with applicable cadenzas.
- No repetition of repertoire from previous jury or entrance exam is allowed.

You must present a work from an underrepresented composer on your recital. If none of your selections for the above requirements are from an underrepresented composer, then you must add a work that meets this additional requirement.

### **Professional Studies Graduation Recital**

- Four significant recital works from a wide range of style periods, including the twentieth or twenty-first century.
- No repetition of repertoire from entrance exam is allowed.

You must present a work from an underrepresented composer on your recital. If none of your selections for the above requirements are from an underrepresented composer, then you must add a work that meets this additional requirement.

### **First-year Professional Performance Diploma Jury**

Repertoire of a recital to be determined with the approval of your teacher (concerto can be included)

You must present a work from an underrepresented composer in your jury repertoire.

### **Professional Performance Diploma Graduation Recital (no jury)**

Repertoire to be determined with the approval of your teacher and should in some way reflect your declared concentration.

You must present a work from an underrepresented composer on your recital.

### **Doctor of Musical Arts**

Please consult the director of doctoral studies for DMA repertoire requirements.

# Bass

Memorization of bass repertoire other than sonatas and orchestral excerpts is recommended, though not required.

## Freshman Jury

- Two contrasting works from different style periods of music and one orchestral excerpt, totaling at least ten minutes of music.
- No repetition of repertoire from entrance exam is allowed.

During your freshman year, you are required to study a work of an underrepresented composer. You have the choice of whether to present the work at your jury

## Sophomore Continuation Jury

This important jury establishes that a student's progress has been sufficient to reasonably ensure completion of the program of study. The evaluation will determine whether the student may continue in that program.

- Two contrasting works from different style periods of music and two orchestral excerpts, totaling at least fifteen minutes of music.
- No repetition of repertoire from previous juries or entrance exam is allowed.

During your sophomore year, you are required to study a work of an underrepresented composer. You have the choice of whether to present the work at your jury

## Junior Jury

- Two contrasting works from different style periods of music and two orchestral excerpts, totaling at least ten minutes of music.
- No repetition of repertoire from previous juries or entrance exam is allowed.

You must present a work from an underrepresented composer on your jury. If neither of your selections for the above requirements are from an underrepresented composer, then you must add a work that meets this additional requirement.

## Bachelor of Music Graduation Jury

Bassists may choose to play either a full recital or half recital (shared with another student).

- Recital repertoire from three contrasting style periods, including the twentieth or twenty-first century.
- Two significant orchestral excerpts – at the jury only.
- No repetition of repertoire from previous juries or entrance exam is allowed.

You must present a work from an underrepresented composer on your jury. If none of your selections for the above requirements are from an underrepresented composer, then you must add a work that meets this additional requirement.

## First-year Master of Music Jury

- Repertoire to be determined by teacher and student, totaling at least fifteen minutes of music.
- No repetition of repertoire from entrance exam is allowed

You must present a work from an underrepresented composer on your jury. If none of your selections for the above requirements are from an underrepresented composer, then you must add a work that meets this additional requirement.

## **Master of Music Graduation Recital and Jury**

- Contrasting recital repertoire from four style periods.
- Three significant orchestral excerpts—at the jury only.
- No repetition of repertoire from previous jury or entrance exam is allowed.

You must present a work from an underrepresented composer. If none of your selections for the above requirements are from an underrepresented composer, then you must add a work that meets this additional requirement.

## **Professional Studies Graduation Recital**

- Four complete, significant recital works from a wide range of style periods, including the twentieth or twenty-first century.
- No repetition of repertoire from entrance exam is allowed.

You must present a work from an underrepresented composer on your recital. If none of your selections for the above requirements are from an underrepresented composer, then you must add a work that meets this additional requirement.

## **First-year Professional Performance Diploma Jury**

Repertoire of a recital to be determined with the approval of your teacher (concerto can be included). You must present a work from an underrepresented composer in your jury repertoire.

## **Professional Performance Diploma Graduation Recital (no jury)**

Repertoire to be determined with the approval of your teacher and should in some way reflect your declared concentration.

You must present a work from an underrepresented composer on your recital.

## **Doctor of Musical Arts**

Please consult the Assistant Dean for Doctoral Studies for subsequent DMA repertoire requirements.

# Harp

## Freshman Jury

- Repertoire determined by teacher and student, totaling at least ten minutes of music.
- No repetition of repertoire from entrance exam is allowed.

During your freshman year, you are required to study a work of an underrepresented composer. You have the choice of whether to present the work at your jury.

## Sophomore Continuation Jury

This important jury establishes that a student's progress has been sufficient to reasonably ensure completion of the program of study. The evaluation will determine whether the student may continue in that program.

- Two contrasting movements of a concerto with all applicable cadenzas.
- One major work from the harp repertoire such as Faure Impromptu, Hindemith Sonata.
- No repetition of repertoire from previous jury or entrance exam is allowed.

During your sophomore year, you are required to study a work of an underrepresented composer. You have the choice of whether to present the work at your jury.

## Junior Jury

- Complete concerto with all applicable cadenzas.
- One major work from the harp repertoire such as Faure Impromptu, Hindemith Sonata.
- One work from the Baroque period.
- No repetition of repertoire from previous juries or entrance exam is allowed, except with a concerto as a complete work this year.

You must present a work from an underrepresented composer on your jury. If none of your selections for the above requirements are from an underrepresented composer, then you must add a work that meets this additional requirement.

## Bachelor of Music Graduation Recital and Jury

- Three significant, complete recital works including the Baroque period.
- Any complete concerto is optional, and may be included in the graduation recital, at the discretion of the student.
- No repetition of repertoire from previous juries or entrance exam is allowed.

You must present a work by an underrepresented composer. If none of your selections for the above requirements are from an underrepresented composer, then you must add a work that meets this additional requirement.

## First-year Master of Music Jury

- Complete concerto with all applicable cadenzas.
- Complete multi-movement work or major work.
- No repetition of repertoire from previous juries or entrance exam is allowed.

You must present a work from an underrepresented composer on your jury. If neither of your selections for the above requirements are from an underrepresented composer, then you must add a work that meets this additional requirement.

## **Master of Music Graduation Recital and Jury**

- Three significant, complete recital works including one from the Baroque period.
- A complete concerto with all applicable cadenzas may be used as one of the recital works, at the discretion of the student.

You must present a work from an underrepresented composer on your recital. If none of your selections for the above requirements are from an underrepresented composer, then you must add a work that meets this additional requirement.

## **Professional Studies Graduation Recital**

- Four complete, significant recital works from a wide range of style periods, including the Baroque period

You must present a work by an underrepresented composer. If none of your selections for the above requirements are from an underrepresented composer, then you must add a work that meets this additional requirement.

## **First-year Professional Performance Diploma Jury**

Repertoire of a recital to be determined with the approval of your teacher (concerto can be included)

You must present a work from an underrepresented composer in your jury repertoire.

## **Professional Performance Diploma Graduation Recital (no jury)**

Repertoire to be determined with the approval of your teacher and should in some way reflect your declared concentration.

You must present a work from an underrepresented composer on your recital.

## **MASTER CLASSES**

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Classes will be given periodically by visiting artists. A listing of classes will be posted on the string department bulletin board. Participation in master classes is determined by teacher nomination and, in most cases, by subsequent competitive auditions. Consult your major teacher if you wish to be nominated for a class.

## **EISENBERG-FRIED CONCERTO COMPETITION**

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The dates of the string concerto competition are as follows:

Preliminary Round: February 3, 2026 in Neidorff-Karpati Hall

Final Round: February 6, 2026 in Neidorff-Karpati Hall

Applications will be online and students will be notified when they are available. Please note that the signature, and approval of the major teacher are required to enter the competition. The following concerti are ineligible this year: the Tchaikovsky Violin Concerto, the Korngold Violin Concerto, the Shostakovich Violin Concerto No.1.

## **CONTACT INFORMATION**

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### Chair of the String Department

If you need to contact the departmental chair,  
or schedule a meeting, please send an email to Mr. Mann  
at [nmann@msmnyc.edu](mailto:nmann@msmnyc.edu)

There is an inbox and outbox folder next to Room 503.

Forms (except for change of teacher) may be left for the Chairman's signature.

**PLEASE NOTE—ALL FORMS MUST BE COMPETED AND WITH ALL OTHER NECESSARY SIGNATURES BEFORE  
BEING LEFT FOR THE CHAIRMAN'S SIGNATURE**

### String Department Bulletin Board

This is located on the second floor, along with all departmental bulletin boards. Check it periodically for special departmental notices.