ACADEMIC CALENDAR

JULY 1    Official First Day of 2014 Fall Semester
AUG 27    Check-in for New Students; Residence Hall Opens
SEPT 1    Labor Day Holiday
SEPT 10   First Day of Classes for the Fall Semester
SEPT 10-19 Add/Drop Period
SEPT 19   SEVIS Check in Deadline for International Students
OCT 8     Last Day to Withdraw From a Class
NOV 26-29 Thanksgiving Recess
DEC 1     Admission Application for Auditions Due (2015-2016)
DEC 12    Last Day of Fall Semester Classes
DEC 15-19 Final Exam Week
DEC 20    10:00 AM Andersen Hall Closes
DEC 20-JAN 4 Winter Recess
JAN 5     Administrative Offices Reopen
JAN 11    100:00 AM Andersen Hall Opens
JAN 12    First Day of Classes for the Spring Semester
JAN 12-16 Add/Drop Period
JAN 16    SEVIS Check in Deadline for International Students
FEB 6     Last Day to Withdraw from a Course
           Chamber Music Begins
FEB 27-MAR 6 Audition Period Entrance Auditions (2015 Fall Semester)
MAR 2-15   Spring Recess
MAR 13    Staff and Administrative Spring Holiday
           Registration (2015 Fall Semester)
MAY 1     Last Day of Spring Semester Classes
MAY 4-8   Jury Examination Week (no classes, rehearsal, concerts or recitals)
MAY 11-15 Final Examination Week
MAY 15    Spring Semester Ends; Commencement
MAY 16    Residence Hall Closes at 10:00 AM

PAGE BREAK

TABLE OF CONTENTS

The School and its Programs
   History of the School
   Performance
   Resident Ensembles
   Community Engagement and Arts-in-Education
   Academic Programs
   Precollege Division
   Summer Programs
Board of trustees and Administration
Faculty
Office of Admissions and Financial Aid
  Admission Procedures
  Scholarships and Grants
  Loans and Employment
  Financial Aid Procedures
  Annual Scholarships and Awards
Office of the Registrar
  Registration Procedures
  Academic Regulations
Office of Student Accounts
  Tuition and Fees
Office of Student and Resident Life
  International Student Advisement
Center for Music Entrepreneurship
Facilities of the School
Degree Programs and Curriculum
  Undergraduate
  Graduate
Departments by Major
  Accompanying
  Brass
  Composition
  Conducting
  Contemporary Performance
  Guitar
  Harp
  Jazz
  Orchestral Performance
  Organ
  Percussion
  Piano
  Strings
  Pinchas Zukerman Performance Program
  Voice
  Woodwinds
Professional Studies Certificate Program
Dual Degree Program
Doctor of Musical Arts
Artist Diploma
Course Descriptions
Faculty Biographies
Administrative Staff
Index

*Although every effort has been made to assure the accuracy of the information in this Catalog, students and others who use the Catalog should not 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 ethnic 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 Commission on Higher Education, 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.

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

PAGE BREAK

President's Welcome letter (yet to be written)

PAGE BREAK

THE SCHOOL AND ITS PROGRAMS

HISTORY OF THE SCHOOL

Manhattan School of Music, a major national and international force in professional music education, is the largest private conservatory in the nation offering both classical and jazz training. The School fulfills a major role in society by preparing talented men and women for careers as performing musicians, teachers, administrators, and involved audience members who will keep the legacy of great music alive.

The School was founded in 1917 by Janet D. Schenck, pianist and philanthropist, as the Neighborhood Music School. It was located in a brownstone building on New York City’s Upper East Side. Pablo Casals and Harold Bauer were among the first of many distinguished artists who offered guidance to the School. Eventually, its reputation for excellence extended throughout the greater metropolitan area, and its name was changed to Manhattan School of Music.

In 1943, the artistic and academic growth of the School resulted in a charter amendment to grant the Bachelor of Music degree. Two subsequent amendments authorized the offering, in 1947, of the Master of Music degree and, in 1974, the degree of Doctor of Musical Arts. 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. He was followed by Gideon W. Waldrop, who was appointed in 1986, Peter C. Simon in 1989, and Marta Casals Istomin in 1992.

Manhattan School of Music serves the international community, the nation, the City of New York, as well as the local neighborhood. At the present time, 75% of the students come from outside New York State and 41% from outside the United States. The School's international reputation is confirmed by its continuing and expanding global presence.

As one of the components of New York’s Upper West Side “Academic Acropolis,” Manhattan School of Music shares its neighborhood with Columbia University, Barnard College, Columbia College, Columbia Teachers College, Bank Street College, Union and Jewish Theological Seminaries, the Riverside Church, International House, and the Cathedral of St. John the Divine.

The School thrives in this atmosphere of ideas, ideals, goals, and achievements. Much of its strength derives from New York City itself, the leading music center of the world. The School's 270-member faculty is selected from a rich pool of resident and visiting artists, and other internationally acclaimed artists regularly give master classes. The New York City location also gives students an incomparable learning laboratory, providing an abundance of the highest-quality artistic offerings of classical music, jazz, theater, dance, and cabaret. It also provides varied and outstanding student performance opportunities.

In addition to the three academic degrees mentioned, Manhattan School of Music offers an undergraduate non-degree diploma and postgraduate diplomas in classical performance and composition, and jazz performance and composition. The professional studies certificate and Doctor of Musical Arts degree are offered in classical performance and composition.

PAGE BREAK

PERFORMANCE

Performance is the key element in unifying the many facets of the Manhattan School of Music educational experience. Each season features more than 450 regularly scheduled symphony, opera, and jazz performances, as well as recitals by the School’s distinguished faculty and students, master classes, festivals, devoted to specific musical subjects, performance labs, workshops, and showcases which are all presented in the School’s facilities. MSM performances receive national and international recognition as being among the very finest events presented in New York City.

Solo Performance
Performance of solo repertoire is an area of major concentration for MSM instrumentalists and vocalists. Through recitals and master classes, students in both classical and jazz divisions of the School have the opportunity to perform in public and to be coached by distinguished visiting artists. In addition, the annual concerto competition provides opportunities for instrumentalists and vocalists to appear as soloists in orchestral concerts. MSM student composers have the opportunity to present their works through recitals and departmental concerts.

Orchestra and Large Ensembles
The Manhattan School of Music Symphony, Philharmonia, and Chamber Sinfonia orchestras provide orchestral instrumentalists with the opportunity to participate in concerts, open to the public, throughout the school year. The three orchestras perform repertoire from the standard as well as 20th and 21st century symphonic and chamber orchestra literature. Assignments for the three orchestras are determined through screened placement auditions held at the beginning of every semester. Maestro George Manahan, Director of Orchestral Activities at Manhattan School of Music, oversees the Orchestral Department and leads many concerts for each of the three orchestras throughout the year; guest conductors enrich the concert season for the remainder of the year. In recent seasons, this list has included such conductors as Joana Carneiro, Philippe Entremont, George Manahan, Lawrence Leighten Smith and Yoav Talmi (also in Master Classes section). The orchestras perform in MSM’s Borden Auditorium in addition to giving concerts in various locations throughout Manhattan. Recently, the orchestras from Manhattan School of Music have performed at Zankel Hall, Trinity Church, the Cathedral of St. John the Divine and Park Avenue Armory. **ADD CARNEGIE??**

The Orchestra Department is also host of the Kurt Masur Conducting Seminar, a conducting workshop for young conductors led by Maestro Masur. In addition to the Orchestras, other large ensembles include the Percussion Ensemble, which performs masterpieces of the percussion literature, and the Claremont Ensemble, which specializes in music of the last 100 years. Tactus??

### Jazz Ensembles

Three large jazz ensembles provide performance opportunities for students in both jazz and classical programs. The Chamber Jazz Ensemble in an innovative ensemble that performs a body of work merging western and non-western classical repertoire with jazz and contemporary musical styles. This genre fuses the improvisation, spontaneity and rhythmic vitality of jazz with the compositional procedures and techniques acquired in classical traditions. The ensemble performs repertoire by such composers as Igor Stravinsky, Milton Babbitt, Gunther Schuller, Aaron Copland, John Lewis, J.J. Johnson, Charles Mingus, Jimmy Giuffre, George Russell, etc., as well as new and original compositions written by contemporary composers and MSM faculty and students. The Jazz Philharmonic performs original orchestral compositions and arrangements that combine jazz rhythms, harmonies with contemporary classical and traditional techniques, and soaring instrumental solos. The body of work that has been created for the Jazz Philharmonic bridges the gap between classical and jazz literature, as well as popular and show music, and music for the media. The Nu Art Ensemble is an eclectic ensemble open to all students who are interested in an exciting and innovative musical experience. The Nu Art Ensemble creates works that stem from the group itself, which can include vocalists and non-traditional groups of instruments. The compositions are all improvised, original and “beyond” works developed on the spot in class and arranged “in the moment”. The ensemble then develops pieces for performance. These works generally feature contemporary performance techniques for sung or spoken voice and instruments. There is no set instrumentation and no auditions are necessary.

### Chamber Music

Collaborative artistry is a vital part of study and performance at Manhattan School of Music. Almost every classical instrumentalist and vocalist is required to take part in chamber music and ensemble performance at some point in their degree program. There is a fixed band of time reserved in the School’s daily schedule for chamber music and ensembles, during which most classes cease and the whole school participates in instrumental and vocal chamber music ensembles. Ensembles range from trios to octets. Instrumentalists and graduate singers may choose from a variety of groups ranging from the Baroque Aria Ensemble to the contemporary
TACTUS ensemble. American Musical Theatre, French Vocal Accompanying and Revealing the Actor/Singer Within are a few of the classes offered to singers. Performance opportunities abound: a chamber music competition is held every semester. Groups are encouraged to be involved in community outreach. Most students perform on the popular Chamber Music Festivals – weekend-long celebrations of concerts featuring string, piano, brass, woodwind, guitar, and vocal student ensembles. Outstanding groups play in prestigious chamber venues around the city.

Choral Music
The Manhattan School Symphonic Chorus and Chamber Chorus provide students from all majors the opportunity to delve into the rich world of choral literature. The Choruses perform in concerts which sometimes feature a single great work and other times a collection of shorter works around a particular theme. Their repertoire ranges from a cappella pieces to large works for chorus and orchestra. The Choruses provide ensemble experience for all interested students and as well as solo opportunities by audition. Manhattan School of Music students have presented choral performances on campus, at the Weill Recital Hall of Carnegie Hall, and at The Cathedral of Saint John the Divine.

Opera
MSM is nationally and internationally recognized for excellence in the field of opera. Graduate students are accepted by audition into the Opera Studio and are then chosen from this program to participate in major full-length productions and to present programs of scenes with orchestra and/or piano during the season, as well as a young people’s opera. The Opera Studio offers training in stage and acting techniques and provides musical coaching in role interpretation and style. Undergraduates participate in Undergraduate Opera Theater during their junior and senior years.

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 given to the Zukerman class by Patinka Kopec, who has been personally selected by Mr. Zukerman to be his sole teaching associate; she is also the program coordinator.

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

Students may enroll in the School’s precollege, undergraduate and graduate degree or diploma programs or the Professional Studies Certificate Program.

Master Classes
Each season a number of internationally renowned artists are invited to present master classes at Manhattan School of Music. Some of these artists who have recently worked with MSM students are: Yuri Bashmet, Glenn Dicterow, Mignon Dunn, Eliot Fisk, Philip Glass, Richard Goode, Thomas Hampson, Stefon Harris, Marilyn Horne, Martin Katz, Ani Kavafian, David Liebman, Yo-Yo Ma, Robert Mann, Marian McPartland, Zara Nelsove, Ursula Oppens, Emanuel
Pahlud, Hermann Prey, Ned Rorem, Mstislav Rostropovich, Maria Schneider, Janos Starker, Richard Stoltzman, Billy Taylor, Michael Tree, Dawn Upshaw, Benita Valente, Andre Watts, and Pinchas Zukerman, among others. Artists who have conducted concert programs or held readings with the MSM orchestras include: Roberto Abaddo, Marin Alsop, Pierre Boulez, Leon Fleisher, Kurt Masur, David Robertson, Gunther Schuller, Jerzy Semkow, Leonard Slatkin, Yuri Temerakonov, JoAnn Faletta, Phillipe Entremont, among others. (Should go in orchestra section?)

Resident Ensembles
MSM has two distinguished ensembles in residence:

The American String Quartet, (Peter Winograd and Laurie Carney, violins, Daniel Avshalomov, viola, and Wolfram Koessel, violoncello), has been in residence at MSM since 1984. The Quartet currently holds The Sonfield Artists in Residence Chair for Chamber Music at MSM. ASQ’ residency includes a season of concerts, and the supervision of an active and enthusiastic group of student chamber ensembles, each of which is coached by one of the Quartet members.

The American String Quartet performs throughout the Americas, Europe and Asia, at Chamber Music Festivals, and on television and radio. Among the many distinguished artists with whom the group has collaborated are Emanuel Ax, Jonathan Biss, Phyllis Bryn-Julson, Claude Frank, Richard Goode, Richard Stoltzman, and Pinchas Zukerman. In addition to acclaimed performances of the of the standard string quartet repertoire, the Quartet commissions and performs new works. ASQ is a recipient of the Walter W. Naumburg Chamber Music Award and the Coleman Chamber Music Prize.

The Quartet's recordings can be heard on CRI, Musical Heritage, New World Records, Nonesuch and RCA. Windscape was created in 1994 by five eminent woodwind soloists and continues to delight audiences throughout the US, Canada, and Asia. As Artists-in-Residence at Manhattan School of Music, its members – Tara O'Connor, flute, Randall Ellis, oboe, Alan R. Kay, clarinet, David Jolley, horn, and Frank Morelli, bassoon – are master teachers, presenting a distinctive concert series hailed for its creative energy and musical curiosity. One of the ensemble’s innovations is to invite exceptional MSM students to join them for performances of larger chamber works. The group’s other activities at MSM include coaching woodwind chamber ensembles, conducting master classes, and teaching private lessons. Recent seasons have included performances in New York at Carnegie Hall, Lincoln Center Chamber Music Society and the Metropolitan Museum of Art, in Washington DC at the Kennedy Center, and in San Francisco, Pittsburgh, Portland, OR, Wolftrap in Vienna, VA and a tour of New Zealand. They have been heard on NPR’s “Performance Today”, Minnesota Public Radio’s “St. Paul Sunday”, and “Live At The Glenn Gould Studio” for CBC-Toronto.

Windscape has collaborated with musicians Eugene Istomin, Ruth Laredo, Andr ensembles, conducting master classes, and teaching private lessons. Recent seasons have included performances in New York at Carnegie Hall, Lincoln Center Chamber Music Society and the Metropolitan Museum of Art, in Washington DC at the Kennedy Center, and in San Francisco, Pittsburgh, Portland, OR, Wolftrap in Vienna, VA and a tour of New Zealand. They have been heard on NPR’s “Performance Today”, Minnesota Public Radio’s “St. Paul Sunday”, and “Live At The Glenn Gould Studio” for CBC-Toronto.
Windscape has collaborated with musicians Eugene Istomin, Ruth Laredo, André-Michel Schub, Daniel Phillips, Anne-Marie McDermott, David Golub, and Joanne Polk among others. They have recorded works of Dvorák and Ravel (MRS Classics), and “the Roaring 20’s” (Arabesque), which features music by Louis Armstrong, Kurt Weill, Paul Hindemith, Igor Stravinsky, Heitor Villa-Lobos, and George Gershwin.

Performance Release Policy
Student performers are an integral part of the educational program at Manhattan School of Music. The School owns the rights to performances that are announced by or take place under the supervision of the Office of the Provost. By being a student at Manhattan School of Music consent is given for the recording and release, broadcast, use or reproduction, now or in the future, by Manhattan School of Music or anyone authorized by the School, of any material recorded at or under the direction of the School that includes the student’s name, image, likeness, biography, voice or performance for educational, promotional, premium, trade, advertising or commercial purposes, on CD, tape, record, film, video, computer chip, television broadcast, radio broadcast, print, the World Wide Web or otherwise on the Internet, or any other form now or later known or developed. Manhattan School of Music students waive any and all rights to such material.

Students are encouraged to use the School’s recording facilities for private projects and recitals and may have the opportunity to participate in recording projects of private persons who have permission to use the School’s recording facilities. All recordings in these situations are subject to a separate recording release agreement that addresses the rights and obligations of users of the recording facilities and services.

OUTREACH PROGRAMS

Arts-In-Education and Community Engagement
Manhattan School of Music has a long tradition of presenting community outreach concerts. In 1918, during its first season as a community school, students performed in a district music concert series in camps and hospitals during World War I. Today, the school’s multifaceted community engagement and arts-in-education programs provide training and experience communicating one’s artistry outside the concert hall. Students who participate in the program broaden their perspective and role as musicians in today’s society. These programs are as follows:

The Manhattan School of Music Arts-in-Education Program prepares students to be effective artist educators by offering pedagogical instruction and supervised teaching experiences in New York City pre-K-12 schools. The program includes performance programs in orchestral music, opera musical theater, and jazz as well as weekly instrumental and choral instruction in local schools. More than 1,800 New York City school children participate annually.

The Manhattan School of Music Community Engagement Program provides students an opportunity to present inspirational and interactive performances for diverse audiences in hospitals, senior residences and in various New York City organizations, sharing the healing power of music as medicine. In many cases, performances are presented to underserved communities and to those who are unable to attend musical performances on their own. Through the program, Manhattan School of Music students are able to expand their performance techniques for diverse audiences in non-traditional concert settings.
ACADEMIC PROGRAMS

MSM's academic program includes several important components. During the freshman and sophomore years, students immerse themselves in the Unified Core Curriculum, a sequence of courses especially designed to unify, coordinate, and integrate basic studies in Music Theory, Music History, and the Humanities.

The core sequence includes seminars in which students actively participate through discussion and writing and lecture classes where concepts of theory, music history, and the progression of Western Civilization are described. The undergraduate Humanities curriculum educates students in the classic humanities tradition and trains them to think and write clearly and to analyze carefully through the reading of important texts of Western cultural tradition. The Unified Core Curriculum prepares the undergraduate student to take specialized elective courses in the junior and senior years. Graduate students may take elective courses which offer a broad survey of the history of music, literature, art history, philosophy, and the music business.

PRECOLLEGE DIVISION

MSM's Precollege Division offers professional, precollege training to children ages 5-18. The School has an experienced and highly qualified faculty who specialize in teaching young, gifted students. Each Saturday throughout the academic year, about 450 serious young musicians of precollege age receive intensive training in all areas of musical performance, as well as classes in theory and ear training, chamber music, chorus, orchestra, and various elective subjects. In addition, the Precollege Division offers a major in jazz arts, one of the few such programs in the country. Enrollment is through audition and is limited to musically gifted individuals.

Performance is the key element in the Precollege Division curriculum. Students receive private lessons on their instrument and participate in ensembles. Performing ensembles include four symphony orchestras, choruses, various small ensembles, jazz ensembles, and classes in chamber music for various instruments. There are weekly performance classes, and advanced students participate in recitals and in annual concerto competitions.

SUMMER PROGRAMS

Manhattan School of Music offers gifted musicians summer programs which are unique in New York City and at the conservatory level nationwide.

MSM Summer Voice Festival
The Summer Voice Festival, started in 2009, provides intensive work for singers of college age and older. The four-week program, in the month of June, includes two weekly on-hour lessons with a member of the MSM voice faculty, as well as masterclasses, coachings, and daily classes in diction, acting, movement and other topics of interest for singers. All classes are taught by regular MSM faculty. Admission to this program is limited and interested singers are selected by audition.

MSM Summer English Study
Summer English study is an innovative eight-week immersion program especially designed for students entering MSM in the following fall semester. Through intensive study and interaction with fluent student, SES participants prepare for music-specific course work as they acclimate more generally to American speech and to life in New York City. Non-native speakers of English may be assigned to SES as part of the admissions process, on the basis of the TOEFL exam.
Camp MSM
Manhattan School of Music, in collaboration with the ASCAP Foundation, The National Endowment for the Arts and The New York City Department of Education, offers a Summer Music Camp to New York City public school students completing grades 5, 6, 7 and 8. Camp MSM is offered to approximately 130 students. Its goal is to provide intensive, high-quality, tuition-free musical instruction during the summer, Camp MSM runs 5 days a week, for five weeks during July.

BOARD OF TRUSTEES AND ADMINISTRATION

BOARD OF TRUSTEES
Lorraine Gallard, Chair
Edward Lowenthal, Vice Chair
Noémi K. Neidorff, Secretary
Peter Robbins, Treasurer

Ed Annunziato
Carla Bossi-Comelli
Linda Chesis
Glenn Dicterow
Loren R. Douglass
Peter Duchin
James Gandre, President
Marcia Clay Hamilton
Thomas Hampson
Marta Istomin
David G. Knott
Claude Mann
Linda Bell Mercuro
David A. Rahm, Chair Emeritus
Ted Rosenthal
Leonard Slatkin

Trustees Emeriti
Alan M. Ades
William R. Miller
The Honorable Richard Owen
Robert G. Simon

Standing Committees
Audit Committee
Budget and Finance Committee
Development Committee
Executive Committee
Facilities Committee
Committee on Trustees and Nominations
Committee on Academic Affairs and Student Success

INTERNATIONAL ADVISORY BOARD
Carla Bossi-Comelli, Chairman, Switzerland
Mita Aparicio, *Mexico*
Delin Bru, *United States*
Alejandro Cordero, *Argentina*
Margot Alberti de Mazzeri, *Italy*
Brian C, McK. Henderson, *United States*
Carl Kanter, *United States*
JeeHyun Kim, *South Korea*
Margot Patron, *Mexico*
Chiona X. Schwarz, *Germany*
Guillermo Vogel, *Mexico*
Satoko Yahata, *Japan*

**ARTISTIC ADVISORY BOARD**
Charles Berman
John Corigliano
Glenn Dicterow
Richard Gaddes
Thomas Hampson
Lang Lang
Robert Mann
Ealan Wingate
Pinchas Zukerman

**PRESIDENT’S COUNCIL**
Marjorie Merryman, Provost and Dean of the College
Paul Kelleher, Vice President for Finance and Administration
Andrea T. Sanseverino Galan, Vice President for Development
James Gandre, President
David Geber, Vice Provost and Dean of Artistic Affairs
Amy Anderson, Dean of Enrollment
Elsa Jean Davidson, Dean of Students
Debra Kinzler, Director of Communications
Carol Matos, Director of Administration and Human Relations/Special Assistant to the President
Christanne Orto, Dean of Distance Learning and Recording
Luis Plaza, Director of Facilities
Kelly Sawatsky, Dean of the Precollege

**ADMINISTRATORS**
Angela Beeching, Director of Center for Music Entrepreneurship
John Blanchard, Director of Alumni Affairs and Development Operations
Ronnie Boriskin, Director of Foundation Relations
Kevin Boutote, Chief Recording Engineer
Peter Caleb, Director of Library Services
Rebecca Charnow, Director of Community Partnerships and Camp MSM
Justin DiCioccio, Associate Dean and Chair, Jazz Arts Program
Melanie Dorsey, Director of Student Life
Abigail Fennessy, Manager of Performance Operations, Orchestral Performance and Chamber Music
Susan Fink, Director of Accounting & Controller
John Hagen, Director, ESL Program
Jeffrey Langford, Assistant Dean for Doctoral Studies
Michael Lockhart, Director of International Student Services
David L. McDonagh, Registrar
Marjean Olson, Assistant Dean of Academic Affairs
Stephen O’Brien, Director of Information Technology/Web Site Technical Manager
Gordon Ostrowski, Assistant Dean of Opera Programs
Heidi Stubner, Assistant Dean of Performance Operations and the Graduate Program in Orchestral Performance
Dona D. Vaughn, Artistic Director of Opera Programs
Elizabeth Young, Director, MSM Sunday
Removed Joanne Polk??

FACULTY

BRASS

Trumpet
Mark Gould, Department Chair
Ethan Bensdorf
Vincent Penzarella
Thomas Smith

Horn
Michelle Reed Baker
Javier Gandara
David Jolley
R. Allen Spanjer

Trombone
Per Brevig
David Finlayson
Stephen Norrell, Bass
David Taylor, Bass

Tuba
Alan Baer

COMPOSITION

Mark Stambaugh, Acting Chair
Susan Botti
Richard Danielpour
Reiko Fueting
Marjorie Merryman

CONDUCTING

David Gilbert
George Manahan
Ronald Oliver Jr.
Kent Tritle

CONTEMPORARY PERFORMANCE PROGRAM
Margaret Kampmeier, Department Chair and Piano
Robert Black, Bass
Anthony de Mare, Piano
John Ferrari, Percussion
Jon Kilbonoff, Coach
David Krakauer, Clarinet
Michael Lowenheim, Clarinet
Curtis Macomber, Violin
Jeffrey Milarsky, Percussion, TACTUS Director
Tara Helen O’Conner, Flute
Christopher Oldfather, Piano/Harpischord
Todd Reynolds, Violin and Electronic Music
Lucy Shelton, Voice
Fred Sherry, Cello
Nadia Sirota, Viola
James Austin Smith, Oboe

ELECTRONIC MUSIC
Sam Pluta

GUITAR
Mark Delpiora, Department Chair
Oren Fader
David Leisner
David Starobin

KEYBOARD
Piano
Marc Silverman, Department Chair
Arkady Aronov
Jeffery Cohen
Daniel Epstein
Horacio Gutiérrez
Phillip Kawin
Solomon Mikowsky
Joanne Polk
André-Michel Schub
Inesa Sinkevych
Nina Svetlanova
Lisa Yui

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

Organ
McNeil Robinson, Department Chair
Walter Hilse
Paul-Martin Maki
OPERA
Dona D. Vaughn, Artistic Director
Gordon Ostrowski, Assistant Dean/Opera Producer

Vocal Coaches
Mark Janas
June Marano-Murray
LeAnn Overton
Jorge Parodi
Scott Rednour
Elizabeth Rodgers
William Tracy, Head Vocal Coach

ORCHESTRAL PERFORMANCE PROGRAM
Glenn Dicterow, Violin, Program Chair
Mariko Anraku, Harp
Alan Baer, Tuba
Michelle Reed Baker, Horn
Ethan Bensdorf, Trumpet
Robert Botti, Oboe
Irene Breslaw, Viola
Per Brevig, Trombone
Timothy Cobb, Bass
Karen Dreyfus, Viola
David Finlayson, Trombone
Javier Gandara, Horn
Mark Gould, Trumpet
Susan Jolles, Harp
Lisa Kim, Violin
Christopher Lamb, Percussion
Robert Langevin, Flute
Kim Laskowski, Bassoon
Judith LeClair, Bassoon
Anthony McGill, Clarinet
Frank Morelli, Bassoon
Stephen Norrell, Bassoon
Mark Nuccio, Clarinet
Orin O’Brien, Bass
Duncan Patton, Percussion
Vincent Penzarella, Trumpet
Thomas Smith, Trumpet
R. Allen Spanjer, Horn
Thomas Stacy, English Horn
Alan Stepansky, Cello
Stephen Taylor, Oboe
Liang Wang, Oboe

PERCUSSION
Christopher Lamb, Department Chair
Erik Charleston
Duncan Patton
She-e Wu, Marimba Consultant
PINCHAS ZUKERMAN PERFORMANCE PROGRAM
Pinchas Zukerman, Artistic Director
Patinka Kopec, Teaching Associate and Program Coordinator

STRINGS
Violin
Nicholas Mann, Department Chair
Laurie Carney
Glenn Dicterow
Koichiro Harada
Burton Kaplan
Patinka Kopec
Curtis Macomber
Isaac Malkin
Robert Mann
Albert Markov
Maria Radicheva
Lucie Robert
Sylvia Rosenberg
Laurie Smukler
Mark Steinberg
Peter Winograd

Viola
Daniel Avshamolov
Irene Breslaw
Karen Dreyfus
Kazuhide Isomura
Burton Kaplan
Patinka Kopec
Isaac Kaplan
Samuel Rhodes
Robert Rinehart
Karen Ritscher
Michael Tree

Cello
Marion Feldman
David Geber
Wolfram Koessel
Julia Lichten
Philippe Muller
Fred Sherry
Alan Stepansky
Frederick Zlotkin

Bass
Timothy Cobb
David Grossman
Jeremy McCoy
Linda McKnight
Orin O'Brien

HARP
Mariko Anraku
Susan Jolles

VOICE
Maitland Peters, Department Chair
Edith Bers
Joan Caplan
Mignon Dunn
Ruth Golden
Hilda Harris
Cynthia Hoffmann
Marlena Keinman Malas
Spiro Malas
Catherine Malfitano
Patricia Misslin
Mark Oswald
Joan Patenaude-Yarnell
Ashley Putnam Neil Rosenshein

Related Vocal Studies
Marianne Barrett, German Diction
Amy Burton, French Vocal Literature
Miriam Charney, British Vocal Literature, Contemporary Opera Ensemble
Patrick Diamond, Acting
Bénédicte Jourdois, French Diction
Kathryn LaBouff, English Diction, Assistant Chair
Rhoda Levine, Acting
Carolyn Marlow, Acting, Director of American Musical Theater Ensemble
Kenneth Merrill, German Vocal Literature
Glenn Morton, Italian Diction
Thomas Muraco, Advanced Italian and French Diction
Francis Patrelle, Movement for Singers
Shane Schag, Music Director, American Musical Theater Ensemble
Daniel Sommer, German Diction
Paul Sperry, American Vocal Literature
Cristina Stanescu, French Diction
Kent Tritle, Director of Choral Activities

WOODWINDS

Flute
Linda Chesis, Department Chair
Robert Langevin
Marya Martin
Michael Parloff

Clarinet
Alan Kay  
David Krakauer  
Anthony McGill  
Charles Neidich  
Mark Nuccio

**Saxophone**  
Paul Cohen

**Oboe/English Horn**  
Robert Botti  
James Austin Smith  
Stephen Taylor  
Liang Wang  
Thomas Stacy, *English Horn*

**JAZZ ARTS FACULTY**  
Justin DiCioccio, *Associate Dean/Chair*

**Afro-Cuban Music**  
Bobby Sanabria

**Brazilian Music**  
Rogério Boccato

**Bass**  
Jay Anderson  
Larry Ridley  
Harvie S

**Business of Music**  
Karen Kennedy

**Composition**  
Edward Green  
Jim McNeely  
Michael Patterson  
Richard Sussman

**Drumset**  
Justin DiCioccio  
John Riley

**Flute**  
Jamie Baum

**French Horn**  
John Clark

**Guitar**  
Rodney Jones
Chris Rosenberg
Jack Wilkins

History
Ira Gitler
Bill Kirchner
Mariah Wilkins (on leave 14-15)

Improvisation
Gerard D’Angelo
Garry Dial

Indian Rhythm and Tabla
Samir Chatterjee

Piano
Garry Dial
Phil Markowitz
Arturo O’Farrill
Ted Rosenthal
Mark Soskin
Joan Stiles

Saxophone
Dave Liebman, Artist in Residence
Donald McCaslin
Richard Perry
Steven Slagle
Gary Smulyan
Joseph Temperley

Trombone
Luis Bonilla
Jack Gale
Wycliffe Gordon
David Taylor

Trumpet
Cecil Bridgewater
Anthony Kadlec
Scott Wendholt

Violin
John Blake
Sara Caswell

Voice
Theo Bleckmann
Kate McGarry
Gretchen Parlato
Visiting Artist
Stefon Harris

Artist in Residence
Dave Liebman, Saxophone

MUSIC HISTORY
Jeffrey Langford, Assistant Dean/Chair
Miriam Charney
Kenneth Cooper
Reiko Fueting
Edward Green
Walter Hilse
James Massol
Kenneth Merrill
Gait Sirguey
Paul Sperry
J. Mark Stambaugh
Peter Vinograde
Lisa Yui

MUSIC THEORY AND AURAL SKILLS
Reiko Fueting, Department Chair
Peter Andreacchi
Hayes Biggs
David Macdonald
J. Mark Stambaugh
Christopher Vassiliades
David Volckhausen

KEYBOARD SKILLS
Marjean Olson, Director of Keyboard Skills
Peter Andreacchi
Katherine Meloan
Christopher Vassiliades
David Volckhausen

HUMANITIES
John Pagano, Department Chair
David Eisenbach
Delano Greenidge-Copprue
Lisa Isenstead
Tom Keever
Stefan Pedatella
Yegor Shevtsov

SKILLS STUDIES
Carol Aicher
Yu-Pin Hsu
Barbara McCrane
OFFICE OF ADMISSION

Admission to Manhattan School of Music is based primarily on the results of an applicant’s audition, the evaluation of previous academic work, and the number of openings in the major field to which the applicant is applying.

EDUCATIONAL OPPORTUNITY POLICIES
Equal Educational Opportunity has been and will continue to be a fundamental principle at Manhattan School of Music, where enrollment is based on personal capabilities and qualifications without discrimination because of race, color, religion, gender, sexual orientation, age, national origin, marital status, citizenship, disability, or any other characteristic protected by law.

This policy of Equal Opportunity applies to all policies and procedures relating to admission and financial aid and all other terms and conditions of education.

The Office of the Director of Administration and Human Relations maintains reporting and monitoring procedures for these policies. Students may direct their questions and concerns to the Provost and Dean of the College, Dean of Students, and the Director of Administration and Human Relations. Appropriate disciplinary action may be taken against any faculty, staff or student for violating this policy after review and investigation by Administration.

APPLICATION FOR ADMISSION PROCEDURES
REQUIRED APPLICATION MATERIALS
MSM application via Decision Desk
The application process begins with completing the online application and submitting prescreening recordings (if applicable) through the Decision Desk website. This application can be accessed through the MSM website at www.msmnyc.edu/Admission/Apply-To-MSM or directly at www.decisiondesk.com. The application must be electronically submitted by the December 1st deadline.

Application Fee
There is a non-refundable application fee of $125 if submitted on or before the application deadline ($50 for current or former Manhattan School of Music college students and current precollege students). After the deadline, the fee is $175 ($100 for current or former Manhattan School of Music college students and current precollege students). Applicants applying to audition in more than one major will be charged an additional $125 application fee for each additional major. Application fee(s) must be paid by credit card (Visa, MasterCard, or Discover). Applicants must provide the credit card information with the online application, and it will be submitted securely. Fee waivers submitted by graduating high school seniors are considered on a case by case basis.

Prescreening Requirements
Many departments require that a video recording (except for Classical and Jazz Composition which require recordings and scores) of the required prescreening repertoire be submitted by the application deadline for prescreening purposes. Prescreening recordings are submitted
within the online application. Please refer to the Prescreening Process page on our website for prescreening repertoire requirements.

The Office of Admissions will notify all applicants who have submitted an on-time prescreen recording whether or not they have been invited for a live audition by the end of December.

Applicants who do not submit the required prescreen materials will not be considered for an invitation to a live audition.

Transcripts
All applicants must submit official transcripts in sealed school envelopes from every academic institution attended. If necessary, these must be translated into English by an official translator and notarized. International applicants may be required to have their transcripts evaluated by World Education Services (WES) (See International Transcripts), but only if such an evaluation is requested by the applicant's Admission counselor. Applicants who have completed two academic years of full-time study at an accredited college/university do not have to submit high school transcripts. Accepted applicants who choose to enroll will be required to submit final transcripts and proof of degree prior to matriculation. Proof of degree is not required for transfer students. Home schooled applicants are required to submit a full outline of the curriculum by subject, including textbooks for each course; assessment procedures and grades; and evidence of official recognition by the school district and/or state department of education. GED scores, or the equivalent, may be requested. Although acceptance to MSM is primarily based on audition scores, academic transcripts and GPA scores are thoroughly reviewed and considered a crucial part of the acceptance criteria.

Letters of Recommendation
At the time of application, Bachelors and Masters applicants are required to provide the names and email addresses of two recommenders. Doctoral applicants are required to provide the names and email addresses of three recommenders. One recommendation must attest to artistic/musical abilities and one must attest to academic abilities. For more information on the recommender process, please visit www.msmnyc.edu/Admission/Apply-To-MSM.

Standardized Test Scores
Manhattan School of Music does not require standardized test scores.

Transfer Applicants
Transfer Applicants are students who are currently enrolled full time in a degree program at a college or university and who will not graduate before beginning study at MSM. A transfer student's performance level is determined by the department faculty at the audition. The academic status of a transfer applicant at their current school (such as freshman, sophomore, etc.) does not guarantee the same status at MSM. Evaluation of all college course work completed prior to enrollment at MSM, as well as placement examinations given during orientation, will determine final academic placement and the expected duration of the program of study. For more information regarding possible transfer credit, please refer to the Office of the Registrar section of this catalog.

Exchange Applicants
MSM has exchange agreements with many other schools worldwide. Students at these schools are eligible to become exchange students at MSM, but they first need to be nominated by their own schools to participate in this program. Once a school has nominated a student the school official will inform MSM. At that point, the student applies for this special program through
MSM’s online application. Exchange students do not need to audition in New York, and special application procedures apply. MSM’s Admissions Office will provide instructions to nominated students. Students are encouraged to apply by March 1, though later submissions may be accepted.

Exchange students are typically undergraduate students in their penultimate year of study, or graduate students. Exchanges may be one semester or a full year. Exchange students pay no application fees, and no MSM tuition. They are responsible for their own room and board expenses, health insurance, incidentals and any travel expenses. Exchange programs at MSM generally work on the basis of one-for-one exchanges with the partner schools. Exchanges may be limited by MSM or any of its partner schools in order to balance the numbers of students participating. For further information, students should seek advice from the international advisor at their home school.

MSM currently has international exchange programs with the following schools: Royal College of Music (London, England); Royal Danish Academy of Music (Copenhagen); Norwegian Academy of Music (Oslo); Sibelius Academy of Music (Helsinki, Finland); Musikhochschule (Stuttgart, Germany); Amsterdam Conservatory; Shanghai Conservatory; Central Conservatory (Beijing, China); Sydney Conservatorium. MSM also has a domestic exchange program with Cornell University in Ithaca, New York.

Re-admission
Former students wishing to re-enroll (in order to complete a previous degree program of study as Manhattan School of Music) must schedule an interview with the Provost and Dean of the College to discuss re-admission prior to the regular application/audition process. Re-audition will be required in most cases.

AUDITIONS
DATES AND DEADLINES

Prescreening and Application Deadline
December 1, 2014

Transcripts and Recommendation Letters and TOEFL Deadline
January 15, 2015

Audition Period
February 27 – March 6, 2015

Notification Date
April 1, 2015

Confirmation (Deposit) Deadline
April 15, 2015 for graduate students, May 1, 2015 for undergraduate students

Audition Procedures
Every major and every degree program requires an audition, either in person (as required by most departments) or by recording. Departments that allow recorded auditions are listed below. Manhattan School of Music auditions are held in March in New York City. There are no regional auditions. Some departments prescreen applications, and applicants for those programs will audition in New York by invitation only.
The following applicants have the option of submitting a recorded audition:

Cello, tuba, double bass and harp students, with the exception of those applying for the doctoral degree, orchestral performance, or artist diploma.

Applicants residing outside North America, with the exception of doctoral applicants and applicants for all levels of classical composition and classical accompanying.

All doctoral, artist diploma, classical composition, orchestral performance and accompanying students must audition in New York.

**Live Auditions**

Approximately one month before each audition period, applicants eligible for a live audition will receive an audition invitation which will assign the applicant a specific date and time. Applicants must reply in order to confirm the scheduled audition. Please note that dates and times are assigned by the Office of Admissions according to the availability of the appropriate faculty members. Every effort is made to make sure applicants can make it to their scheduled audition.

Classical composition and jazz composition applicants will be scheduled for a required entrance exam and interview with the faculty during the regularly scheduled audition periods.

Graduate classical voice applicants will be given a short diction test prior to their audition.

All Jazz applicants will take a theory test immediately before their audition.

Doctoral applicants need to be available over several days in order to accomplish all aspects of the audition process. In addition to the audition, there is a required 3-hour written exam in music history and music theory.

**Recorded Auditions**

Applicants who elect to submit recorded auditions (for eligibility, see Where To Audition, above) should note that the video audition material must be submitted via Decision Desk (www.decisiondesk.com). Recorded auditions must be video recordings, not audio recordings. Applicants are advised to retain original recordings.

**Audition Repertoire**

Please refer to the Academic Department page on the MSM website for specific repertoire requirements for auditions by major and program degree.

**Entrance Exams**

Entrance exams are required at the time of audition for graduate classical voice, classical composition, jazz composition and doctoral program applicants only.

**Audition Results**

A successful audition does not guarantee one’s final admission status at Manhattan School of Music. While the audition is of great importance, the Admission Committee reviews all materials related to the applicant. An invitation to attend Manhattan School of Music cannot be made without a complete admission file, including academic transcripts, transcript translations and/or evaluations, if required, recommendation letters, and official TOEFL results. Admission results
will not be given over the telephone. Provided all required materials have been received, applicants are sent notification of their admission status on or around April 1st.

Confirmation Deadlines
May 1st is the deadline for admitted undergraduate students to confirm their decision about enrollment at Manhattan School of Music. A non-refundable $500 confirmation fee is required to confirm enrollment. While not encouraged, there may be circumstances where an admitted student chooses to defer admission. With permission of the Dean of Enrollment Management, admitted students in certain majors and/or degrees may defer enrollment for either one or two semesters. Deferring for one semester may cause problems with program sequence, thereby lengthening the time necessary to complete the degree requirements. The one-semester deferment option is not available for undergraduate classical strings, undergraduate and graduate voice, or undergraduate jazz majors. Admitted Doctoral students may not defer enrollment. Students who defer must complete the Intent to Enroll form, indicating deferment, and pay the non-refundable $500 confirmation fee, then contact the Office of Admissions and Financial Aid prior to matriculation to reconfirm their intent to enroll.

INTERNATIONAL STUDENTS
ENGLISH LANGUAGE TESTS
English Language Requirements and Policies
All applicants auditioning for Manhattan School of Music whose first language is not English will be required to submit an official TOEFL (Test of English as a Foreign Language) score from a test taken after January 1, 2014 but prior to January 1, 2015. Please note that it can take up to two to three months to register, take an exam, and receive official results. The Office of Admissions must receive official TOEFL scores no later than January 15, 2015.

The applicant must register for the TOEFL through Educational Testing Service (ETS). To get a schedule or registration forms, visit www.ets.org/toefl or call ETS at 609 771 7760. Manhattan School of Music’s code is 2396.

Minimum Scores by Degree Program
All Bachelor of Music, Master of Music, Professional Studies, and Artist Diploma program applicants must submit an official iBT TOEFL score. Manhattan School of Music's recommended minimum is 79 iBT. Those applicants who are accepted but do not reach the recommended minimum will be required to enroll in the 8-week Summer English Studies (SES) courses at Manhattan School of Music.

All Doctoral of Musical Arts program applicants must submit an official iBT TOEFL score with a required minimum of 100 iBT.

Exemption to English Language Requirement
Applicants who have studied full-time at an academic institution where the language of instruction is English may apply for a TOEFL Exemption. Proof of previous coursework completed in English is required. If you would like to apply for a TOEFL Exemption, then you must upload a copy of transcripts showing the coursework that you’ve completed in English, and a short writing sample. You will not be able to submit your TOEFL Exemption or your application without these items attached. IMPORTANT: Applying for a TOEFL Exemption does not guarantee you will be granted the exemption. If you are denied your TOEFL Exemption, you must submit your TOEFL score no later than January 15, 2015.
Doctoral Program applicants must contact the Office of Admission before applying for an exemption from the TOEFL requirement.

**International Transcripts**
Due to the difficulty of interpreting international transcripts, it is possible that the School may have questions as to the American equivalency of international studies. Manhattan School of Music therefore may request that transcripts from international institutions be evaluated by World Education Services (WES). Applicants are not required to submit a WES evaluation unless specifically asked to do so.

**VISAS**

**Auditioning Live**
International applicants traveling to New York City for a live audition should bring the letter of invitation they receive via email from the Office of Admissions (stating the time and date of the scheduled audition) to their embassy to obtain a tourist visa.

**Student Visas**
Applicants who are offered admission to Manhattan School of Music will be sent information about how to apply for a student visa. This process will require the submission of documents proving financial support for the entire length of the individual’s degree program at Manhattan School of Music. The School’s Director of International Student Services provides accepted applicants and current students with assistance in visa matters.

**OFFICE OF FINANCIAL AID**
The purpose of the Office of Financial Aid is to provide information and resources to students who might otherwise be unable to attend Manhattan School of Music. The financial aid program primarily assists students who qualify for financial aid and have demonstrated financial need.

The family is considered the primary resource for funding a student’s education, with financial aid supplementing the family’s ability to contribute. Families are expected to finance educational costs through a combination of savings, current income, grants, scholarships, and, if necessary, borrowing.

**APPLYING FOR FINANCIAL AID**
MSM requires all US citizens to complete the Free Application for Federal Student Aid (FAFSA) annually to receive financial assistance. International students must apply annually by completing the School’s institutional aid application. The full application process can be found online at [www.msmnyc.edu/finaid](http://www.msmnyc.edu/finaid).

**TYPES OF ASSISTANCE**
In general, financial aid falls into four major types: grants, scholarships, loans, and employment. Grants and scholarships are considered gift aid and carry no work or repayment requirements; these are free monies based on financial need (grants) and/or academic merit (scholarships). Loans, regardless of the lending source, are funds that must be repaid. The terms of the repayment vary, as do the repayment periods. Loans provide students the opportunity to borrow.
against future earnings. Employment opportunities enable the student to use current earnings towards personal education related expenses (i.e.; music, books, rent).

**Federal Title IV Funds**
Federal Title IV Funds are federal financial aid programs that the Office of Financial Aid is responsible to administer per federal regulations. Federal Title IV Aid consists of: The Federal Pell Grant, Federal Student Educational Opportunity Grant (FSEOG), Federal Work Study, Direct Subsidized Loan, Direct Unsubsidized Loan, Federal Perkins Loan, Direct Parent PLUS Loan, and Direct Graduate PLUS Loan. Only US Citizens and eligible non-citizens are able to apply and receive the previously listed funds.

**Institutional Funds**
Manhattan School of Music awards scholarship to approximately 50% of its full-time enrolled students. All institutional funds are awarded by the Scholarship Committee and are contained within the following two types: Manhattan School of Music Scholarship and Presidents Award.

The Manhattan School of Music Scholarship is based upon recommendations from the faculty at entrance auditions, annual jury examinations, analysis of family income, the academic performance of the student, and the needs of the School. Amounts range from $1000 up to full tuition with the average award of about half tuition.

The President’s Award is awarded on the same basis as above to no-need, high-merit students, with amounts typically ranging from $1000 to one-quarter tuition.

Scholarships are occasionally granted to returning students who had not previously been receiving scholarship. Likewise, students already receiving scholarship assistance can sometimes receive an increase in their award. Such changes are made in response to exceptional increases in jury scores combined with exceptional academic achievement and community conduct.

US Citizens and International Students are equally evaluated and eligible for both types of the above mentioned scholarship opportunities.

**Federal Pell Grant**
The Pell Grant is a federal, need-based grant awarded to students who show exceptional financial need and have not yet earned a Bachelor’s degree. Specific grant amounts are based on the calculated family contribution, the cost of attendance and enrollment status. Amounts range from $585-$5,730 for the 2014-2015 academic year.

**Federal Supplemental Educational Opportunity Grant (FSEOG)**
FSEOG funds are for undergraduate students with exceptional financial need. Priority is given to students who receive Federal Pell Grants. An FSEOG is a grant does not have to be repaid.

**Tuition Assistance Program (TAP)**
Eligibility for a TAP grant is limited to legal residents of New York State (as defined by the New York State Higher Education Department, NYSHED) who are enrolled, or accepted for enrollment at a New York State institution of higher education. Currently, New York State students who complete the FAFSA will have their data automatically forwarded to NYSHED for preliminary evaluation. Only full-time undergraduate students are eligible to receive this need-based grant. Please refer to [www.nyshced.gov](http://www.nyshced.gov) for full eligibility requirements.
Federal Direct Subsidized Loan
This is a long-term, low-interest, fixed rate loan in the student’s name. Students must complete the financial aid application process (filing a FAFSA) in order to be considered for all federal loans. A subsidized loan is awarded on the basis of financial need. If qualified for a subsidized loan, the federal government pays the interest on the loan (“subsidizes” the loan) until repayment begins, which is six months after graduation or when enrollment drops below half-time.

Federal Direct Unsubsidized Loan
An unsubsidized loan is awarded on a non-need basis in the name of the student. If qualified for an unsubsidized loan, interest will be charged from the time the load is disbursed until it is paid in full. A borrower can choose to pay the interest or allow it to accumulate. If interest is allowed to accumulate, it will be capitalized (the interest will be added to the principal amount of the loan and will increase the amount to be repaid). If the borrower elects to pay the interest monthly, the borrower will pay less over the life of the loan.

Annual limits for Subsidized/Unsubsidized Loans

<table>
<thead>
<tr>
<th>Dependent Students</th>
<th>Subsidized</th>
<th>Total (sub &amp; unsub)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st year undergraduate</td>
<td>$3,500</td>
<td>$5,500</td>
</tr>
<tr>
<td>2nd year undergraduate</td>
<td>$4,500</td>
<td>$6,500</td>
</tr>
<tr>
<td>3rd and remaining undergraduate years</td>
<td>$5,500</td>
<td>$7,500</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Independent Students</th>
<th>Subsidized</th>
<th>Total (sub &amp; unsub)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st year undergraduate</td>
<td>$3,500</td>
<td>$9,500</td>
</tr>
<tr>
<td>2nd year undergraduate</td>
<td>$4,500</td>
<td>$10,500</td>
</tr>
<tr>
<td>3rd and remaining undergraduate years</td>
<td>$5,500</td>
<td>$12,500</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Graduate and Professional Students</th>
<th>Subsidized</th>
<th>Total (sub &amp; unsub)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>$20,500</td>
</tr>
</tbody>
</table>

Aggregate limits for Subsidized/Unsubsidized Loans

<table>
<thead>
<tr>
<th></th>
<th>Subsidized</th>
<th>Total (sub &amp; unsub)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dependent Undergraduate</td>
<td>$23,000</td>
<td>$31,000</td>
</tr>
<tr>
<td>Dependent Undergraduate  (if Parent denied PLUS)</td>
<td>$23,000</td>
<td>$57,500</td>
</tr>
<tr>
<td>Independent Undergraduate</td>
<td>$23,000</td>
<td>$57,500</td>
</tr>
<tr>
<td>Graduate and Professional Students</td>
<td>$65,500</td>
<td>138,500</td>
</tr>
</tbody>
</table>

Federal Perkins Loans
The Federal Perkins Loan is a low interest (5%), fixed rate loan made by the School to the student. This loan is a need based loan with priority given to undergraduate students. The interest on this loan is subsidized by the government while the student is enrolled in school. Repayment starts 9 months after graduation or dropping below part-time enrollment status. The number and amount of the loan depends upon the collection activity (former students repaying their loans) of the previous year.

Federal Direct Parent PLUS Loan
This is a fixed-rate federal loan that parent(s) of an undergraduate student may apply for to help finance their student’s educational expenses. Parents without adverse credit are eligible to
receive this loan and may request an amount up to the cost of education minus all other financial aid. Interest and repayment can be deferred until the student graduates or drops below part time. However, interest accrues during that time and it is recommended to at least pay the minimum monthly interest payments.

**Federal Direct Graduate PLUS Loan**
This is a fixed-rate federal loan that the graduate student may apply for to help finance their educational expenses. Students without adverse credit are eligible to receive this loan and may request an amount up to the cost of education minus any other financial aid. Interest and repayment can be deferred until the student graduates or drops below part time. However interest accrues during that time and it is recommended to at least pay the minimum monthly interest payments.

**Alternative Loan Programs**
Alternative loans are private loans taken through private banks or companies to help pay for educational expenses. These loans are based on credit worthiness and a traditional debt to income ratio is used by the lenders. A co-signer will be required for students to have access to these loan options. Both US citizens and international students have the ability to borrow an alternative loan if they have a US Citizen as a co-signer.

**Federal Work-Study Program (FWS)**
The Federal Work-Study Program provides jobs for undergraduate and graduate students with financial need, allowing them to earn money to help pay educational related expenses. Students are paid biweekly, and cannot exceed the total amount awarded. Positions exist in most offices of the school; visit the financial aid page at www/msmstudents.com to find a full listing of job opportunities.

**Institutional Employment**
Manhattan School of Music can provide non-financial-need-based student employment opportunities. These are available with various departments, usually on a very limited basis. Both Us Citizens and International students are able to apply for and receive these jobs.

**FINANCIAL AID AND ACADEMICS**

**SATISFACTORY ACADEMIC PROGRESS**
In order to maintain eligibility for financial aid, a student must make satisfactory academic progress towards their degree. The following information describes these specific financial aid requirements

**Institutional Scholarship Requirements**
Renewal of scholarships is based on several aspects of a student’s musical and academic achievement, as well as a student’s conduct in the School community. When considering scholarship renewal, the Scholarship Committee will ensure that the student meets the following requirements:

- Similar or higher composite year-end jury score as originally awarded at student’s audition.
- Minimum 3.0 GPA each semester.
- Exemplary performance and participation in all performance ensemble, classes and adherence to required attendance policies.
- Exemplary School community conduct.
The Scholarship Committee may reduce the award of a student who does not meet these standards.

Duration of scholarship awards is most often the standard length of the program in which a student is enrolled (i.e.; 4 years for a bachelor’s degree). Students wishing for an extension on their scholarship award beyond the standard scholarship length must petition to the Scholarship Committee. Requests will be reviewed on a case by case basis by the Committee.

Federal Financial Aid Requirements
In accordance with Federal Regulations the following guidelines apply to all students receiving Title IV funds regardless of whether the student previously received Title IV funds.

Financial aid recipients are required to meet MSM’s Satisfactory Academic Progress (SAP) requirement for continued receipt of funding. Federal financial aid has different requirements than the receipt of institutional aid and does not align directly with the policies of the Registrar’s Office. Failure to maintain SAP in accordance with current policy requirements will result in the loss of financial assistance.

The Office of Financial Aid completes a SAP review at the conclusion of each semester. All attempted credits are counted, irrespective of when and whether or not financial aid was received. If a student transfers coursework from other institutions, MSM will count all credits and both attempted and accepted in the SAP calculation, for both progress (66.66% completion rate of all coursework) and maximum time frame (150% of published program length). When a student is not meeting SAP, the College will offer one semester (maximum) of additional financial aid by placing the student on “Financial Aid Warning” (defined below) before aid is terminated for progress, unless the student has reached or exceeded the maximum time frame requirement (defined below) in which case has no warning period.

Qualitative Measure for Financial Aid
A total quality point value is determined for the term using the quality point system:

A = 4.00
A- = 3.67
B+ = 3.33
B = 3.00
B- = 2.67
C+ = 2.33
C = 2.00
C- = 1.67
D+ = 1.33
D = 1.00
D- = .67
F = 0
W = 0
I = 0
The student’s term GPA is determined by dividing the total quality points by the number of semester hours at the end of the semester. Students must maintain at least a 2.0 semester GPA for each term they are enrolled, including terms in which they are not receiving financial aid. All course grades will be taken into consideration including "I" (Incomplete), "F" (Failure) and "W" (Withdrawal).

**Quantitative Measure**
Students must complete at least 66.66% of credit hours attempted to remain compliant with SAP policy. Credit hour progression will be based on a cumulative total of credit hours attempted to credit hours earned. The following grades will not be considered completed credits: F, W, WF, I, and N. However, credits not completed will count towards maximum time frame for degree completion.

**Maximum Time Frame**
There is a set maximum time frame in which a student is expected to complete their degree; the maximum time frame cannot exceed 150% of the published length of the program measured in credit hours attempted. To identify the maximum time frame of 150%, multiply the total credits required times 150%. Students who have reached or exceeded the maximum time frame of 150% or more are required to successfully petition the School by way of written request each semester in order to have their financial aid reinstated (see Appeal Process, below). All first-time Federal Direct Loan recipients who borrow on or after July 1, 2013 have limited eligibility for Direct Subsidized loans, defined as a period not to exceed 150% of the length of the borrower's education program.

**Loss of Eligibility**
Students who do not meet the SAP standards will be subject to termination from receiving further financial aid. SAP standards are checked and verified each semester. If a student fails to meet the minimum standards they will be placed on a one semester warning status. If the standards are failed to be meet two semesters in a row the student will then lose financial aid eligibility.

Students may not meet SAP standards for the following reasons:
- Have reached the maximum time frame of their program.
- Did not complete the semester with a cumulative GPA of 2.0 or better.
- Did not complete 66.66% of attempted credits cumulatively.

Incompletes ("I") will be considered only if they are made up by the end of January for the fall semester and by the end of May for the spring semester. Once a student reaches their maximum time frame, and/or does not meet the SAP standards after one semester of financial aid warning, they will be terminated from receiving additional financial aid assistance.

**Financial Aid Warning Status**
A student is placed on a warning status after the student fails to meet the above mentioned SAP standards during a specific semester. Students are still eligible to receive financial aid during this warning semester.

**Financial Aid Termination Status**
If a student fails to meet SAP standards while on a warning status their financial aid will then be terminated and the student will no longer qualify for federal financial aid.

**Ability to Appeal**
Under certain circumstances a student may appeal to receive their financial aid after it has been terminated.
The letter of appeal should describe in adequate detail those extenuating circumstances which made it unreasonable or impossible to meet the terms and conditions required to maintain SAP. The student must work with the Registrar to complete an academic plan as part of the appeal process. The academic plan must include a listing of classes with associated credit hours needed to graduate, which classes directly relate to graduation requirements and a narrative of the action plan to ensure success for the remainder of the student's college career at the School.

Students are only able to appeal once during each program of study they are pursuing.

Financial Aid Probation Status
If the letter of appeal is approved the student will then be placed on a one semester Financial Aid Probation status. The student will be eligible to receive financial aid during this period. At the end of the semester their records will be reviewed to determine if the student met the terms of their academic plan. If the terms were met then the student will be placed back in good standing for financial aid. If the terms were not met the student will be placed back on financial aid termination and no longer eligible for the receipt of federal financial aid funds.

Repeated Course Work
The U.S. Department of Education has published regulations with respect to students who repeat courses. Repeated courses may impact financial aid eligibility for Federal Title IV financial aid. In order for a repeated course to count toward financial aid enrollment status, a previously passed course may only be repeated once (for a total of two attempts). If a student enrolls in a previously passed repeated course for a third time, this course will not count towards enrollment for financial aid purposes. This rule applies whether or not the student received aid for any previous enrollment in the repeated course.

RETURN OF FEDERAL TITLE IV FINANCIAL AID
Students who receive Federal Title IV Funds and withdraw from MSM are subject to the Return of Title IV Funds regulation. Students “earn” their Federal financial aid awards directly in proportion to the number of days of the term they attend. If a student withdraws from school during a term, the Office of Financial Aid must calculate the portion of the total financial assistance they earned vs entitled to receive up to the time of withdrawal. If the student received more assistance than earned, the unearned excess funds must be returned to the Department of Education; thus leading to a balance being created that is owed to MSM. If, on the other hand, the student received less assistance than the amount earned a refund may become available for the student.

The portion of federal grants and loans that a student is entitled to receive is calculated on a percentage basis on comparing the total number of days completed prior to withdrawal and the entire academic term. For example, if a student completes 30% of the semester, they have earned 30% of the aid that was originally received. That means that 70% of aid is unearned and must be returned to the federal government.

A student’s withdrawal date will be determined by Manhattan School of Music as (1) the date the student began the withdrawal process, or the date the student officially notified the Registrar of their intent to withdraw; (2) the mid-point of the semester if the withdrawal is completed without notifying the School; or (3) the last date of attendance at an academically related activity as documented by Manhattan School of Music.

SCHOLARSHIPS AND AWARDS
Scholarship funding has been provided by many friends of Manhattan School of Music to support the education of talented students. When a student receives a named scholarship, this funding is generally treated as part of the overall financial aid package, not as a supplement to it. The award of a named scholarship is a special honor, as the recipient has been chosen on the basis of great talent and potential. Students who receive named scholarships may be asked to represent Manhattan School of Music in interactions with the scholarship donor.

**Endowed Scholarship Funds in the College Division**

Augustine Guitar Scholarship  
Herbet R. and Evelyn T. Axelrod Scholarship for Violin  
Selma W. Berkman Memorial Scholarship for Violin  
Berkman0Rahm Scholarship for the Orchestral Performance Program  
Edgar Foster Daniels Graduate Voice Scholarship for Career Advancement  
Baisley Powell Elebash Scholarship  
Michael W. Greene Scholarship in Jazz  
William Randolph Hearst Scholarship for African-American and Latino Students  
Eugene Istomin Scholarship for Piano  
Marga and Arthur King Scholarship Fund  
Dora Zaslavsky Koch Scholarships  
Edith Kriss Scholarship for Piano  
Anna Case Mackay Voice Scholarship  
Birgit Nilsson Voice Scholarship  
Avedis Zildjian Percussion Scholarship

**General Scholarship Endowment**

Is comprised of funds which were established to honor individuals whose names are listed below.

Marion Hopkinson Adair Fund  
George L. Bagby Young Artist Fund  
John Holme Ballantine, Jr. Fund  
Frances Hall Ballard Fund for Piano  
Artur Balsam Fund for Piano  
Hans and Klara Bauer Fund for Cello  
Vera Blacker Fund for Piano  
John C. Borden Fund  
Lucrezia Bori Young Artist Fund  
Louise Y. and Gilbert G. Browne Fund  
Norvelle W. Browne Fund  
John Bownlee Fund  
Isabelle Yalkovsky Byman Fund for Piano  
Carmine Caruso Memorial Fund  
Janet Coleman Fund  
Susan Dows Herter Dakin Fund  
Richard Lee Dell’Anno Fund  
Helen Airoff Dowling Fund  
Eleanor Ellsworth Fund  
Myrtle Elvyn Fund for Piano  
Kathleen A. Esson Fund  
Gertrude A. Freeman Fund
Lloyd Gelassen Fellowship Fund for the American Musical Theater Program
Eric Pepi Trau Hollaender Fund
Mary Della Hopkins, Harriet McDoual Daniels and Delia Avery Perkins Fund
Helen Fahnestock Hubbard Fund
Deolus W. Husband Fund for Composition
Addie W. Kahn Fund
Karl Herman Kraeuter Fund for Violin
Marv Kurz Fund for Trumpet
LADO Inc. Fund
Mel Lewis Fund for Percussion
George MacDonald Fund
Theodore C. Meiselman and Herbert Weinstock Fund
Phyllis Mayer Morris Fund
Gertrude Mumford Fund
Samuel and Mitzi Newhouse Fund
William H. Nix Fund for Voice
Scott Edward Oakley Fund for Musical Theater Composition and Voice
Mae Zenke Orvis Opera Fund
Carolyn A. Perera Fund
Ethel Hollander Plancher Fund
Judith Raskin Fund for Voice
Rodgers and Hammerstein Fund
Richard Rodgers Fund
Jules N. Rose Fund
Jay Rubinton Fund for Composition and Piano
Leon Russianoff Fund for Clarinet
Stanislaw Schapiro Fund
Janet D. Schenck Fund
Martin A. Schenck Fund
Adele and Arthur Schlesinger Fund
Edgar A. Schofield Opera Fund
Scott Shayne Sinclair, M.D. Fund for Guitar and Composition
Esther and Hayden N. Smith Fund
Joseph M. Smith Fund
Mary Andrews Stoddard Fund
Anne Timme Fund for Piano
Margaret Hoswell van der Marck Fund for Opera
Elva Van Gelder Fund for Piano
Emily M. Voorhis Fund
Harold Whitford Fund

**Student Awards in the College Division**
The following awards are bestowed at commencement each year.

- Harold Bauer Award for outstanding accomplishment, cooperation, and promise
- William H. Borden Award for outstanding accomplishment in jazz
- Raphael Bronstein Award given to an outstanding violinist who not only demonstrates great promise as a performer, but in whom can be seen a dedication to carrying on the pedagogical devotion so exemplified by Professor Bronstein.
- Pablo Casals Award for musical accomplishment and human endeavor.
- John Clark Award for excellence in brass performance.
Helen Cohn Award for a pianist who has done outstanding work in chamber music.
Helen Cohn Award for an outstanding graduate of the doctor of musical arts degree program.
Cecil Collins Award for excellence in brass performance.
Richard F. Gold Career Grant given by the Shoshana Foundation to a graduating student who demonstrates exceptional promise for a career on the operatic stage.
Hugo Kortschak Award for outstanding achievement in chamber music.
Kraeuter Musical Foundation Award for excellence in chamber music performance.
Stephen Maxym Award for outstanding woodwind performance.
Homer Mensch Award for a double bass student who exemplifies the spirit of Mr. Mensch.
Bronson Ragan Award for outstanding ability in organ performance.
Hugh Ross Award given to a singer of unusual promise.
Roy M. Rubenstein Award for exceptional promise in piano performance.
Janet D. Schenck Award for distinguished contribution to the life of the School.
Andres Segovia/Rose Augustine Award is given to a graduate from the guitar department.
Josephine C. Whitford Award given to a student whose exceptional personal qualities have contributed significantly to the enrichment of the spirit of the school.
Outreach Commencement Award given to a student who demonstrates outstanding leadership, an exemplary humanitarian spirit, and comprehensive involvement in the Manhattan School of Music outreach programs.

Special Endowed Fund
Abram Chasins Piano Maintenance Fun
Eisenberg-Fried Concerto Competition Award
Lillian Fuchs Concert Series Fund
Ruth Morgenthau Knight Fund for Student Services
Sonfield Artists in Residence Fund

Scholarship Funds in the Precollege Division
Annual Scholarships
Hansoree Scholarship
Eugene B. Kahn Memorial Award
Donald Read Memorial Award
Conrad Strasser Memorial Award
Edward and Sally Van Lier Fund
Ralph Zola Memorial Scholarship
Endowed Scholarship Funds
Kate Bamberger Memorial Scholarship in Violin
Marion Feldman Scholarship for Cello
Dianne Danese Flagello Scholarship
Dorothy Hales Gary Scholarship
Rosetta Goodkind Scholarship for Piano
Sassa Maniotis Scholarship
Carl Owen Scholarship
Elva Van Gelder Memorial Scholarship for Piano
Anonymous

General Scholarship Endowment
is comprised of funds which were established to honor the individuals whose names are listed below.

Cynthia Auerbach Fund
## TYPES OF FINANCIAL AID

<table>
<thead>
<tr>
<th>NAME</th>
<th>WHO IS ELIGIBLE</th>
<th>PROGRAM DESCRIPTION</th>
<th>HOW TO APPLY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Manhattan School of Music Scholarship</td>
<td>All students</td>
<td>Manhattan School of Music program. Scholarships range from $1,000 up. Based on merit and need.</td>
<td>File a FAFSA. Submit tax forms. Submit MSM forms available on-line. Submit CSS PROFILE form (entering U.S. citizen or permanent resident undergraduate; and all entering and returning international students, annually).</td>
</tr>
<tr>
<td>Federal Pell Grant</td>
<td>Undergraduates who have not yet completed an undergraduate degree. <em>U.S. Citizen and permanent residents.</em></td>
<td>Federal program. Grants range from $555-$5,645 per year. Grant amounts based upon expected family contribution, cost of attendance, and payment schedule issued by the U.S. Department of Education.</td>
<td>File a Free Application for Federal Student Aid (FAFSA). Submit tax forms. Submit MSM forms available on-line. Submit CSS PROFILE form (entering undergraduates only).</td>
</tr>
<tr>
<td>Federal Supplemental Educational Opportunity Grant (FSEOG)</td>
<td>Undergraduates who have not yet completed an undergraduate degree. (Priority given to Pell Grant recipients.) <em>U.S. Citizen and permanent residents.</em></td>
<td>Federal program. Grants range from $100-$4,000 per year. Funding is very limited.</td>
<td>File a FAFSA. Submit tax forms. Submit MSM forms available on-line. Submit CSS PROFILE form (entering undergraduates only).</td>
</tr>
<tr>
<td>New York State Tuition Assistance Plan (TAP)</td>
<td>Full-time undergraduate and graduate students who meet the State Education</td>
<td>State program. Grants range from $500-$5,000 per year for undergraduates.</td>
<td>File a FAFSA. Submit tax forms. Submit MSM forms available on-line. Submit CSS PROFILE form (entering...</td>
</tr>
</tbody>
</table>
Department's New York residency requirements. 
*U.S. Citizen and permanent residents.*

**Manhattan School of Music President’s Award**

| All students | Manhattan School of Music program. Scholarships range from $1,000 up. Based on merit only. | File a FAFSA. Submit tax forms. Submit MSM forms available on-line. Submit CSS PROFILE form (entering U.S. citizen or permanent resident undergraduate; and all entering international students). |

---

**Satisfactory Academic Progress for TAP**

<table>
<thead>
<tr>
<th>Before being certified for this payment</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
</tr>
</thead>
<tbody>
<tr>
<td>a student must have accrued at least this many credits</td>
<td>0</td>
<td>6</td>
<td>12</td>
<td>20</td>
<td>32</td>
<td>46</td>
<td>60</td>
<td>75</td>
<td>90</td>
<td>105</td>
</tr>
<tr>
<td>with at least this GPA</td>
<td>0</td>
<td>1.5</td>
<td>1.5</td>
<td>1.5</td>
<td>2.0</td>
<td>2.0</td>
<td>2.0</td>
<td>2.0</td>
<td>2.0</td>
<td>2.0</td>
</tr>
</tbody>
</table>

**NAME**

**WHO IS ELIGIBLE**

**PROGRAM DESCRIPTION**

**HOW TO APPLY**

| Federal Perkins Loan | Undergraduate and graduate students. *U.S. citizens and permanent residents.* | Federal program. Loans range from $500-$4,000 per year. Repayment at 5% interest begins six months after student ceases at least half-time enrollment with up to 10 years to repay. | File a FAFSA. Submit tax forms. Submit MSM forms available on-line. Submit CSS PROFILE form (entering *undergraduates only*). |

| Federal Stafford Loan, Subsidized and unsubsidized | Undergraduate and graduate students. *U.S. citizens and permanent residents.* | Federal program. Loans range from $3,500-$10,500 per year for undergraduates, | File a FAFSA. Submit tax forms. Submit MSM forms available on-line. Submit |
and $8,500-$20,500 for graduates. Normal repayment begins after student ceases at least halftime enrollment with up to 25 years to repay.

<table>
<thead>
<tr>
<th>Federal PLUS Loan (Parent Loan for Undergraduate Students)</th>
<th>Parents of undergraduate dependent students. <em>U.S. citizens and permanent residents.</em></th>
<th>Federal program. Loans range up to full need. Parent must pass a credit check.</th>
<th>File a FAFSA. Submit tax forms. Submit MSM forms available on-line. Submit CSS PROFILE form (entering undergraduates only).</th>
</tr>
</thead>
<tbody>
<tr>
<td>Federal Graduate PLUS Loan</td>
<td>Graduate students. <em>U.S. citizens and permanent residents.</em></td>
<td>Federal program. Loans range up to full need. Student must pass a credit check.</td>
<td>File a FAFSA. Submit tax forms. Submit MSM forms available on-line.</td>
</tr>
<tr>
<td>Federal Work-Study</td>
<td>Undergraduate and graduate students. <em>U.S. citizens and permanent residents.</em></td>
<td>Federal program. Awards generally $1,500 for the year. Students work in the school and are paid hourly</td>
<td>File a FAFSA. Submit tax forms. Submit MSM forms available on-line. Submit CSS PROFILE form (entering undergraduates only).</td>
</tr>
</tbody>
</table>

**OFFICE OF THE REGISTRAR**

The Office of the Registrar serves the academic community at Manhattan School of Music with respect to all pertinent student information, course registration, academic records, certification of enrollment, examination and jury scheduling and academic and policy information.

**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 (see Office of Student Accounts).
Registration for New Students
Permission to register for classes is granted to new students and former MSM students beginning a new program only if they have been formally admitted through the Office of Admission and Financial Aid. Instructions and materials for registration are available at the times designated for new student registration (see Academic Calendar).

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

Registration for Returning Students
Returning students are defined as:
1) Students returning after an official Leave of Absence; or 2) A former student seeking to complete unfinished degree requirements and formally readmitted by the institution. Such students should contact the Office of the Registrar in writing or by email and set up an appointment with a counselor.

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

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

Credit Limit
Full-time students are defined as those enrolled for 12 to 18 credits. Matriculated students are those working towards a degree or diploma. The School does not permit students to register for part-time status (less than 12 credits). Exceptions to this policy are made only for students completing their last semester of study. Requests for part-time status must be made in writing and forwarded to the Vice President for Academics and Performance. Such exceptions are reviewed on a case-by-case basis.

Undergraduate Status
Undergraduate status is determined by the number of credits successfully completed or transferred:
1–30 credits = freshman
31–60 credits = sophomore
61–90 credits = junior
91+ credits = senior
120 = minimum for graduation

Major Teacher Change
Teacher assignments are made with great care and consideration for each student. Changes must be requested in writing and submitted to the Dean of Students. No changes will be
processed after the conclusion of the Student Initiated Withdrawal Period (with rare exceptions). Applications for and information on changing teachers may be obtained from the Office of the Deans of the Faculty or the Dean of Students. After a student changes teachers, the former teacher is excluded from grading the student at subsequent juries and auditions. In addition, teacher assignments are subject to change based on teacher availability.

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

**Placement Exams and Deficiency Courses**
All new classical, jazz and orchestral program students are required to take placement exams in Theory, Aural Skills, Music History, sight-reading (Piano majors only) and keyboard skills proficiency (non-Piano majors). These tests take place in August before the fall semester begins.

Students are required to complete all remedial courses successfully before registering for classes prescribed in their course sequence plans. Remedial courses become part of a student’s degree or diploma program. They may not be used to fulfill requirements (with the exception of TH2883 and MH1001-1004). The length of a degree or diploma program may be extended for students who are required to take remedial courses. Students required to take English Language courses should be aware that this may extend their program for one additional year or more.

**Qualifying Examinations**
If a student is already capable of meeting the requirements for a particular course, he or she may demonstrate proficiency through a qualifying examination. Qualifying examinations are offered in Aural Skills, Fretboard Harmony (Guitar majors only), Keyboard Skills (Piano, Organ, and Accompanying majors only), Music History, Required Piano (non-keyboard and non-guitar majors only), Theory and Vocal Diction (Voice and Accompanying majors only). Applications for these examinations are available in the Office of the Registrar. A fee is charged for Theory, Aural Skills, Required Piano and Keyboard Skills examinations.

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

**Schedule Changes/ADD/DROP Period/Course Withdrawals**
Students may request changes in their schedules only during the Add/Drop and Withdrawal Periods listed in the Academic Calendar. No schedule changes are possible after the conclusion of the Add/Drop and Withdrawal Periods, unless approved in writing by the Vice President for Academics and Performance. No schedule change is considered official until it is processed by the Office of the Registrar.

**Add:** Courses may be added by filing the appropriate forms in the Office of the Registrar during the Add/Drop Period. In addition to the approved Add form, a completed Permission to Enroll form and/or Over Credit form may be required in some cases. Only after the completed form(s) have been filed in the Office of the Registrar may the student officially enroll in the course.
Drop: Non-required courses may be dropped by filing the appropriate forms in the Office of the Registrar during the Add/Drop Period. Failure to file the completed Drop Form will result in the student’s continued enrollment in the course. Continued enrollment without attendance will result in an automatic Failing grade.

Course withdrawals: Students may withdraw from a course after the Add/Drop period by filing a petition in the Office of the Registrar. An approved Withdrawal results in a grade of W being applied to the course. While the grade of W does not affect the student's grade point average, the course remains on his or her record, with the student remaining responsible for the credit associated with the course. Failure to file a petition constitutes continued enrollment in the course, and the student is subject to the requirements and responsibilities of the course. Failure to Withdraw or complete the requirements will result in a Failing grade. Deadlines and regulations concerning dropped and withdrawn courses will apply.

Elective Credits
Elective credits are those credits not distinctly specified in a particular major’s course sequence. Electives are either general or department-specific. Students are allowed to take courses in other departments as General Electives, as long as there is space available in the course for non-majors and they meet the pre-requisites.

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

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

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

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

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

Barnard College Cross-Registration Program
A special program of cross-registration between Manhattan School of Music and Barnard College allows qualified MSM Juniors and Seniors to have access to the greater variety of academic courses taught at Barnard. Students must be in good academic standing with a cumulative MSM grade point average of at least 3.0. Registration for appropriate Barnard courses must be approved by both the MSM and Barnard Offices of the Registrar. A surcharge of $100 per credit for a Barnard course will be assessed by the MSM Bursar. A Barnard course
may not be taken as pass/fail, and is subject to Manhattan School of Music’s add/drop/withdrawal schedule.

**Auditing**
Students may petition to audit a course for no credit if space is available in the class. Outside auditors are not permitted. Approval of the instructor and department chair is required. No charge will be assessed for the first course audited in an academic year. A fee of $500 will be charged for each additional course audited in an academic year.

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

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

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

MSM currently has international exchange programs with the following schools: Royal College of Music (London); Royal Danish Academy of Music (Copenhagen); Norwegian Academy of Music (Oslo); Sibelius Academy of Music (Helsinki, Finland); Musikhochschule (Stuttgart); Amsterdam Conservatory; Shanghai Conservatory; Central Conservatory (Beijing); Sydney Conservatorium; Aichi Prefectural University of Fine Arts and Music (Nagoya, Japan). MSM also has a domestic exchange program with Cornell University in Ithaca, New York.

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

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

- Have a minimum G.P.A. of 3.0
- Have received a minimum grade of A- on the most recent jury
- Have an academic advisement meeting with the Registrar to plan and confirm a course of study
- Represent the School in a positive and enthusiastic manner
Application materials will be reviewed by members of the Exchange Program Committee and candidates will then be selected. The materials of the MSM students who are selected will then be submitted to the partner schools, which will make the final determination of the candidate’s acceptance.

ACADEMIC REGULATIONS

Academic Honesty
All students have an obligation to behave honorably and to respect the highest ethical standards in carrying out their academic assignments. Academic dishonesty is defined to include any form of cheating and/or plagiarism. In cases involving academic dishonesty or falsification of academic information, a failing grade, disciplinary sanctions, probation, or dismissal may be administered. A referral will be made to the Dean of Faculty for Academics and Vocal Performance who will then bring the case to the Dean’s Council. The Council may elect to conduct a hearing in the case, mediate the case between the complainant and the student(s) referred, or establish a hearing panel of three faculty members to render an opinion. The decision of the Dean’s Council will be final.

Students are urged to read about the Standards of Personal and Group Conduct and the Campus Judicial System in the Student Handbook.

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

Probation: In reviewing student records, the Committee on Academic Progress may place a student on Probation. Reasons for Probation include: failure to meet the class year level requirement set by any department; repeated Withdrawals, Incompletes, and/or failing grades; repeated Academic Warnings; a consistent pattern of low grades, including a low Jury Examination grade; and failure to progress sufficiently through their Degree Program. A Student will also be placed on Probation if he or she receives lower than a B- in any performance class (including major lessons, ensembles and orchestra), or falls below an overall semester GPA of 3.0. Students placed on Probation become ineligible for Scholarship assistance, and if their overall cumulative grade point average falls below 2.0, they become ineligible for any type of federal or state financial assistance.

At the conclusion of each semester, the records of all students on Probation will be reviewed again by the Committee on Academic Progress. If satisfactory progress has not been made, the Committee may take further action, which could include a forced Leave of Absence or dismissal.

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

Students dismissed at the conclusion of any semester are ineligible to attend the School for two consecutive semesters. Information regarding reapplication to the School and auditions is available from the Office of Admission and Financial Aid.
The School retains the right to dismiss any student whose continued attendance or behavior is considered detrimental to the interest of his or her fellow students or of the School.

**Attendance**

Faculty members are required to take attendance. Regular and punctual attendance is required of students at all lessons, classes, and rehearsals. Any exceptions, such as an excused absence for reasons of illness or other compelling emergencies, may be considered and granted at the discretion of the individual faculty member. Procedures for excused absences may be found in the student handbook.

Any student who misses lessons, classes, or rehearsals for more than twenty percent of the meetings for reasons that the teacher considers insufficient, may be sent to the Dean of Students for permission to continue in the class.

Students with excessive, unexcused absences from lessons, classes or rehearsals may receive a failing grade, or, in extreme cases, will be subject to Probation or Dismissal. A Withdrawal after the Add/Drop period can only be issued with the approval of the Vice President for Academics and Performance.

No student may be absent from the School for professional engagements unless permission is granted by the Vice President for Academics and Performance or the Dean of Students well in advance of all such engagements.

Any student who has two consecutive unexcused absences in his or her private lessons must see the Dean of Students before lessons may resume.

**Religious and Other Holidays**

Manhattan School of Music is sensitive to the needs of students who wish to observe religious or other holidays during the academic year. To accommodate the planning needs of studio teachers, classroom teachers, and ensemble directors, students who anticipate being absent for religious or other holidays must inform their teachers and ensemble directors in writing during the first week of classes at the beginning of each semester listing the exact date/dates that the student will be absent. The student should also give a copy of the request to the Vice President for Academics and Performance. If students follow the preceding policy and understand that they are responsible for classroom work and ensemble obligations missed, absence for religious or other holidays will be excused. Students who do not inform their teachers in writing with a copy sent to the Vice President for Academics and Performance during the first week of classes will not be excused.

**Concert Attendance (CA1000)**

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

For **undergraduate students (BM/ DP)**, concert attendance is required for six semesters out of eight; students must register for it their first semester and each subsequent semester until the requirement is fulfilled. The requirement for transfer students is pro-rated: students admitted into the second year of an undergraduate program must complete four semesters out of six; into the third year, two semesters out of four.
For **graduate students**, concert attendance is required for two semesters out of four (MM/PG) or one semester out of two (PS); students must register for it their first semester and each subsequent semester until the requirement is fulfilled.

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

**Verification of Attendance**
A student's Manhattan School of Music ID card is the mechanism by which attendance at an approved concert is verified. At the end of the concert, house ushers will electronically scan the barcode on the ID which will be recorded in a central database.

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

**Dean's List**
Qualified Bachelor and Master’s level students who meet certain academic standards are named to the Dean’s List each semester. These standards include: a grade point average of 3.9 or better, twelve or more credits of graded courses (other than P or Q grades), and no failing grades for the semester.

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

**Juries and Recitals**
Every enrolled student is required to take an annual Jury Examination in May. Students should be aware that the number of juries listed in the Department Major grids is the minimum needed to graduate. Some students may be required to take additional juries as a result of teacher requests, scholarship continuation, or the extension of the normal length of the degree program as the result of illness, leaves-of-absence, or other extraordinary circumstances. Students who are off-sequence as the result of being admitted in January or having taken a semester Leave-of-Absence take juries in December. There is a Sophomore Continuation Jury to ensure that a student’s progress merits continuation in his or her program of study. Jury comments are available to be read two weeks after the end of examination week in the Office of the Registrar.
A student who is absent from the Jury Examination without prior approval will receive a failing grade and automatically be placed on academic probation. A jury may be postponed only for documented medical reasons approved by the individual department chair.

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

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

Students must be registered through the School for major lessons until completion of the Graduation Performance requirement. Students who wish to participate in Commencement must fulfill all performance and academic requirements prior to the date of Commencement.

**Advanced Standing Examinations**

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

- be an undergraduate junior
- have a cumulative GPA of 3.7 or higher
- have received a grade of A- or higher in all major lessons
- have received a grade of 4.3 or higher in all previous juries
- be on track to complete all academic requirements by the time of the proposed graduation

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

**Petitions**

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

**Transcripts**

The Office of the Registrar retains the original copy of each student’s academic record. Transcripts for currently enrolled students are issued without charge in support of applications to new programs at Manhattan School of Music.
Upon request, the School may disclose educational records without a student’s consent to officials of another school in which a student seeks or intends to enroll.

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

**Leaves of Absence/Withdrawal**
A student may take a leave of absence for several reasons:

**A Limited Leave of Absence** is for a portion of the semester and must be approved by the Dean of Students and each of the student’s instructors. The student remains registered for the semester and is responsible for all course work, exams, juries, incompletes and fees associated with that semester. Such a leave might be for a professional engagement, an audition, or family issues, and should extend for no more than two weeks. A student who expects to be away from School for more than two weeks for professional reasons should take a Personal Leave of Absence.

**A Personal Leave of Absence** is for a student who wishes to be away from school for non-medical reasons. Personal leaves can extend from 1 semester (or portion of a semester) up to 2 semesters, but no longer. A student on a one-semester leave who wishes to extend the leave for a second semester must request this extension in writing; a student who does not return to the School after a second semester of leave will be administratively withdrawn and will have to re-apply and re-audition in order to return. In all cases, a personal leave must be approved by the Vice President for Academics and Performance, the Dean of Students, the Registrar, the student's major teacher, and department chair.

The Registrar will determine the effective date of the Leave. Personal leaves 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. Effective dates after the end of Add/Drop will result in a withdrawal from all courses. International students on student visas requesting a personal leave of absence should note that they are not permitted to remain in the U.S. while they are on leave. Details and alternatives should be discussed with the International Student Advisor.

A student who wishes to change the status of a leave from Personal to Medical will only have a maximum total of 3 semesters for a leave. This total includes any leave already taken as personal leave.

**A Medical Leave of Absence** is for a student who has a medical condition that necessitates being out of school for an extended period of time. To apply for a medical leave, a student must have documentation from a physician as to the nature and severity of the medical condition. A medical leave can last from 1 semester (or portion of a semester) up to 2 semesters. A student on a one-semester medical leave who wishes to extend it into a second semester must request a renewal of medical leave in writing and medical documentation must accompany this request.

In certain circumstances, a medical leave can be extended into a third semester; however, this determination will be made by the Vice President for Academics and Performance and the Dean of Students. If such an extension is granted, the student will have to re-audition in order to return to the School. In all cases, a medical leave must be approved by the Vice President for
Academics and Performance, the Dean of Students, the Registrar, the student’s major teacher, and department chair.

The Registrar will determine the effective date of the Leave. Medical leaves 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. Effective dates after the end of Add/ Drop will result in a withdrawal from all courses. International students on student visas requesting a medical leave of absence should note that they are not permitted to remain in the U.S. while they are on leave. Details and alternatives should be discussed with the Director of International Student Services.

A student returning from a medical leave should get written clearance from a medical professional, and copies of that clearance should be forwarded to the Dean of Students and the Registrar.

A student who wishes to change the status of a leave from Medical to Personal will have only a maximum of 2 semesters of total leave.

A Withdrawal is approved for a student who wishes to be away from School for more than a year for non-medical reasons or who wishes to transfer to another school. Withdrawn students are required to apply to the School for readmission if they wish to return. Information regarding reapplication to the School and auditions is available from the Office of Admission and Financial Aid.

The Registrar’s Office administratively withdraws students who do not return in a particular semester and who do not notify the School of their intention to take a leave or withdraw.

For information regarding the financial implications of taking a Leave of Absence or Withdrawing from the School, see Refunds in Tuition and Fees.

**Transfer Credit / Credit by Examination**

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

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

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

**Fulbright Program**

Fulbright grants, administered by the United States Information Agency, are awarded to graduate students, graduating seniors, and other candidates of exceptional ability who wish to pursue study abroad. Grants are made to United States citizens and nationals of other countries for a variety of educational activities, primarily advanced research, graduate study, university
teaching, and teaching in elementary and secondary schools. Information regarding the Fulbright Program is available from the Assistant Dean for Doctoral Studies.

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

<table>
<thead>
<tr>
<th>Program</th>
<th>Normal Residency</th>
<th>Minimum Residency</th>
<th>Limitation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diploma</td>
<td>4 years</td>
<td>2 years</td>
<td>7 years</td>
</tr>
<tr>
<td>Bachelor of Music</td>
<td>4 years</td>
<td>2 years</td>
<td>7 years</td>
</tr>
<tr>
<td>Postgraduate Diploma</td>
<td>2 years</td>
<td>2 years</td>
<td>5 years</td>
</tr>
<tr>
<td>Master of Music</td>
<td>2 years</td>
<td>2 years</td>
<td>5 years</td>
</tr>
<tr>
<td>Doctor of Musical Arts</td>
<td>2 years</td>
<td>2 years</td>
<td>5.5 years</td>
</tr>
<tr>
<td>Professional Studies</td>
<td>1 year</td>
<td>1 year</td>
<td>2 years</td>
</tr>
<tr>
<td>Artist Diploma</td>
<td>1 year</td>
<td>1 year</td>
<td>2 years</td>
</tr>
</tbody>
</table>

GRADING

Grading System
Credit grades

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
<th>Numerical Equivalent</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Excellent</td>
<td>4.00</td>
</tr>
<tr>
<td>A-</td>
<td></td>
<td>3.67</td>
</tr>
<tr>
<td>B+</td>
<td></td>
<td>3.33</td>
</tr>
<tr>
<td>B</td>
<td>Good</td>
<td>3.00</td>
</tr>
<tr>
<td>B-</td>
<td></td>
<td>2.67</td>
</tr>
<tr>
<td>C+</td>
<td>Fair</td>
<td>2.00</td>
</tr>
<tr>
<td>C-</td>
<td></td>
<td>1.67</td>
</tr>
<tr>
<td>D+</td>
<td>Poor</td>
<td>1.33</td>
</tr>
<tr>
<td>D-</td>
<td></td>
<td>1.00</td>
</tr>
<tr>
<td></td>
<td></td>
<td>0.67</td>
</tr>
</tbody>
</table>

Major Lesson/Jury Examination Grading
If a student receives a grade between C+ and D- for major lessons or a Jury Examination, the Dean of Students, Vice President for Academics and Performance, Department Chairperson, and major teacher will meet to discuss the general quality of applied work. If it is agreed that the grade is not representative of the student’s work, Probation will not result, but the grade will remain on the student's transcript. If Probation results, it will be for one semester. The student is then re-evaluated through a Jury Examination at the conclusion of the following semester. If the student receives a B- or higher, he or she is taken off Probation; if the grade remains between C+ and D-, Probation continues until the Jury Examination at the conclusion of the following semester. If the quality of work does not improve by that time, the student will be dismissed.

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

Classwork Grading
If a student receives a D+ or lower in one class, he or she receives a warning letter from the Registrar. If a student receives more than one of these grades, the student will be subject to Probation or Dismissal.
Non-Credit Grades

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>F</td>
<td>Failure</td>
</tr>
<tr>
<td>I</td>
<td>Work Incomplete (by petition only)</td>
</tr>
<tr>
<td>W</td>
<td>Withdrawn</td>
</tr>
<tr>
<td>P</td>
<td>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)</td>
</tr>
<tr>
<td>AU</td>
<td>Audit Class</td>
</tr>
<tr>
<td>IP</td>
<td>IP In Progress (for DMA students only, this grade is not factored into overall GPA)</td>
</tr>
</tbody>
</table>

Incomplete Grades

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

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

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

   Students should submit to the Registrar or other appropriate official, written requests that identify the record(s) they wish to inspect. The School official will make arrangements for access and notify the student of the time and place where the records may be inspected. If the records are not maintained by the School official to whom the request was submitted, that official shall advise the student of the correct official to whom the request should be addressed.

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

   Students may ask the School to amend a record that they believe is inaccurate or misleading. They should write to the School official responsible for the record, clearly identify the part of the record they want changed, and specify why it is inaccurate or misleading.

   If the School decides not to amend the record as requested by the student, the School will notify the student of the decision and advise the student of his or her right to a hearing regarding the request for amendment. Additional information regarding the hearing procedures will be provided to the student when notified of the right to a hearing.
3. The right to consent to disclosures of personally identifiable information contained in the student’s education records, except to the extent that FERPA authorizes disclosure without consent.

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

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

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

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

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

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

Manhattan School of Music provides the following information regarding its graduation/completion rates. The information is provided in compliance with the Higher Education Act of 1965, as amended. The rates reflect the graduation/completion status of students who enrolled during the 2007-2008 school year and for whom 150% of the normal time-to-completion has elapsed.

During the fall semester of 2007, 122 first-time, full-time, certificate or degree-seeking Undergraduate students entered Manhattan School of Music. After 6 years (as of 31 August 2013) 72% of these students had graduated from the institution or completed their programs.

Questions related to this report should be directed to: the Registrar at (212) 749-2802 ext. 4418.

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

**OFFICE OF STUDENT ACCOUNTS**

The Office of Student Accounts provides information on important documents, Online Billing Worksheets and Payment Procedures, Policies and Payment Plans on its website at [www.msmny.edu/offices/student-accounts](http://www.msmny.edu/offices/student-accounts).

**TUITION AND FEES**

**Confirmation Fee**
Newly admitted students are required to submit a **non-refundable** $500.00 fee upon notice of their acceptance to Manhattan School of Music. This fee represents confirmation of enrollment.

**Tuition**

| Tuition for all Degree and Diploma Programs | $36,000 |

**Annual Fees (required of all students unless otherwise noted)**

| General Student Fee | $500 |

**Housing Costs**

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

| Economical Double | $8,260 |
| Double | $9,350 |
| Economical Single | $11,275 |
| Single | $12,460 |
| Large Single | $12,980 |
| Super Single | $14,575 |

**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:

| Resident Students | $2,470 |
| Commuting Students | $255 |

**Student Health Insurance (annual fee)**

(administered by the Office of Student and Residence Life) $2,500

**Doctoral Program Fees (Doctoral candidates only)**

| Thesis Research Fee (per semester) | $750 |
| Thesis Examination Fee | $100 |
**Other Fees**
(Non-refundable, Charged Where Applicable)

<table>
<thead>
<tr>
<th>Fee Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Application /Audition Fee</td>
<td>$125</td>
</tr>
<tr>
<td>Credits Exceeding Degree Credit Limits (per credit)</td>
<td>$725</td>
</tr>
<tr>
<td>Course Audit (See Office of the Registrar)</td>
<td>$500</td>
</tr>
<tr>
<td>Damage/Judicial Fines</td>
<td>TBA</td>
</tr>
<tr>
<td>Graduation Fee</td>
<td>$100</td>
</tr>
<tr>
<td>Health Insurance Coverage (Waived under certain conditions, see below)</td>
<td>$2,150</td>
</tr>
<tr>
<td>Instrument Maintenance Fee (per semester)</td>
<td>$100</td>
</tr>
<tr>
<td>Qualifying Examination Fee (per exam)</td>
<td>$30</td>
</tr>
<tr>
<td>I.D. Replacement Fee</td>
<td>$40</td>
</tr>
<tr>
<td>Postage Fee (International Students Only)</td>
<td>TBA</td>
</tr>
<tr>
<td>Transcript Fee (per copy, Cash Only)</td>
<td>$10</td>
</tr>
<tr>
<td>Returned Check Fee (insufficient funds)</td>
<td>$30</td>
</tr>
</tbody>
</table>

*(After we receive a returned check, personal checks will not be accepted from the student or parent for one Academic Year.)*

**BARNARD SURCHARGE**

For those students wishing to take elective courses at Barnard College, a tuition surcharge will apply. A charge of approximately, $100.00 per credit for Barnard courses, in addition to the regular MSM tuition, will be added to the account. Currently only undergraduate students are eligible to take courses at Barnard College.

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

Tuition payment provides access to Manhattan School of Music facilities only when classes are in session, and does not include either the intercessions or during summer vacation. In addition, college students have limited access to Manhattan School of Music facilities on Saturdays, when the Precollege Division is in session. Manhattan School of Music reserves the right to enforce rules for facilities usage at all times.

**REFUNDS/LEAVES OF ABSENCE AND WITHDRAWALS**

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

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

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

**OFFICE OF STUDENT AND RESIDENCE LIFE**
The Offices of Student and Residence Life complement the Manhattan School of Music educational experience by providing stimulating programs and support services.

**COST OF LIVING**
Costs living vary with the particular selection of accommodations and the student’s personal needs. An approximate budget for the 9-month academic year is as follows:

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuition</td>
<td>$36,000</td>
</tr>
<tr>
<td>General Fees</td>
<td>$500</td>
</tr>
<tr>
<td>Room (Double)</td>
<td>$8,260 – $9,350</td>
</tr>
<tr>
<td>Room (Single)</td>
<td>$11,275 – $12,460</td>
</tr>
<tr>
<td>Board (est.)</td>
<td>$4,400</td>
</tr>
<tr>
<td>Books/Music</td>
<td>$1,000</td>
</tr>
<tr>
<td>Transportation</td>
<td>$1,600</td>
</tr>
<tr>
<td>Personal</td>
<td>$2,200</td>
</tr>
</tbody>
</table>

**MEAL PLAN**
All residents of Andersen Hall are required to purchase a declining meal plan of $2,426 per academic year for use in the School's dining hall. Students who commute are required to purchase a declining balance meal plan of $248 per academic year. The balance of the plan is carried over from the fall semester to the spring semester. Any unused balance at the completion of the spring semester is non-refundable.

The cafeteria, housed in the Mitzi Newhouse Pavilion, is run by Chartwells, a dining service that is dedicated to meeting the specific and varied food needs of the students at Manhattan School of Music.

**RESIDENCE LIFE**
Manhattan School of Music is proud of its 19-story residence hall adjacent to the academic building. It contains student residential rooms, practice rooms, mailboxes, a lounge, laundry, vending, exercise and recreational rooms. Approximately 400 undergraduate and graduate students reside in the hall. Practice rooms are located on most floors.

Freshman and sophomore students under the age of 21 are required to live on campus, with freshmen sharing double rooms and sophomores having the option of living in a single room, if available. Upper-class and graduate students are encouraged to live in the hall as well.

Upper-class students can obtain information about the housing selection process each spring from the Offices of Student or Residence Life. To secure on-campus housing each year, returning students submit the appropriate housing paperwork and the $500 housing deposit prior to a stipulated deadline. Those who meet all deadlines are able to select a room assignment prior to the end of the spring semester.

New Students obtain housing information via the Accepted Student Page, which is detailed in the confirmation letter from the Admissions Office. A $500 housing deposit, all housing paperwork, and emergency contact form are due before assignments can be made. Placement on requested floors is made by year of study, date of submission of all forms and deposit, and availability of appropriate room assignment.
The hall is staffed with a full-time professional Director of Residence Life, and trained student Resident Assistants are located on every floor. There are educational, cultural and social programs throughout the year sponsored by the Offices of Student and Residence Life. There is security guard coverage 24 hours per day, seven days a week.

**OFF-CAMPUS HOUSING**
Upper-class and graduate students who choose not to reside in the residence hall are responsible for locating their own housing. The Office of Student Life compiles a list of off-campus rooms and apartments for rent. This is a helpful resource and can be found online at [http://www.msmnyc.edu/Offices/Student-Life/Apartments-in-New-York-City](http://www.msmnyc.edu/Offices/Student-Life/Apartments-in-New-York-City)

**ORIENTATION**
Orientation is an important part of each student’s adapting to Manhattan School of Music and New York City. New Student Orientation takes place prior to the beginning of the fall semester for both new undergraduate and graduate students. New students learn about campus activities and cultural events at MSM and throughout New York City. Orientation allows students to familiarize themselves with MSM offices, performance spaces, and classrooms. Attendance at Orientation is mandatory.

**ACTIVITIES**
At Manhattan School of Music, students will find formal and informal activities designed to facilitate student interaction as a caring, respectful community. Various educational, social and community service activities complement the academic and performance experience at MSM. Manhattan School of Music welcomes the initiative of students in organizing activities and projects. Student organizations must register with the Office of Student Life and must meet specific criteria as outlined in a packet of information available in that office. No religious organizations are recognized, as MSM chooses to remain a secular institution.

Complimentary and reduced-price tickets to Broadway shows, ballet, concert, opera, and recital performances in New York City are made available to students through the Office of Student and Residence Life.

**STUDENT COUNCIL**
The Student Council plays an important role in the enrichment of student and community life at MSM. The Council serves primarily as a liaison between students, the administrative staff and faculty by raising awareness of student issues and facilitating the development of a cohesive community. The Student Council is advised by the Director of Student Life.

In addition, the Student Council works closely with the Office of Student Life to organize social events, fundraisers, community service projects, and other activities throughout the year.

**COMMENCEMENT**
Commencement ceremonies take place once a year, in May, when degrees and diplomas are conferred upon students who have successfully completed the requirements for their course of study at the end of the fall or spring semesters. Graduating students must complete required paperwork to participate in the ceremony. Students who owe money to the School will not be permitted to participate in commencement activities.

The Commencement ceremony takes place in Riverside Church which is a non-denominational Christian church. The beautiful setting offers sufficient space for students to invite multiple guests. Students with religious prohibitions may see the Dean of Students and request a special accommodation.
HEALTH SERVICES
Manhattan School of Music students are offered a student insurance program whereby Manhattan School of Music in association with Continuum Partners (Beth Israel/St. Luke’s Medical System) and University Medical Practice Associates at St. Luke’s Hospital Center provide medical care with a co-payment. Students may make appointments by calling (877) 420-4209 to visit the University Medical Practice Associates at 1090 Amsterdam Avenue on the 4th floor.

“Wellness” involves the health of the whole person. A Wellness program designed to assist students in developing themselves holistically sponsors regularly scheduled seminars such as Yoga, Alexander Technique and Feldenkrais, in which problematic areas are addressed and discussed.

Literature on a wide variety of health issues is available in the Office of Student Life, including substance abuse, AIDS, nutrition, and smoking cessation, to name a few.

HEALTH INSURANCE
Manhattan School of Music mandates that all full-time students have health insurance coverage valid in New York State. The school currently offers a Student Accident & Sickness Insurance plan. For specifics regarding this coverage, please find a detailed brochure available at the Office of Student Life. All students must complete the online enrollment/ waiver process every academic year. Students are automatically enrolled in the MSM sponsored plan if they do not complete the online process to waive the coverage. Once a student is enrolled in the plan they are billed insurance fee of $2,150 on their invoice and are financially responsible for these charges. The school's health insurance plan covers students for one full year, beginning on August 18th, 2013 and running through the following August 27th, 2014. Enrollment is for the full year and cannot be changed on a semester-by-semester basis. If a student takes a leave of absence, withdraws, or changes to part time status prior to the academic year end, their coverage under the plan will continue through the end of the enrollment period; therefore no refunds will be issued.

Insurance cards can be picked up in the Office of Student Life or printed from the student website. The Office of Student and Residence life can guide a student who needs assistance with the health/mental health insurance process.

Procedure for Waiving the School's Plan
Students who are covered under private insurance plans must complete the online process to waive coverage under the school sponsored plan. This must be done each academic year. Information on how to access this website is sent to all students at the beginning of the summer. The website to complete this process will be available from June 25, 2012 through July 25, 2012. After July 25th the website will not be available to submit enrollments or waivers.

Outside coverage must be comparable to the School’s plan, valid in New York State and cover the student through the entire academic year.

Exceptions
Third year doctoral and part-time students are not required to show proof of coverage and are not automatically enrolled in the school’s health insurance plan. These students may enroll in the school sponsored plan if they choose to by visiting the appropriate website. Information on how to do this is emailed to all students at the beginning of the summer.
Students beginning their first semester at Manhattan School of Music in January may waive coverage until December 3rd, 2012.

Students who are admitted to Manhattan School of Music after the enrollment/waiver deadline have one week, from date of admission, to submit information to Office of Student Life regarding their health insurance needs.

Students who are covered under private insurance can opt to enroll in the school’s insurance plan if their coverage has ended. They must contact Collegiate Insurance Resources directly within 30 days of the end of coverage. Contact information for Collegiate Insurance Resources can be found in the health insurance brochure offered by the Office of Student Life.

Students with partners or dependents can call Collegiate Insurance Resources directly at 800-322-9901 to initiate insurance coverage for the family member. The student is responsible for this payment directly with the insurance company.

**DISABLED STUDENT SERVICES**

Manhattan School of Music takes its obligations under the Americans with Disabilities Act seriously. Students with physical disabilities are encouraged to register with the Offices of Student and Residence Life to receive reasonable accommodations which will assist them in their efforts to perform successfully at Manhattan School of Music. Manhattan School of Music reserves the right to request medical evaluation and documentation of the disability in an effort to best understand what accommodations are reasonably appropriate.

Students with learning disabilities should present a recent diagnosis of the disability from a qualified professional specializing in the field, including the type of disability or impairment, basis for determination and dates of related testing. Testing and diagnosis must be no more than three years old. Manhattan School of Music reserves the right to request any additional information from a student needed by our Learning Disabilities Consultant to substantiate the existence of the disability and to make a complete recommendation to the institution about necessary accommodations.

For both physically disabled students and learning disabled students, Manhattan School of Music will provide all reasonable accommodations as long as the accommodations do not, in the opinion of school officials, substantially alter the student’s academic program or fundamentally change academic standards. If more than one accommodation is available to achieve the same result, Manhattan School of Music reserves the right to choose which accommodation to provide.

**PSYCHOLOGICAL COUNSELING**

An on-campus counselor is available one afternoon a week by appointment for short-term counseling issues. A resource list of off campus services is available in the Offices of Student and Residence Life.

Many of our counselors working with our students specialize in working with performing artists and are familiar with the unique pressures encountered by musicians. Initial contact should be made with the Offices of Student and Residence Life, where a list of counselors who enjoy working with Manhattan School of Music students is available. The student makes arrangements for counseling appointments.
While Manhattan School of Music offers counseling services, it is not a mental health or health care facility. Therefore, if a student is a threat to him or herself or others or impedes the learning process personally or for others, the student may be asked to leave the school in order to seek appropriate professional help. Readmission will be determined in consultation with the health professional.

**CONDUCT**
Any student who, alone or with others, deliberately damages, destroys or illegally removes School property, or who acts to prevent or impede, or disrupt the holding of any class, lesson, rehearsal, or performance is subject to appropriate action, which may include dismissal, as determined by the School's administration. The same disciplinary action will be taken with students who harass, physically abuse, or threaten to inflict injury to another member of the Manhattan School of Music community.

See the MSM Student Handbook for a detailed description of the Standards of Personal and Group Conduct and the Campus Judicial System.

**EDUCATIONAL OPPORTUNITY POLICIES**
Equal Educational Opportunity has been and will continue to be a fundamental principle at Manhattan School of Music, where enrollment is based upon personal capabilities and qualifications without discrimination because of race, color, religion, sex, sexual orientation, age, national origin, marital status, citizenship, disability, or any other characteristic protected by law.

This policy of Equal Opportunity applies to all policies and procedures relating to admission and financial aid and all other terms and conditions of education.

The office of the Director of Administration and Human Relations maintains reporting and monitoring procedures for these policies. Students may direct their questions and concerns to the Vice President for Academics and Performance, Dean of Students, and the Director of Administration and Human Relations.

Appropriate disciplinary action may be taken against any faculty or staff or student for violating this policy after review and investigation by Administration.

**ANTI-HARASSMENT POLICY**
Manhattan School of Music is committed to a work and learning environment in which all individuals are treated with respect and dignity. Each individual has the right to teach, learn, work and/or study in a professional atmosphere that promotes equal opportunity and prohibits discriminatory practices, including harassment. Therefore, Manhattan School of Music expects that all relationships among persons in the School will be professional and free of bias, prejudice and harassment. It is the policy of the School to ensure equal opportunity without discrimination or harassment based on race, creed, color, national origin, sex (whether or not of a sexual nature), age, disability, marital status, sexual orientation, or any other characteristic protected by federal, state or local laws. The School prohibits and will not tolerate any such discrimination or harassment.

**Definitions of Harassment**
a) Sexual Harassment is strictly prohibited. Sexual harassment constitutes discrimination and is illegal under federal, state and local laws. For the purposes of this policy, sexual harassment is
defined as unwelcome sexual advances, requests for sexual favors and other verbal or physical conduct of a sexual nature when, for example: (i) submission to such conduct is made, either explicitly or implicitly, a term or condition of an individual’s employment, instruction or participation in work- or education-related or artistic activity; (ii) submission to or rejection of such conduct is used as the basis for employment or education-related decisions affecting such individual; or (iii) such conduct has the purpose or effect of interfering with the individual's work or academic or artistic performance or creating an intimidating, hostile or offensive working or learning or performing environment. Conduct may constitute harassment or discrimination if it is severe or pervasive and directed at faculty, staff, or students because of their sex or other protected characteristic—even though it does not involve conduct or language explicitly referring to the protected characteristic.

Sexual harassment may include a range of subtle and not so subtle behaviors and may involve individuals of the same or different gender. Depending on the circumstances, these behaviors may include, but are not limited to: unwanted sexual advances or requests for sexual favors; sexual jokes and innuendo; verbal abuse of a sexual nature; commentary about an individual's body, sexual prowess or sexual deficiencies; leering, catcalls or touching; insulting or obscene comments or gestures; display or circulation in the School or in any School-related setting (including through e-mail) of sexually suggestive objects or pictures; and other physical, verbal or visual conduct of a sexual nature.

(b) Harassment on the basis of any other protected characteristic is also strictly prohibited. This type of harassment includes verbal or physical conduct that denigrates or shows hostility or aversion toward an individual because of his/her race, creed, color, national origin, alienage or citizenship status, sex, age, disability, marital status, sexual orientation, or any other characteristic protected by law, and that; (i) has the purpose or effect of creating an intimidating, hostile or offensive work or learning or artistic environment; (ii) has the purpose or effect of interfering with an individual's employment or academic or artistic opportunities.

Harassing conduct includes, but is not limited to: epithets, slurs or negative stereotyping; threatening, intimidating or hostile acts; and denigrating jokes and display or circulation in the School or in a School-related setting of written or graphic material that denigrates or shows hostility or aversion toward an individual or group.

Individuals and Conduct Covered
The School’s policies apply to faculty, staff, and applicants for employment or enrollment, and students in the School and in School-sponsored settings outside the School facilities, such as School-sponsored artistic and social events. The School’s policies prohibit unlawful discrimination, harassment, and retaliation whether engaged in by faculty, staff or students, or, to the extent the School exercises control over the non-affiliated individual, by someone associated with, although not directly employed or enrolled by, the School (e.g., an outside vendor, consultant, guest artist, competition judge, etc.).

Faculty, department chairs and supervisory and managerial staff are responsible for taking reasonable steps so that no faculty, staff or student is subjected to conduct that constitutes discrimination or harassment in the School and in School-sponsored settings. Any faculty or staff member or student who has knowledge of any discriminatory, harassing or retaliatory conduct is encouraged to make a report in accordance with the Complaint Procedure set forth below.

Retaliation Is Prohibited
The School prohibits retaliation against any individual who reports discrimination or harassment or participates in any investigation of such a report. Retaliation against an individual for reporting harassment or discrimination or for cooperating with an investigation of such a report is a serious violation of this policy and, like discrimination and harassment, will be subject to disciplinary action.

Complaint Procedure: Reporting an Incident of Harassment, Discrimination or Retaliation
Manhattan School of Music strongly urges the reporting of all incidents of discrimination, harassment or retaliation, regardless of the offender’s identity or position in the School. Any faculty, staff member, or student who believes he or she has experienced conduct that he or she believes is contrary to the School’s policy or who has concerns about such matters should file a complaint as soon as possible before the conduct becomes severe and pervasive. Faculty may address their complaints to their immediate supervisor or the Director of Administration and Human Relations or the appropriate Faculty Dean. Staff may address their complaints to their immediate supervisor or the Director of Administration and Human Relations or the Chief Financial Officer. Students who experience conduct they believe is contrary to the School’s policy may address their complaints to the Director of Administration and Human Relations, the Vice President for Academics and Performance, or the Dean of Students. This procedure, including its investigation and disciplinary processes, supersedes all other grievance procedures otherwise applicable.

Faculty, staff and students should not feel obligated to file their complaints with their Department Chairs or Supervisors before bringing the matter to the attention of the Director of Administration and Human Relations, the Vice-President/Vice Presidents of Faculty, or the Dean of Students.

Important Notice to all Faculty, Staff and Students
Faculty, staff, and students who have experienced conduct they believe is contrary to this policy have an obligation to take advantage of this complaint procedure. An individual’s failure to fulfill this obligation could affect his or her rights in pursuing legal action within the time frames established under federal, state, or local laws or ordinances.

Early reporting and intervention have proven to be the most effective method of resolving actual or perceived incidents of discrimination, harassment, and retaliation. Therefore, while no fixed reporting period has been established, Manhattan School of Music strongly urges the prompt reporting of complaints or concerns so that a fair investigation can be conducted and appropriate action can be taken in a timely manner. The School is committed to making significant efforts to stop alleged harassment before it becomes severe or pervasive, but it can accomplish this only with the cooperation of its faculty, staff, and students.

The availability of this complaint procedure does not preclude individuals who believe they are being subjected to discriminatory, harassing, or retaliatory conduct from promptly advising the offender that his or her behavior is unwelcome and requesting that it be discontinued.

The Investigation
Any report of discrimination, harassment, or retaliation in violation of the School's policies will be documented in writing and investigated promptly, thoroughly and impartially, as appropriate in the circumstances, by the School’s Administration. The investigation may include individual interviews with the parties involved and, where necessary, with individuals who may have observed the alleged conduct or may have other relevant knowledge. Confidentiality will be maintained throughout the investigatory process to the extent consistent with adequate investigation and appropriate corrective action.
Responsive Action
Misconduct constituting harassment, discrimination, or retaliation will be dealt with appropriately. Responsive action may include, but is not limited to, training, referral to counseling, monitoring of the alleged offender, and/or disciplinary action such as warning, reprimand, probation, withholding of promotion or pay increase, reduction of salary or wages, demotion, reassignment, leave of absence or temporary suspension with or without pay, or dismissal, as the School believes appropriate under the circumstances. Any individual found to have engaged in sexual or any other form of harassment will be disciplined as appropriate, up to and including dismissal, discharge or expulsion.

If an individual making a complaint does not agree with its resolution, he or she may appeal to the School’s President.

Romantic or Sexual Relationships
Romantic or sexual relationships within the School community may lead to unhappy complications and significant difficulties for all concerned, including but not limited to tension and poor morale among coworkers. Therefore the School strictly prohibits such relationships between a supervisor and a subordinate and between faculty or staff and student(s), including work-study students, subject to the guidelines stated below. The School discourages such relationships between staff members, between faculty and staff, and between faculty.

It is essential to understand that romantic and sexual relationships between faculty or staff and any student or subordinate, without regard to gender or sexual orientation, may lead to unforeseen complications. Even where a relationship is wholly consensual while ongoing, it can have nuances that are not evident at the time and can create expectations that, when unfulfilled, can lead to charges that are detrimental to all concerned, including the participants, the School, faculty, staff, and students. The respect and trust accorded a more senior/supervisory person by a lower-level faculty or staff member or student, as well as the power held by any faculty member or staff member in relation to students or by a more-senior individual to evaluate or otherwise supervise the lower-level individual, could diminish the extent to which the student or lower-level individual feels free to choose. In addition, even where both parties wholly welcome the relationship, their co-workers and/or fellow students may perceive and resent conflicts of interest.

This policy applies to romantic or sexual relationships between faculty or staff and any student or subordinate, without regard to gender and without regard to the sexual orientation of the participants. If such a relationship exists when this policy is promulgated, develops subsequently or is subsequently brought within the scope of this policy by personnel action or academic enrollment, it shall be the responsibility and obligation of the party more senior in rank to promptly disclose the existence of the relationship to the Director of Administration and Human Relations or the Vice President/Vice Presidents of Faculty. The participant lower in rank may make the disclosure as well, but the burden of doing so shall be upon the more senior participant. Individuals in positions of authority must not allow these relationships to develop or continue.

Upon being informed or learning of the existence of such a relationship, the School may take all steps that the School, in its discretion, deems appropriate. At a minimum, the individual more senior in rank must withdraw from participation in activities or decisions that may reward or disadvantage any staff member or student with whom the more senior in rank has or has had a relationship. Examples of such activities or decisions include hiring, evaluations, grading and
other academic evaluation, promotions, compensation, work and academic assignments, performance opportunities and referrals and discipline.

In addition, the School may reassign or rearrange reporting functions or other roles to limit potential problems. Where this is not possible, the School may terminate one party or take such other steps as the School, in its sole discretion, determines to be appropriate in the circumstances. While the School will attempt to accommodate the preferences of the parties concerned, the decision is solely in the School’s discretion. In unusual circumstances the President may grant an exemption from this policy when termination of the School relationship would create undue academic or financial hardship.

The ambiguity of and the variety of meanings that can be given to the term “romantic or sexual relationship” are acknowledged. The School expects that either or both of the parties to such a relationship will appreciate the meaning of the terms as they apply to either or both of them and will act in a manner consistent with the policy. If needed, clarification may be obtained from the Director of Administration and Human Relations.

The School’s faculty, staff, and students are responsible for the implementation and active support of this policy. Faculty, staff, and students are encouraged to express their ideas and concerns about this policy. Any faculty or staff member with questions or concerns about any type of discrimination in the School is encouraged to bring these issues to the attention of his or her Department Chair or supervisor or directly to the Director of Administration and Human Relations. Any student with questions or concerns about any type of discrimination in the School is encouraged to bring these issues to the attention of the appropriate Faculty Dean, the Dean of Students, or the Director of Administration and Human Relations. Any faculty member, student, or staff can raise concerns and make reports without fear of reprisal.

Finally, these policies should not, and may not, be used as a basis for excluding or separating individuals of a particular gender, or any other protected characteristic, from participating in school business, work- or education-related activities or discussions or artistic activities in order to avoid allegations of harassment. The law and the policies of Manhattan School of Music prohibit disparate treatment on the basis of sex or any other protected characteristic, with regard to terms, conditions, privileges and perquisites of employment or education. The prohibition against harassment, discrimination and retaliation are intended to complement and further these policies, not to form the basis of an exception to them.

**ACCOMMODATION OF INDIVIDUALS WITH DISABILITIES**
The School is committed to complying with the Americans with Disabilities Act (the ADA), New York State Human Rights Law (NYSHRL), and local law prohibiting discrimination against qualified individuals with disabilities. With respect to participation in academic and artistic activities as a student, the School is committed to providing access to an otherwise qualified student or prospective student with a disability who has made the School aware of his or her disability, provided that such accommodation will not unduly burden the School or fundamentally alter the School’s academic or artistic standards, or the nature of the good, service, facility, privilege, or advantage the School offers.

The School encourages individuals with disabilities to come forward and request reasonable accommodation. Qualified students or prospective students with disabilities should address their requests for reasonable accommodation to the Dean of Students.

**Definition of Disability**
An individual with a disability is defined by the Civil Rights Division of the U.S. Department of Justice within the ADA as a person who has a physical or mental impairment that substantially limits one or more major life activities; a person who has a history or record of such impairment; or a person who is perceived by others as having such impairment.

The NYSHRL defines disability as physical, mental, or medical impairment resulting from an anatomical, physiological, genetic, or neurological condition that prevents the exercise of a normal bodily function or is demonstrable by medically accepted clinical or laboratory diagnostic techniques or a record of such an impairment or condition regarded by others as such impairment.

**Procedure for Requesting an Accommodation**

Request for Accommodation: A student or prospective student who wishes to seek an accommodation based on a disability is responsible for requesting an accommodation by completing a Student Request for Accommodation Form and submitting it to the Dean of Students.

Discussion: On receipt of an accommodation request from a student or a prospective student, the Dean of Students will meet with the individual to discuss and identify the precise limitations resulting from the claimed disability and the potential accommodation that the School might make to help overcome those limitations. The procedures described in this policy may also be found in the Student Handbook.

Verification and Documentation: It is the responsibility of the student or prospective student to provide the requested medical, psychological, and/or educational documentation regarding the request for accommodation to the Dean of Students. The documentation requested for purposes of verification and analysis may vary depending on the nature and extent of the disability and the accommodation requested. In the case of a student or prospective student who has been diagnosed with a disability before entering Manhattan School of Music, a high school 504 plan or Individualized Education Plan (IEP) is not sufficient documentation, although the School encourages the student or prospective student to include such documentation as part of a comprehensive assessment. The School encourages submission of documentation well before the start of the first semester to allow sufficient time for review and follow-up where required.

Professional Consultation: In some cases, the School may need to discuss (with the individual’s consent) the nature of the applicant’s disability and accommodation with the physician or attending professional to address the request for accommodation. If necessary, the office can also request an independent medical evaluation. After receiving all documentation, the School will determine whether a disability has been established, and, if it has, evaluate the requested accommodation using legal guidelines and School policy. From time to time, the School may request updated documentation.

Analysis of Content of Educational and/or Performance Responsibilities: As part of the accommodation process, the School will consider the essential functions of educational and/or performance related tasks of the individual’s position; the educational and/or performance related tasks of former and current students in that same position; the associated student file(s); and any other potential issues. For students or prospective students, this analysis may utilize input from the admission department, the student’s teacher(s) and the Office of Student and Residence Life.
Analysis of Request for Accommodation: The School will determine the feasibility of the requested accommodation considering various factors, including, but not limited to, the nature and cost of the accommodation; the duration of the request; alternative accommodations; the availability of outside funding that may offset some or all costs; the School's overall financial resources and organization; the impact of the accommodation on the ability of other employees and students to perform their duties; the School’s ability to conduct business and other legally permitted factors. The School may also consider the nature and substantiation of the claimed disability and whether the steps required would unduly burden the School; fundamentally alter the student’s academic program or fundamentally change academic or artistic standards; or otherwise fundamentally alter the nature of the good, service, facility, privilege, or advantage the School offers.

Notification and Implementation of an Accommodation: The School will inform the individual requesting an accommodation of its decision in writing within a reasonable period after receiving the completed form and related documentation. If the School grants the accommodation request, the School will indicate the nature of the accommodation and its expected implementation date.

Appeals Procedure: If the School denies the accommodation request, the individual making the request will be advised of his or her right to appeal to the School’s President by submitting a written statement explaining the accommodation requested and the reasons for the request. If the School’s President denies the request on appeal, that decision is final.

The ADA does not require the School to make the best possible accommodation, to reallocate essential job functions, to fundamentally alter its offerings or requirements, or to provide personal use items (such as eyeglasses, hearing aids, or wheelchairs).

A student or prospective student who has questions regarding this policy or believes that he or she has been discriminated against based on a disability should notify the Dean of Students. All such inquiries or complaints will be treated as confidential to the extent consistent with adequate investigation and appropriate corrective action.

Confidentiality and Records
All School officials have a responsibility to maintain the confidentiality of medical information regarding a student or prospective student’s disability. To that end, materials related to an applicant’s disability, including the Request for Accommodation and any medical information will be placed in a separate student medical file. This file will be held in a separate and secure location.

DRUG AND ALCOHOL POLICY
Manhattan School of Music expects all students, staff and faculty to become familiar with the law and school policy and the penalties and risks that can result from violations. The law places major responsibility and liability on both the person who serves and the person who buys the alcohol. Included in these laws are those that govern driving under the influence of alcohol, purchasing alcohol by and for persons under the legal drinking age, and serving alcohol to persons who are either under age or intoxicated. Persons who unlawfully furnish alcoholic beverages to students who are not of legal drinking age shall be in violation of school policy and subject to disciplinary action and may be liable for personal injuries or property damages resulting from misconduct committed by underage, intoxicated students.

Institutional and Legal Sanctions
Disciplinary sanctions for violation of the Drug and Alcohol Policy that may be imposed on students include warning, residence hall fine, disciplinary probation (note: students on disciplinary probation are not eligible for Manhattan School of Music scholarship), community service, removal from residential facilities, suspension, and dismissal.

An employee found engaging in any of the above offenses will be subject to disciplinary action, up to and including termination of employment. All employees are held to the same qualifications and standards for job performance, conduct, lateness and absenteeism regardless of substance abuse problems.

The institution will also consider as a possible sanction, for students as well as employees, referral of the matter to law enforcement, which may result in criminal prosecution. The penalty imposed as a result of criminal prosecution depends on many factors, including the type and amount of controlled substance involved, the number of prior offenses, if any, and whether any other crimes were committed in connection with the use of the controlled substance. Possible sanctions include incarceration and imposition of substantial monetary fines.

**Harmful Effects of Drug and Alcohol Abuse**
Manhattan School of Music believes that illegal activity involving alcohol or illicit drugs has the potential to damage the quality of life at our institution in the following ways:

1. By injuring the physiological and psychological well-being of individuals.

2. By disrupting and endangering the welfare of those in the immediate environment of the illegal activity.

3. By attracting criminal activity to the campus.

Manhattan School of Music discourages the irresponsible use of alcohol under any circumstances. Binge drinking -- drinking several drinks in one sitting, often with the intent of getting drunk -- is significantly associated with reduced academic/musical performance, property damage, injury (to oneself or others), and sexual assault.

The use of drugs and alcohol adversely affects the student and employee’s health and is potentially a safety hazard to co-workers and other students. Persons will be held fully accountable for any actions they may take while intoxicated which violate the Standards of Individual and Group Conduct of the Manhattan School of Music. The use of alcohol and drugs, regardless of type, presents the risk of physical or psychological dependency. Every effort will be made by the School to help a student or an employee seeking and undertaking treatment or rehabilitation, although the decision to accept treatment is the responsibility of the employee or student. Students should see the Office of Student and Residence Life, room 112, for a resource list; employees should see the Director Administration and Human Relations.

**POLICIES AND PROCEDURES**

1. All MSM students are responsible for the standard policy and procedure set in the Student Handbook. This resource can be found on the website at http://www.msmstudents.com/

2. Students living in Andersen Residence Hall and their guests must also abide by policies stated in both the Student Handbook and the Residence Life Handbook. The Residence Life Handbook can be accessed on the website at http://www.msmstudents.com/
Students living in Andersen Residence Hall and their guests must also abide by policies stated in the Residence Life Handbook.

EMERGENCY MANAGEMENT AND DISASTER PREPAREDNESS PLAN

Introduction
The Emergency Management and Disaster Preparedness Plan (The Plan) has been prepared by the Emergency Management Committee to update and integrate Manhattan School of Music’s policies and procedures for mitigation of potential injury or loss from a variety of emergencies through preparedness, response, and recovery. It is intended to facilitate coordination between the School and local emergency management officials. New York City has excellent emergency response capabilities, which this plan takes into account. The Plan will be revised as needed or on an annual basis.

Detail information about The Plan may be found on the School’s Web site at www.msmnyc.edu/about/emergency.

Promulgation Statement
Manhattan School of Music is committed to the safety and security of students, faculty, staff, and visitors on its campus. To support that commitment, the School president asked for a thorough review of the School’s emergency preparedness and response procedures in the event of natural or manmade disasters.

The Emergency Management Plan that follows is the official policy of Manhattan School of Music. It is a result of a comprehensive review and update of School policies in the context of its location in New York City and in the current world situation. The President supports its recommendations and commits the School’s resources to ongoing maintenance and training required to keep it current.

This plan is a blueprint that relies on the commitment and expertise of individuals within and outside of the School community. Clear communication with emergency management officials and ongoing monitoring of emergency management practices and advisories are essential.

Statement of Purpose
The Emergency Management Committee of Manhattan School of Music represents all constituent areas of the School. The Committee developed and implemented a comprehensive Emergency Management Plan (The Plan) to be activated in the event of natural or man-made disaster, actual or threatened. The goals of The Plan are to:

- Ensure to the maximum extent possible the health and safety of anyone on campus
- Protect the property and preserve the orderly operation of the School and the Andersen Residence Hall
- Create a chain of command establishing authority, responsibility, and lines of communication
- Develop partnerships with the local community and appropriate government agencies

Policies and procedures developed in this plan have been incorporated into existing School documents and published on the Web site. The Committee recognizes that the existence of a well-conceived plan that organizes resources both internal and external to the School will contribute to the physical and emotional security of students, parents, faculty, staff, and visitors.
to the campus. Furthermore, the plan is a living document that is subject to changes, updates, and revisions as the School environment changes in response to changing conditions.

CLEARY ACT CAMPUS CRIME REPORTING
The Advisory Committee for Campus Safety will provide upon request all campus crime statistics as reported to the United States Department of Education’s web site for campus crime statistics at http://ope.ed.gov/security/. Information may also be found through the School’s Director of Facilities at 917 493 4448.

International students form a large part of the Manhattan School of Music community and are some of the School’s most gifted and motivated citizens. They enrich campus life by bringing their cultural traditions and social values to the School community.

International Student Services assists non-immigrant students in acquiring student visas to enter the United States and in all matters concerning the United States Citizenship and Immigration Services (USCIS), a part of the Department of Homeland Security. The Office also facilitates adjustment to the United States, New York City, and the academic environment at MSM.

In October 2001, the United States Congress passed the USA Patriot Act, which requires all institutions of higher education that enroll international students to participate in the foreign student monitoring program called SEVIS (the Student and Exchange Visitor Information System). International Student Services is required by law to make regular reports to the USCIS on each student’s status. Therefore, the Office must keep a file on each international student at Manhattan School of Music to make sure that each student’s immigration status is kept up-to-date and that any applications the student may need to submit will be processed properly. This will ensure that the student will be informed of important immigration matters and requirements. For this purpose, it is mandatory that all international students check-in with International Student Services within the first week of classes.

INTERNATIONAL STUDENT ADVISEMENT

Admission
The student must send the application or a SEVIS form I-20 to the School after the student has been formally admitted. Documents received after deadlines listed in the application may delay visa issuance and/or travel plans. International applicants should be prepared to provide documentation in English that will show financial support for the entire duration of a degree program. Should the student’s plans change and he or she decides not to attend Manhattan School of Music, the student must return the I-20 or DS2019 to International Student Services and notify the Office of Admission.

F-1/J-1 Visa
The I-20 Certificate of Eligibility (for an F-1 visa) or the DS2019 (for a J-1 visa) will be sent to students who are residing in their home country as soon as possible after the following conditions have been met:
1. Student has been accepted by the Office of Admission
2. $500 Reservation Fee has been received by the Office of Admission
3. Original copies of required financial documentation in English and application for a SEVIS I-20/DS-2019 has been completed and received by International Student Services.
New students may enter the United States using their visa, passport and MSM SEVIS I-20/DS-2019 up to 30 days prior to the beginning of the program start date listed on the SEVIS I-20/DS-2019.

Transfer Students
Students coming to MSM directly from another institution in the U.S. must notify their International Office within 60 days of graduation to transfer their SEVIS record to Manhattan School of Music. Students currently enrolled at another United States school who are planning to travel outside the United States before enrolling at Manhattan School of Music must indicate this on the Application for SEVIS I-20. In such cases, Manhattan School of Music will issue a transfer SEVIS I-20 for re-entry to the United States.

International Student Orientation
Orientation is mandatory for all new students at the beginning of the school year. This orientation process, which is vital for both the student and for the school, gives the student information about USCIS regulations, living in New York City and being successful at Manhattan School of Music. It also addresses cultural adaptation and awareness of cross-cultural concerns in our community.

Maintenance of Status
International students must receive approval from the International Student Services before enrolling part-time or applying for a leave of absence.

All students in F-1 or J-1 status must maintain their non-immigrant status during their stay in the U.S. by:

• Keeping a passport valid at least 6 months into the future
• Keeping the SEVIS I-20/DS-2019 valid at all times with a travel signature valid within the last 6 months
• Pursuing a full course of study by registering for at least 12 credits per semester unless approved under a specific exception by the Registrar and International Student Services
• Making normal progress towards completing the course of study, by completing studies before the expiration of the program completion date on the SEVIS I-20/DS-2019
• Not engaging in any unauthorized off-campus employment
• Remaining in the U.S. for no longer than 60 days after completing the program of study, unless transferring to another institution or applying for work authorization
• Reporting any change of name/address to the USCIS within 10 days of the change

Employment in the U.S.
For students in F-1 status: employment eligibility in the U.S. is restricted, since the primary purpose of staying in the U.S. is to study. However, international students are eligible for the following employment categories with certain limitations:

• On-campus employment
  Students who are enrolled in a full course of study are allowed to work on campus without USCIS authorization, up to 20 hours per week while school is in session, and up to 40 hours per week when school is not in session.

• Off-campus employment
Students who have been in F-1 status for at least 9 consecutive months may be eligible for off-campus employment with the authorization of the USCIS and/or International Student Services. Hours of employment are limited to 20 hours per week while school is in session, and 40 hours per week when school is not in session.

Employment due to Severe Economic Hardship
This is employment authorization to alleviate economic hardship due to unforeseen circumstances. Applications must be filed with the USCIS through International Student Services.

Practical Training
Practical Training gives an opportunity for students who have maintained their F-1 status for one academic year or more to engage in temporary employment to gain practical experience in their field of study. There are two types of practical training available:

- **Curricular Practical Training (CPT)**
  Employment must constitute an integral part of an established curriculum, and the student must have an offer of employment that qualifies as curricular practical training at the time of application. The application for this authorization must be reviewed and approved by the Assistant Dean of Academic Affairs and International Student Services. Once approved, the student is enrolled in PT 1500 (0.5 credits) and required to write a paper.

- **Optional Practical Training (OPT)**
  A total of twelve months employment authorization can be granted by the USCIS per completion of a higher level of study. This employment authorization can be used part-time while studying or full-time after completing the program of study. Applications must be filed with the USCIS. All applications for OPT after completion of studies must be filed prior to graduation. The process takes 3 months to be approved.

Students in J-1 Status
A variety of employment opportunities is available. In general, there are two categories of employment for J-1 students: “Student Employment” and “Academic Training.” However, for both types of employment, written approval must be obtained in advance from a J-1 Responsible Officer from the sponsoring institution that provided the DS2019. If your J-1 status is sponsored through Manhattan School of Music, then your J-1 Responsible Officer is the International Student Advisor. Those whose DS2019 status is Fulbright sponsored should consult the Responsible Officer at the Institute of International Education (IIE).

CENTER FOR MUSIC ENTREPRENEURSHIP
In today’s marketplace, musicians need more than artistic excellence: they also need the entrepreneurial skills and vision to build rewarding and sustainable careers. The Center for Music Entrepreneurship (CME) helps students and alumni develop the mindset, experience, skills, and contacts needed to create their own success.

Entrepreneurial Coaching & Career Advising
The CME staff provides professional career coaching in a supportive environment. In individual sessions, students and alumni can explore their career plans and projects, and receive feedback on self-promotion, fundraising, grants and more. Additional mentoring is available.
through MSM’s extensive network of accomplished alumni, faculty, staff, and friends. Email cme@msmnyc.edu or stop by room 015 to request an appointment.

**Setting the Stage Series**
Inspiring entrepreneurial speakers share their expertise and advice in this hands-on interactive workshop series that occurs throughout the year. Sessions have included Social Media Mania, The Business Plan for Your Artistic Career, Building Your Fan Base, and Kickstarting Your Fundraising.

Separate from the Concert Attendance requirement, as part of their degree program all Bachelor of Music students as well as Master of Music and Professional Studies students in Accompanying, Contemporary Performance, Orchestral Performance, and Orchestral Conducting are required to attend five Setting the Stage professional development workshops by the time they graduate.

**Coursework:**

**Practical Foundations: Entrepreneurial Leadership Skills ME 1500**
Focusing on creativity, innovation, value creation, and impact, this core course explores the basics of establishing a professional career. The class covers marketing, communication, financing, community engagement, and project management—for both new and traditional career paths. This is a required class for all undergrads. MM and PS students in the OP and Orchestral Conducting programs have their own required section of the class (ME1500.OP offered Fall only). CPP students must take either ME1500 or ME2001.

**Advanced Practicum in Music Entrepreneurship ME 2001**
Open to grad students and seniors by application. In this graduate-level course students plan and launch their own entrepreneurial ventures. Students apply in Nov. with a venture already in mind and in class, in a supportive “think tank” environment, work to advance these by creating business plans, budgets, and action steps to achieve their desired goals. Class work includes relevant readings, research, and mentoring. Past projects have included starting a new festival, creating a performance series, outreach program, and launching an online booking service. This course may substitute for ME1500 with faculty approval.

**Internships ME 2500**
Designed to offer students practical “real world” experience, administrative internship opportunities are available with organizations specializing in New Music, Jazz, Opera, Orchestral, and Chamber Music, as well as in music publishing, recording, radio, arts education, and more. Learn valuable skills relevant to an active career as a professional musician and/or arts administrator. Internships for current students typically are arranged for one semester at a time, for 1 or 2 credit hours depending on the scope and schedule of the work. Interested students must consult with instructor and apply through the CME office before registering. Available fall, spring, and summer.

**Referral Services**
The CME receives hundreds of requests for performers and private teachers each year. The CME acts as liaison between those looking to hire musicians and MSM students/alumni. Through the CME, MSM musicians gain opportunities and experience performing for weddings, corporate functions, religious services, as well as teaching and coaching in the community. Students need to register for these opportunities with the CME.

**Musician Referral Service**
The CME also receives requests for musicians to play for functions ranging from corporate parties to wedding receptions. We refer students and alums who have submitted a Musician Referral Form and/or Ensemble Referral Form with résumé attached, based on their reputation for performance excellence, reliability and cooperation.

**Job Books**
Our performance, teaching and arts-related job books are intended to complement the recommended online resource listings of job openings for students and alumni. The performance job book includes mainly openings for chamber ensembles and small jazz combos, and also local church positions that range from music directors to soloists for religious ceremonies. Teaching opportunities include work with community music schools in the tri-state area to short-term coaching sessions. Non-performance jobs range from arts administration and music industry opportunities to childcare and more.

**Competition, Festivals, and more**
Competition, grant, and festival listings are all available to current students, faculty, and staff through MSM’s institutional subscription to the Bridge: Worldwide Music Connection database (password and login required, ask us for these!). In addition, the School coordinates on-campus recruiting visits from many summer festivals and apprenticeship programs each year.

**Credentials File**
Letters of recommendation can be kept on file to be copied and mailed out by the office on request. A fee of $10 payable by check to Manhattan School of Music is required to activate a credential file. The subsequent cost of distributing a credential is $4 per address requested.

**FACILITIES**
The facilities of Manhattan School of Music were designed especially to address the needs of training performers.

**PERFORMANCE SPACES**
*John C. Borden Auditorium*, seating 938, was donated to the School by the Mary Owen Borden Memorial Foundation in memory of the former president of the School’s Board. It provides a completely equipped stage and is designed to accommodate opera productions as well as concerts and recitals.

*Gordon K. and Harriet Greenfield Hall*, seating 281, is named in honor of Mr. and Mrs. Greenfield and is especially well-suited to chamber music and solo recitals.

*The Alan M. and Joan Taub Ades Performance Space*, seating 215, is a flexible room that can accommodate events ranging from orchestral rehearsals, dance recitals, and opera workshops to cabaret theater and formal sit-down dinners. The space is equipped with multiple lighting and audiovisual positions, video playback and HD distance learning capabilities, has a floating floor for dance, and a pair of technical balconies for additional performance possibilities. Fitted out in a white finish, the space is accented with a series of brightly colored acoustic panels.

*The William R. and Irene D. Miller Recital Hall*, seating 153, provides a rare immediacy for both performer and listener, with its thrust stage flanked by seating platforms at the same level. The hall is outfitted with a sophisticated lighting system, audio amplification, HD distance learning capabilities, and multimedia projection and is linked to the school’s central recording
studio. A green room, storage for two grand pianos, and a stage manager’s station are situated in the back of the house.

The Solomon Gadles Mikowsky Recital Hall, with moveable seating for 50, is a flexible teaching, rehearsal, and performance facility. It features a raised stage for two grand pianos, capacity for audio and video recording and CD and iPod playback for classroom teaching, and a sophisticated level of acoustic treatment and isolation. The hall and grand pianos were donated by MSM piano faculty member Solomon Mikowsky.

Carl and Lily Pforzheimer Hall, seating 50, was named in their memory by their daughter, Mrs. John E. Long, and their grandchildren, Mrs. Jerome O’Brien, Mrs. David Leinbach and James Long. It is ideal for student recitals and lectures.

Charles Myers Recital Hall, seating 35, was named in memory of alumnus Charles Myers and was built with funds from his estate and a major contribution from his cousin Blake Byrne. State-of-the-art acoustical treatment makes it an ideal hall for recitals and small ensembles.

THE MITZI NEWHOUSE PAVILION
The Mitzi Newhouse Pavilion, named in honor of the donor who provided funds for its construction, is a dining hall which serves breakfast, lunch, and dinner. It offers one of the most attractive settings in the building and is often used for School receptions and social activities.

LIBRARIES
The Peter Jay Sharp Library, named in honor of a generous donor, houses a substantial collection of scores, books, periodicals, and audio and video recordings, as well as an array of online resources that includes streaming audio, full-text journals, digital study scores, and various databases and reference tools. These materials focus on classical music and jazz while touching on other musical genres, and also delve into non-music subjects covered by the School’s humanities curriculum, such as literature, history, philosophy, religion, and the fine arts.

A computer lab located inside the Library offers a choice PCs and iMacs, loaded with Microsoft Office applications as well as Finale and Sibelius notation software. Wi-Fi and data ports are available throughout the Library for those wishing to bring in their personal laptops. The Library is also where students can do their scanning, printing, and photocopying.

The Evelyn Sharp Performance Library, located just outside the entrance to the Peter Jay Sharp Library, contains, maintains, and prepares performing materials for school orchestras, wind ensembles, and chorus. The performance library supplies excerpts for all orchestral placement exams and orchestral repertoire classes and provides excerpts to students and alumni for professional auditions by request, usually via e-mail.

CHARLES MYERS RECORDING STUDIO
The Charles Myers Recording Studio offers a variety of professional digital recording and audio services to the MSM community. The studio features a modern digital multitrack facility equipped to record events taking place in five of the school’s performance spaces (Borden, Greenfield, Myers, Pforzheimer, and Room 610). A new control room adjacent to Miller Recital Hall and the Ades Performance Space serves those venues. It is fully equipped for HD videoconferencing as well as multitrack digital recording and interfaces with the custom-designed audio/visual systems incorporated in these new performance spaces. Myers Studio’s equipment includes a wide variety of tools identical to those found in the studios of major classical labels, including microphones by Neumann, Schoeps, Sennheiser, and DPA (B&K);
mic preamplifiers by Hardy, Millennia, and True; recording consoles by Yamaha; and monitor speakers by B&W and JBL. Four digital audio workstations, comprised of Steinberg software, Lynx sound cards, and custom-built computers, handle stereo and multitrack recording tasks, including commercial releases.

The studio records over 700 events annually, including concerts, operas, readings, master classes, faculty recitals, colloquia, and special gala events. Samples of such recordings are available on the Manhattan School of Music Web site. The studio is also available to record student recitals, private sessions, and audition/demo tapes and to provide editing and duplication services (e.g., compact disc (CD-R), and minidisc transfers).

The studio maintains a permanent archive of the institution’s performance history and provides compact disc recordings of the current academic year’s performance calendar to the library. Currently enrolled students who have performed in a concert may request a copy of their performance for personal use.

**MISCHA ELMAN DISTANCE LEARNING CENTER FOR MUSICAL PERFORMANCE AND EDUCATION**

In 1996, Manhattan School of Music instituted a distance learning program—the first of its kind at a major conservatory—devoted to exploring the use of videoconference technology for music performance education. Initially conceived to enable Maestro Pinchas Zukerman to teach his students at Manhattan School of Music while accommodating his global touring schedule, the program expanded to include videoconference classes, programs, and special events transmitted to schools and institutions both nationally and internationally. Such music videoconferences include master classes, educational and community outreach programs, composer colloquiums, private lessons, professional development sessions, and educational seminars among institutions of higher education. Manhattan School of Music is an affiliate member of Internet2, collaborating with other leading music conservatories, schools, and universities throughout the globe to develop high-quality interactive music performance education programming via broadband videoconferencing. In 2007, Manhattan School of Music began streaming various student showcase performances live on the Internet for a global audience to view. In Spring 2010, MSM hosted the first live video stream of a classical music event to an iPhone/iPod touch app featuring Thomas Hampson working with MSM orchestral musicians in a masterclass setting. Many video conference programs are open to Manhattan School of Music students, and many fulfill concert attendance requirements.

**ELECTRONIC MUSIC LABORATORIES**

Manhattan School of Music maintains four excellent electronic music studios, providing students with state-of-the-art computers, software, keyboards, and other equipment for composition, recording, editing, sound design, and performance.

One studio is focused on classical composition, sound design, and interactive performance. The studio offers students an opportunity to work with state-of-the-art equipment and to acquire the necessary skills, knowledge, and experience to succeed in a professional or academic environment. The studio includes a G5 Macintosh computer, Kyma System, Pro Tools, Peak, GRM Tools, and other software and hardware for composing, working with sound, and designing instruments for performance.

Another studio provides performance majors enrolled in the Performing With Electronics course with experience in performing with technology. This gives them access to an increasingly important body of repertoire represented by such composers as Mari Kimura, Morton Subotnick,
Ingraham Marshall, Mario Davidovsky, Scott Johnson, Diego Luzuriaga, Anna Clyne, Chris Chaffe, Steve Reich, Alvin Lucier, and John Cage. This facility allows students to explore current developments in music that involve electronics and computers with the most up-to-date music software systems, in addition to realizing older works using newer technology. It provides a basic, practical workshop for preparing pieces in the repertoire that involve electronics and a space to practice and rehearse with the equipment needed for each project. This space has been specifically designed for the School by Sam Berkow of the acoustical firm SIA Acoustics. The studio is Macintoshbased and is Max/MSP friendly.

Two additional studios, including the Jean Lignel Electronic Music Studio, focus on providing performance and compositional tools applicable to jazz, commercial music, and scoring for film and TV, as well as purely creative projects. The emphasis is on MIDI and digital audio recording, sound design, multitrack recording and production techniques, use of samplers and virtual instruments, and techniques for scoring to picture. Each studio contains two work stations with Macintosh G4 or G5 dual processor computers; sequencing software; Pro Tools HD systems; and the latest in multiple keyboards and samplers, including Gigastudio, Korg Tritons, Roland S760, Roland JV-2080s, Proteus 2000, Akai S6000, Kurzweill K2500, Tascam DA88, and Spectrasonics and Korg virtual instruments.

Students registered in related courses are allowed to schedule individual studio lab time when available.

PRACTICE ROOMS
Practice rooms equipped with studio upright or grand pianos are available to students throughout the school year on a first come, first served basis via online scheduling. Information about reserving practice rooms and the full Practice Room Policy may be found in the Student Handbook or by stopping at the Scheduling Office, room 110a.

THE G. CURTIS AND SUNGEUN ANDERSEN HALL
In the fall of 2001, Manhattan School of Music opened its 19-story residence hall immediately adjacent to the School’s main academic building. The G. Chris and SungEun Andersen Hall contains student residential rooms (both doubles and singles), practice rooms (most equipped with Steinway pianos), recreational facilities, mailboxes, a social lounge, laundry, vending, and exercise rooms. Residential rooms are equipped with a bed, dresser, closet, desk, and chair for each student. Each room has a telephone, cable, and computer Ethernet hook-up for each resident. Many of the rooms have exceptional views of New York City and the New Jersey Palisades. The rooms are aligned on hallways that facilitate students interacting with one another and developing supportive relationships. Practice rooms are located on every floor; the entire second floor of the building is dedicated exclusively to practice rooms for those who wish to practice during the night hours. There is security guard coverage 24 hours a day, seven days a week.

The Residence Hall is staffed with a full-time professional Residence Life Director and student Resident Assistants located on every floor. There are two Resident Assistants on each undergraduate floor and one Resident Assistant on each graduate floor. Educational, cultural, and social programs are offered throughout the year sponsored by the Office of Student and Residence Life.

DEGREE PROGRAMS AND CURRICULUM

DEGREE PROGRAMS
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 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
- Jazz Composition

**Master of Music (MM)**
- Voice
- Instrumental Performance
- Instrumental And Vocal Accompanying
- Conducting
- Orchestral Performance
- Composition
- Contemporary Performance
- Jazz Performance
- Jazz Composition

**Doctor of Musical Arts (DMA)**
- Voice
- Instrumental Performance
- Accompanying
- Composition
- Jazz Arts Advancement
- Choral Conducting

**Professional Studies Certificate**
- Voice
- Instrumental Performance
- Orchestral Performance
- Composition

**Artist Diploma**
- Voice
- Instrumental Performance
- Accompanying

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.

**Unified Core Curriculum**

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

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

**Humanities**

The four-year undergraduate program of study in Humanities at MSM is designed to prepare professional musicians for a full life as cultured citizens. All students in the undergraduate degree program are required to take 24 credits (voice students, 18) distributed among Humanities Core and Elective classes. Students are trained to think and write clearly, to analyze carefully, and to read the basic texts of the Western 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.

**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.

**Dual Degree at the Master’s Level from Manhattan School of Music and Teachers College Columbia University**
Manhattan School of Music and Teachers College Columbia University offer a dual degree at the Master’s level. The program is an accelerated one, designed to be completed in three years, rather than four, at the end of which the student will have an MM (Master of Music) from Manhattan School of Music and an MA (Master of Arts) with New York State K-12 Music Teacher Certification from Teachers College Columbia University. Students accepted in the Master’s program at Manhattan School of Music first complete the two years of MM requirements at MSM. Students should identify their interest in the dual degree during the first semester of study at MSM so that the required coursework and fieldwork can be completed in preparation for the degree at Teachers College. To be considered for acceptance into the dual degree program, MSM students must have at least a 3.0 GPA and successfully complete the Teachers College Columbia University admission process:

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

Once accepted by Teachers College, students are expected to take at least 3–6 credits at Teachers College the summer following MSM graduation. In the following fall semester, students must enroll in 10–12 credits at Teachers College. In the spring semester, students enroll in two sections of student teaching and complete any remaining course requirements at Teachers College.

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

**Postgraduate Diploma**
The Postgraduate Diploma course is the same as the Master of Music degree minus up to six general graduate elective credits. The Diploma represents recognition of accomplishment in the field of music, but it does not carry with it the rights and privileges of a college degree.

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

**Professional Studies Certificate Program**
For information regarding this program of study, see p. 79.
Doctor of Musical Arts
For information regarding doctoral studies, see p. 81.

Artist Diploma
For information regarding artist diploma, see p. 84.

ACCOMPANYING

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

GRADUATE
Master of Music degree program

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

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

PROFESSIONAL STUDIES CERTIFICATE PROGRAM
For information regarding this program of study, see p. 77.

DOCTOR OF MUSICAL ARTS
For information regarding doctoral studies, see p. 81.

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

PREREQUISITES
Analysis/Style/Performance TH0800, 2883
Aural Skills AS0870, 0871-0872
Keyboard Techniques PN0861-0862

MASTER OF MUSIC/ACCOMPANYING MAJOR/VOCAL SPECIALIZATION

<table>
<thead>
<tr>
<th>SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER</th>
<th>1</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accompanying major</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Accompanying Seminar</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Accompanying Practicum</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Italian for Singers</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>English for Singers</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>German for Singers</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>French for Singers</td>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>
**Advanced Ear-Training** TH2001-2002  
**Advanced Instrumental Conducting** CD2011-2012  
**Electives**  
**Music History Electives** MH1000-2999  
**Concert Attendance** CA1000  
**Jury**  
**Total: 62**  

<table>
<thead>
<tr>
<th><strong>MASTER OF MUSIC/ACCOMPANYING MAJOR/INSTRUMENTAL SPECIALIZATION</strong></th>
<th><strong>1</strong></th>
<th><strong>2</strong></th>
<th><strong>3</strong></th>
<th><strong>4</strong></th>
<th><strong>5</strong></th>
<th><strong>6</strong></th>
<th><strong>7</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Accompanying major</strong></td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Accompanying Seminar</strong> AC2091-2092, AC2111-2112</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Accompanying Practicum</strong> AC2031-2032, AC2041-2042</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>German for Singers</strong> GR2101-2102</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>French for Singers</strong> FR2101-2102</td>
<td></td>
<td></td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Advanced Ear-Training</strong> TH2001-2002</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Chamber Music</strong> SP1500</td>
<td></td>
<td></td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Electives</strong></td>
<td></td>
<td></td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Music History Electives</strong> MH1000-2999</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Concert Attendance</strong> CA1000</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Jury</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td><strong>Total: 62</strong></td>
<td>16</td>
<td>16</td>
<td>13</td>
<td>12</td>
<td>12</td>
<td>12</td>
<td>12</td>
</tr>
</tbody>
</table>

*The German and French for Singers can be interchanged with the Italian and/or English for Singers, depending on the background of the student.*

*Students in this major are required to attend five Setting the Stage professional development workshops before graduation. For more information see p. 48.*

**BRASS**  
**TRUMPET, HORN, TROMBONE, BASS TROMBONE AND TUBA**

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

**UNDERGRADUATE**  
Bachelor of Music degree program  
Diploma program

**Audition Requirements**  
For complete information regarding audition requirements and application information, please contact the Office of Admission and Financial Aid.
For information regarding the Composition Minor, see Composition.

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

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

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

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

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

GRADUATE
Master of Music degree program
Postgraduate Diploma program

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

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

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

PROFESSIONAL STUDIES CERTIFICATE PROGRAM
For information regarding this program of study, see p. 77.

DOCTOR OF MUSICAL ARTS
For information regarding doctoral studies, see p. 81.

BRASS FACULTY
Mark Gould, Department Chair

Trumpet
Ethan Bensdorff
Mark Gould
BACHELOR OF MUSIC/BRASS MAJOR

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Total: 124</td>
<td>16</td>
<td>16</td>
<td>16</td>
<td>16</td>
<td>17</td>
<td>15</td>
<td>14</td>
<td>14</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

Students working towards this degree are required to attend five Setting the Stage professional development workshops before graduation. For more information, see p. 46.
MASTER OF MUSIC/BRASS MAJOR

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

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Lessons</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Music History Electives</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Graduate Theory Electives</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Graduate Electives</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Brass Lab</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Large Performing Ensemble*</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Chamber Music*</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Concert Attendance</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Jury</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Graduation Recital</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>TOTAL: 56</td>
<td>14</td>
<td>14</td>
</tr>
</tbody>
</table>

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

COMPOSITION

The programs of study for Composition majors have three aims: to assist and encourage the development of each student’s creative work, to make the evolution of the historical repertoire a vital relevancy, and to promote the integration of acoustic and electronic resources for composition.

UNDERGRADUATE
Bachelor of Music degree program Diploma program

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

The audition consists of a three-hour exam in dictation, sight-singing, counterpoint, harmony, set theory and serial procedures, instrumentation and short common-practice composition exercises. There is an overnight composition assignment which is brought to the following day’s interview with the Composition Faculty.

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

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

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

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

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

**Composition Minor**
The Composition Minor is available to incoming Freshmen in performance departments who want to develop their compositional abilities. All courses within the Composition Major are open to such students, dependent on the permission of the instructor. For further information contact the Chair of the Composition Department.

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

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

The audition consists of a three hour exam in dictation, sight-singing, counterpoint, harmony, set theory and serial procedures, instrumentation and short common-practice composition exercises. There is an overnight composition assignment which is brought to the following day’s interview with the Composition Faculty.

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

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

PROFESSIONAL STUDIES CERTIFICATE PROGRAM
For information regarding this program of study, see p. 79.

DOCTOR OF MUSICAL ARTS
For information regarding doctoral studies, see p. 81.

COMPOSITION FACULTY
J. Mark Stambaugh, Acting Chair
Susan Botti
Richard Danielpour
Reiko Fueting
Ed Green
Marjorie Merryman
Sam Pluta, Electronic Music
Walter Hilse, Homophonic and Polyphonic Forms for Composition Majors

BACHELOR OF MUSIC/COMPOSITION MAJOR
SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER

<table>
<thead>
<tr>
<th>Course Type</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Lessons</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Music Theory Core</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Aural Skills</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Music Theory Core</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Music History Electives</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Humanities Core</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Humanities Electives</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Required Piano</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Instrumentation/Orchestration</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Form and Analysis**</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Homophonic/Polyphonic Forms**</td>
<td>3</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Electronic Music</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Piano Minor*</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Choral and Orchestral Conducting</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Practical Foundations</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Choir</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Composition Forum</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Concert Attendance</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Jury</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Total:</td>
<td>142</td>
<td>17.5</td>
<td>17.5</td>
<td>17.5</td>
</tr>
</tbody>
</table>

*Other minor instruments in lieu of piano must be approved by the Composition Department Chair and the Vice President.
**These courses are offered in alternate years; check with the Registrar’s Office for current course offerings.

Students in this major are required to attend five Setting the Stage professional development workshops before graduation. For more information, see p. 46.

MASTER OF MUSIC/COMPOSITION MAJOR

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

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER

<table>
<thead>
<tr>
<th>Course</th>
<th>1</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Lessons</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Form and Analysis* CP2171-2172</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Notation and Engraving* CP2100</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Electronic Music CP 2600-2601</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Score Reading Seminar CP2181-2182</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Operatic Analysis* CP2191-2192</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>Advanced Instrumentation* CP2201-2202</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Music History Electives MH1000-2999</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Graduate Electives</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Composition Forum CP1999</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Concert Attendance CA1000</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Jury</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>TOTAL: 65</td>
<td>18</td>
<td>17</td>
</tr>
</tbody>
</table>

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

CONDUCTING

The conducting program provides specialized programs for graduate students who intend to become professional conductors, and courses for undergraduates who wish to develop the skills and sensitivities required for many musical disciplines. The Masters programs in orchestral conducting and in choral conducting are highly selective, allowing each student extensive experience with MSM ensembles.

GRADUATE
Master of Music degree program

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

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

CONDUCTING FACULTY
George Manahan, Director of Orchestral Activities
Kent Tritle, Director of Choral Activities
David Gilbert
Mark Gould
Jeffrey Milarsky
Ronald Oliver

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

<table>
<thead>
<tr>
<th>MASTER OF MUSIC/CONDUCTING (CHORAL) MAJOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER</td>
</tr>
<tr>
<td>Major Lessons</td>
</tr>
<tr>
<td>Adv Choral Conducting CD2911-2912</td>
</tr>
<tr>
<td>Adv Orchestral Conducting CD2011-2012</td>
</tr>
<tr>
<td>German for Singers GR2101-2102</td>
</tr>
<tr>
<td>English for Singers EN2101-2102</td>
</tr>
<tr>
<td>Score Reading Seminar CP2181-2182</td>
</tr>
<tr>
<td>Graduate Form &amp; Analysis* CP2171-2172</td>
</tr>
<tr>
<td>Chorale Repertoire OR2931-2932</td>
</tr>
<tr>
<td>Music History Electives MH1000-2999</td>
</tr>
<tr>
<td>Symphonic Chorus VX0050</td>
</tr>
<tr>
<td>Concert Attendance CA1000</td>
</tr>
<tr>
<td>Jury</td>
</tr>
<tr>
<td>Recital</td>
</tr>
<tr>
<td>TOTAL: 60</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>MASTER OF MUSIC/CONDUCTING (ORCHESTRAL) MAJOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER</td>
</tr>
<tr>
<td>Major Lessons</td>
</tr>
<tr>
<td>Conductor’s Orchestra CS2010</td>
</tr>
<tr>
<td>Orchestral Music: Baroque/Classical MH2610</td>
</tr>
<tr>
<td>Orchestral Music: Beethoven/Present MH2620</td>
</tr>
<tr>
<td>Score Reading Seminar CP2181-2182</td>
</tr>
<tr>
<td>Graduate Form &amp; Analysis* CP2171-2172</td>
</tr>
<tr>
<td>Orchestration CP2201-2202</td>
</tr>
<tr>
<td>Graduate Electives</td>
</tr>
<tr>
<td>Practical Foundations ME1500</td>
</tr>
<tr>
<td>Concert Attendance CA1000</td>
</tr>
<tr>
<td>Jury</td>
</tr>
<tr>
<td>Recital/Performance Project</td>
</tr>
<tr>
<td>TOTAL: 61</td>
</tr>
</tbody>
</table>

*These courses are offered in alternate years; check with the Registrar’s Office for current course offerings.
Students working towards this degree are required to attend five Setting the Stage professional development workshops before graduation. For more information, see p. 46.

CONTEMPORARY PERFORMANCE

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

GRADUATE
Master of Music degree program

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

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

Audition Repertoire
One work written before 1900 that demonstrates the student’s technical and musical proficiency. One work written between 1900 and 1990 from the standard repertoire, such as Ligeti Etudes or Berio Sequenzas, or a work by a composer such as Schoenberg, Varése, Carter, Boulez, or Stravinsky. One work written in the last 15 years. This work may be written by the performer, by a student colleague, or by an established composer. This work may include electronics and may incorporate improvisation.

All auditions will include an oral interview which will occur at the time of the live audition or by telephone for recorded auditions.

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

GRADUATION REQUIREMENTS
Recital/Lecture Presentation
Graduation Jury

CONTEMPORARY PERFORMANCE FACULTY
Margaret Kampmeier, Department Chair
Robert Black, Bass
Anthony de Mare, Piano
John Ferrari, Percussion
Jon Klibonoff, Coach
David Krakauer, Clarinet
Michael Lowenstern, Bass Clarinet

86
Curtis Macomber, Violin
Jeffery Milarsky, Percussion and TACTUS Director
Tara Helen O’Connor, Flute
Christopher Oldfather, Piano/Harpsichord
Todd Reynolds, Violin, Electronics
Lucy Shelton, Voice
Fred Sherry, Cello
Nadia Sirota, Viola
James Austin Smith, Oboe

CURRICULUM OVERVIEW

<table>
<thead>
<tr>
<th>SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER</th>
<th>1</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Instrument Seminar CT6000</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Composer Reading/Workshop CT1999</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Contemporary Ensemble CT1071</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Contemporary Musicianship CT2200</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Performing with Electronics CT2700</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Survey of Contemporary Music: 1900-1960 CT1960</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Survey of Contemporary Music: 1960-Present CT1961</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Composer/Performer Project CT1700</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Practical Foundations ME1500</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Independent Study IS1999</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Graduate Electives</td>
<td>4-5</td>
<td>2-3</td>
</tr>
<tr>
<td>Graduate Theory Electives</td>
<td>2-3</td>
<td></td>
</tr>
<tr>
<td>Concert Attendance CA1000</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Jury</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Recital/Lecture Presentation</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>TOTAL: 54-57</td>
<td>14</td>
<td>12</td>
</tr>
</tbody>
</table>

*Students working towards this degree are required to attend five Setting the Stage professional development workshops before graduation. For more information, see p. 46.*

GUITAR

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

UNDERGRADUATE
Bachelor of Music degree program
Diploma program

Audition Requirements
For complete information regarding audition requirements and application information, please contact the Office of Admission and Financial Aid.
For information regarding the Composition Minor, see *Composition*. There will be a “sophomore continuation jury” at the end of the sophomore year to establish that a student’s progress has been sufficient to ensure completion of the program of study. This evaluation will determine whether or not the student may continue in that program. Repertoire will be determined by the teacher.

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

**GRADUATION REQUIREMENTS**
Graduation Jury
Graduation Recital

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

**GRADUATE**
Master of Music degree program
Postgraduate Diploma program

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

**GRADUATE REQUIREMENTS**
Graduation Jury
Graduation Recital

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

**PROFESSIONAL STUDIES CERTIFICATE PROGRAM**
For information regarding this program of study, see p. 79.

**DOCTOR OF MUSICAL ARTS**
For information regarding doctoral studies, see p. 81.

**GUITAR FACULTY**
Mark Delpiora, *Department Chair*
Oren Fader
David Leisner
David Starobin

**BACHELOR OF MUSIC/GUITAR MAJOR**

<table>
<thead>
<tr>
<th>SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Instrument</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Music Theory Core</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Theory Electives</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TH0001-0002, TH0003-0004</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TH2000-2999</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Aural Skills** AS0111-0112, AS0211-0212  
**Music History Core** MH0001-0002, MH0003-0004  
**Music History Electives** MH0500-2999  
**Humanities Core** HU0001-0002, HU0003-0004  
**Humanities Electives** HU0300-2999  
**Fretboard Harmony** GT0511-0512, GT0611-0612  
**Guitar Literature** GT0111-0112, GT0211-0212  
**Practical Foundations** ME1500  
**Orchestrical Conducting** CD0211-0212  
**Guitar Pedagogy** GT0411-0412  
**Guitar Performance Seminar** GT2999  
**Chamber Music*** SP1500  
**Choir** VX0050  
**Concert Attendance** CA1000  
**Jury**  
**Graduation Recital**  
**Total:** 125

*The minimum Chamber Music requirement consists of 7 semesters of ensemble, 2 of which must be Guitar ensemble. Guitar ensemble requests beyond sophomore first semester require faculty approval. Students working towards this degree are required to attend five Setting the Stage professional development workshops before graduation. For more information, see p. 46.

**MASTER OF MUSIC/GUITAR MAJOR**

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

**SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER**

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Major Lessons</strong></td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td><strong>Guitar History and Literature</strong> GT2151-2152</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td><strong>Music History Electives</strong> MH1000-2999</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td><strong>Graduate Theory Electives</strong> TH2000-2999</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td><strong>Graduate Electives</strong></td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td><strong>Guitar Performance Seminar</strong> GT2999</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td><strong>Chamber Music</strong>* SP1500</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td><strong>Concert Attendance</strong> CA1000</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>Jury</strong></td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>Graduation Recital</strong></td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>TOTAL: 56</td>
<td>14</td>
<td>14</td>
</tr>
</tbody>
</table>

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

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

UNDERGRADUATE
Bachelor of Music degree program
Diploma program

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

For information regarding the Composition Minor, see Composition.

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

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

GRADUATION REQUIREMENTS
Graduation Jury
Graduation Recital

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

GRADUATE
Master of Music degree program
Postgraduate Diploma program

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

All graduate Harp majors must perform their Graduation Jury before the departmental faculty in May of their final year of study. The program for both the Graduation Jury and the Graduation Recital, performed from memory, must consist of the same works, including one classical and one contemporary work. Students must be prepared to perform orchestral excerpts at the Graduation Jury.
PROFESSIONAL STUDIES CERTIFICATE PROGRAM
For information regarding this program of study, see p. 79.

DOCTOR OF MUSICAL ARTS
For information regarding doctoral studies, see p. 81.

HARP FACULTY
Mariko Anraku
Susan Jolles

BACHELOR OF MUSIC/GUITAR MAJOR

<table>
<thead>
<tr>
<th>SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Instrument</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Music Theory Core</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Theory Electives</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aural Skills</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Music History Core</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Music History Electives</td>
<td>3</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Humanities Core</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Humanities Electives</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Required Piano</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Orchestral Repertoire for Harp</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Practical Foundations</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Orchestral Conducting</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harp Lab</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Large Performing Ensemble</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Chamber Music*</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Concert Attendance</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Jury</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Graduation Recital</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total: 136</td>
<td>18</td>
<td>18</td>
<td>18</td>
<td>18</td>
</tr>
</tbody>
</table>

*Students working towards this degree are required to attend five Setting the Stage professional development workshops before graduation. For more information, see p. 46.*

MASTER OF MUSIC/HARP MAJOR

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

<table>
<thead>
<tr>
<th>SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER</th>
<th>1</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Lessons</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Orchestral Repertoire for Harp</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Music History Electives</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Graduate Theory Electives</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Graduate Electives</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Harp Lab</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>
### Large Performing Ensemble

<table>
<thead>
<tr>
<th></th>
<th>LP1500</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

### Chamber Music

<table>
<thead>
<tr>
<th></th>
<th>SP1500</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

### Concert Attendance

<table>
<thead>
<tr>
<th></th>
<th>CA1000</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
</tbody>
</table>

### Jury

<p>| | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
</tbody>
</table>

### Graduation Recital

<p>| | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
</tbody>
</table>

**TOTAL: 54**

13 13 14 14

---

**JAZZ ARTS**

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

**UNDERGRADUATE**

Bachelor of Music degree program
Diploma program

**Audition Requirements**

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

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

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

**GRADUATION REQUIREMENTS**

Graduation Recital

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

**GRADUATE**

Master of Music degree program
Postgraduate Diploma program

**Audition Requirements**

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

**GRADUATION REQUIREMENTS**

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

**JAZZ ARTS FACULTY**
Justin DiCioccio, *Associate Dean/ Chair, Jazz Arts Program*
Chris Rosenberg, *Manager of Jazz Administration*
Stephanie Crease, *Senior Coordinator, Jazz Arts Program*

**Acoustic Bass**
Jay Anderson  
Larry Ridley  
Harvie S

**Afro-Cuban Music**
Bobby Sanabria

**Brazilian Music**
Rogério Boccato

**Business of Jazz**
Karen Kennedy

**Composition**
Edward Green  
Mike Holober  
Jim McNeely  
Michael Patterson  
Richard Sussman

**Drumset**
Justin DiCioccio  
John Riley

**Ensembles**
Dave Lalama  
Jeremy Manasia

**Flute**
Jamie Baum

**Guitar**
Rodney Jones  
Chris Rosenberg  
Jack Wilkins

**Horn**
John Clark

**History**
Ira Gitler
Bill Kirchner
Mariah Wilkins (On Leave 14-15)

**Indian Rhythm and Tabla**
Samir Chatterjee

**Improvisation**
Gerard D’Angelo
Garry Dial

**Piano**
Garry Dial
Phil Markowitz
Arturo O’Farrill
Ted Rosenthal
Mark Soskin
Joan Stiles

**Saxophone**
David Liebman, *Artist in Residence*
Donny McCaslin
Richard Perry
Steve Slagle
Gary Smulyan
Joe Temperley

**Trombone**
Luis Bonilla
Jack Gale
Wycliffe Gordon
David Taylor

**Trumpet**
Cecil Bridgewater
Anthony Kadleck
Scott Wendholt

**Violin**
John Blake
Sara Caswell

**Voice**
Theo Bleckmann
Kate McGarry
Gretchen Parlato

**Visiting Artists**
Stefon Harris

**BACHELOR OF MUSIC/JAZZ PERFORMANCE**
## PROGRAM REQUIREMENTS BY YEAR AND SEMESTER

<table>
<thead>
<tr>
<th>Requirement</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Instrument</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Jazz Harmony/Counterpoint</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Jazz Ear Training</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Jazz Required Piano*</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Jazz Music History</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Classical Survey</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Humanities Core</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Humanities Electives</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Jazz Improvisation</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Arranging &amp; Composition</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rhythmic Analysis</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Studio Techniques</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Music of Duke Ellington</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>General Electives</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Practical Foundations</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jazz Performance Ensembles**</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Concert Attendance</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jury</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Graduation Recital</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total:</strong></td>
<td>17</td>
<td>17</td>
<td>17</td>
<td>17</td>
</tr>
</tbody>
</table>

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

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

Students working towards this degree are required to attend five Setting the Stage professional development workshops before graduation. For more information, see p. 46.

## MASTER OF MUSIC/JAZZ PERFORMANCE

### PREREQUISITES
- Jazz Ear Training JC2201-2202
- Jazz History MH0101-0104
- Jazz Required Piano JC0171-0172, 0181-0182 (except for piano majors)

### PROGRAM REQUIREMENTS BY YEAR AND SEMESTER

<table>
<thead>
<tr>
<th>Requirement</th>
<th>1</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Lessons</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Jazz Styles and Analysis</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Graduate Jazz Arranging and Composition</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Jazz Pedagogy</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Jazz Musician as Educator</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Advanced Jazz Improvisation</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Masters of Jazz Seminar*</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Jazz Performance Ensembles**</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>General Electives</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Concert Attendance</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>
Jury: 0
Graduation Recital: 0
TOTAL: 56

*Jazz Voice students substitute JC2731 - Songwriting and JC2732 - Musical Theater Composition for the 2nd year of Master's of Jazz Seminar, for a total of 16 credits each semester.

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

### BACHELOR OF MUSIC/JAZZ COMPOSITION

<table>
<thead>
<tr>
<th>PROGRAM REQUIREMENTS BY YEAR AND SEMESTER</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Lessons</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Jazz Harmony/Counterpoint</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Jazz Ear Training</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Jazz Required Piano*</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Jazz Music History</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Classical Survey</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Humanities Core</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Humanities Electives</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Jazz Improvisation</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Arranging &amp; Composition</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Rhythmic Analysis</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Studio Techniques 1 &amp; 2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>The Music of Duke Ellington</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Conducting/Rehearsal Techniques</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Song Writing</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Survey of Jazz Comp &amp; Arranging</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Professional Recording Studio Tech</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>General Electives</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Practical Foundations</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Notation and Engraving</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Concert Attendance</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Jury</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Graduation Recital</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total: 136</td>
<td>18</td>
<td>18</td>
<td>16</td>
<td>16</td>
</tr>
</tbody>
</table>

*Offered alternate years. Please note: composition students may be assigned to ensembles as required by the Assistant Dean for Jazz.

Students working towards this degree are required to attend five Setting the Stage professional development workshops before graduation. For more information, see p. 46.

### MASTER OF MUSIC/JAZZ COMPOSITION

**PREREQUISITES**

Jazz Ear Training JC2201-2202
**Jazz History** MH0101-0104
**Jazz Required Piano** JC0171-0172, 0181-0182 (except for piano majors)

<table>
<thead>
<tr>
<th>PROGRAM REQUIREMENTS BY YEAR AND SEMESTER</th>
<th>1</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Lessons</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Jazz Composition Directions &amp; Analysis JC2421-2422</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Jazz Arranging and Composition JC2111-2112</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Jazz Pedagogy JC2410</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Graduate Jazz Conducting JC2400</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Film Scoring* CP2741-2742</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Jazz Composing and Arranging for Studio Orchestra JC2241-2242</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Masters of Jazz Seminar* JC2501-2504</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>General Electives</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Jazz Composition Forum JC1999</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Concert Attendance CA1000</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Jury</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Graduation Recital</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL: 60</strong></td>
<td>14</td>
<td>16</td>
</tr>
</tbody>
</table>

*Students may substitute Advanced Studio Composition and Scoring JC 1911-1912 for this requirement.

Please note: Composition students may be assigned to ensembles as required by the Assistant Dean for Jazz.

**ORCHESTRAL PERFORMANCE**

The graduate program in Orchestral Performance is designed to offer skilled performers definitive training and preparation for careers as symphonic players. The program includes extensive orchestral performing experience and an orchestral curriculum taught by the concertmaster and principal players of the New York Philharmonic, members of the Metropolitan Opera Orchestra, New York City Opera and Ballet Orchestras, Orpheus Chamber Orchestra, and the Orchestra of St. Luke’s.

**GRADUATE**

Master of Music degree
Postgraduate Diploma Program
Professional Studies
Certificate Program

**Audition Requirements**

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

**ORCHESTRAL PERFORMANCE FACULTY**

Glenn Dicterow, *Program Chair*

**Violin**

Glenn Dicterow
Lisa Kim
Viola
Irene Breslaw
Karen Dreyfus

Violoncello
Alan Stepansky

Bass
Timothy Cobb
Orin O’Brien

Harp
Mariko Anraku
Susan Jolles

Flute
Robert Langevin

Oboe
Robert Botti
Stephen Taylor
Liang Wang
Thomas Stacy, English Horn

Clarinet
Mark Nuccio
Anthony McGill

Bassoon
Kim Laskowski
Judith LeClair
Frank Morelli
Roger Nye

Horn
Michelle Read Baker
Javier Gandara
R. Allen Spanjer

Trumpet
Ethan Bensdorf
Mark Gould
Vincent Penzarella
Thomas Smith

Trombone
Per Brevig
David Finlayson
Stephen Norrell

Tuba
Percussion
Christopher Lamb
Duncan Patton

MASTER OF MUSIC/ORCHESTRAL PERFORMANCE MAJOR

PREREQUISITES
Analysis/Style/Performance TH0800, 2883
Aural Skills AS0870, 0871-0872
Students working towards this degree are required to attend five Setting the Stage professional development workshops before graduation. For more information, see p. 46.

SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Instrument and Repertoire Coaching</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Orchestral Repertoire Coaching**** OP2351-2352, 2451-2452</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Orchestral Music: Baroque to Classical MH2610</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Orchestral Music: Beethoven to the Present MH2620</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>The Musician as Educator OP2251</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Graduate Electives*</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Chamber Sinfonia Core OP1200</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Large Performing Ensemble LP1500</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Chamber Music SP1500***</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Practical Foundations ME1500</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Concert Attendance CA1000</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Percussion Lab PK2451-2452** (for percussion majors only)</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Jury</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Graduation Jury</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>TOTAL: 53-61**</td>
<td>13-</td>
<td>14-</td>
</tr>
<tr>
<td></td>
<td>15**</td>
<td>16**</td>
</tr>
</tbody>
</table>

*The requirements for the Master of Music degree program and the Postgraduate Diploma program are exactly the same with the exception of the 6 credits in graduate electives, which are not required for the Diploma program.
**Graduate Percussion majors are required to participate in Percussion Lab each semester enrolled, thus requiring these students to register for one additional credit each semester. Additionally, participation in the Percussion Ensemble is required every semester.
***Except for double bass and harp.
****Except percussion.

ORGAN

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

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

GRADUATION REQUIREMENTS
First Year Recital
Graduation Jury
Graduation Recital

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

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

Additional Graduation Jury Requirements
1. All major and minor scales in double thirds and arpeggios at the piano.
2. Two pedal virtuoso pieces.
3. Must have three trio sonatas of Bach in repertoire with a proficiency in solfeggiing any given line while playing the other two.

PROFESSIONAL STUDIES CERTIFICATE PROGRAM
For information regarding this program of study, see p. 77.

DOCTOR OF MUSICAL ARTS
For information regarding doctoral studies, see p. 81.

ORGAN FACULTY
McNeil Robinson, Department Chair
Walter Hilse
Paul-Martin Maki

MASTER OF MUSIC/ORGAN MAJOR

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

<table>
<thead>
<tr>
<th>SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER</th>
<th>1</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Lessons</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Music History Electives MH1000-2999</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Graduate Theory Electives TH2000-2999</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>Graduate Electives</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Organ Performance Class OR2001-2002</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Organ Improvisation OR2311-2312</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>
PERCUSSION

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

UNDERGRADUATE
Bachelor of Music degree program
Diploma program

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

For information regarding the Composition Minor, see Composition.

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

GRADUATION REQUIREMENTS
Graduation Jury
Graduation Recital

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

GRADUATE
Master of Music degree program and
Postgraduate Diploma program

Audition Requirements
For complete information regarding audition requirements and application information, please contact the Office of Admission and Financial Aid.
GRADUATE REQUIREMENTS
Graduation Jury
Graduation Recital

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

PROFESSIONAL STUDIES CERTIFICATE PROGRAM
For information regarding this program of study, see p. 79.

DOCTOR OF MUSICAL ARTS
For information regarding doctoral studies, see p. 81.

PERCUSSION FACULTY
Christopher Lamb, Department Chair
Erik Charleston
Jeffrey Milarsky
Duncan Patton
She-e Wu, Marimba Consultant

<table>
<thead>
<tr>
<th>BACHELOR OF MUSIC/PERCUSSION MAJOR</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Major Instrument</strong></td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td><strong>Music Theory Core</strong></td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td><strong>Theory Electives</strong></td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Aural Skills</strong></td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td><strong>Music History Core</strong></td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td><strong>Music History Electives</strong></td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td><strong>Humanities Core</strong></td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td><strong>Humanities Electives</strong></td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td><strong>Required Piano</strong></td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td><strong>Practical Foundations</strong></td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Orchestral Conducting</strong></td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Percussion Lab</strong></td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td><strong>Large Performing Ensemble</strong></td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td><strong>Chamber Music</strong></td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td><strong>Concert Attendance</strong></td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>Jury</strong></td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Graduation Recital</strong></td>
<td>0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>128</td>
<td>18</td>
<td>18</td>
<td>18</td>
</tr>
</tbody>
</table>

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

Students working towards this degree are required to attend five Setting the Stage professional development workshops before graduation. For more information, see p. 46.

MASTER OF MUSIC/PERCUSSION MAJOR

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

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

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

PIANO

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

UNDERGRADUATE
Bachelor of Music degree program
Diploma program

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

For information regarding the Composition Minor, see Composition.

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

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

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

GRADUATE
Master of Music degree program
Postgraduate Diploma program

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

GRADUATION REQUIREMENTS
Concerto Requirement
Graduation Recital

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

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

PROFESSIONAL STUDIES CERTIFICATE PROGRAM
For information regarding this program of study, see p. 79.

DOCTOR OF MUSICAL ARTS
For information regarding doctoral studies, see p. 81.

PIANO FACULTY
Marc Silverman, Department Chair
Arkady Aronov
Jeffrey Cohen
Daniel Epstein
Horacio Gutiérrez
Phillip Kawin
Solomon Mikowsky
Alexandre Moutouzkine
Joanne Polk
André-Michel Schub
Inesa Sinkevych
Nina Svetlanova

BACHELOR OF MUSIC/PIANO MAJOR

<table>
<thead>
<tr>
<th>SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Instrument</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Music Theory Core</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>TH0001-0002, TH0003-0004</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
</tbody>
</table>
### Theory Electives

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>TH2000-2999</td>
<td>2</td>
</tr>
</tbody>
</table>

### Aural Skills

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS0111-0112, AS0211-0212</td>
<td>2</td>
</tr>
</tbody>
</table>

### Piano Sight Reading

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>PN0141-0142</td>
<td>1</td>
</tr>
</tbody>
</table>

### Keyboard Skills

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>PN0151-0152, PN0251-0252</td>
<td>2</td>
</tr>
</tbody>
</table>

### Music History Core

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MH0001-0002, MH0003-0004</td>
<td>2</td>
</tr>
</tbody>
</table>

### Music History Electives

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MH0500-2999</td>
<td>3</td>
</tr>
</tbody>
</table>

### Humanities Core

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>HU0001-0002, HU0003-0004</td>
<td>3</td>
</tr>
</tbody>
</table>

### Humanities Electives

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>HU0300-2999</td>
<td>3</td>
</tr>
</tbody>
</table>

### Electives

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>ME1500</td>
<td>2</td>
</tr>
</tbody>
</table>

### Conducting (Choral or Orchestral)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>CD0111-0112</td>
<td>2</td>
</tr>
</tbody>
</table>

### Piano Literature

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>PN0411-0412, PN2021-2022, PN2031-2032</td>
<td>2</td>
</tr>
</tbody>
</table>

### Piano Pedagogy

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>PN0421-0422</td>
<td>2</td>
</tr>
</tbody>
</table>

### Choir

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>VX0050</td>
<td>.5</td>
</tr>
</tbody>
</table>

### Chamber Music

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>SP1500</td>
<td>1</td>
</tr>
</tbody>
</table>

### Concert Attendance

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>CA1000</td>
<td>0</td>
</tr>
</tbody>
</table>

### Jury

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>0</td>
</tr>
</tbody>
</table>

### Concerto Requirement

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>PN0500</td>
<td>0</td>
</tr>
</tbody>
</table>

### Graduation Recital

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>PN2200</td>
<td>0</td>
</tr>
</tbody>
</table>

### Total Credits

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>126</td>
</tr>
</tbody>
</table>

*As assigned by the Ensembles Office*

### Suggested Distribution by Year and Semester

<table>
<thead>
<tr>
<th>Course Code</th>
<th>1</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Lessons</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Music History Electives</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Graduate Theory Electives</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Graduate Electives</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>Piano Literature</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>Chamber Music</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Concert Attendance</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Jury</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Concerto Requirement</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Graduation Recital</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Total:</td>
<td>52</td>
<td></td>
</tr>
</tbody>
</table>

*As assigned by the Ensembles Office*

### Strings

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

UNDERGRADUATE
Bachelor of Music degree program
Diploma program

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

For information regarding the Composition Minor, see Composition.

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.

GRADUATE REQUIREMENTS
Graduation Jury
Graduation Recital

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

GRADUATE
Master of Music degree program
Postgraduate Diploma program

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

GRADUATION REQUIREMENTS
Graduation Jury
Graduation Recital

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

PROFESSIONAL STUDIES CERTIFICATE PROGRAM
For information regarding this program of study, see p. 79.

DOCTOR OF MUSICAL ARTS
For information regarding doctoral studies, see p. 81.
PINCHAS ZUKERMAN PERFORMANCE PROGRAM
The internationally acclaimed violinist and conductor Pinchas Zukerman accepts a limited number of exceptionally gifted violinists and violists as private students at Manhattan School of Music each year. This program, under Mr. Zukerman’s supervision, is devoted to the artistic and technical development of these talented students.

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

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

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

GRADUATION REQUIREMENTS
Violin
Graduation Jury
Graduation Recital

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

Viola
Graduation Jury
Graduation Recital

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

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

All International Students must register for a minimum of 12 credit hours (full-time) in order to be eligible for an I-20.

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

PROFESSIONAL STUDIES CERTIFICATE PROGRAM
For information regarding this program of study, see p. 79.

DOCTOR OF MUSICAL ARTS
For information regarding doctoral studies, see p. 81.

STRINGS FACULTY

Nicholas Mann, Department Chair

Violin
Laurie Carney
Glenn Dicterow
Koichiro Harada
Burton Kaplan
Patinka Kopec
Curtis Macomber
Isaac Malkin
Nicholas Mann
Robert Mann
Albert Markov
Maria Radicheva
Lucie Robert
Sylvia Rosenberg
Laurie Smukler
Mark Steinberg
Peter Winograd

Viola
Daniel Avshalomov
Irene Breslaw
Karen Dreyfus
Kazuhide Isomura
Burton Kaplan
Patinka Kopec
Isaac Malkin
Samuel Rhodes  
Robert Rinehart  
Karen Ritscher  
Michael Tree

**Cello**  
Marion Feldman  
David Geber  
Wolfram Koessel  
Julia Lichten  
Philippe Muller  
Fred Sherry  
Alan Stephansky  
Frederick Zlotkin

**Double Bass**  
Timothy Cobb  
David Grossman  
Jeremy McCoy  
Linda McKnight  
Orin O’Brien  
Pinchas Zukerman

**Pinchas Zukerman**  
**Performance Program**  
Pinchas Zukerman  
Patinka Kopec

**BACHELOR OF MUSIC/STRING MAJOR**  
**SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER**

<table>
<thead>
<tr>
<th>Course</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
</table>
| **Major Instrument** DB46-, VA46-, VC46-, VN46- | 3 | 3 | 3 | 3
| **Music Theory Core** TH0001-0002, TH0003-0004 | 4 | 4 | 4 | 4
| **Theory Electives** TH0500-2999 | 2 | 2 |
| **Aural Skills** AS0111-0112, AS0211-0212 | 2 | 2 | 2 | 2
| **Music History Core** MH0001-0002, MH0003-0004 | 2 | 2 | 2 | 2
| **Music History Electives** MH0500-2999 | 3 | 3 |
| **Humanities Core** HU0001-0002, HU0003-0004 | 3 | 3 | 3 | 3
| **Humanities Electives** HU0300-2999 | 3 | 3 | 3 | 3
| **Required Piano** RP0111-0112, RP0211-0212 | 1 | 1 | 1 | 1
| **Orchestral Repertoire for Strings** ST0051-0052 | 2 | 2 | 2 | 2
| **Practical Foundations** ME1500 | 2 |
| **Orchestral Conducting** CD0211-0212 | 2 | 2 |
| **Large Performing Ensemble** LP1500** | 1 | 1 | 1 | 1
| **Chamber Music SP1500** | 1 | 1 | 1 | 1
| **Concert Attendance CA1000** | 0 | 0 | 0 | 0
| **Jury** | 0 | 0 | 0 | 0
| **Graduation Recital*** | 0 |
| **Total: 126** | 16 | 16 | 17 | 17 | 16 | 14 | 15 | 15 |
*All string players must participate in orchestra every semester until completion of the Graduation Jury; in addition, except for doublebass, a minimum of 6 semesters of chamber music must be completed as assigned by the Ensembles Office. Doublebass majors must complete two semesters of chamber music. **Students in the Zuckerman Program register for OP1500 in place of LP1500. ***Not required of undergraduate double bass majors.

Students working towards this degree are required to attend five Setting the Stage professional development workshops before graduation. For more information, see p. 46.

MASTER OF MUSIC/STRING MAJOR

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

<table>
<thead>
<tr>
<th>SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Lessons</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Orchestral Repertoire for Strings ST2051-2052, 2151-2152</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Music History Electives MH1000-2999</td>
<td>3</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Graduate Theory Electives TH2000-2999</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Graduate Electives</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Large Performing Ensemble LP1500</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Chamber Music SP1500</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Concert Attendance CA1000</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jury</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Graduation Recital**</td>
<td></td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>TOTAL: 50</td>
<td>12</td>
<td>12</td>
<td>13</td>
<td>13</td>
</tr>
</tbody>
</table>

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

VOICE

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

Information regarding performance opportunities in the ASCAP Musical Theater Workshop is available in the Office of the Dean of Students and Academics.

UNDERGRADUATE

Bachelor of Music degree program
Diploma program

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

For information regarding the Composition Minor, see **Composition**.

**GRADUATION REQUIREMENTS**
Graduation Jury Recital
Graduation Recital

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

**GRADUATE**
Master of Music degree program
Postgraduate Diploma program

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

**GRADUATION REQUIREMENTS**
Graduation Jury Recital
Graduation Recital

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

**OPERA STUDIES PROGRAM**
Students in the Opera Studies program refine their technique and develop their artistry under the guidance of a faculty of eminent artist-teachers while gaining exposure before New York City audiences through performances in opera scenes, community and educational outreach concerts, and two full-length productions each year. Manhattan School of Music opera productions have been praised as a significant contribution to operatic life in New York City, and numerous performances have been released as commercial recordings.

All voice students participate in ensembles, and opera experience is available to all through a variety of opera-related programs and courses. Opera is not a major, but rather a significant feature of the vocal performance experience at MSM.

Undergraduate students gain operatic experience through opera scenes programs in the junior year and a senior opera production. Graduate students audition for Opera Studio in the fall semester and may be assigned to main stage productions, scenes, or opera workshops on the basis of these auditions. In addition, several ensemble courses offered through Chamber Music and through the Accompanying program offer extensive opera experience.
PROFESSIONAL STUDIES CERTIFICATE PROGRAM
For information regarding this program of study, see p. 79.

DOCTOR OF MUSICAL ARTS
For information regarding doctoral studies, see p. 81.

OPERA FACULTY
Dona D. Vaughn, Artistic Director, Opera Program
Gordon Ostrowski, Assistant Dean Opera Studies/Opera Production
William Tracy, Head Opera Coach

VOICE FACULTY
Maitland Peters, Department Chair
Edith Bers
Joan Caplan
Mignon Dunn
Ruth Golden
Hilda Harris
Cynthia Hoffmann
Marlena Kleinman Malas
Spiro Malas
Catherine Malfitano
Patricia Misslin
Mark Oswald
Joan Patenaude-Yarnell
Ashley Putnam
Neil Rosenshein

RELATED VOICE STUDIES FACULTY
Marianne Barrett, German Diction
Amy Burton, French Vocal Literature
Miriam Charney, British Vocal Literature
Patrick Diamond, Acting
Joelyn Dueck, Italian Diction
Donna Gill, English Diction
Bénédicte Jourdois, French Diction
Kathryn LaBouff, English Diction, Assistant Chair
Rhoda Levine, Acting
Carolyn Marlow, Introduction to Acting
Kenneth Merrill, German and Advanced Vocal Literature
Glenn Morton, Italian Diction
Thomas Muraco, French Diction, Recitative, Coaching
Francis Patrelle, Movement for Singers
Shane Schag, Music Director, American Musical Theater Ensemble
Daniel Sommer, German Diction
Paul Sperry, American Vocal Literature
Christina Stanescu, French Diction, Recital Coaching

BACHELOR OF MUSIC/VOICE MAJOR
SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

112
<table>
<thead>
<tr>
<th>Major Lessons</th>
<th>3</th>
<th>3</th>
<th>3</th>
<th>3</th>
<th>4</th>
<th>4</th>
<th>4</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music Theory Core</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aural Skills</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music History Core</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music History Electives</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Humanities Core</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Humanities Electives</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Required Piano</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Italian Diction</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>English Diction</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>German Diction</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>French Diction</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>German Vocal Literature</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>French Vocal Literature</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>English Vocal Literature</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>American Vocal Literature</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Practical Foundations</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Introduction to Performance</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Acting</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Movement</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Choir</td>
<td>.5</td>
<td>.5</td>
<td>.5</td>
<td>.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1st Year Performance Class</td>
<td>.5</td>
<td>.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2nd Year Performance Class</td>
<td>.5</td>
<td>.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Undergraduate Opera Theater</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Concert Attendance</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Jury</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Junior (Half) Recital</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Graduation Recital</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total: 126</td>
<td>16</td>
<td>16</td>
<td>17</td>
<td>17</td>
<td>16</td>
<td>14</td>
<td>15</td>
<td>15</td>
</tr>
</tbody>
</table>

Students working towards this degree are required to attend five Setting the Stage professional development workshops before graduation. For more information, see p. 46.

**MASTER OF MUSIC/VOICE MAJOR**

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

**SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER**

<table>
<thead>
<tr>
<th>Major Lessons</th>
<th>1</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Graduate Italian Diction</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Graduate English Diction</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Graduate German Diction</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Graduate French Diction</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Advanced Acting</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Movement</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Recitative*</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>
**WOODWONDS**  
**FLUTE, OBOE, CLARINET, SAXOPHONE, AND BASSOON**

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

**UNDERGRADUATE**  
Bachelor of Music degree program  
Diploma program

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

For information regarding the Composition Minor, see **Composition**.

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

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

**GRADUATION REQUIREMENT**  
Graduation Jury  
Graduation Recital

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

**GRADUATE**  
Master of Music degree program  
Postgraduate Diploma program

**Audition Requirements**  
For complete information regarding audition requirements and application information, please contact the Office of Admission and Financial Aid.
GRADUATION REQUIREMENT
Graduation Jury
Graduation Recital

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

PROFESSIONAL STUDIES CERTIFICATE PROGRAM
For information regarding this program of study, see p. 79.

DOCTOR OF MUSICAL ARTS
For information regarding doctoral studies, see p. 81.

WOODWONDS FACULTY
Linda Chesis, Department Chair

Flute
Linda Chesis
Robert Langevin
Marya Martin
Michael Parloff

Oboe
Robert Botti
James Austin Smith
Thomas Stacey, English Horn
Stephen Taylor
Liang Wang

Clarinet
Alan R. Kay
David Krakauer
Anthony McGill
Charles Neidich
Mark Nuccio

Saxophone
Paul Cohen

Bassoon
Kim Laskowski
Frank Morelli
Roger Nye

BACHELOR OF MUSIC/WOODWOND MAJOR
SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER

<table>
<thead>
<tr>
<th>Major Instrument</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>DB46-, VA46-, VC46-, VN46-</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Reed/Flute Lab*** WW2151-2152</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Music Theory Core TH0001-0002, TH0003-0004</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Course</td>
<td>Credits</td>
<td>Credits</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---------------------------------------------</td>
<td>---------</td>
<td>---------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theory Electives TH0500-2999</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aural Skills AS0111-0112, AS0211-0212</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music History Core MH0001-0002, MH0003-0004</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music History Electives MH0500-2999</td>
<td>3</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Humanities Core HU0001-0002, HU0003-0004</td>
<td>3</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Humanities Electives HU0300-2999</td>
<td>3</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Required Piano RP0111-0112, RP0211-0212</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Practical Foundations ME1500</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Orchestral Conducting CD0211-0212</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Large Performing Ensemble** LP1500</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chamber Music SP1500</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Freshman/Sophomore Performance Class* SX0100</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Advanced Level Saxophone Repertoire and</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Performance Class* SX0200 (for Saxophone</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>majors only)</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Concert Attendance CA1000</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jury</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Graduation Recital</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total: 136</td>
<td>17</td>
<td>17</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**MASTER OF MUSIC/WOODWOND MAJOR**

**PREREQUISITES**

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

**SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER**

<table>
<thead>
<tr>
<th>Course</th>
<th>1</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Lessons</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Reed/Flute Lab*** WW2151-2152</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Music History Electives MH1000-2999</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Graduate Theory Electives TH2000-2999</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Graduate Electives</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Large Performing Ensemble** LP1500</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Chamber Music** SP1500</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Graduate Level Saxophone Repertoire and</td>
<td>14-16</td>
<td>14-16</td>
</tr>
<tr>
<td>Performance Class* SX2200 (for Saxophone</td>
<td>14-16</td>
<td>14-16</td>
</tr>
<tr>
<td>majors only)</td>
<td>14-16</td>
<td>14-16</td>
</tr>
<tr>
<td>Concert Attendance CA1000</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Jury</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Graduation Recital**</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>TOTAL: 54-62</td>
<td>14-16</td>
<td>14-16</td>
</tr>
</tbody>
</table>

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

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

***Required of all flute, oboe, clarinet, and bassoon majors.
PROFESSIONAL STUDIES CERTIFICATE PROGRAM
The Professional Studies Certificate program is designed for accomplished performers possessing a Master of Music degree, a Postgraduate Diploma, or their equivalent. This one-year program offers study in Accompanying (with a concentration in either instrumental or vocal music), Brass, Composition, Guitar, Orchestral Performance, Organ, Piano, Strings, Voice, or Woodwinds. It is designed for students who wish to pursue instrumental or vocal study on an advanced level and serves to assist them in preparing for major competitions, auditions, or career entry positions. A certificate will be awarded to students who successfully complete this program of private lessons, ensembles as assigned, electives, and a graduation recital totalling at least 24 credit hours for the academic year. All students who are accepted into the program must pursue a full-time course of study of at least 12 credit hours per semester whether they wish to receive the certificate or not.

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

Admission
Admission to the Professional Studies Certificate Program is based on an audition before the faculty of the applicant’s major department and on the results of a review of the applicant’s academic history. International Students must score at least 550 on the TOEFL which is administered at the School during each audition period.

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

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

PROFESSIONAL STUDIES CERTIFICATE PROGRAM
Accompanying, Brass, Composition, Guitar, Organ, Piano, Strings, Voice, Woodwinds

<table>
<thead>
<tr>
<th>Suggested Distribution by Semester</th>
<th>1</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Lessons</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Graduate Electives</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Concert Attendance CA1000</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Graduation Jury and/or Recital</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Total:</td>
<td>12</td>
<td>12</td>
</tr>
</tbody>
</table>

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

PROFESSIONAL STUDIES CERTIFICATE PROGRAM IN ORCHESTRAL PERFORMANCE
Accompanying, Brass, Composition, Guitar, Organ, Piano, Strings, Voice, Woodwinds

<table>
<thead>
<tr>
<th>Suggested Distribution by Semester</th>
<th>1</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Lessons</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Orchestra Repertoire OP2351-2, 2341-2</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>
Musician as Educator OP2251 1
Practical Foundations ME1500 2
Graduate Electives (as needed) 2
Orchestral Performance Core OP1200 2
Large Performance Ensemble LP1500 1 1
Chamber Music SP1500 1 1
Percussion Lab* 2 2
Concert Attendance CA1000 0
Graduation Jury 0
Total: 24-28 13-15 12-14

*For percussion majors only.

DUAL DEGREE PROGRAM WITH TEACHERS COLLEGE COLUMBIA UNIVERSITY

Master of Music from Manhattan School of Music

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

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

Students spend the first two years at Manhattan School of Music completing requirements for the Master of Music degree; they must identify their interest in the dual-degree program during their first year, in time to complete course requirements at Manhattan School of Music. Students must complete 11-13 credits of required coursework at Manhattan School of Music, as well as a minimum of 35 hours of supervised arts-in-education fieldwork. The summer after graduating from Manhattan School of Music, students will take 3 to 6 credits at Teachers College, 10 to 12 additional credits in the fall semester, and two sections of student teaching the following spring semester, along with any remaining courses required at Teachers College.

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

- Apply to Teachers College by submitting an application form and fee
- Receive a successful progress review in the fourth semester from the Director of the Community Partnerships and the Vice Provost
- Supply two letters of recommendation from Manhattan School of Music: one from the Director of the Community Partnerships and one from the Provost
- Provide official transcripts for all undergraduate and graduate work
- Submit a personal statement about teaching experiences at Manhattan School of Music and the decision to pursue an additional degree in music education

For detailed information, please contact the Director of Community Partnerships at Manhattan School of Music.
### COURSES OFFERED (selected in consultation with advisor)

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Graduate Level Performance</td>
<td>4</td>
</tr>
<tr>
<td>Supervised arts-in-education fieldwork in schools (35 hours)</td>
<td>0-2</td>
</tr>
<tr>
<td>Graduate Electives</td>
<td>2</td>
</tr>
</tbody>
</table>

### FIVE CREDITS MUST BE CHOSEN FROM THE FOLLOWING

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advanced Orchestral Conducting CD2011-2012</td>
<td>2</td>
</tr>
<tr>
<td>Advanced Choral Conducting CD2911-2912</td>
<td>2</td>
</tr>
<tr>
<td>Guitar Pedagogy GT1411-1412</td>
<td>1</td>
</tr>
<tr>
<td>Jazz Musician as Educator JC2360</td>
<td>2</td>
</tr>
<tr>
<td>Graduate Jazz Conducting/Rehearsal Techniques JC2400</td>
<td>2</td>
</tr>
<tr>
<td>Jazz Music Pedagogy JC2410</td>
<td>2</td>
</tr>
<tr>
<td>Musician as Educator OP2251</td>
<td>1</td>
</tr>
<tr>
<td>Sight-Reading Pedagogy PN2051-2052</td>
<td>2</td>
</tr>
<tr>
<td>Arts &amp; Education Training PT1050</td>
<td>2</td>
</tr>
<tr>
<td>Cello Pedagogy PT1430</td>
<td>2</td>
</tr>
<tr>
<td>Advanced Teaching Techniques PT2011-2012</td>
<td>2</td>
</tr>
<tr>
<td>Ear Training and Sight-Singing Pedagogy TH2011-2012</td>
<td>2</td>
</tr>
</tbody>
</table>

### TEACHERS COLLEGE (34 POINTS)

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

* Prerequisite for student teaching
** Prerequisite or co-requisite for student teaching
*** Selected in consultation with advisor

### DOCTOR OF MUSICAL ARTS

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

**Admission**
Requirements for admission to the Doctor of Musical Arts degree program include (1) a Master’s degree or its equivalent in music, (2) an audition before the faculty of the applicant’s major department, (3) a three-hour written examination in music history and theory, (4) a personal interview with the Doctoral Committee, and for international students, (5) a TOEFL score of at least 600.

**Advisement**
Students admitted to the program must consult with Dr. Jeffrey Langford, Assistant Dean for Doctoral Studies, each semester prior to registration. The Assistant Dean for Doctoral Studies, in consultation with the Doctoral Committee, administers all matters of curriculum, document topics, examinations, and applications for graduation. All inquiries, forms, and petitions should be forwarded to the Assistant Dean for Doctoral Studies.

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

**DEGREE REQUIREMENTS**

**Classical Division**
1. Prior to graduation, all students, except Jazz majors, must demonstrate reading knowledge of a foreign language at a level that will enable them, with the use of a dictionary, to translate 500 words of a musicological text in two hours. The choice of language is usually French, German, or Italian, but the student may petition the Doctoral Committee for an examination in another language if that language can be shown to be relevant to the student’s specific research interests.

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

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

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

5. After completion of the two years of required course work, students register for Thesis Research in every semester until graduation. This registration carries the equivalent of full-time status and a fee of $750 per semester. In the fall semester, students will submit a written report on the progress of their thesis research; and in the spring semester, they will meet with the Assistant Dean for Doctoral Studies for the purpose of making a formal presentation of their work.
6. Students applying to the Accompanying department elect a concentration in either vocal or instrumental accompanying and are expected to audition with repertoire selected accordingly. Students concentrating in vocal accompanying must pass proficiency exams in Italian, French and German diction or satisfy any deficiency by auditing one or more of the following: Italian for Singers (IT2101-2102), French for Singers (FR2101-2102), German for Singers (GR2101-2102). All students will be assigned a minimum of four hours per week of vocal or instrumental studio work.

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

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

9. Piano and Guitar majors have the additional requirement of performing two solo concertos, while other Classical, instrumental majors must play one concerto and pass a jury examination on excerpts from the orchestral repertoire.

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

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

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

**Jazz Arts Division**

1. Jazz Arts Advancement majors are required to present:

   - One large ensemble recital (Jazz Chamber Music). Students must conduct and/or solo in the performance. This performance should be 90-120 minutes in duration inclusive of intermission.

   - One lecture recital on a topic of the student’s choice to be approved by the Assistant Dean of the Jazz Arts Program. Duration should be 50 minutes.

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

2. The culmination of the doctoral program is the comprehensive exam. It is important to understand that these tests are not a measure of what the student learned in the two years of course work at Manhattan School of Music, but are rather an evaluation of his or her total experience with the history, literature, and theory of music gained over many years of working as a musician. Prior to graduation, the student must pass comprehensive examinations in jazz history/styles/analysis (HSA Exam), theory/analysis (TA Exam), and improvisation (Improv Exam). The HSA Exam and the TA Exam are written exams. The HSA exam involves listening as well as writing and takes approximately three hours. The TA Exam involves analysis of scores and transcriptions as well as short composition exercises and takes approximately four hours. The Improv Exam is a playing and written examination that will take approximately one hour. In the Improv Exam, students are required to:

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

• Memorize and be fluent in all 60 compositions from years 5 and 6 of the departmental handbook (green book) and be prepared to play any of these compositions for the panel. The panel will select several of these pieces for performance.

• With the exception of the following compositions—Nica’s Dream, Pensativa, Upper Manhattan Medical Group, Moments Notice, Airegin, Chega de Saudade, Stablemates, and In Your Own Sweet Way—know all of the remaining compositions from years 5 and 6 in 12 keys.

• Write and play a line on a given chord progression.

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

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

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

**PIANO MAJOR**

<p>| SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER | 1 | 2 |</p>
<table>
<thead>
<tr>
<th>Course Type</th>
<th>Code</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Lessons</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>Theory</td>
<td>DM4101-4102</td>
<td>3</td>
</tr>
<tr>
<td>Piano Pedagogy</td>
<td>DM3050-3051</td>
<td>3</td>
</tr>
<tr>
<td>Research Methods</td>
<td>DM4150</td>
<td>3</td>
</tr>
<tr>
<td>History Pedagogy</td>
<td>DM4170</td>
<td>3</td>
</tr>
<tr>
<td>Music History Elective</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>Graduate Elective</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>Doctoral Seminar</td>
<td>DM3099</td>
<td>3</td>
</tr>
<tr>
<td>Performance Practices</td>
<td>DM4200</td>
<td>3</td>
</tr>
<tr>
<td>Thesis Advisement</td>
<td>DM4500</td>
<td>2</td>
</tr>
<tr>
<td>Comprehensive Exam</td>
<td>DM4500</td>
<td>0</td>
</tr>
<tr>
<td>Solo Recital</td>
<td>DM4450</td>
<td>2</td>
</tr>
<tr>
<td>Performance Project</td>
<td>DM4490</td>
<td>2</td>
</tr>
<tr>
<td>Concerto</td>
<td>DM4470</td>
<td>0</td>
</tr>
<tr>
<td>Thesis Exam</td>
<td>DM4550</td>
<td>0</td>
</tr>
<tr>
<td>Language Exam</td>
<td>DM4510</td>
<td>0</td>
</tr>
<tr>
<td>TOTAL:</td>
<td></td>
<td>64</td>
</tr>
</tbody>
</table>

JAZZ ARTS ADVANCEMENT (COMPOSITION, PERFORMANCE, PEDAGOGY)

<table>
<thead>
<tr>
<th>SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER</th>
<th>1</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Lessons</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Improvisation</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Research Methods</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jazz Seminar</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>The Artist Pedagogue</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Graduate Elective</td>
<td>2/3</td>
<td>3</td>
</tr>
<tr>
<td>Jazz History Elective</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Research Document</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Lecture Recital</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Jazz Chamber Ensemble Recital*</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Thesis Advisement</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Thesis Exam*</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Comprehensive Exam</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>TOTAL:</td>
<td>61-62</td>
<td>14</td>
</tr>
</tbody>
</table>

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

COMPOSITION MAJOR

<table>
<thead>
<tr>
<th>SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER</th>
<th>1</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Lessons</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Theory</td>
<td>DM4101-4102</td>
<td>3</td>
</tr>
<tr>
<td>Research Methods</td>
<td>DM4150</td>
<td>3</td>
</tr>
<tr>
<td>History Pedagogy</td>
<td>DM4170</td>
<td>3</td>
</tr>
<tr>
<td>Music History Elective</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Graduate Elective</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>Doctoral Seminar</td>
<td>DM3099</td>
<td>3</td>
</tr>
<tr>
<td>Performance Practices</td>
<td>DM3130</td>
<td>3</td>
</tr>
</tbody>
</table>
### Thesis Advisement
- DM4200 2

### Performance of Original Comps.
- DM4560 2

### Comprehensive Examination
- DM4500 0

### Composition Jury
- DM4560 2

### Thesis Exam
- DM4550 0

### Language Exam
- DM4510 0

**TOTAL: 60**

### ALL OTHER MAJORS

#### SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Major Lessons</strong></td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Theory DM4101-4102</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Research Methods DM4150</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>History Pedagogy DM4170</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td><strong>Music History Elective</strong></td>
<td>3</td>
<td></td>
</tr>
<tr>
<td><strong>Graduate Elective</strong></td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td><strong>Doctoral Seminar</strong> DM3099</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td><strong>Performance Practices</strong> DM3130</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td><strong>Thesis Advisement</strong> DM4200</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td><strong>Comprehensive Examination</strong> DM4500</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td><strong>Solo Recital</strong> DM4450</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td><strong>Performance Project</strong> DM4490</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td><strong>Concerto</strong> (orch. instruments and guitar only) DM4470</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td><strong>Orchestral Excerpts Jury</strong> (orch. Instruments only)</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td><strong>Accompanying Seminar</strong> (accompanying majors only)</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td><strong>Thesis Exam</strong> DM4550</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td><strong>Language Exam</strong> DM4510</td>
<td>0</td>
<td></td>
</tr>
</tbody>
</table>

**TOTAL: 60** 17 16 18 17

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

**Accompanying majors present ensemble recitals.**

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

### CONDUCTING MAJOR

#### SUGGESTED DISTRIBUTION BY YEAR AND SEMESTER

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Major Lessons</strong></td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Theory DM4101-4102</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Research Methods DM4150</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>History Pedagogy DM4170</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td><strong>Music History Elective</strong></td>
<td>3</td>
<td></td>
</tr>
<tr>
<td><strong>Graduate Electives</strong></td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Doctoral Seminar DM3099</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Performance Practice DM3130</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Thesis Advisement DM4200</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Comprehensive Examination DM4500</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Performance Project/recitals DM4490</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td><strong>Thesis Exam</strong> DM4550</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td><strong>Language Exam</strong> DM4510</td>
<td>0</td>
<td></td>
</tr>
</tbody>
</table>

124
**ARTIST DIPLOMA**

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

**Admission**

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

**Advisement**

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

**Audition Requirements**

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

**PIANO, GUITAR, AND ORCHESTRAL INSTRUMENTS**

<table>
<thead>
<tr>
<th>SUGGESTED DISTRIBUTION BY SEMESTER</th>
<th>1</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Lessons</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>Chamber Music</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Graduate Electives</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Recital</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>TOTAL: 24</strong></td>
<td>12</td>
<td>12</td>
</tr>
</tbody>
</table>

**VOICE**

<table>
<thead>
<tr>
<th>SUGGESTED DISTRIBUTION BY SEMESTER</th>
<th>1</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Lessons</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>Role Preparation</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Graduate Electives</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Recital</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>TOTAL: 24</strong></td>
<td>12</td>
<td>12</td>
</tr>
</tbody>
</table>

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

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

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

ACCOMPANYING

Major Lesson: 1 hr weekly
5 credits per semester-

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

AC2091-2092, AC2111-2112
Accompanying Seminar
2 credits per semester
Accompanying Faculty

A weekly meeting of accompanying majors which will explore accompanying and vocal and instrumental coaching techniques, emphasizing the interaction between partners and the musical style and performance problems in a wide range of instrumental and vocal repertory. (Open to accompanying majors or by invitation of instructor)

AC2031-2032, AC2041-2042
Accompanying Practicum
1 credit per semester
Accompanying Faculty

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

BRASS

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

BR0001-0002 Brass Lab (Undergraduate)
2 hrs weekly/1 credit per semester
Mr. Gould/Brass Faculty

BR2001-2002 Brass Lab (Graduate)
2 hrs weekly/2 credits per semester
Mr. Gould/Brass Faculty
A performance seminar and survey course for all Brass majors devoted to the brass player’s development as a professional, both onstage and off. Discussions of pedagogy, practice techniques, audition preparation, and related subjects. Selected reading. Class members perform and discuss orchestral, chamber, and solo performance.

Performances and readings of large and small brass ensemble literature are included. 2009-2010 marks the inaugural season of the MSM Brass Orchestra which will rehearse during Brass Lab for performances at the school and in the community.

**COMPOSITION**

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

**CP1999 Composition Forum**
1 hr weekly/1 credit per semester
Dr. Fueting

Required of all Composition Students, Undergraduate and Graduate.

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.

**CP0131-0132 Freshman Instrumentation**
1.5 hrs weekly/1 credit per semester

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

**CP0231-0232 Sophomore Orchestration**
1.5 hrs weekly/1 credit per semester
Dr. MacDonald

Arranging and writing for large ensembles. Prerequisite: CP0131-0132 or the equivalent.

**CP0331-0332 Junior Orchestration**
1.5 hr weekly/credit per semester
Dr. Fueting

Arranging and writing for orchestra. Prerequisite: CP0231-0232 or the equivalent.

**CP0341 Homophonic Forms**
3 hrs weekly/3 credit hours per semester
Dr. Hilse

Analysis and writing of commonpractice, homophonic forms including variation, song, sonata, and rondo. (Offered in alternate years) Prerequisite: TH0001-0003 or the equivalent.

**CP0342 Polyphonic Forms**
3 hrs weekly/3 credits/spring semester
Dr. Hilse
Analysis and writing of common-practice fugue and canon. Special emphasis is placed on the music of J.S. Bach. *(Offered in alternate years)* Prerequisite: TH0001-0003 or the equivalent.

**CP0421-0422 Advanced Form and Analysis**  
2 hrs weekly/2 credits per semester  
Analysis of 20th-century music. The first semester focuses on Debussy, Stravinsky, Bartók and the Second Viennese School. The second semester begins with Neo-Classicism and continues with postwar developments to the present. Readings from theorists and composers as well as composition exercises comprise weekly assignments. *(Offered in alternate years)*

**CP1400 Creative Technology**  
2 hrs weekly/2 credits

**CP1720-1730 Electronic Music for Undergraduate Students**  
2 hrs weekly/2 credits/Spring semester  
Mr. Pluta

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.

**CP2100 Notation and Engraving**  
1 hr weekly/1 credit  
Dr. Biggs

**CP2171-2172 Graduate Form and Analysis**  
3 hrs weekly/3 credits per semester

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

**CP2181-2182 Score Reading Seminar**  
2 hrs weekly/2 credits per semester  
Dr. Fueting

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

**CP2191-2192 Operatic Analysis and Composition**  
2 hrs weekly/2 credits per semester

The first semester concentrates on operatic analysis and dramaturgy. The second semester focuses on writing an original opera scene. *(Offered in alternate years)* Prerequisite: Graduate standing.

**CP2201-2202 Advanced Instrumentation**
2 hrs weekly/2 credits per semester
Dr. Fueting

Intensive study of the specific technical issues of all instruments. Weekly presentation by individual instrumentalists. *(Offered in alternate years)* Prerequisite: Graduate standing or permission of the instructor.

**CP2600-2601 Electronic Music for Graduate Students**
2 hrs weekly/2 credits per semester
Mr. Pluta

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

**CP2711-2712 Composition for Non-Composition Majors**
2 hrs weekly/2 credits per semester
Dr. Stambaugh

The writing of simple original compositions with emphasis upon the individual’s creative style. *(May be repeated for credit)* Prerequisite: TH0002.

**CP2741-2742 Film Scoring**
3 hrs weekly/3 credits per semester
Dr. Green

An intensive introduction to and workshop in film scoring. Students study both the techniques and the film mechanics of film composing and do actual scoring of films. The course includes a study of the compositional techniques of the master film composers. *Cross-listed with JC2741-2742.*

**CONDUCTING**

**CD0111-0112 Introduction to Choral Conducting**
2 hrs weekly/2 credits per semester
Mr. Oliver

A course designed to acquaint the student with the fundamentals of choral conducting through classroom performance. Basic baton technique is studied and elementary problems in phrasing, balance, and tone are introduced. Prerequisite: TH0004.

**CD0211-0212 Introduction to Orchestral Conducting**
2 hrs weekly/2 credits per semester
Mr. Brantley

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
Mr. Gilbert

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
Mr. Oliver

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

CONTEMPORARY PERFORMANCE

CT6000 Major Instrument Seminar
3 hrs weekly/4 credits per semester
CPP faculty

This performance seminar/forum fulfills the private lesson requirement for all involved according to instrument. “Private lessons” are presented as a group for three weeks and one week per month as an individual private lesson with CPP faculty. This is an excellent way to become aware of repertoire and to absorb different interpretations and solutions to solving many issues associated with contemporary performance.

CT1960 Contemporary Music Survey, 1900-1960
3 hrs weekly/3 credits per semester / Fall
Mr. Pluta

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

CT1961 Contemporary Music Survey, 1961-the Present
3 hrs weekly/3 credits per semester / Spring
Mr. Pluta

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

CT 2200 Contemporary Musicianship
2 hrs weekly/2 credits
Mr. Ferrari
An advanced ear training class geared toward learning the skills required for the performance of the music of the 20th and 21st centuries. Course focuses on intervallic and rhythmic skills, with an emphasis on sight-singing. Required for students in the Contemporary Performance Program.

CT2700 Performing with Electronics 1
2 hrs weekly per semester/2 credits
Mr. Reynolds

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

CT2701 Performing with Electronics 2
2 hrs weekly/2 credits/Spring semester
Mr. Reynolds

CT2702 Performing with Electronics 3
2 hrs weekly/2 credits/Fall semester
Mr. Reynolds

CT2703 Performing with Electronics 4
2 hrs weekly/2 credits/Spring semester
Mr. Reynolds

Recital/Lecture Presentation

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

CT1071 Contemporary Ensemble
The contemporary ensembles Tactus and The Claremont Ensemble, made up of students in the Contemporary Performance Program, perform at Manhattan School of Music and contribute to the musical life of New York City. The focus is on many aspects of contemporary performance including multimedia application, improvisation, and composition.

DOCTORAL PROGRAM

DM3050-3051 Teaching Piano in Higher Education
3 hrs weekly/3 credits per semester
Dr. Olson

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

**DM3099 Doctoral History Seminar**  
3 hrs weekly/3 credits/Spring semester  
Music History Faculty

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

**DM3130 Historical Performance Practice**  
3 hrs weekly/3 credits/Fall semester  
Dr. Cooper

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

**IS4000-4999 Independent Study**  
Conference with an advisor in connection with independent projects. Proposals are submitted for approval to the Office of Doctoral Studies prior to electing the course for credit. It is recommended that students consult with the advisor of their choice before submitting a proposal.

**DM4101-4102 Theory Analysis/Pedagogy**  
3 hrs weekly/3 credits per semester  
Dr. Fueting

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

**DM4150 Research Methods**  
3 hrs weekly/3 credits/Fall semester  
Assistant Dean Langford

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

**DM4170 History Pedagogy**  
3 hrs weekly/3 credits/Spring semester  
Assistant Dean Langford

A seminar devoted to developing skills in the organization and presentation of historical materials in a pedagogical setting. Class members practice selecting topics, utilizing research techniques, preparing and presenting lectures and administering examinations.
DM4200 Thesis Advisement
10 hrs as arranged
2 credits per semester

Conference in connection with the preparation of a thesis.

DM4450 Doctoral Recital
(Performance majors only)
2 programs/2 credit per recital
One recital in each of the first two years. Students must register for DM4450 for each program.

DM4460 Performance of Original Compositions (Composition majors only)
1 program/2 credits

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

DM4470 Concerto Performance
No credit

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

DM4490 Performance Project (Performance majors only)

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

DM4500 Comprehensive Examination
3 credits

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

DM4550 Thesis Examination
No credit. Special fee of $100.00

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

DM5100 Thesis Research
12 credits*/Fall and Spring semesters
Assistant Dean Langford

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

*Fee of $750 will be charged.

GUITAR
Major Lesson: 1 hr weekly, 3–6 credits per semester

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

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

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

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

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

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

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

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

GT2151-2152 Graduate Seminar in the History and Literature of the Guitar
2 hrs weekly/2 credits per semester
Guitar Faculty
An in-depth survey of the instruments, styles, notation systems, composers, and repertoire which has led the guitar from its origin through the most current developments. Through performance, transcription, bibliographic techniques and scholarly studies, the role of plucked instruments assumes a unique and influential position in the history of Western music. 
Prerequisite: Graduate standing.

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

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

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

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

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

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

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

**HUMANITIES**

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

The Humanities Core is designed to develop the intellectual and imaginative abilities of students seeking to fully realize their potential as professional musicians, responsible citizens, and creative individuals. Concentrated study of world literature and cultural history provides a springboard for students to acquire the skills of careful reading, critical thinking, persuasive speech and effective writing that foster career advancement. Students should emerge from the core able to articulate their ideas in conversation and in writing, with a sensitivity to language, an appreciation of the literary imagination, and an understanding of the rich cultural legacy of the past.

**UNDERGRADUATE CORE**

**HU0001-0004 Humanities Core: World Literature and Culture**  
4 hrs weekly/3 credits per semester  
Humanities Faculty
Study in the humanities core includes a four-semester sequence of core seminars—
*Foundational Visions, The Questing Self, Rebels & Revolutions, and The Artist & Society*—as well as a complementary set of lectures entitled *The Advance of Civilization: Primitive to Postmodern*. The lectures survey the development of civilization from the ancient world to the new millennium, providing students with a critical overview of cultural accomplishment. The core seminars are the central component of the humanities program, organized thematically, surveying seminal works of world literature, and offering students the opportunity to discuss life enhancing ideas as they formulate a viable personal philosophy. The community formed by the students’ collective endeavor constitutes the most valuable resource of the core, a community in which students develop a voice and an identity to ensure their meaningful participation in society. Working in concert to achieve these goals, the core seminars and lectures direct students to some of the most significant historical events, celebrity figures, and literary works that have shaped cultural history, in an effort to foster intellectual debate and stimulate evaluation of the rich cultural legacy we have inherited. Open to undergraduates only in the fall and spring semesters.

**HU0001 Foundational Visions: Myth and Morality in the Ancient World**
4 hrs weekly/3 credits/Fall semester
Humanities Faculty

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

**HU0002 The Questing Self: Crisis and Resolution**
4 hrs weekly/3 credits/Spring semester
Humanities Faculty

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

Prerequisite: Completion of HU0001.

**HU0003 Rebels and Revolutions**  
4 hrs weekly/3 credits/Fall semester  
Humanities Faculty

An interdisciplinary survey featuring works of literature, political philosophy, psychology and film that examines the conflicting impulses of revolution and reform, idealism and practicality, as driving forces towards the reconfiguration of society ranging from the Renaissance to the contemporary world. Motivated by a utopian vision of the future, the rebellious individuals showcased in the course act as catalysts for sociopolitical change and challenge to the oppressive forces that constrain human freedom. Readings to be selected from the following pool of resources: More’s *Utopia*, Machiavelli’s *Prince*, Shakespeare’s *Julius Caesar* or *The Tempest*; Enlightenment works by Hobbes, Locke, Jefferson, Wollstonecraft, Douglass; Romantic works by Blake, Shelley, Emerson, Thoreau, Whitman; Marx, Ibsen, Nietzsche, Conrad, Woolf, Freud, Jung; Gandhi, the Beats & Hippies, Civil Rights activists; Hong Kingston, Allende, Angelou, Garcia Marquez; essays and short stories. Students are encouraged to make connections between the revolutionary programs advocated by these writers and contemporary political events. The lecture component of the course will focus on the 19th century as an age political and cultural revolution that led to the modern world.

Invesigation of selected literary works will be supplemented by an interdisciplinary approach that imports musical selections, images of artworks, historical and biographical documentaries, and film into the classroom to achieve course goals and connect the literature to contemporary issues. Prerequisite: Completion of HU0002.

**HU0004 The Artist and Society**  
4 hrs weekly/3 credits/Spring semester  
Humanities Faculty

An examination of aesthetics and artistic creativity focused on the changing role of the artist in society from the Classical to the Postmodern world. Topics for discussion will include the creative process, the psychology of the creative act and the phenomenon of inspiration, the nature of aesthetic experience, Beauty and Truth and their appeal to human consciousness, the political & religious aspects of art; race, ethnicity, class, gender & sexuality as determinants of artistic identity and creative expression; the proximity of genius & madness, the workings of the imagination, and the destiny of the creative individual. The course offers an opportunity for young artists to more fully understand the vocational impulses, challenges and rewards that constitute the life of the artist, as well as the artist’s contributions to communal and cultural accomplishment. Readings may be selected from a pool of resources including Platonic discussion of Beauty in *The Symposium*, Aristotelian notions of the value of theater, Nietzsche’s idea of the Dionysian and the Apollonian, Shakespeare’s *A Midsummer Night’s Dream* or *The Tempest*, Romantic poetry by Blake and Keats, Mary Shelley’s *Frankenstein*, Kandinsky’s *Concerning the Spiritual in Art*, Joyce’s *A Portrait of the Artist as a Young Man*, Woolf’s *A Room of One’s Own* or *To the Lighthouse*, Modern poetry by Yeats and Stevens, and contemporary short stories that foreground the figure of the artist. The lecture component of the course will focus on the 20th century as an age of innovation, instability, and crisis.
Investigation of selected literary works will be supplemented by an interdisciplinary approach that imports musical selections, images of artworks, historical and biographical documentaries, and film into the classroom to achieve course goals and connect the literature to contemporary issues. Prerequisite: Completion of HU0003.

HU0001.NN – HU0004.NN Humanities Core: Non-Native Speakers
4 hrs weekly/3 credits
Humanities Faculty

MSM has a long tradition of looking to support talented international students with their Humanities studies. The four semesters of the Non-Native Humanities Core were born in 1995. The courses were designed and have evolved to bridge the ever changing linguistic needs of those international students from their first languages to a more advanced mastery of English-language skills. This bridge is built using content-based, interactive teaching techniques which allows for flexibility in teaching to the writing needs, the reading comprehension needs and the oral/aural needs of students. Close engagement and examination of readings of shorter excerpts from Humanities Core texts through journal writing, group discussions, whole-class discussions, individual presentations engage students interactively with texts. Relevant films, film clips, works from the fine arts of painting and sculpture, from the performing arts of music, opera, musical theater and dance add another dimension and help form cultural foundations from which to read, understand and address in writing, more easily, the literary works of other cultures. All this leads to open discussion and comparison of similar ideas from all of these sources and helps form a foundation for the work of the literature of these courses. Such rigorous work assists students in developing a sense of linguistic confidence in expressing themselves orally and in approaching complex readings and writing assignments in other courses in the conservatory. The skills and confidence resulting from the NN-Core course work will help international students integrate more fully into the general community at the Manhattan School of Music.

ELECTIVE COURSES

OPEN TO BOTH UNDERGRADUATES AND GRADUATES

HU1340 The Fantastic Imagination
3 hrs weekly/3 credits/Fall semester
Dr. Pagano

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

HU1350 Shakespeare’s Tragedies
3 hrs weekly/3 credits/Fall semester
Dr. Eisenbach

Various interpretations of the major tragedies, including Hamlet, Titus Andronicus, Macbeth, King Lear. Select film excerpts to heighten understanding of dramatic representation. Trips to off-off Broadway productions of Shakespeare. Class discussion will focus on Shakespeare’s psychological, political, and social insights which still charm, disturb, offend, and enlighten his audience. Prerequisite: Completion of the Humanities Core (or special permission of the Department Chair).

HU1360 The Romantic Spirit in Art and Literature
3 hrs weekly/3 credits/Spring semester
Dr. Pagano

The writers and artists who transformed culture, consciousness, and creative expression in the Romantic age, specifically in their celebration of Nature, Revolution, Individuality, and Imagination. European and American manifestations. Musical selections express the spirit of the age. Prerequisite: Completion of the Humanities Core (or special permission of the Department Chair).

HU1564 Shakespeare’s Comedies
3 hrs weekly/3 credits/Spring semester
Dr. Eisenbach

A continuation of HU1350: Shakespeare’s Tragedies.

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

HU1660 The Rise of the American Republic
3 hrs weekly/3 credits/Fall semester
Dr. Eisenbach

This course examines the founding of the United States and its transformation from a rural collection of states into an industrial nation. Students acquire a deep understanding of the Bill of Rights and the Constitution, of slavery and the Civil War, and of 19th century urban life. Walking tours of Greenwich Village, George Washington’s New York, and the Lower East Side. Prerequisite: Completion of the Humanities Core (or special permission of the Department Chair).

HU1661 America in the 20th Century
3 hrs weekly/3 credits/Spring semester
Dr. Eisenbach

A continuation of HU1660, this course examines the rise of contemporary America, explored through Turn of-the-Century Imperialism, the New Deal, the Second World War, the Cold War, the Civil Rights Movement and 1960’s counterculture. Documentary film, movies, and music provide insight into trends in fashion and thought. Students journey to a restored tenement house to see early 20th-century urban poverty, to the top of the Empire State Building for a lecture on “The History of the Skyscraper,” and to the aircraft carrier Intrepid to learn about “Advances in American Military Power.” Prerequisite: Completion of the Humanities Core (or special permission of the Department Chair).
HU1901 Art History
3 hrs weekly/3 credits/Fall semester
Ms. Willumstad

A survey of Western painting, sculpture, and architecture from prehistoric times to the early 20th-century. Emphasis is placed on the role of art in society; special attention is devoted to the relationship of art, literature and music. Lecture material is coordinated with exhibitions currently on view in the major local museums. Prerequisite: Completion of the Humanities Core (or special permission of the Department Chair).

HU 1902 Art History II
3 hrs weekly/3 credits/Spring semester
Ms. Willumstad

This is a survey course designed to provide a foundation in the history of art from the Early Renaissance to the 20th century, focusing on the major arthistorical periods and their most important objects. Through lectures, discussions, and slide presentations we will examine architectural structures, sculptures, reliefs, and paintings of each period.

HU1917 Jazz and Literature
3 hrs weekly/3 credits/Fall semester
Dr. Greenidge-Copprue

What did novelist Ralph Ellison mean when he wrote that Moby-Dick, a novel written before the birth of jazz music, was “full of riffs, man”? How is it possible to read “jazz” into literary works? Jazz and Literature offers students an opportunity to study the theory and the practice of jazz as seen throughout the humanities—painting, sculpture, architecture, and especially literature. As we explore the contributions and legacies of canonical jazz artists such as Duke Ellington, Louis Armstrong, Lady Day, Charlie Parker, and Miles Davis, we will use our findings to build links between jazz and literature. Topics include but are not limited to jazz and spirituality, improvisation and the creative process, the Manhattan skyline, the U.S. Constitution, popular culture, and jazz as an institution.

HU1930 Film and the Power of Performance
3 hrs weekly/3 credits
Mr. Keever

This course will explore the powers of “performance” as demonstrated on film and video. Students will view a series of films and through class discussion and writing assignments we will explore how dramatic “imitation” can shape our views of the world which the film purports to “represent.”

HU1950 20th Century Art
3 hrs weekly/3 credits/Spring semester
Ms. Willumstad

Through slide lectures and a museum visit, the objective of this course is to trace the development of international modern art movements from the art of Cézanne to Minimalism with emphasis on Cubism, Dada, Surrealism, Abstract Expressionism, and Pop Art. The course underscores the importance for America of the influx of emigré artists from Europe and the
social and political background of changing perceptions of art. Prerequisite: Completion of the Humanities Core (or special permission of the Department Chair).

HU1975 New York Stories
3 hrs weekly/3 credits
Dr. Pedatella

In this course we will examine the culture of New York City by following an interdisciplinary approach to the historical, literary, sociological, cinematic, and even televised landscape of the city. From Walt Whitman and Herman Melville to William Burroughs and Jane Jacobs; From Woody Allen's "Manhattan" to Spike Lee's "Do The Right Thing" to Martin Scorsese's "Goodfellas"; from "The Jeffersons" and "All in the Family" to "Seinfeld" and "Law and Order"; from Greenwich Village in the early part of the 20th century to Andy Warhol's Factory and the emergence of Punk and Hip Hop; we will be pursuing this interdisciplinary approach to the reading (and viewing) of core NYC texts.

HU1856 Genius, Madness, Vocation: The Artist as Eccentric
3 hrs weekly/3 credits
Dr. Pagano

The phenomenon of creative genius has always been particularly fascinating to students of the arts. How do we define genius? What conditions enable it to flourish? What driving forces propel the genius forward on the path to creative accomplishment? What is the ultimate fate of the genius who stands apart from the surrounding society?
This course sets out to consider these central questions and to challenge the stereotypical view of genius as identical with madness by examining the life and work of artists who rebelled against conventional standards and sustained vocational commitment to a life of imagination. Representative artists include the Romantic visionary poet and artist William Blake, the reclusive and fiercely independent American poet Emily Dickinson, the iconoclastic and oracular German philosopher Friedrich Nietzsche, the innovative modern novelist and pioneer feminist Virginia Woolf, the revolutionary artist Pablo Picasso, the provocative depth psychologist Carl Gustav Jung, and the seductive 60s American rock star and shaman Jim Morrison from the Doors. In addition to engaging the creative work of these representative geniuses, students will consider the biographical and historical context of their accomplishments through video documentaries and other supporting materials in order to evaluate their achievements and their legacy.
Completion of the Humanities Core (or special permission of the department chair).

ENGLISH AS A SECOND LANGUAGE

HU1000 Summer English Study
Summer/0 credits
Mr. Hagen

Graduate and Undergraduate students An intensive 8-week summer immersion program, specifically designed for music students. Program includes classes, tutorials and conversation sections, all aimed at increasing students’ readiness for regular course work during the academic year. Students will increase their proficiency in listening, speaking, reading and writing.

HU1010 English Language Instruction
Fall/1 credit
Mr. Hagen

Intensive daily instruction for students who did not take the Summer program. Does not count for Humanities elective credit.

**HU1011 Undergraduate Continuing ESL**
Fall/3 credits
Mr. Hagen

A continuation of Summer English Study for undergraduate students who need further language instruction before taking the Humanities Core courses. May be counted for Humanities elective credit.

**HU1012 Graduate Continuing ESL**
Fall/Spring/1 credit
Mr. Hagen

A continuation of Summer English Study for graduate students who need further language instruction before taking music theory and/or history courses.

**HU1013 ESL Tutorial**
Fall/Spring/0 credit
Mr. Hagen

Individual and small-group meetings to support ESL students who are taking regular courses. The attendance policy for this course is the same as for major private lessons.

**HU1015 Fundamentals of Writing**
Spring/3 credits
Mr. Hagen

Focused instruction on writing in English for undergraduate students. Preparation for the demands of the Humanities Core courses. This course is offered during the spring semester and can be taken at the same time as the Humanities Core. (Open only to Undergraduates) Prerequisite: HU1011 or permission of the instructor.

**ENTREPRENEURSHIP**

**ME1500 – Practical Foundations: Entrepreneurial Leadership Skills ME 1500 and ME1500.OP**

Focusing on creativity, innovation, value creation, and impact, this core course explores the basics of establishing a professional career. The class covers marketing, communication, financing, community engagement, and project management—for both new and traditional career paths. This is a required class for all undergrads. MM and PS students in the OP and Orchestral Conducting programs have their own required section of the class (ME1500.OP offered Fall only). CPP students must take either ME1500 or ME2001.

**ME2001 – Advanced Practicum in Music Entrepreneurship**
2 hours weekly/2 credits offered spring semester only
Ms. Beeching

Open to grad students and seniors by application. In this graduatelevel course students plan and launch their own entrepreneurial ventures. Students apply in Nov. with a venture already in mind and in class, in a supportive “think tank” environment, work to advance these by creating business plans, budgets, and action steps to achieve their desired goals. Class work includes relevant readings, research, and mentoring. Past projects have included starting a new festival, creating a performance series, outreach program, and launching an online booking service. This course may substitute for ME1500 with faculty approval.

**ME 2500 Internship**
10+ hours per week working off-campus/ 1 or 2 elective credits, for undergrad and grad
Ms. Beeching

Designed to offer students practical “real world” experience, administrative internship opportunities are available with organizations specializing in New Music, Jazz, Opera, Orchestral, and Chamber Music, as well as in music publishing, recording, radio, arts education, and more. Learn valuable skills relevant to an active career as a professional musician and/ or arts administrator. Internships for current students typically are arranged for one semester at a time, for 1 or 2 credit hours depending on the scope and schedule of the work. Interested students must consult with instructor and apply through the CME office before registering. Available fall, spring, and summer.

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

**REQUIRED UNDERGRADUATE THEORY COURSES**

**JC0001 Harmony for Jazz Majors 1**
2 hrs weekly/2 credits
Jazz Faculty

This course covers the fundamentals of harmony from the common practice era as they relate to the music of jazz. It explains the origins and development of harmonic principles and shows the ways in which these principles are in current usage in jazz. Topics include notation, melodic organization, chord functions in major and minor keys, voice leading, figured bass, chorale studies, etc.

**JC0002 Harmony for Jazz Majors 2**
2 hrs weekly/2 credits
Jazz Faculty

This course is a continuation of HJM 1. Topics include resolutions of the dominant, secondary dominants, leading tone diminished chords, modulation, harmonization systems for tonal melodies, binary and ternary forms, composition projects, etc.

**JC0003 Harmony and Counterpoint for Jazz Majors 3**
2 hrs weekly/2 credits
Jazz Faculty
This course covers the advancement of harmony and counterpoint from the common practice era into the early 20th century as they relate to the music of jazz. It explains the origins and development of fundamental harmonic and contrapuntal principles and shows the ways in which these principles are in current usage in jazz. Topics include classical and jazz viewpoints of counterpoint in two voices, counterpoint in three or more voices, Neapolitan chords, augmented 6th chords, borrowed chords, composition projects, etc.

**C0004 Harmony and Counterpoint for Jazz Majors 4**
2 hrs weekly/2 credits
Jazz Faculty

This course is a continuation of HCJM 3. Topics include altered dominants, chord superimposition, chromatic mediantis, 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.

**JC0005 Theory Applications for Jazz Majors 5**
2 hrs weekly/2 credits
Jazz Faculty

This course is concerned with the development and application of advanced topics for improvisers and composers in the jazz idiom. Topics include modes of major, harmonic minor, and melodic minor; pentatonics; octonics; expanded used of the diminished 7th chord; chord substitution; composition projects, etc.

**JC0006 Theory Applications for Jazz Majors 6**
2 hrs weekly/2 credits
Jazz Faculty

This course is a continuation of TAJM 5. Topics include chord voicings, reharmonization with extended harmony, Coltrane progressions, line construction, free jazz viewpoints, composition projects, etc.

**JC0111-0114 Jazz Ear-Training**
2 hrs weekly/2 credits per semester
Jazz Faculty

This course offers the undergraduate student basic techniques needed to improve aural perceptions in both the translation of hearing into writing and the performance of reading into singing and playing in the jazz idiom. Introduction and practice of singing and aural recognition of short, simple melodies and intervals based upon diatonic harmony. Prerequisite: Ability to sing at sight or recognize and notate simple melodies determined by placement examination.

**JC0171-0172, JC0181-0182 Jazz Required Piano**
1 hr weekly/1 credit per semester
Jazz Faculty

These courses are designed for the non-pianist to learn the basic technique of the instrument for studies relating to jazz music. They are aligned with the basic jazz theory, ear-training and improvisation courses so that the keyboard becomes a learning tool in the student’s musical
education. Fluency in all keys, keyboard harmony, lead sheet realization and grand-staff reading are stressed. Prerequisite: Jazz Required Piano placement examination.

**JAZZ IMPROVISATION/UNDERGRADUATE**

**JP2500 Jazz Improvisation**
2 hrs weekly/2 credits
Jazz Faculty

Undergraduates will take improvisation every semester for the duration of their program. The following topics will be covered:

**First Year**

This course provides the students with fundamental concepts needed to compose spontaneously. It consists of improvisational exercises and the application of these exercises on assigned progressions. Scales: Major and minor scales, major and dominant 8 note bop scales, major diatonic modes. Progressions: Each week Major and dominant blues, ii-7 v7 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.

**Third Year**

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

**UNDERGRADUATE REQUIRED COURSES**

**MH0101 Jazz History**
2 hrs weekly/2 credits
Ms. Wilkins

The semester covers a broad view of the entire evolution of jazz, stressing its profile as an integral part of American history. Connections with the social, musical, and racial realities of the 20th century are highlighted.
**MH0102 Jazz History**  
2 hrs weekly/2 credits  
Ms. Wilkins

An in-depth examination of what made New Orleans the birthplace of jazz with an emphasis on its identity as a French colony. This leads into the emergence of Buddy Bolden, Jelly Roll Morton, and King Oliver, all placing the innovations of Louis Armstrong in the proper context. The remainder of the semester deals with subsequent innovations by Duke Ellington, Coleman Hawkins, Lester Young, Art Tatum, Thelonious Monk, and the music of Charlie Parker and Dizzy Gillespie.

**MH0103 Jazz History**  
2 hrs weekly/2 credits  
Ms. Wilkins

Beginning with Lennie Tristano and Charles Mingus, this semester deals with the varied reactions to Parker and Gillespie. Miles Davis and the musicians he encouraged (Coltrane, Evans, Shorter, Hancock) form the main core of the narrative. Also, individuals such as Ornette Coleman, Andrew Hill, and Jaco Pastorius are explored, with the focus on tying their innovations into what is contemporary in jazz.

**MH0104 Jazz History**  
2 hrs weekly/2 credits  
Ms. Wilkins

The semester is divided into three segments: a detailed examination of jazz’s greatest drummers (Baby Dodds, Sid Catlett, Chick Webb, Dave Tough, Jo Jones, Kenny Clarke, Max Roach, Roy Haynes, Art Blakey, Elvin Jones, Tony Williams) and how they made the music’s evolution possible; a detour into the fine arts (film, painting) and their common denominators with jazz; a final assignment where students must prepare an in-depth presentation on a lesser known jazz musician.

**MH1250 Bach to Beethoven**  
2 hrs weekly/2 credits/Fall Semester  
Dr. Green

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

**MH1250 Berlioz to Boulez**  
2 hrs weekly/2 credits/Spring Semester  
Dr. Green

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

**JC0301-0302 Rhythmic Analysis**  
2 hrs weekly/2 credits per semester  
Mr. Riley
The course objectives will be to develop fluency in the performing/reading/feeling/identifying/transcribing and notation of rhythms. Jazz and classical methods of rhythmic interpretation will be discussed. As this is an undergraduate course the focus will be on the most common time signatures and divisions of the beat. (Required for all undergraduate jazz performance and composition majors.)

**JC0321-0322 Arranging for Composers**  
2 hrs weekly/2 credits per semester  
This course is designed to develop writing skills for various ensembles from small group to jazz orchestra. It will include listening and discussion of various composers and arrangers as well as analysis of the student’s own work. (Required for all undergraduate composition majors.)

**JC0511-0512 Arranging and Composition**  
2 hrs weekly/2 credits per semester  
Mr. Sussman  
A development of writing skills for various media and combinations, including dance, show and jazz music. Students explore the latest techniques in electronics, serial and experimental techniques. Prerequisite: JC0004 or the equivalent.

**JC1811 Studio Techniques 1: Introduction to MIDI Sequencing Studio**  
2 hrs weekly/2 credits/Fall semester  
Mr. Sussman  
Introduction to MIDI and MIDI sequencing using Macintosh-based systems. Creative application of synthesizers and MIDI systems to contemporary jazz, commercial music and classical music. Principles of audio engineering, multi-track recording, mixing, and sampling are discussed. Independent lab time is provided for hands-on practice in MIDI composition and recording techniques. Exposure to current popular synthesizers and software.

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

**JC1100 The Music of India I**  
2 hrs weekly/2 credits per semester/Fall semester  
Mr. Chatterjee  
This course gives students the opportunity to learn and to understand Indian rhythm and more general concepts of the Indian tradition through listening, demonstration by the teacher, and the practice of the tali-khali clapping system and recitation of compositions. It also provides an historical overview and theoretical background of both North and South Indian music. (*Cross-listed with MH1100; Open to all majors, undergraduate junior and above.*)

**JC1101 The Music of India II**  
2 hrs weekly/2 credits per semester/Spring semester  
Mr. Chatterjee  
This course is a continuation of The Music of India I. It consists of a more in-depth study of the improvisational and compositional practices of Indian music, including vocalization of compositions, analysis of tabla performances, and biographies of important performers. (*Cross-
listed with MH1101; Open to all majors, undergraduate junior and above.) Prerequisite: The Music of India I.

**JC1400 Brazilian Music: History, Styles, and Analysis**
3 hrs weekly/3 credits
Mr. Boccato

This course is designed to introduce and examine Brazilian music from both academic and performance perspectives. Beginning with an overview of Brazilian music history, regional groups, rhythms, and styles, it will proceed by considering each style or rhythm group. Students will learn and perform fundamental rhythms on percussion instruments including tamborim, agogó, ganzá, caxixí, triangle, and pandeiro. 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.

**JC1812 Studio Techniques 2: Introduction to Digital Audio Recording Studio**
2 hrs weekly/2 credits/Spring semester
Mr. Sussman

Continuation of MIDI sequencing and studio techniques. Introduction to digital multi-track recording techniques using Pro Tools-based Digital Performer and the Tascam DA-88. Survey of notation, editing, and other MIDI software. Independent lab time is provided for hands-on work in sound designing and patch editing. Exposure to current popular synthesizers and software. Prerequisite: JC1811 or permission of instructor.

**JC1813 Studio Techniques 3: Analog and Digital Synthesis**
2 hrs weekly/2 credits/Fall semester
Mr. Sussman

Basics of analog and digital synthesis and sound designing, with emphasis on the practical application of the synthesizer to contemporary jazz and commercial music. Applications of basic principles to abstract “Classical” sound design. Continuation of MIDI sequencing and studio techniques. Independent lab time is provided for hands-on work in sound designing and patch editing. Exposure to current popular synthesizers and software. Prerequisite: JC1811 or permission of instructor.

**JC1814 Advanced Studio Recording: Scoring to Picture**
2 hrs weekly/2 credits per semester/Spring semester
Mr. Sussman

Advanced application of MIDI sequencing and digital audio recording techniques. Introduction to sampling technology, additional MIDI sound sources, and advanced synthesis techniques. Emphasis on scoring techniques for film, TV, and multimedia, as well as combining acoustic and electronic instruments. Independent lab time is provided for hands-on work in MIDI composition, digital audio recording, and scoring to picture. Prerequisite: JC1813 or permission of instructor.

**JC0410 Conducting/Rehearsal Techniques**
2 hrs weekly/2 credits per semester
Mr. Rosenberg
Students are trained in the various techniques of rehearsing and conducting jazz ensembles, including the study of scores and recordings of different styles and rehearsal of the School’s ensembles.

JC1911-1912 Advanced Studio Composition and Scoring
3 hrs weekly/3 credits per semester
Mr. Sussman

Advanced MIDI software applications, sound designing, sampling, and studio techniques. In-depth exploration of various creative and technical considerations encountered in the MIDI studio. Topics include principles of creating contemporary rhythm tracks, expressive and dynamic considerations of sequencing, MIDI orchestrating, scoring for film and TV, multimedia, SMPTE, sampling, and combining acoustic and electronic instruments. Students are exposed to a wide range of current MIDI instruments and software. Additional independent lab time is provided for hands-on work. Prerequisite: JC1812 or permission of instructor.

JC1999 Jazz Composition Forum
1 hr weekly/1 credits per semester
Mr. McNeely

REQUIRED OF ALL JAZZ COMPOSITION STUDENTS

MH2060 The Music of Sonny Rollins
2 hrs weekly/2 credits
Mr. Gitler

Coleman Hawkins and Lester Young represented the two main tenor saxophone styles in the Swing Era. In the 1950s, their counterparts became Sonny Rollins and John Coltrane. Today Rollins is considered by many to be the greatest living jazz musician. As with all great players, his influence transcends his instrumental category. From his Harlem upbringing and West Indian roots and his first recordings as a sideman in 1949, his career, which led to worldwide recognition, is examined, including his several sabbaticals from public performance and his strong sense of spirituality. Intensive listening to recordings is required.

JC2161 Jazz Piano Perspectives 1
2 hrs weekly/2 credits/Fall semester
Mr. Rosenthal
Required for first year undergraduate Piano majors

This course is designed to give jazz musicians the opportunity to acquire a listening background essential to achieving artistic depth and growth in their performing. This course is a survey of the development of jazz piano styles. Included will be an analysis of techniques as demonstrated by the masters in recordings and transcriptions. The course will also feature hands-on exposure and instruction in the “comping” techniques needed to effectively perform in all size configurations from duets to large orchestra.

JC2162 Jazz Piano Perspectives 2
2 hrs weekly/2 credits/Spring semester
Required for first year undergraduate Piano majors
Continuation of JC2161. Jazz piano styles and techniques as influenced by World music and the European classical tradition. Prerequisite: JC2161 or permission of the instructor. Required for first year undergraduate piano majors

**JC2200 Flute for Non-Majors**
2 hrs weekly/2 credits
Ms. Baum

This course explores the fundamentals of sound production, breathing, tonguing and technique. It is designed for woodwind players who would like to achieve a greater fluency on the flute as a secondary instrument.

**JC2201-2202 Graduate Jazz Ear-Training**
1 hr weekly/1 credit
Mr. Rosenberg

**JC2271-2272 Jazz Improvisation for Non-Jazz Majors**

A course designed to provide the non-Jazz major with fundamental concepts needed to compose spontaneously. Blues and basic jazz forms are covered through performance and recordings.

**JC2273-2274 Jazz Improvisation for Strings**
2 hrs weekly/2 credits per semester/Fall and Spring
Mr. Rosenberg

A course designed to provide the non-Jazz major with fundamental concepts needed to compose spontaneously. Blues and basic jazz forms are covered through performance and recordings.

**JC2330 Professional Recording Studio Techniques**
2 hrs weekly/2 credits/Fall semester
Kevin Boutote

A hands-on course in MSM's Myers Recording Studio which includes an overview of acoustics, microphones, recording consoles, digital audio workstations, and audio signal processing. Topics discussed include microphone selection and placement, audio terminology, multi-tracking, overdubbing, editing, remixing, and mastering.

**JC2340 Survey of Jazz Composition and Arranging**
3 hrs weekly/3 credits/Fall semester
Dr. Green

A study of the evolution of jazz arranging and composition from the 1920s to the present. Such people as Fletcher Henderson, Duke Ellington, Gil Evans, Gerry Mulligan, Thad Jones, and others are analyzed. Open to non-Jazz Music majors with permission of instructor.

**JC2731 Songwriting I**
3 hrs weekly/3 credits/Fall semester
Dr. Green
A course in the composition of contemporary popular song. Students are expected to develop fluency in all styles. The problems of prosody are studied as well as the techniques of scoring for voice and instruments.

**JC2732 Songwriting II: Composing for Musical Theater**  
3 hrs weekly/3 credits/Spring semester  
Dr. Green

Continuation of JC2731. This semester will include a concentrated introduction to the composition skills required for the writing of music for musical theater.

**REQUIRED COURSES FOR GRADUATES JAZZ IMPROVISATION/GRADUATE**

**JP2500 Jazz Improvisation**  
2 hrs weekly/2 credits  
Jazz Faculty

Graduate performance majors will take improvisation every semester for the duration of their program. The following topics will be covered:

**Year 1**

This course provides in-depth studies on pentatonic, modal, open bar line playing, and the works of Miles Davis, Paul Bley and other post-bop composers. Students will be involved in group improvisation, rubato group playing, and also the works of Wayne Shorter and Ornette Coleman. Students will learn a new song each week in preparation for yearly juries.

**Year 2**

Studies on the following: hexatonics, parallel and chromatic harmony, odd time signatures, metric modulations, hemiolas, free playing, and World music. Students will continue to learn a new song each week and review 60 songs in preparation for graduation.

**JC2111-2112 Graduate Arranging and Composition**  
2 hrs weekly/2 credits per semester  
Mr. Sussman/Mr. McNeely

A development of writing skills for various media and combination, including dance, show, and jazz music. Graduate students explore the latest techniques in electronic, serial and experimental techniques. Prerequisites: Graduate standing or permission from the instructor.

**JC2241-JC2242 Jazz Composition and Arranging for Studio Orchestra**  
2 hrs weekly/2 credits per semester  
Mr. McNeely

A development of writing skills aimed primarily for orchestra. Will include the combination of big band plus either chamber orchestra, symphony orchestra or writing works for jazz soloist and chamber or symphony orchestras. Will include listening and discussion of the different approaches, including examples of Mr. Abene, plus in-depth analysis of the student’s own work. Required for all graduate jazz performance and composition majors.
JC2321-2322 Jazz Styles and Analysis
2 hrs weekly/2 credits per semester
Mr. Markowitz

Analysis of the contributions, innovations, and solo and compositional output of outstanding jazz composers, arrangers, and performers. Prerequisite: JC0451-0452.

JC2360 Jazz Musician as Educator
2 hrs weekly/2 credits/Spring semester
Mr. Rosenberg

This course is designed to develop skills in the teaching of jazz music. The student will be exposed to a variety of materials, techniques, and philosophies. The course focuses on program development for and performance in MSM’s elementary and middle school jazz education outreach series. Included are the study of ensemble and rehearsal techniques and other factors pertinent to operating a jazz/commercial music program.

JC2400 Graduate Jazz Conducting/Rehearsal Techniques
2 hrs weekly/2 credits/Fall or Spring semester
Mr. Rosenberg

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

JC2410 Jazz Pedagogy
2 hrs weekly/2 credits/Fall semester
Mr. Rosenberg

This course prepares artist teachers to function at a high level in the world of jazz education. Included are discussions of the pedagogy of the applied studio as well as common classroom areas for jazz education including jazz improvisation, jazz arranging and composition, jazz history, and theoretical and aural skills. Also included are observational visits to area jazz programs, as well as an overview of the job market and techniques to use in applying for positions within jazz education.

JC 2421 Jazz Composition Directions and Analysis 1
2 hrs weekly/2 credits per semester
Mr. Green

The study and analysis of jazz compositional techniques from the earliest days of jazz through the 1950s. Special attention will be given to seminal early composers and arrangers such as Duke Ellington, Fletcher Henderson, Jelly Roll Morton, and Benny Carter. Curriculum includes in depth analyses of the harmonic, melodic, rhythmic, and structural elements of various scores, as well as a study of the balance between composition and improvisation unique to jazz. Some works by contemporary classical composers will also be examined, along with the relationship and interaction between 20th century classical music and jazz.

JC 2422 Jazz Composition Directions and Analysis 2
2 hrs weekly/2 credits per semester
Mr. Green
A continuation of Jazz Composition Directions and Analysis 1. Focus will be on jazz composition from the 1960’s to the present day. The works of modern composers and arrangers such as George Russell, Gil Evans, Thad Jones, Bob Brookmeyer, and Joe Zawinul will be studied. Curriculum will again include in depth analyses of various compositional and improvisational elements, as well as a continuing examination of the ongoing relationship between contemporary classical and jazz compositional techniques.

JC2501-JC2504 Masters of Jazz Seminar: A Chromatic Approach to Jazz Melody and Harmony
2 hrs weekly/2 credits per semester
Mr. Liebman/Mr. Markowitz

In this course, the student will study theoretical and practical concepts, which allow for various ways to conceptualize chromatic usage. There will be in-depth historic analysis of chromatic examples from the classical and jazz repertoire; study of reharmonized standards and original compositions; composing chromatic voicings, lines, and tunes. The goal of the course is to expose the student to a variety of chromatic music in order to increase the student's aural skills and critical understanding of the use of chromaticism in modern music.

JC2741-2742 Film Scoring
3 hrs weekly/3 credits per semester
Mr. Green
See CP2741-2742

JC 2780 Ritmica: A Musical Approach to Rhythm
2 hrs weekly/2 credits
Mr. Boccato

Develop a deeper concept of rhythm as a musical element, moving beyond arithmetic and counting to something that is more melodic and intuitive. The focus of this system is Counterpoint instead of vertical relationships, combining independent rhythmic parts in a way that emphasizes their independence: as voices, happening simultaneously.

REQUIRED COURSES FOR DOCTORAL STUDENTS

JP2500 Jazz Improvisation
2 hrs weekly/2 credits
Jazz Faculty

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

Students will be given background on the use of chromaticism in jazz up to the present day with an in-depth study of the music of John Coltrane, Miles Davis, and other exponents of this harmonic idiom. References and study of some of the classical, 20th-century exponents of new harmonic techniques such as Bartok and Schoenberg will also be included. Various techniques of employing chromaticism in the jazz idiom will be presented and students will be required to write examples and compositions in the style. Improvising chromatically over standards and original compositions will also be required.
DM4750 The Artist Pedagogue
3 hrs weekly/3 credits/Spring semester
Jazz Faculty

Teaching proficiency related to the implementation of listening skills, improvisation, and rehearsal and directing techniques from beginning to advanced levels will be developed. Class discussion will include: who should teach jazz and why, the value of a degree in jazz, the state of music education in America, and judging a jazz festival. Hands-on training will be stressed by giving clinics and workshops through the Manhattan School of Music Outreach and Precollege programs as well as the Carnegie Hall and NARAS educational programs. The course’s pedagogical concept is unique in its sequential design that integrates the entire curriculum, its ability to train and empower teachers effectively to present and reinforce musical applications, and the program’s strong and affirming message that cements concepts through an array of interactive and musical experiences.

MUSIC HISTORY

UNDERGRADUATE CORE

MH0001 Medieval and Renaissance
2 hrs weekly/2 credits/Fall semester
Dr. Massol

A comprehensive study of Western music from 900 until 1600. Emphasizes the evolution of polyphonic music, the development of compositional techniques using preexistent material, the changing relationship of words and music, and the historical and cultural milieu in which music evolved.

MH0002 Baroque
2 hrs weekly/2 credits/Spring semester
Dr. Poghosyan

A study of Baroque music focusing on national styles as developed by Monteverdi in Italy, Schütz in Germany, Lully and Rameau in France, and Purcell in England. Special attention is given to the fusion of national styles in the 18th century, the monumental achievements of Handel and J.S. Bach.

MH0003 Classic and Romantic
2 hrs weekly/2 credits/Fall semester
Dean Langford

Discussing the evolution of opera, Lied, symphony, concerto, and sonata, the course concentrates on music of Haydn, Schubert, Berlioz, and Brahms as pivotal composers and Vienna and Paris as important cultural centers.

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

A comprehensive study of major musical trends and composers of the 20th century. Special emphasis is given to the development of Serialism, Neoclassicism, Futurism, and music since
World War II.

UNDERGRADUATE ELECTIVES

MH0510 Bach
3 hrs weekly/3 credits/Spring semester
Dr. Hilse

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

ELECTIVES (OPEN TO UNDERGRADUATE AND GRADUATE STUDENTS WITH THE PROPER PREREQUISITES)

MH1100 The Music of India I
2 hrs weekly/2 credits per semester/Fall semester
Mr. Chatterjee

See JC1100.

MH1101 The Music of India II
2 hrs weekly/2 credits per semester/Spring semester
Mr. Chatterjee

See JC1101.

MH1400 Brazilian Music: History, Styles, and Analysis
3 hrs weekly/3 credits
Mr. Boccato

See JC1400.

MH1040 The Music of Duke Ellington
2 hrs weekly/2 credits Spring semester
Mr. Kirchner

A history and analysis of this great composer and his close associate Billy Strayhorn from the 1920s to the early 1970s. Score reading skills are required for the class, as is the ability to analyze music in fluent written English.

MH1511-1512 History of Opera
3 hrs weekly/3 credits per semester
Assistant Dean Langford

A comprehensive study of the history of opera and operatic forms from the 17th century until the present day. The Fall Semester concentrates on opera from the time of Monteverdi to Mozart. The Spring Semester focuses on opera in the 19th and 20th centuries.

MH1530 Mozart
3 hrs weekly/3 credits
Assistant Dean Langford
A close examination of the music of Mozart, including early influences, Mozart’s association with Haydn, and the interrelationships between vocal and instrumental music. Sources and editions are carefully considered. The course will include in-class performance projects. (Offered in alternate years)

MH1531 History of Chamber Music I
3 hrs weekly/3 credits/Fall semester

A comprehensive chronological survey of chamber music from its origins in such early forms as the canzona and trio sonata through the year 1827, concluding with the death of Beethoven. The course has three objectives: first, to look at pieces and composers in historical perspective noting the prevailing social, political, and economic trends and understanding the progression of musical ideas as they manifest themselves in the chamber music repertoire; second, to explore interrelationships among composers and schools of compositions, as well as development of style and genres in specific composers; and, third, to examine the music itself both from an analytic viewpoint and from a performance practice perspective.

MH1532 History of Chamber Music II
3 hrs weekly/3 credits/Spring semester
Dr. Massol

A continuation of an historical survey of the chamber music repertoire, beginning with Schubert’s great C-Major Quintet and concluding with Boulez’s Le Marteau sans Maître. Particular attention will be paid to the use and role of individual instruments in ensembles as well as to evolving modes of motivic developmental processes through the 19th and 20th centuries. The course will involve directed listening of historic recordings of the 20th century.

MH1590 Music in America
3 hrs weekly/3 credits/Spring semester

An in-depth survey of American music, beginning in the 1600s and continuing to the present, and taking in all genres and styles, both “concert” and “popular”.

MH1610 History of the Symphony
3 hrs weekly/3 credits/Fall semester
Assistant Dean Langford

A comprehensive survey of the history of the symphony and symphonic forms from the 18th century until the present.

MH1620 Beethoven
3 hrs weekly/3 credits/Spring semester
Assistant Dean Langford

A detailed study of the major works of Beethoven. Representative samples of his various styles are drawn from the symphonies, string quartets, piano sonatas, solo concertos, and choral works. (Offered in alternate years)

MH1700 Survey of 70 Years of Recorded Vocal Music
2 hrs weekly/2 credits
Ms. Caplan

Beginning with the earliest known recordings and ending in the 1970s, this course will introduce examples of the great singers of the past. It will feature examples of the creators of various operatic roles, the vocal idols of the decades, including singers of song literature. It will feature examples of the voices of many of the artists whose portraits appear in the Metropolitan Opera gallery. Each week will be specifically dedicated to specific topics and voice categories. Discussion will be primarily on style and communication, briefly on biographical material.

MH1711 Works of Wagner: Der Ring des Nibelungen
3 hrs weekly/3 credits
Dr. Stambaugh

A comprehensive introduction to Richard Wagner's Der Ring des Nibelungen, in the context of his life and times, with reference to other Wagner works of the Ring period. The course will cover the musical, dramatic, poetic, historic, literary, and philosophic background to Wagner's monumental tetralogy. A term paper at the end of the semester is required. MH1711 is given in the spring semester. Prerequisite: TH0002

MH1712 Wagner: Tristan, Meistersinger, Parsifal
3 hrs weekly/3 credits
Dr. Stambaugh

An introduction to Richard Wagner's Tristan und Isolde, Die Meistersinger, and Parsifal in the context of his life and times, with reference to other Wagner works of the periods discussed. The course will cover the musical, dramatic, poetic, historic, literary, and philosophic background to Wagner's three great music dramas. A term paper at the end of the semester is required. MH1712 is given in the fall semester. Prerequisite: TH0002

MH1841 World Music I
3 hrs weekly/3 credits/Fall semester
Dr. Green

An introduction to the principles of ethnomusicology joined to a survey of the music of the following non-Western cultures: sub-Saharan Africa, Native America, the Islamic world, and the Indian subcontinent. The study of this music will be at once technical and cultural. The course is enriched by visits from guest artists who present the music in live performance. Emphasis will also be given to seeing how composers, world-wide, are currently making use of elements of the traditional music from these cultures.

MH1842 World Music II
3 hrs weekly/3 credits/Spring semester
Dr. Green

A survey of the traditional musical cultures of East Asia and the Pacific, including those of China, Japan, Korea, Tibet, Mongolia, Indonesia, New Guinea, Oceania, and Australia. As with MH 1841, the music will be considered both culturally and technically. During the semester, guests proficient in these traditional musical cultures will demonstrate the music in live performance. Emphasis will also be given to exploring the creative use that contemporary composers are making of this music.
MH1920 Music of the 1920’s
3 hrs weekly/3 credits/Spring semester
Dr. Green

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

GRADUATE ELECTIVES (OPEN TO ALL GRADUATE STUDENTS WITH THE PROPER PREREQUISITES)

MH2001 Operas of Strauss, Berg, and Britten
3 hrs weekly/3 credits/Spring semester
Dr. Fueting

An in-depth exploration of the historical background, cultural milieu, and prevalent artistic trends surrounding the creation of the great operas of Strauss, Berg, and Britten. Composer and librettist biographies, musical style, and literary resources will be studied in relation to ten different operas.

MH2030 The Music of Miles Davis: 1945–1970
2 hrs weekly/2 credits

The music of Miles Davis, trumpet stylist and charismatic personality, is traced from his beginnings as a teen-aged musician from a privileged family in East St. Louis, Illinois to an international figure who helped change the face of jazz many times in a storied career that ranged from an apprenticeship in Bebop with Charlie Parker and a singularly fruitful collaboration with Gil Evans to eventual iconic status as a pop/rock star. There is intensive listening to his recordings and discussion of his various bands and sidemen.

MH2131-2132 Performance Practice
3 hrs weekly/3 credits per semester
Dr. Cooper

An investigation of performance practices concentrating on Baroque, Classic, and early 19th-century repertoire. Students are required to perform as part of the class work. Prerequisite: Graduate standing or permission of instructor.

OR2211-2212 Organ Literature
2 hrs weekly/2 credits per semester
Mr. Robinson

A comprehensive survey and history of the organ literature. Includes some analysis. Graduate students will be assigned additional supervised research projects.

MH2260 American Song and Singers: Modern Popular Music
3 hrs weekly/3 credits/Spring semester
Dr. Green
An exploration of the tradition and artistry of the great singers of America—Pop, Jazz, Broadway, Rhythm and Blues, Country, etc.—combined with a survey of the songs made popular by these singers.

**MH2400 Beethoven, Brahms, and Schubert**  
2 hrs weekly/2 credits/Spring semester  
Dr. O'Donohue

An exploration of the musical forces that contribute to the unique character of selected piano and string works of Beethoven, Brahms, and Schubert. Attention will be given to issues that impact interpretive decisions in performance. Student performance is required.

**MH2610 Orchestral Music: Baroque to Classical**  
3 hrs weekly/3 credits/Fall semester  
Dr. Stambaugh

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

**MH2620 Orchestral Music: Beethoven to the Present**  
3 hrs weekly/3 credits/Spring semester  
Dr. Stambaugh

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

**MH2720 Mahler and His Contemporaries**  
3 hrs weekly/3 credits/Spring semester  
Assistant Dean Langford

An investigation of the music of Mahler, Strauss, Schoenberg, Debussy, Scriabin, and other composers active during the period 1890–1910. The course examines late German Romanticism as one of several styles leading to a new musical aesthetic in the 20th Century. *(Offered in alternate years)*

**MH2730 Verdi**  
3 hrs weekly/3 credits/Spring semester  
Assistant Dean Langford

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

**MH2810 Berlioz and Liszt: 19th Century Avant-Garde**  
3 hrs weekly/3 credits/Spring semester  
Assistant Dean Langford

An exploration of the avant-garde of the nineteenth century, attempting to identify a common practice among composers whose compositional and philosophical outlooks were self-consciously modernistic.

**MH3050 Research Methods**
3 hrs weekly/3 credits/Fall semester
Assistant Dean Langford

Designed primarily for doctoral students, this course is an intense introduction to the technique of scholarly research: bibliography, style analysis and documentation; literary style and form specifically applicable to the writing of a graduate thesis. Enrollment is by permission of the instructor only.

**ORCHESTRAL PERFORMANCE**
Major Lesson/Repertoire Coaching: 1 hour weekly, 5 credits per semester.

**OP2251 The Musician as Educator**
2 hrs twice weekly/1 credit
Ms. Charnow

Required of all first-year Orchestral Performance students; open to all orchestral graduate students. Students in this course receive training on how to become effective artist educators as part of the Manhattan School of Music Arts-in–Education Program. Students will be exposed to a variety of pedagogical methods and materials as they prepare and deliver educational presentations in New York City public elementary and middle schools.

**OP2351-2352, OP2451-2452 Orchestral Repertoire Coaching**
2 hrs three times a month/1 credit per semester
Orchestral Performance Faculty and guest symphonic artists

A four semester sequence of coaching sessions on the ensemble techniques of orchestral performance as applied to a two-year survey of the major works of the symphonic repertoire. Each semester students perform in at least six sectional instrument coachings; three brass or woodwind rehearsals conducted by a specialist; and, at the end of the semester, in either a string or combined brass, woodwind, and percussion orchestral reading conducted by a distinguished conductor.

**ORGAN**
Major Lesson: 1 hr weekly
5–6 credits per semester.

**OR0001-0002, OR2001-2002 Organ Performance Class**
1 hr weekly/1 credit per semester
Mr. Robinson

A master class providing performance opportunity. Required of all Organ majors.

**OR0221-0222 Performance Practices of the Baroque Era**
1 hr weekly/1 credit per semester

A laboratory course in ornamentation, articulation, and rhythmic conventions as applied to organ literature of the Baroque era. Application of principles of performance practice to the current repertoire of class members. Each student undertakes three research projects culminating in a research paper and/or lecture demonstration. Prerequisite: OR0111-0112 or permission of the instructor.
OR0311-0312 Organ Improvisation
2 hrs weekly/2 credits per semester
Mr. Robinson

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.

OR0411-0412 Advanced Organ Improvisation
2 hrs weekly/2 credits per semester
Mr. Robinson

A study of the ternary form, expanded song form, scherzo, rondo, sonata allegro, scholastic fugue and twentieth-century harmony with emphasis on further serial procedures and vector analysis. Prerequisite: OR0311-0312 or the equivalent.

OR1951-1952 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 teacher).

OR2931-2932 Choral Repertoire
2 hrs weekly/2 credits per semester
Mr. Oliver

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

PERCUSSION
Major Lesson: 1 hr weekly
3–6 credits per semester.

Each student has a primary teacher, who acts as an advisor during the student’s degree program. All students work with a variety of faculty members in the department. All students participate in the Chris Lamb Seminar as a part of Major Lessons.

PK0451-0452 Percussion Lab
2 hrs weekly/1 credit per semester
Percussion Faculty
Required of all undergraduate Percussion majors

An ongoing exploration of all aspects of percussion performance, including orchestral percussion, timpani, marimba, solo playing, world percussion, stick making, and instrument maintenance. Features presentations by guest artists as well as faculty, and includes opportunities for student performance.
PK2451-2452 Graduate Percussion Lab
2 hrs weekly/2 credits per semester
Percussion Faculty
Required of all graduate Percussion majors

An ongoing exploration of all aspects of percussion performance, including orchestral percussion, timpani, marimba, solo playing, world percussion, stick making, and instrument maintenance. Features presentations by guest artists as well as faculty, and includes opportunities for student performance.

PERFORMANCE

LARGE PERFORMING ENSEMBLES

JP1101-1102 Afro-Cuban Jazz Ensemble
4 hrs weekly
Mr. Sanabria

JP1201-1202 Concert Jazz Band
4 hrs weekly
Mr. DiCioccio

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

JP1211-1212 Jazz Orchestra
4 hrs weekly
Mr. DiCioccio

Rehearsal and performance of big band music from Basie to free-form. Entrance based on special departmental audition. Two concerts each semester and outside appearances are made.

JP1231-1232, JP1241-1242 Jazz Combos
2 hrs weekly
Jazz Faculty

Provides the experience of playing jazz in small groups from Dixieland through contemporary styles. Variable instrumentation. One concert is given in school each semester and outside appearances are made. Entrance based on special departmental audition.

LP1351-1352 Manhattan Symphony Orchestra

LP1361-1362 Manhattan Philharmonia Orchestra

OP1371-1372 Chamber Sinfonia

SP1371-1372 Chamber Sinfonia
9 hrs weekly/Guest Conductors
Readings, rehearsal and performance of contemporary and standard orchestral literature. An active program of concerts and opera performances is scheduled throughout the school year. Concerts outside of school are occasionally presented. Several rehearsals are taken each semester by guest conductors. Required of all String majors. For Winds and Percussion, entrance is based on orchestral placement audition. Students participating in the UBS Verbier Festival Orchestra’s fall international tour will receive an equivalency equal to one orchestral cycle at Manhattan School of Music.

**LP1851-1852 Opera Studio**
15 hrs weekly  
Ms. Vaughn/Mr. Ostrowski

The Opera Studio provides students with classes in acting, private and ensemble musical coachings, scene work in original languages, and a young people’s opera. Two fully professional productions are staged each year, and many master classes are offered throughout the year that students may partake in. Special guest artists make presentations based upon availability. Placement into the Opera Studio is based upon auditions held in September and December. The number of students accepted into the Studio is determined by the productions presented each semester. Each accepted student is given at least one performance opportunity per semester.

**LP1861-1862 Opera Workshop**
4 hrs weekly  
Ms. Vaughn

An acting class in which the individual singer learns a practical and comprehensive technique for both song interpretation and opera repertoire.

**VOCAL PERFORMANCE CLASSES**

**VX0050 Symphonic Chorus**
Mr. Tritle

Exploration and performance of great choral literature from Baroque to modern. Concert performances of large works for chorus and orchestra as well as smaller pieces from the choral repertoire. Students in Symphonic Chorus may also be invited to join the Chamber Chorus. The Choral program provides opportunities for student soloists. Concert venues have included Weill Recital Hall at Carnegie Hall and the Cathedral of St. John the Divine, as well as Borden Auditorium at MSM.

Required for first- and second-year undergraduate students majoring in Voice, Piano, Guitar and Composition

**VX0100 First-Year Performance Class**
1 hr weekly/0.5 credit  
Mr. Peters

Designed as a supportive forum for first-year, undergraduate Voice majors to perform in front of a peer audience.

**VX0200 Second-Year Performance Class**
1 hr weekly/1 credit
Mr. Ostrowski

Designed as a supportive forum for first-year, undergraduate Voice majors to perform in front of a peer audience.

**VX0800 Undergraduate Opera Theater**
3 hrs weekly plus rehearsals/1 credit
Ms. Malfitano (Junior Year)/Ms. Vaughn (Senior Year)

This course explores the art of performing from beginning acting exercises and songs through monologues, opera scenes, and role studies. Enrollment includes participation in the accompanying opera seminar.

**VOCAL CHAMBER ENSEMBLES**

**CM1071 Vocal Accompanying**
2 hrs weekly
Mr. Beegle

A performance class focusing on songs of the romantic period for solo voice and piano in German, Russian, and French. Each singer is assigned a pianist and is coached on memorized songs. Rehearsal techniques, diction, style, and ensemble issues will be presented in a way to prepare both singer and pianist for future professional collaborations.

**CM1070 B1 Russian Romances and Ballads**
2 hrs weekly
Mr. Beegle

A performance class of the great Russian song literature, with an emphasis on the romances and ballads of Tchaikovsky and Rachmaninov plus works by Glinka, Rimsky-Korsakov and song of Shostakovich and Prokofiev. A fundamental knowledge of the Russian alphabet will be presented so that the student will never again have to rely on confusing transliterations.

**SP1070C2 Baroque Aria Ensemble**
2 hrs weekly
Dr. Cooper

The Baroque Aria Ensemble offers MSM instrumentalists and graduate-level vocalists a unique opportunity to work together, exploring the exciting Baroque repertoire. In addition to vocal and instrumental coaching, Dr. Cooper provides instruction in Performance Practice, improvisation, ornamentation and ensemble skills in preparation for professional work in this field. Repertoire: Works of Bach, Händel and other masters. Keyboard players should be proficient sight-readers. Open to graduate students.

**SP1070H1 Vocal Performance Class**
2 hrs weekly
Ms. Hoffmann

The Vocal Performance class is a master class designed to enhance performance skills and communication through music, acting and stage movement principles. The Alexander
Technique is also applied. Opera arias and song repertoire will be performed. Open to graduate students.

**SP1070M1 American Musical Theater Ensemble**
3 hrs Fall/5 hours Spring semester
Ms. Marlow

The American Musical Theater course introduces students to the performing style of Musical Theater as opposed to that of opera. It covers the history of musical theater in America, acting and audition techniques, and performance of scenes from musical theater. The Spring semester includes a public performance. Enrollment is by audition only.

**SP1071M1 Musical Theater Lab**
2 hrs weekly Fall semester
Ms. Marlow

Very similar in format to the first semester of American Musical Theatre Ensemble (AMTE), the main goals of Musical Theater Lab are that students learn solid musical theater technique build their musical theater repertory. There is a small studio performance at the end of the semester. Members of AMTE and the Lab are selected from the same Fall audition.

**SP1070M2 Revealing the ActorSinger Within**
2 hrs weekly
Ms. Malfitano

The aim of this class is to help the singer integrate both music and drama, through imagination, creative preparation, and the transformation of nervous or fearful energy into purposeful, passionate, and potent performing energies. “Revealing the ActorSinger Within” is the pathway to embracing constant growth, eternal questioning, and abundant confidence, moment to moment in a flourishing singing-acting career. Auditions are held in the Fall. For Graduate Students.

**SP 1070 R2 Preparing the Exit**
2 hrs weekly
Mr. Rosenshein

This course will challenge the artist to create the ten-minute performance that may lead to a three-hour professional engagement. Today’s artist must be prepared not only to show their expertise, control, consistency and dependability, but also an inspired, exciting, unique, courageous and memorable experience for the listener. We will work with a varied repertoire including Opera, Musical Theater and Cabaret and will also be “auditioning” for professionals in various venues.

**INSTRUMENTAL CHAMBER ENSEMBLES**

**SP1500 Chamber Music**

1 hr/week coachings of the chamber music literature with members of the Chamber Music faculty
Students are ASSIGNED to chamber groups by the Manager of Chamber Music and Ensembles together with the Chairs of each department. A fall orientation meeting is required and a final performance comprises a portion of the grade.

**SP1070H2 Contemporary Ensemble: TACTUS**
4 hrs weekly
Mr. Milarsky

TACTUS is dedicated to being aware and involved in the current creativity happening in contemporary music. Emphasis is placed on working with living composers. Four concerts per year are presented as well as a February double feature. Previous seasons have included works by Luciano Berio, Steve Reich, Louis Andriessen, Chen Yi, David Lang, Lou Harrison, Nils Vigeland, David Noon, Kaija Saariaho, Frederick Rzewski, Gyorgy Ligeti, and many others.

**SP1071H2 Manhattan Percussion Ensemble**
2 hrs weekly
Mr. Milarsky

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

**SP1070L1 Percussion Lab**
3 hrs weekly/1 credit per semester
Percussion Faculty

Required of all undergraduate Percussion majors. For freshmen and sophomores, the credit for Percussion Lab is part of Chamber Music SPI500. A full spectrum approach to the literature for percussion through sectional, orchestral repertoire sessions for percussion and timpani, western and non-western instrument work-shops, lecture demonstrations by visiting artists, and intensive student participation in class performance.

**PIANO**

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

**KEYBOARD HARMONY COURSES REQUIRED FOR UNDERGRADUATE PIANO MAJORS**

**PN0141-0142 Keyboard Sight-Reading**
1 hr weekly/1 credit per semester
Keyboard Skills Faculty

Techniques of reading at sight solo keyboard literature. Performance of all major/minor scales and basic chord progressions in all keys. Preparation for Keyboard Skills PN0151. (Keyboard Sight-Reading Jury examination required upon completion PN0141 and PN0142.)

**PN0151-0152 Keyboard Skills**
2 hrs weekly/2 credits per semester
Keyboard Skills Faculty

Development of keyboard skills through the study of score reading, transposition, and the realization of figured bass. Prerequisite for PN0151: PN0142 and TH0002 or the equivalent.
Prerequisite for PN0152: PN0151 or the equivalent. (Keyboard Sight-Reading Jury examination required upon completion of PN0151 and PN0152.)

PN0251-0252 Keyboard Skills
1 hr weekly/1 credit per semester
Keyboard Skills Faculty

Further development of the skills studied in PN0152 including the reading of full orchestral scores, instrumental transpositions, and reading from continuo scores. Prerequisite for PN0251: PN0152 and TH0003 or the equivalent. Prerequisite for PN0252: PN0251 or the equivalent. (Keyboard Sight-Reading Jury examination required upon completion of PN0251 and PN0252.)

PN0411-0412 Piano Literature
2 hrs weekly/2 credits per semester
Piano-Related Faculty

A survey designed to explore crosssections of the piano repertoire, emphasizing traditions of interpretation. Recorded examples from the “Golden Age” pianists (Hofmann, Lhevinne, Rachmaninoff) through the recognized founders of the Modern School of performance (Schnabel, Michelangeli, Gieseking) are played and discussed in class. Each class session is focused on the individual’s expanding musical, technical and critical knowledge of the great piano compositions.

PN0421-0422 Piano Pedagogy
2 hrs weekly/2 credits per semester
Dr. Olson

A practical approach to teaching techniques focusing on beginner through late intermediate levels. The course includes an exploration of method books and literature available, readings and discussion of historical pedagogy, and a teaching practicum. Prerequisite: Junior Standing.

KEYBOARD COURSES REQUIRED FOR GRADUATE PIANO MAJORS

PN00861-0862 Graduate Keyboard Skills
2 hrs weekly/1 credit per semester
Keyboard Skills Faculty

Graduate Keyboard Skills develops practical performance skills such as score reading, transposition, and figured bass. Requirements: Piano and piano accompanying majors only.

ELECTIVE COURSES OPEN TO BOTH UNDERGRADUATES AND GRADUATES

PN1151-1152 Harpsichord for Pianists and Organists
2 hrs weekly/2 credits per semester

An introduction to harpsichord playing. The technique and musical resources of the instrument, its literature and its relation to other instruments. Students play representative pieces illustrating the stylistic problems involved in keyboard music of the 16th, 17th, and 18th Centuries. This course is open to pianists, organists, and others (with the permission of the teacher).

PN1220 Aria Accompanying for Pianists
Accompaniments for operatic arias will be studied through discussion and performance with the practical goal of enabling the participants to function competently and comfortably in studio, rehearsal, and audition venues. Pianists will be expected to sing for each other and to sing while playing, as well as learn how to prompt and sing cues. Skills of sight-reading, lyric diction, coaching, operatic accompanying, recitative playing, and piano “orchestration” will be discussed.

**PN1511-1512 The Art of Accompanying**
2 hrs weekly/2 credits per semester
Ms. Lamb

Accompaniments for art song, operatic and instrumental literature from Classical, Romantic and modern periods studied through discussion and performance. Sight-reading techniques, transposition and collaborative artistic skills developed in class performances with instrumental and vocal colleagues.

**PN1720 Bach for Pianists**
2 hrs weekly/3 credits per semester
Dr. Vinograde

A one semester, comprehensive, intensive exploration of J.S. Bach’s works that are programmable by pianists, divided into repertoire survey (Weds.) and practice (Fri. in Mikowsky Hall); open to graduate students and qualified undergraduates.

**PN2021 Keyboard Literature: Renaissance to Classical**
2 hrs weekly/2 credits per semester
Dr. Yui

This class is a survey of the literature of keyboard and piano music. We will become familiar with some of the major works in its literature as well as trace the musical and social developments of the piano, from the English virginal music of the 17th century to the piano works of Weber and Clementi.

**PN2022 Keyboard Literature: The 19th Century**
2 hrs weekly/2 credits per semester
Dr. Yui

This class is a survey of the literature of keyboard and piano music. We will become familiar with a few examples of major works in its literature, as well as trace the musical and social developments of the piano in the Nineteenth Century, from Mendelssohn to Janáček, Albéniz and Granados.

**PN2031 Piano Literature**
2 hrs weekly/2 credits/Both semesters
Dr. O'Donohue

A survey of the keyboard concerto from the late Baroque through the early 20th century. Student performances are encouraged.
PN2032 Piano Literature
2 hrs weekly/2 credits/Both semesters
Dr. De Mare

A survey of the most significant repertoire for solo piano from the late 19th century through the 20th century, including works involving electronics. Student performances are required.

PN2051-2052 Sight-Reading Pedagogy
2 hrs weekly/2 credits per semester
Dr. Aicher

A class designed to help keyboardists develop and improve skills in sightreading and techniques for teaching sight-reading. Non-sequential semesters. Prerequisite: Graduate standing or permission of the instructor.

PN2300 Traditions of 20th-Century Pianism
2 hrs weekly/2 credits per semester
Mr. Dubal

A one-year course focusing on the great pianists of the 20th century. Analyses will be based upon recordings and a discussion of performance practice, personal style, technique, and other interpretive elements. Pianists heard will include Hofmann, Rachmaninoff, Godowsky, Lhevinne, Schnabel, Cortot, Friedman, Horowitz, and others.

PN2310.10 Historical Recordings of the Great Pianists
2 hrs weekly/2 credits per semester
Dr. Yui

The objective of the class is to trace the musical genealogy of the great pianists of the late 19th and early 20th centuries and to explore various interpretive styles by studying their recordings. Carefully studying – and not only listening to – the recordings from the “Golden Age of the Piano,” as performed by pianists who knew or studied with Liszt, Brahms, Debussy, or Ravel, we will explore a manner of playing that has virtually disappeared from today’s concert halls. In comparing performances between pianists from disparate times and locations, we will become aware of a diversity of musical styles.

PN2400 Beethoven, Brahms, Schubert
2 hrs weekly/2 credits/Spring semester
Dr. O'Donohue

An exploration of the musical forces which contribute to the unique character of each work and to its unity. Specific areas of focus: pace and tension, intensification, climax, relaxation, rubato, inner pulse and tempo, forces of motion and rest, agogics. Prerequisite: Graduate standing or permission from the instructor.

PN2450.10 The Pianist in the 21st Century: Exploring Performance Strategies and Techniques in Contemporary Music
3 hrs weekly/3 credits/Fall semester
Mr. de Mare
A seminar/master class format providing the context for the exploration of contemporary performance practices, interpretative strategies, extended techniques, and the incorporation of multi-media in 20th and 21st century piano music. In-class performances and coaching will facilitate discussion of related aesthetic issues, creative programming strategies, and skills relating to audience development.

**PN2701 French Art Song for Vocalists and Pianists**
2 hrs weekly/2 credits/Spring semester
Ms. Stanescu

See VX2701.

**REQUIRED PIANO**

All students not majoring in Piano, Accompanying, Organ or Guitar must take Required Piano. A qualifying examination including technical skills, transposition, harmonization and sight-reading may be taken for exemption from this requirement.

**RP0111-0112 Required Piano**
1 hr weekly/1 credit per semester
Required Piano Faculty

Group instruction. Technical skills include penta-scales, scales, chord progressions, harmonization, transposition and sight-reading. The level of sight-reading is equivalent to repertoire from the texts Piano for the Developing Musician I, Ed. Hilley and Olson. A final performance jury at the end of each semester is required upon completion of the course. Co-requisite: TH0001 or the equivalent.

**RP0211-0212 Required Piano**
1 hr weekly/1 credit per semester
Required Piano Faculty

Group Instruction. Technical skills include major and minor scales; chord progressions; triads and inversions; harmonization; transposition and sight-reading. The level of sight-reading is equivalent to repertoire from the text Essential Keyboard Repertoire, Vol. I, ed. Lynn Freeman Olson. A final performance jury at the end of each semester is required upon completion of the course.

**RP0350 Piano Minor**
30-minute private lesson per week /2 credits per semester
Required Piano Faculty

Undergraduate Composition majors only. A performance jury is required upon completion of the course.

**RP1360 Piano Elective**
30-minute private lesson per week /1 credits per semester
Required Piano Faculty

Open to all students
Participation in a studio performance class is required upon completion of the semester. Prerequisite: Completion of Required Piano 0212 or equivalent.

**STRINGS**

ST0051-0052, ST2051-2052 Orchestral Repertoire for Violin

ST0061-0062, ST2061-2062 Orchestral Repertoire for Viola

ST0071-0072, ST2071-2072 Orchestral Repertoire for Violoncello

ST0081-0082, ST2081-2082 Orchestral Repertoire for Double Bass
2 hrs weekly/2 credits per semester

String Faculty

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

**MUSIC THEORY**

**AURAL SKILLS UNDERGRADUATE CORE**

The undergraduate Aural Skills core curriculum is a four-semester sequence of courses with special emphasis on the interrelation with Music Theory.

**AS0111R-AS0112R Remedial Freshman Aural Skills 1-2**
3 hrs weekly/2 credits per semester

Theory Faculty

This course is an introductory approach to ear training, sight-singing, rhythm, and dictation. It will cover the same material as AS0111/AS0112 (see above) at a pace designed for students needing preparatory work in college-level aural skills.

**AS0111-AS0112 Freshman Aural Skills 1-2**
2 hrs weekly/2 credits per semester

Theory Faculty

This course focuses on studies in ear training, sight-singing, rhythm, and dictation. It includes the writing, singing, and recognition of intervals, scale degrees, melodies, chords, and harmonic structures ranging from diatonicism through simple chromaticism (both melodic and harmonic) and modulation. Special emphasis is placed on conducting and form recognition.

**AS0101R-AS0102R Remedial Freshman Aural Skills for Voice Majors 1-2**
3 hrs weekly/2 credits per semester

Theory Faculty

This course is an introductory approach to studies in ear training, sight-singing, rhythm, and dictation for voice majors. It will cover the same material as AS0111/AS0112 (see above) at a pace designed for voice students needing preparatory work in college-level aural skills.

**AS0101-AS0102 Freshman Aural Skills for Voice Majors 1-2**
2 hrs weekly/2 credits per semester
Theory Faculty

This course will cover the same material as AS0111/AS0112 (see above) with approaches designed for voice students.

**AS0211-AS0212 Sophomore Aural Skills 1-2**
2 hrs weekly/2 credits per semester
Theory Faculty

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

**AS0201-AS0202 Sophomore Aural Skills for Voice Majors 1-2**
2 hrs weekly/2 credits per semester
Theory Faculty

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

**AURAL SKILLS GRADUATE CORE**

The graduate Aural Skills core curriculum is a three-semester sequence of courses with special emphasis on the interrelation with Music Theory.

**AS0870 Graduate Aural Skills 1**
2.5 hrs weekly/2 credits
Theory Faculty

This course focuses on studies in ear training, sight-singing, rhythm, and dictation. It includes the writing, singing, and recognition of intervals, scale degrees, melodies, chords, and harmonic structures ranging from diatonicism through simple chromaticism (both melodic and harmonic) and modulation. Special emphasis is placed on conducting and form recognition.

**AS0871-AS0872 Graduate Aural Skills 2-3**
2.5 hrs weekly/2 credits per semester
Theory Faculty

These courses are a continuation of studies in ear training, sight-singing, rhythm, and dictation from AS0870. They focus on advanced tonal chromaticism and modulation through 20th Century techniques including atonal melody, alternative scales, and complex rhythmic and harmonic structures.

**AS0890 Graduate Aural Skills for Voice Majors 1**
2.5 hrs weekly/2 credits
Theory Faculty
This course focuses on studies in ear training, sight-singing, rhythm, and dictation for voice majors. It will cover the same material as AS0870 (see above) with approaches designed for voice students.

**AS0891-AS0892 Graduate Aural Skills for Voice Majors 2-3**  
2.5 hrs weekly/2 credits per semester  
Theory Faculty

These courses are a continuation of studies in ear training, sight-singing, rhythm, and dictation from AS0890 for voice majors. They focus on advanced tonal chromaticism and modulation through 20th Century techniques including atonal melody, alternative scales, and complex rhythmic and harmonic structures.

**WRITTEN THEORY UNDERGRADUATE CORE**

The undergraduate Theory core curriculum is a four-semester sequence of courses devoted to various analytic approaches to music of the Middle Ages through the 20th Century with special emphasis on the interrelation with Music History and Humanities and on performance practice.

**TH0001R Remedial Freshman Theory 1**  
4 hrs weekly/3 credits  
Theory Faculty

The course will cover the same material as TH0001 (see below) including theory rudiments at a pace designed for students needing preparatory work in college-level theory.

**TH0001 Freshman Theory 1**  
3 hrs weekly/3 credits  
Theory Faculty

This course provides a systematic introduction to the musical characteristics of Medieval and Renaissance Music. The class involves writing (species counterpoint) and analysis of musical examples by a wide range of composers.

**TH0001.LC Freshman Theory Lecture 1**  
1 hr weekly/1 credit  
Theory Faculty

The Theory Lectures intend to highlight relationships of music-theoretical issues discussed in TH0001/ TH0001R with issues of the other arts, philosophy, and science.

**TH0002R Remedial Freshman Theory 2**  
4 hrs weekly/3 credits  
Theory Faculty

This course will cover the same material as TH0002 (see below) at a pace designed for students needing preparatory work in college-level theory.

**TH0002 Freshman Theory 2**  
3 hrs weekly/3 credits  
Theory Faculty
This course stresses an understanding of Common Practice diatonic and chromatic harmonic procedures and four-part writing, including an introduction to formal analysis.

**TH0002.LC Freshman Theory Lecture 2**  
1 hr weekly/1 credit  
Theory Faculty

The Theory Lectures intend to highlight relationships of music-theoretical issues discussed in TH0002/TH0002R with issues of the other arts, philosophy, and science.

**TH0003 Sophomore Theory 1**  
3 hrs weekly/3 credits  
Theory Faculty

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

**TH0003.LC Sophomore Theory Lecture 1**  
1 hr weekly/1 credit  
Theory Faculty

The Theory Lectures intend to highlight relationships of music-theoretical issues discussed in TH0003 with issues of the other arts, philosophy, and science.

**TH0004 Sophomore Theory 2**  
3 hrs weekly/3 credits  
Theory Faculty

This course is a study of the melodic, harmonic, rhythmic, contrapuntal, and formal innovations of the 20th Century beginning with Late Romanticism and Impressionism and moving through recent developments. Detailed analysis of representative works will be undertaken.

**TH0004.LC Sophomore Theory Lecture 2**  
1 hr weekly/1 credit  
Theory Faculty

The Theory Lectures intend to highlight relationships of music-theoretical issues discussed in TH0004 with issues of the other arts, philosophy, and science.

**GRADUATE THEORY CORE**

The graduate theory core curriculum is a two-semester sequence of courses devoted to various analytical approaches focusing on the Middle Ages, Renaissance, Baroque, Classical, Romantic, and 20th century with special emphasis on a systematic approach and on performance practice.

**TH0800 Graduate Theory 1**  
2.5 hrs weekly/2 credits  
Theory Faculty
This course is a review of the evolution of tonal, rhythmic, and formal principles of composition from Medieval music to music of the 20th century.

**TH2883 Graduate Theory 2**  
2.5 hrs weekly/2 credits  
Theory Faculty

This course is a review of the evolution of textural, instrumental, and formal principles of composition from Medieval music to music of the 20th century.

**THEORY ELECTIVES**

**TH2001-TH2002 Advanced Ear-Training 1-2**  
2 hrs weekly/2 credits per semester  
Dr. Biggs

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

**TH2011-TH2012 Ear-Training Pedagogy 1-2**  
2 hrs weekly/2 credits per semester

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

**TH2131 Beethoven Piano Sonatas**  
2 hrs weekly/2 credits  
Mr. Volckhausen

This course focuses on the analysis of representative piano sonatas from each period, with particular attention to performance problems, including tempo, dynamic range, use of pedal, innovative effects, and Beethoven's striking use of harmony. Student performance is encouraged.

**TH2132 Beethoven String Quartets**  
2 hrs weekly/2 credits  
Dr. Fueting

This course focuses on the analysis of representative string quartets, with particular attention to the evolution of musical form as well as musical sources and influences. Class performances will highlight specific musical aspects.

**TH2161-TH2162 20th Century Music 1/2**  
2 hrs weekly/2 credits per semester

The fall semester concentrates on the music of four composers: Debussy, Ives, Schoenberg, and Stravinsky. The second semester begins with Bartók and moves through the nationalist traditions to post-war developments. Performance is a required part of class assignments.
TH2171-TH2172 Theory Pedagogy 1/2
2 hrs weekly/2 credits per semester
Dr. Andreacchi

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

TH2251 Improving Performance through Analysis
2 hrs weekly/2 credits
Mr. Volckhausen

This course explores a wide range of instrumental and vocal music, and it focuses on solving interpretive challenges, leading to enhanced performance. Special emphasis lies on unusual rhythmic situations and irregular phrase lengths. Discussions of recorded and live in-class performances are included.

TH2350 Musical Styles
2 hrs weekly/2 credits
Dr. Andreacchi

This course is an investigation into the elements that distinguish Baroque, Classical and Romantic styles as well as an examination of the idiosyncrasies of personal style within each of these musical periods. It also includes a survey of non-Western styles and a discussion of related philosophies.

TH2630 Counterpoint
2 hrs weekly/2 credits
Dr. Andreacchi

This course is a survey of polyphonic techniques of the Renaissance and the Baroque periods, as well as more recent applications. Analysis and composition are integral parts of the course.

TH2691-TH2692 Orchestration 1/2
2 hrs weekly/2 credits per semester
Dr. MacDonald

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

TH2701-TH2702 Creative Spirituality 1/2
2 hrs weekly/2 credits per semester
Dr. Andreacchi

This course includes lecture-demonstrations exploring the relation of music to mythology and ritual, from ancient to modern, from Eastern to Western. Performance is an integral part of the course. Topics will range from Gregorian chant to Tibetan mystic song.

SKILL STUDIES

PT0100 Foundations of Critical Inquiry
This course investigates these interrelated questions: What is true criticism -- in art and in life? What makes a person an honest and valuable critic? And what can interfere with a person being an accurate judge of value? Classic texts are studied, including Pope's 1711 Essay on Criticism, Siegel's 1922 essay The Scientific Criticism, and Six Names of Beauty by Sartwell (2004). The varying perspectives on criticism had by different disciplines--including economics, psychology, and anthropology--are considered, and examples of recent writing in these disciplines are evaluated. Throughout, students study the relation of these various texts to the art of music: from Beethoven to the Beatles, Wagner to Gershwin, Stravinsky to Hip-Hop, Mozart to the composers of contemporary film scores.

**PT1050 Arts and Education Training**  
2 hrs weekly/2 credits/Spring semester  
Ms. Charnow

Open to undergraduate and graduate students of all majors, this course provides training for students interested in becoming teaching artists or music teachers. Students enrolled in this course will observe, compare and evaluate music education programs in New York City schools.

**PT1200 Community Outreach for Musicians**  
2 hrs weekly/1 credit/Fall Semester  
Ms. Charnow

Students in this course will learn how to create and present effective, interactive, and meaningful performances for underserved outreach audiences. Lectures will focus on music and the brain, memory, and healing. Guest speakers will include experts in the field of gerontology, Alzheimer’s Disease, developmental disabilities, and music therapy. Students will perform at various local community venues including hospitals, senior residences, and Alzheimer’s facilities. This is an elective course open to undergraduates and graduates.

**PT1430-1431 Cello Pedagogy**  
2 hrs weekly/2 credits each semester  
Ms. Feldman

A graded study of teaching techniques and repertoire from beginning to advanced playing levels. Full year course.

**PT1500 Curricular Practical Training**  
.5 credit per semester  
Appropriate Department Chair

This course is designed to allow a student to participate in exceptional, off-campus performance experiences such as orchestral/chamber music, solo concerts, church accompanying, music teaching, and internships, as an opportunity to enhance their performance skills as an integral part of their individual degree programs. The individualized project must be approved by the appropriate Department Chair, the Dean of Academics Affairs, and, in the case of international students, the International Student Advisor. At the end of the semester, the student must
present a formal, written report on the project, which will be evaluated by the Department Chair. The course is graded Pass/Fail.

**PT1620 Alexander Technique**  
2 hrs weekly/2 credits per semester  
Ms. McCrane

The course is a study of the Alexander Technique and its application to playing/singing. This class addresses both individual and universal physical habits that deter easeful, healthy performing. The class involves hands-on work, reading, anatomy, and application of the technique while performing. The course is open to undergraduate and graduate students of all majors.

**PT2011-2012 Advanced Teaching Techniques**  
2 hrs weekly/2 credits per semester  
Dr. Aicher

An exploration of teaching and learning strategies. How students learn problem solving, motivation, assessment; with practical application to the methodology of studio teaching for all instrumentalists. How to maximize results from beginners through advanced students. Open to graduate students of all majors. Non-sequential semesters.

**PT2061-2062 Performance Techniques**  
2 hrs weekly/2 credits per semester  
Dr. Aicher

A class for performers that will cover: anxiety-reducing techniques, concentration, and memorization techniques, skills for developing peak performance. Advanced repertoire will be explored. Open to graduate and undergraduate students of all majors. Non-sequential semesters.

**PT2700 Performing with Electronics**  
2 hrs weekly/2 credits per semester

This course provides performers with experience in performing with technology, giving them access to an increasingly important body of music and musical skills. The course explores current developments in music, which involves electronics as well as computers, and music generated from composing with the most up-to-date music software systems. The course provides basic, practical grounding for performing pieces in the repertoire that involve electronics.

**PT2800 Biomechanics/Ergonomics for Performers**  
2 hrs weekly/2 credits per semester  
Dr. Hsu

A class designed to help instrumentalists develop peak performance skills and that will cover basic physiology as it relates to performers, anatomy (upper body), anxiety reducing techniques, and ergonomics/biomechanics with practical application for each instrument. Open to graduate and undergraduate students of all majors.

**VOICE, OPERA AND RELATED STUDIES**
Major Lesson: 1 hr weekly
3–6 credits per semester

**FR0100-0200 French Diction**
2 hrs weekly/2 credits each semester
Ms. Jourdois

Intensive drill in French diction as applied to singing. Thorough study of phonetics with the IPA. Textual and literary analysis of songs and arias. Recitation with awareness of resonance, phrasing, expressivity as direct preparation to French style of singing. Basic language study. Final public concert.

**GR0100-0200 German Diction**
2 hrs weekly/2 credits each semester

Basic grammar; intensive exercise in diction, both spoken and sung; attention to phonetics and the international phonetics symbols; individual assignments in the preparation and performance of songs in class. The use of diction as an interpretive tool.

**IT0100-0200 Italian Diction**
2 hrs weekly/2 credits each semester
Mr. Morton

Basic grammar; vocabulary building; intensive exercises in diction, both spoken and sung; attention to phonetics and the international phonetic symbols; reading and study of poetry and song texts; individual assignments in the preparation and performance of songs in class.

**EN0100-0200 English Diction**
2 hrs weekly/2 credits each semester
Dr. LaBouff

The study of sounds, structure and stress patterns of English to achieve maximum clarity and interpretive values in the performance of English vocal materials. International Phonetic Alphabet required. (There is a special section for Voice majors whose native language is not English.)

**VX0320-0330 English and American Vocal Literature**
2 hrs weekly/2 credits per semester
Ms. Charney/Mr. Sperry

A survey through performance and discussion of the origins and development of the art song in the British Isles and the United States, plus non-American, non-British song in English. Prerequisite: Senior Standing.

**VX0420 German Vocal Literature**
2 hrs weekly/2 credits
Mr. Merrill

A survey through performance and discussion of the origins and development of the German art song in Germany and Austria. Prerequisite: Junior Standing.
**VX0550 French Vocal Literature**  
2 hrs weekly/2 credits  
Ms. Sirguey

A survey through performance and discussion of the origins and development of the art song in France. Prerequisite: Junior Standing.

**VX0900 Introduction to Performing**  
2 hrs weekly/1 credit/Fall Semester  
Ms. Marlow

A survey course introducing the young singer to the many facets of a career in performing. Topics to be covered include stage make-up, audition techniques, managers and agents, terminology and traditions of the theater, résumé construction and others as time permits.

**VX0901-0902 Acting**  
2 hrs weekly/1 credit per semester  
Ms. Marlow

Basic techniques used in acting for opera and theater. Designed especially for Voice majors contemplating a career on the stage. In-depth character study and stage techniques will be the focus of this class. Seniors only or by permission of instructor.

**VX1350 Preparation for Operatic Roles**  
2 hrs weekly/2 credits per semester  
Ms. Dunn

This course provides a game plan to learn an opera role from the beginning of the score musically and dramatically. Diction is included, as well as translation and presentation. It is a “how to” learn new repertoire as well as fine tune the old.

**VX1831-1832 Movement for Singers**  
2 hrs weekly/1 credit per semester  
Mr. Patrelle

Movement and dance designed specifically for opera singers. Standard dance styles and forms of the 19th century repertory will be studied. (May be repeated for credit.)

**GRADUATE COURSES**

**EN2101-2102 Graduate English Diction**  
2 hrs weekly/2 credits per semester  
Dr. LaBouff

**IT2101-2102 Graduate Italian Diction**  
2 hrs weekly/2 credits per semester  
Mr. Morton

**FR2101-2102 Graduate French Diction**  
2 hrs weekly/2 credits per semester  
Mr. Muraco/Ms. Stanescu
GR2101-2102 Graduate German Diction
2 hrs weekly/2 credits per semester
Dr. Dueck

These special courses are designed for graduate students in order to review the principles of language for singers and to have intensive drill in diction. Individual assignments in the preparation and performance of songs. Graduate Prerequisite: Two graduate-level Language for Singers classes.

VX2051-2052 Graduate Diction Performance
2 hrs weekly/2 credit per semester
Mr. Muraco

An in-depth exploration of the details in singing Italian, French, and German through the vocal repertoire, operatic and non-operatic. Each person is given individual attention in order to sing idiomatically in these languages as well as being coached in many styles.

VX2151-2152 Advanced Vocal Literature
2 hrs weekly/2 credits per semester
Mr. Merrill

A comprehensive study of vocal literature from the point of view of performance, style, practice, and pedagogical approach of the solo vocal repertoire in all languages. Prerequisite: FR0100, GR0100, IT0100, and EN0100 or the equivalent. Also listed as Mh2151-2152.

VX2500 The Beauty and Wit of American Song
2 hrs weekly/2 credits/Spring semester
(Performance Class)
Mr. Sperry

A performance class focusing on gifted, living, American classical song composers including Tom Cipullo, Daron Hagen, Lori Laitman, Libby Larsen, John Musto, and Stephen Paulus as well as lesser known songs by Richard Hundley, Lee Hoiby, and Dominick Argento.

VX2600 How to Plan a Song Recital
2 hrs weekly/2 credits/Spring semester
(Performance Class)
Mr. Sperry

The course will focus on how to develop an effective program and how to perform it successfully. Issues to be studied and discussed: how to choose repertoire appropriate for a specific voice, how to develop a personal repertoire, how to prepare songs for performance, how to tailor a concert for a specific audience or venue, thematic programming.

VX2701 French Art Song for Vocalists and Pianists
2 hrs weekly/2 credits/Spring semester
Ms. Stanescu

This class covers French song repertoire, from the beginning of the mélodie (19th century). Spring Semester 2014: Berlioz to Debussy. Spring Semester 2015 - Debussy to Messiaen. The
first semester will create a sound foundation for the interpretation of French style by studying pieces by Berlioz, Duparc, Chausson, Bizet, Fauré, etc. The second semester will enrich the knowledge of the repertoire with masterpieces of the 20th century, as well as explore lesser-known repertoire. We will perform pieces by Debussy, Ravel, Hahn, Poulenc, Enescu, Boulanger, Roussel, Canteloube, Mihauld, Satie, Beydts, Messian, etc. The pieces will be assigned with care for each singer’s voice type and sensitivity. The poems are to be given as much weight as the music, as an intrinsic part of the composition, and 99% of the time source of its inspiration. The singer and pianists are to be treated as a team. The material presented will be coached by the instructor in a master-class setting, as well as discussed, compared and commented on by the entire class. Also listed as PN2701.

**VX2901-2902 Advanced Acting**
2 hrs weekly/2 credits per semester
Ms. Levine

Advanced techniques used in acting for opera and theater. Designed especially for graduate voice majors. In-depth character study and stage techniques will be the focus of this class.

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

**SX0100 Freshman/Sophomore Performance Class**
2 hrs weekly/1 credit per semester
Mr. Cohen

Required for all freshman and sophomore classical saxophone majors. A forum for the discussion and investigation of topics related to the saxophone, including its history, acoustics, technique, and repertoire. Performance opportunities in both classical music and jazz are an integral part of the class.

**SX0200 Advanced Level Saxophone Repertoire and Performance Class**
2 hrs weekly/2 credits per semester
Mr. Cohen

Required for all junior and senior classical saxophone majors. A continuation of SX0100, this class is a further investigation of saxophone repertoire. In-class performance is required.

**SX2200 Graduate Level Saxophone Repertoire and Performance Class**
2 hrs weekly/2 credits per semester
Mr. Cohen

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

**WW2151-2152 Reed Lab/Flute Lab**
2 hrs weekly/2 credits per semester
Ms. Chesis/Woodwind Faculty

A seminar devoted to developing both the performance and extra-musical skills required of today’s professional musician. The labs include sessions on orchestral excerpts, auditioning,
programming, chamber music and concert presentation. Students have the opportunity to perform for guest artists who are leading experts in their fields. Required of all junior, senior, and graduate flute, oboe, clarinet, and bassoon majors.

**FACULTY BIOGRAPHIES**

For more extensive biographies, visit the school’s web page.

Carol Ann Aicher, *Skills Studies*
PhD, Columbia University Teachers College; MM, Manhattan School of Music; BM, Oberlin College. Member of the Oberlin Piano Duo. MSM faculty since 2001.

Jay Anderson, *Jazz Bass*
MSM faculty since 1999.

Peter Andreacchi, *Theory*
PhD, City University of New York; MM, BM, Manhattan School of Music. MSM faculty since 1980.

Mariko Anraku, *Harp, Orchestral Performance*

Arkady Aronov, *Piano*
PhD, MM, BM, Rimsky-Korsakov State Conservatory, St. Petersburg, Russia. Faculty: Mannes College of Music since 1977. MSM faculty since 1984.

Daniel Avshalomov, *Viola, Chamber Music*

Alan Baer, *Tuba*
BM, Cleveland Institute of Music; additional studies, USC, Cleveland Institute of Music, California State University. Member of New York Philharmonic since 2004. MSM faculty since 2008.

Michelle Reed Baker, *Horn, Chamber Music*
MM, The Juilliard School; BM, University of Houston; Second horn, Metropolitan Opera Orchestra; Section horn, New Jersey Symphony.; Faculty, New York University, Juilliard Pre-College. MSM faculty since 2002.

Marianne Barrett, *Related Voice Studies*
Diploma, Staatliche Hochschule für Musik München; Ludwig-Maximilians-Universität München. MSM faculty since 1990.

Jamie Baum, *Jazz Flute and Composition*
MM, Manhattan School of Music; BM, New England Conservatory. MSM faculty since 2006.

Angela Myles Beeching, *Director, Center for Music Entrepreneurship*
DMA, MM, State University of New York at Stony Brook, University Graduate studies, New England Conservatory, BM Boston University. Fulbright Scholar, Harriet Hale Woolley grant recipient for, studies in Paris, France. MSM faculty since 2011.
Raymond Beegle, *Chamber Music*

Ethan Bensdorf, *Trumpet*

Edith Bers, *Voice*
MA, BS Columbia University; Brandeis University. Faculty: The Juilliard School, chair Voice Department, 1991–95. MSM faculty since 1983.

Hayes Biggs, *Theory*
DMA, Columbia University; MM, Southern Methodist University; BM, Rhodes College. Associate editor, C.F. Peters Corporation; MSM faculty since 1992.

Robert Black, *Double Bass, Contemporary Performance Program*
Studies at The Hartt School and University of North Texas. Faculty: The Hartt School and the Festival Eleazar Carvalho. MSM faculty since 2007.

John Blake, *Jazz Violin*
BM, University of West Virginia. MSM faculty since 1987.

Theo Bleckman, *Jazz Voice*
Studies: BFA, City College of New York; Graduate Studies, Manhattan School of Music (1989-90) Performing: Refuge Trio, with John Hollenbeck and Gary Versace; Voice and Toys; Collaborations with Ben Monder, Philip Glass, John Zorn, and Kneebody.

Rogerio Boccato, *Brazilian Music and Percussion*
Teaching: Litchfield Jazz Summer Music School (Artist in Residence), State University of Campinas (Brazil). Performing: Has played as a sideman with Dave Styker, Steve Davis, David Berkman, Dena DeRose, Vana Gierig, and Paul Bollenback. MSM faculty since 2010.

Luis Bonilla, *Jazz Trombone*
MM, Manhattan School of Music. MSM faculty since 2007.

Robert Botti, *Oboe, Orchestral Performance*

Susan Botti, *Composition*
BM, Berklee School of Music; MM in Composition, Manhattan School of Music. Faculty: University of Michigan. MSM faculty since 2007.

Irene Breslaw, *Viola, Orchestral Performance*

Per Brevig, *Trombone*
DMA, MM, BM, The Julliard School. Principal, Metropolitan Opera Orchestra. Music director, Empire State Opera. Faculty: Aspen Music Festival; Brooklyn College; The Catholic University of America; The Julliard School; Mannes College of Music; New York University; SUNY Purchase. MSM faculty since 1988.
Cecil Bridgewater, *Jazz Trumpet*
Studies: University of Illinois; Faculty: Jazzmobile; Long Island University; The New School.
MSM faculty since 1991.

Michael Brown, *ESL*

Amy Burton, *Related Vocal Studies*

Joan Caplan, *Voice*

Laurie Carney, *Violin, Chamber Music*
Faculty: Aspen Music Festival; Taos School of Music. MSM faculty since 1984.

Sara Caswell, *Jazz Violin*

Erik Charlston, *Percussion*

Miriam Charney, *Related Vocal Studies*
BA Honors in Music, Brandeis University. Further studies: Wesleyan University, Columbia University, Dalcroze School of Music.
Faculty: Hartt School of Music, Brattleboro Music Center. MSM faculty since 1996.

Rebecca Charnow, *Director of Community Partnerships and Camp MSM*
MA in Music Education, Teachers College, BA in Music, Binghamton University. Coordinator of Dual Degree MM program with Teachers College, Columbia University. Faculty since 2002.

Pandit Samir Chatterjee, *Jazz Percussion*
Tabla studies (Farrukhabad Gharana School). Founder-Director of CHHANDAYAN. MSM faculty since 2005.

Linda Chesis, *Flute, Woodwind Department Chair*
BA, Yale University; Premier Prix, Conservatoire National Superieur de Musique, Paris; MSM faculty since 1986.

John Clark, *Jazz French Horn*

Timothy Cobb, *Double Bass, Orchestral Performance*

Jeffrey Cohen, *Piano, Chamber Music*
MM, BM, Indiana University. MSM Preparatory Division since 1989. MSM faculty since 1990.

Paul Cohen, *Saxophone*
DMA, MM, Manhattan School of Music; BM, Baldwin-Wallace College. MSM faculty since 1980.
Kenneth Cooper, *Baroque Orchestra and Aria Ensemble*
PhD, MA, Columbia University; BA, Columbia College. Harpsichordist: Grand Canyon Music Festival; Sea Cliff Chamber Players; Spoleto Festival. Director: Berkshire Bach Ensemble; Orchard Hill Music Festival. MSM faculty since 1985.

Gerard D’Angelo, *Jazz Improvisation*
MSM faculty since 2001.

Richard Danielpour, *Composition*

Mark Delpriora, *Guitar, Guitar Department Chair*
MM, BM, Manhattan School of Music. MSM faculty since 1989.

Anthony de Mare, *Piano Literature, Contemporary Performance*
MM, State University of New York at Buffalo; BM, Manhattan School of Music. Faculty: June-in-Buffalo Summer Festival. MSM faculty since 1992.

Garry Dial, *Jazz Piano, Theory*
MM, BM, Manhattan School of Music; Berklee College of Music. Faculty: The New School. MSM faculty since 1989.

Patrick Diamond, *Acting*

Justin DiCioccio, *Associate Dean/Chair for Jazz Arts, Percussion*
MM, Manhattan School of Music; BM, Eastman School of Music. Conductor: Grammy-All American Jazz Ensemble; New York All City High School Jazz Ensemble. Program Director, Carnegie Hall Jazz. Director; Grammy, Henson- Riposo Outreach Program. Member: Advisory Board, Lena Horne Scholarship Committee (Lincoln Center). MSM faculty since 1984.

Glenn Dicterow, *Program Chair, Orchestral Performance*

Karen Dreyfus, *Viola, Orchestral Performance*
BM, Curtis Institute of Music. Member, Lyric Piano Quartet. Adjunct Faculty: Queens College; SUNY-Purchase. Faculty: Third Street Music School Settlement. MSM faculty since 1990.

Casey Dunn, *Deputy Director, CME*
MM, Eastman School of Music; BM, BA Communications, The University of North Carolina at Chapel Hill. Director of Music, Ogden Memorial Presbyterian, Chatham, NJ. Associate Chorister, New York City Opera. MSM Faculty since 2011.

Mignon Dunn, *Voice*
Leading Mezzo-soprano, Metropolitan Opera. Faculty: Northwestern University. MSM faculty since 1985.
David Eisenbach, *Humanities*
MA, Teachers College; BA, MA, PhD, Columbia University, Austro-American Institute; Georgetown University; Saint Peter's Preparatory School. MSM faculty since 1995.

Daniel Epstein, *Chamber Music*

Oren Fader, *Guitar*
MM, Florida State University. BM, SUNY Purchase. MSM faculty since 1993.

Marion Feldman, *Cello*

John Ferrari, *Drums, Contemporary Performance Program*
BM, William Paterson University; MM and DMA SUNY Stony Brook. Faculty: William Paterson University. MSM faculty since 2007.

David Finlayson, *Trombone, Orchestral Performance*

John Forconi, *Accompanying, Department Chair*
MM, BM, Manhattan School of Music; BS, University of Scranton. Faculty: New York University; Mercer County Community College; Music at Orchard Hill, Vermont. MSM faculty since 1989. Precollege Division (Chamber Music) since 1982.

Reiko Fueting, *Theory Department Chair, Composition*
Diploma, Hochschule für Musik “Carl Maria von Weber”; MM, Rice University; DMA, Manhattan School of Music. MSM faculty since 2000.

Jack Gale, *Jazz Trombone*
Studies, Wichita State University. MSM faculty since 1981.

Javier Gándara, *French Horn*
MSM faculty since 2008.

David Geber, *Vice Provost and Dean of Artistic Affairs, Cello*

David Gilbert, *Conductor*
MM, BM, Eastman School of Music. Music Director/Conductor: Greenwich Symphony; Bergen Philharmonic; Lake Placid Sinfonietta. MSM faculty since 1983.

Ira Gitler, *Jazz Music History*
Ruth Golden, Voice

Wycliffe Gordon, Jazz Trombone
Studies: BA, Florida A&M University; D.H.L, University of Scranton.
Faculty: Michigan State University (Assoc. Professor of Music); The Juilliard School (Professor of Jazz Studies); MSM faculty since 2009.

Mark Gould, Trumpet, Orchestral Performance, Brass Department Chair
BA, Boston University; co-principal trumpet, Metropolitan Opera Orchestra; faculty, The Juilliard School. MSM faculty since 2004.

Edward Green, Jazz Composition, Music History
Ph.D, New York University, with thesis on the late vocal music of Haydn and Mozart. Fulbright Senior Specialist in American Music (CIES); Faculty, Aesthetic Realism Foundation. Composer-in-Residence, Imagery Film, Ltd.; Board-of-Advisors, Music From China. Published musicological writings range from studies of Guido d’Arezzo to Prokofiev, Ellington and Richard Rodgers. MSM faculty since 1984.

Delano Greenidge-Copprue, Humanities
PhD, MPhil, MA, Columbia University; BA, Summa Cum Laude, Rutgers College. Published writings on Zora Neale Hurston, Mark Twain, and nineteenth-century African-American History, sports, and popular music, ranging from blues to bop to hip hop. MSM faculty since 2004.

David Grossman, Double Bass

Horacio Gutiérrez, Piano

John Hagen, Director of ESL

Koichiro Harada, Violin

Hilda Harris, Voice
BA, North Carolina Central University.
Faculty: Chautauqua Institution; Sarah Lawrence College. MSM faculty since 1991.

Walter Hilse, Organ
PhD, MA, BA, Columbia University. Organist-in-Residence, Park Avenue Christian Church.
MSM faculty since 1984.

Cynthia Hoffmann, Voice
MA, Columbia University; BM, University of Redlands; University of Southern California. MSM faculty since 1974.

Yu-Pin Hsu, Skills Studies
EDD, MS (OTR/L), Columbia University; MM, BM, Manhattan School of Music; lecturer Montclair University, New York University; Occupational Therapist, Rehabilitation Center, Mount Sinai Hospital; MSM faculty since 2001.

Elizabeth Isenstead, Humanities
MA, Hunter College (TESOL); BA, University of Maryland (German Foreign Area Studies). Published writing: English for Special Purposes (Collaborative article on Incorporation of Greek and Latin Roots in teaching Developmental English). Presentations: TESOL/ Chicago, CUNY Consortium for Contextualized Learning. Has previously taught at Hunter College (Developmental Writing Program) and American Language Program, Columbia University. MSM faculty since 1991.

Kazuhide Isomura, Viola

Mark Janas, Vocal Coach

Susan Jolles, Harp
Founding Member: Jubal Trio.
Faculty: Mannes College of Music; SUNY Purchase; Aaron Copland School of Music at Queens College. MSM faculty since 1997.

David Jolley, Horn

Rodney Jones, JazzGuitar
Studies: City College of New York. Staff guitarist: Lena Horne; Jimmy McGriff; Maceo Parker; NBC. MSM faculty since 1988.

Warren Jones, Accompanying
MM, San Francisco Conservatory; BM, New England Conservatory.
Faculty: Music Academy of the West. MSM faculty since 1995.

Bénédicte Jourdois, Related Vocal Studies

Tony Kadleck, Jazz Trumpet

Margaret Kampmeier, Contemporary Performance Program Chair

Burton Kaplan, Violin and Viola
BA, Columbia University; The Juilliard School. Music Director/Conductor, Manhattan Chamber Symphony. Director, Magic Mountain Music Farm; Member, Century Duo.
Faculty: New York University. MSM faculty since 1982.

Phillip Kawin, Piano
MM, BM, Manhattan School of Music; Diploma with honors, Ecole Normale de Musique, Paris. MSM Precollege Division since 1986. MSM faculty since 1989.

Alan R. Kay, Clarinet
Faculty: The Juilliard School since 1993; Juilliard Pre-College since 1987. MSM faculty since 1996.

Tom Dale Keever, Humanities
Graduate of Michigan State University’s experimental and innovative Justin Morrill College; graduate studies at Columbia University, from which he received degrees in Dramatic Literature. Has taught "Literature-Humanities" and "Logic and Rhetoric" at Columbia and teaches, or has taught, courses in theater and in literature at Hunter College, Fordham University, and
Marymount Manhattan College. Taught Theater History at The National Shakespeare Conservatory. Before turning to teaching and scholarship, worked in New York, regional, and touring theater as an actor, director, designer, and stage manager. Performed at The New York Shakespeare Festival and The Metropolitan Opera, toured in several Shakespeare productions, and impersonated Mark Twain in a national tour. Other interests include Eastern religious thought and traditional folk music. Plays numerous musical instruments, including guitar, banjo and harmonica, all of them poorly. MSM faculty since 2004.

Karen Kennedy, Jazz Business of Music
PhD, University of California at Los Angeles; MA, University of Southern California; BA, UCLA; owner/president of 24/Seven Artist Development; board of directors of YES TO JOBS and The Knit Foundation. MSM faculty since 2001.

Lisa Kim, Violin

Bill Kirchner, Jazz History
Graduate, Manhattan College. Award-winning saxophonist, composer-arranger, bandleader, record and radio producer, jazz historian, and educator.
Faculty: New School University and New Jersey City University. MSM faculty since 2004.

Jon Klibonoff, Contemporary Performance Program Coach

Wolfram Koessel, Cello and Chamber Music
Cellist, American String Quartet. MSM faculty since 2006.

Patinka Kopec, Violin and Viola; Teaching Associate and Program Coordinator, Pinchas Zukerman Performance Program
Faculty: Co-Founding Artist of the Perlman Music Program, directed by Toby Perlman since 1995; Coordinator for Pinchas Zukerman, the Ilia Feher Summer Institute in Israel since 1993. MSM Precollege Division since 1987. MSM faculty since 1993.

Robert Kopelson, Recital Coach

David Krakauer, Clarinet, Contemporary Performance Program
MM, The Juilliard School; BA, Sarah Lawrence College; Certificate, Conservatoire de Paris.
Member: New York Philomusica; Leader: Klezmer Madness Ensemble. Faculty: Mannes College of Music; Queens College. MSM faculty since 1990.

Kathryn LaBouff, Assistant Chair, Related Vocal Studies
DMA, MM, BM, University of Michigan; Attendance Certificate, Conservatorio di Santa Cecilia, Rome.
Faculty: Aspen Music Festival; Banff Centre for the Arts; The Juilliard School; Mannes College of Music. MSM faculty since 1984.

David Lalama, Jazz Ensembles
MA, New York University; BM, Youngstown State University.
Faculty: Hofstra University. MSM faculty since 1984.

Christopher Lamb, Percussion, Orchestral Performance, Percussion Chair
BM, Eastman School of Music. Principal, New York Philharmonic; member, Lambchops (percussion and piano duo). MSM faculty since 1989.

Robert Langevin, Flute
First Prize in Flute and Chamber Music, Montreal Conservatory; Diploma, Staatliche Hochschule für Musik, Freiburg. Principal, New York Philharmonic. MSM faculty since 2001.

Jeffrey Langford, Assistant Dean for Doctoral Studies, Music History Chair

Kim Laskowski, Bassoon, Orchestral Performance

Judith LeClair, Bassoon, Orchestral Performance

David Leisner, Guitar Department
BA, Wesleyan University.
Faculty: New England Conservatory. MSM faculty since 1993.

Rhoda Levine, Opera Studies
Graduate studies; Sarah Lawrence College; BA, Bard College. Stage directing: New York City Opera; Seattle Opera; Saratoga Festival; Brussels Opera; Dallas Opera; Houston Opera; Glimmerglass Opera; Netherlands Opera; San Francisco Opera; Scottish Opera; Festival of Two Worlds(Italy/U.S.); Holland Festival. Faculty: Curtis Institute of Music; Mannes College of Music; Northwestern University. MSM faculty since 1992.

Julia Lichten, Cello

David Liebman, Artist in Residence, Jazz Saxophone
BS, New York University; DMA, Sibelius Academy. MSM faculty since 2000.

Michael Lowenstern, Bass Clarinet, Contemporary Performance Program
BM, Eastman School of Music; Artist’s Certificate, Sweelinck Conservatorium Amsterdam; MM, DMA SUNY Stony Brook. MSM faculty since 2007.

David MacDonald, Composition
BA, St. John’s College; MFA, SUNY Purchase; DMA, Manhattan School of Music. MSM faculty since 2001.

Curtis Macomber, Violin, Contemporary Performance Program

Paul-Martin Maki, Organ
DMA, BM, Performance Certificate, Eastman School of Music; MM, Syracuse University; Diplome, Schola Cantorum, Paris; Fulbright Scholar, Paris. Director of Music, St. John’s Episcopal Church, Larchmont, MSM faculty since 1975.

Marlena Kleinman Malas, Voice
BM, Curtis Institute of Music; The Juilliard School.
Faculty: Canadian Opera Center; Chautauqua Institution; Curtis Institute of Music; The Juilliard School. MSM faculty since 1982.

Spiro Malas, Voice
BS, Towson State University. Leading Bass-baritone, Metropolitan Opera.
Faculty: Chautauqua Institution; The Curtis Institute of Music. MSM faculty since 1988.

Catherine Malfitano, Voice
BM, Manhattan School of Music, Opera singer since her professional debut in 1972. Voice and acting teacher since 1998 and stage director since 2005. MSM faculty since 2008.

Isaac Malkin, Violin
Candidate of Science, Gnessin Institute, Moscow. Founder, The Academy of Music Symphony Orchestra, Ramapo College, New Jersey. Faculty: Founder and Music Director, Academy of Music; Meadowmount School of Music; Aaron Copland School of Music, Queens College, CUNY. MSM faculty since 1989.

George Manahan, Director of Orchestral Activities, Conductor

Jeremy Manasia, Jazz

Nicholas Mann, Violin, Chamber Music, String Department Chair
Faculty: The Juilliard School. MSM faculty since 2006.

Robert Mann, Violin, Chamber Music
Graduate of The Juilliard School. Founding member and first violinist of The Juilliard String Quartet. President: Walter W. Naumburg Foundation.
Faculty: The Juilliard School, Tanglewood. MSM faculty since 2006.

June Marano-Murray, Opera
MM, BM, Manhattan School of Music. MSM faculty since 1986.

Albert Markov, Violin
DMA, Gnessin Institute, Moscow. Music Director, Rondo Chamber Orchestra; Albert Markov Summer Music Festival, Nova Scotia. MSM faculty since 1981.

Phil Markowitz, Jazz Piano
BM, Eastman School of Music. MSM faculty since 2001.

Carolyn Marlow, Related Vocal Studies
MM, BM, Indiana University; Diploma, Curtis Institute of Music. Director, American Musical Theater Ensemble. MSM faculty since 1990.

Marya Martin, *Flute*
MM, Yale University; BM, University of Auckland, New Zealand; Postgraduate studies, Conservatoire de Paris. Founder/Artistic Director, Bridgehampton Chamber Music Festival. MSM faculty since 1996.

James Massol, *Music History*

Donny McCaslin, *Jazz Saxophone*

Jeremy McCoy, *Double Bass*
Graduate of Curtis Institute of Music, Assistant Principal double bass of Metropolitan Opera Orchestra, active as soloist, chamber musician and teacher. MSM faculty since 2009.

Barbara McCrane, *Skills Studies*
BA, literature and drama, Hofstra University; teaching certificate, American Center for the Alexander Technique, NYC; postgraduate Alexander work, Constructive Teaching Centre, London. MSM faculty since 2005.

Kate McGarry, *Jazz Voice*

Anthony McGill, *Clarinet, Orchestral Performance*

Linda McKnight, *Double Bass*
BM, The Juilliard School; Principal: Opera Classics of New Jersey; Wayne Chamber Orchestra; Masterwork Orchestra; Assistant Principal, Colonial Symphony; member: New Jersey State Opera Orchestra; Opera Orchestra of New York. MSM faculty since 1987.

Jim McNeely, *Jazz Composition*
BM in composition, University of Illinois. Currently Artist in Residence with the HR Big Band in Frankfurt leader of his own tentet and trio, and guest soloist at concerts and festivals worldwide. Faculty at New York University. MSM faculty since 2008.

Katherine Meloan, *Keyboard Skills*

Kenneth Merrill, *Accompanying, Related Vocal Studies*

Marjorie Merryman, *Provost and Dean of the College, Composition*
BA, Scripps College; MFA, PhD in Composition and Theory, Brandeis University. Fellowships from Tanglewood and Radcliffe Institute. Previous teaching appointments at Harvard, MIT, New England Conservatory; previous department chair at Boston University School of Music and
Macalester College. Published by C.F. Peters, E.C. Schirmer, APNM and G. Schirmer, and recorded on the Koch and New World labels. MSM faculty since 2007.

Solomon Mikowsky, Piano
EdD, Columbia University; MS, BS, The Juilliard School.
Faculty: Columbia University; Chicago College of Performing Arts. MSM Preparatory Division since 1969. MSM faculty since 1974.

Jeffrey Milarsky, Percussion, Conducting, Contemporary Performance

Patricia J. Misslin, Voice
MM, BM, Boston University. MSM faculty since 1995.

Frank Morelli, Bassoon, Orchestral Performance, Chamber Music
DMA, MM, The Juilliard School; BM, Manhattan School of Music. Principal: New York City Opera Orchestra; Orpheus Chamber Orchestra; American Composers Orchestra; Brooklyn Philharmonic Orchestra. Faculty: Juilliard School; Yale School of Music. MSM faculty since 1989.

Glenn Morton, Voice, Related Studies
MSM faculty since 2002.

Alexandre Moutouzkine, Piano

Philippe Muller, Cello

Thomas Muraco, Accompanying
BM, Eastman School of Music.
Faculty: SUNY-Stony Brook; Steans Institute for Young Artists at Ravinia. MSM faculty since 1993.

Charles Neidich, Clarinet
BA, Yale University; Postgraduate Diploma, Moscow Conservatory; Fulbright Scholar.
Faculty: The Juilliard School; SUNY at Stonybrook; SUNY Purchase. Former faculty: Eastman School of Music. MSM faculty since 1989.

Stephen Norrell, Trombone, Orchestral Performance

Mark Nuccio, Clarinet, Orchestral Performance
MM, Northwestern University; BM, University of Northern Colorado, Greeley; associate principal and solo E-flat clarinet, New York Philharmonic. MSM faculty since 2002.

Roger Nye, Bassoon
Studies: Interlochen Arts Academy, BM, Eastman School of Music, MM, USC School of Music. Performing: Buffalo Philharmonic (principal bassoon), South Dakota Symphony (principal bassoon), National Repertory Orchestra (soloist). MSM faculty since 2010.
Orin O'Brien, *Double Bass*
Faculty: The Juilliard School (Co-Chair of Double Bass Department); Mannes College of Music.
MSM faculty since 1969.

Tara Helen O'Connor, *Chamber Music, Contemporary Performance Program*
DMA, State University of New York at Stony Brook; flutist, Windscape; faculty Purchase College Conservatory of Music; MSM faculty since 2002.

Deirdre O'Donohue, *Piano Literature*
PhD, New York University; BA, Mount Holyoke College; Diploma, Akademie für Musik und Darstellende Kunst, Vienna.
Faculty: MSM Preparatory Division; New York University; Teacher's College, Columbia University; Summer Music Festival at Sarah Lawrence College. MSM faculty since 1990.

Arturo O'Farrill, *Jazz Piano*

Christopher Oldfather, *Piano, Contemporary Performance Program*
Member of Boston's Collage New Music ensemble. MSM faculty since 2007.

Ronald Oliver, Jr., *Choral Conducting*
BM, Murray State University; MM in Choral Conducting and Ph. D. in Fine Arts from Texas Tech University. Member of the American Choral Directors Association, NY ACDA, NY Music Educators Association, Music Educators National Conference, The National Collegiate Choral Organization, The College Music Society, Pi Kappa Lambda, and Phi Mu Alpha Sinfonia.

Marjean Olson, *Keyboard Skills, Director*
DMA, University of Michigan. MSM faculty since 1999.

Gordon Ostrowski, *Assistant Dean of Opera Studies, Opera Production*
MA, University of Missouri-Columbia; BA, Central Michigan University. MSM faculty since 1991.

Mark Oswald, *Voice*
MSM faculty since 2003.

LeAnn Overton, *Opera Studies*
MM, University of Illinois; 2nd and 3rd level degrees, Institute Europeo per la Diffusione della Lingua e Cultura Italiana; faculty, CW Post, Long Island University. MSM faculty since 2003.

John Pagano, *Humanities Department Chair*
PhD, MA, BA, Columbia University. Danforth Foundation Fellowship to promote teaching, 1979-83. Has taught in Columbia School of General Studies, Columbia Summer High School Program, Bernard Higher Educational Opportunities Program (HEOP), Barnard English Department. Fields of interest include Romanticism and Fantastic Literature. Faculty: Barnard College, Columbia University, since 1988; MSM faculty since 1994.

Gretchen Parlato, *Jazz Voice*

Michael Parloff, *Flute*

Jorge Luis Parodi, Opera
Degree from Conservatorio Nacional de Musica of Buenos Aires, MM, University of Michigan in Accompanying and Chamber Music.
Faculty of international Vocal Arts Institute, The Juilliard School’s Pre-College Division, IIVA and V.O.I.C.Experience with Sherrill Milnes. MSM faculty since 2008.

Joan Patenaude-Yarnell, Voice
Faculty: Curtis Institute of Music; Artistic Director, Centro Studi Italiani (Italy). MSM faculty since 1997.

Francis Patrelle, Related Vocal Studies
BFA, The Juilliard School; La Salle University. Artistic Director, Dances Patrelle.
Faculty: Associate Director, Children’s Ballet Division, Ballet Academy East; 92nd Street Y; Chairman of Dance, USDAN Center for the Performance Arts. MSM faculty since 1982.

Michael Patterson, Jazz Arranging
MM, Eastman School of Music; BM, University of Cincinnati College-Conservatory of Music. MSM faculty since 2003.

Duncan Patton, Percussion
BM, Eastman School of Music. Principal Timpanist, Metropolitan Opera Orchestra. MSM faculty since 1989.

Stefan Pedatella, Humanities
M. Phil., MA, Columbia University; BA, University of Chicago. MSM faculty since 2004.

Vincent Penzarella, Trumpet

Richard Perry, Jazz Saxophone

Maitland Peters, Voice Department Chair
MM, BM, BA, Western Washington University; The Juilliard School. MSM faculty since 1990.

Sam Pluta, Electronic Music
MM, Univeristy of Texas at Austin, M.Phil., Univeristy of Birmingham (United Kingdom), Concentrations in Composition and Electronic Music. BA, Santa Clara University.

Kariné Poghosyan, Music History

Joanne Polk, Piano
Studies: BM,MM, The Juilliard School; DMus, Manhattan School of Music. Faculty: Casalmaggiore International Festival in Italy (piano Faculty). MSM faculty since 2010.

Ashley Putnam, Voice
MM, BM, University of Michigan School of Music; Apprentice: Santa Fe Opera. Performances, Metropolitan Opera, Covent Garden, Vienna Staatsoper, Berlin Staatsoper, Houston Grand Opera, Los Angeles Opera, among others. MSM faculty since 2001.
Maria Radicheva, Violin
BM, MM, The Juilliard School; “Premier Prix” diploma Guildhall School of Music and Drama, London; Former Faculty: NYU, Steinhardt School for the Arts; Montclair State University; Founding member “Violins in Valencia”, Spain; MSM Pre-college since 2001, and College Faculty since 2005.

Scott Rednour, Opera Studies
MM. Manhattan School of Music; BFA, Whitworth College. MSM Faculty since 1995.

Todd Reynolds, Violin, Electronics, Contemporary Performance Program
MM, SUNY at Stony Brook, Faculty: University of Houston, Massachusetts Institute of Technology, Bang on a Can Summer Music Institute, Rensselaer Polytechnic Institute, Silk Road Project, Eastman School of Music (with Musica Nova). MSM Faculty since 2010.

Heasook Rhee, Accompanying
Studies: DMA, University of Michigan; Juilliard School; Seoul National University, Korea. MSM faculty since 1998.

Samuel Rhodes, Viola

Larry Ridley, Jazz Acoustic Bass
MA, SUNY, Empire State College; BS, New York University/Indiana University. Artistic Director/President: Jazz Legacy, Inc. Professor: Rutgers University. MSM faculty since 1991.

John Riley, Jazz Percussion
MM, Manhattan School of Music; BM, University of North Texas. Faculty: William Patterson University; The New School. MSM faculty since 1988.

Robert Rinehart, Viola
BM, San Francisco Conservatory of Music. MSM faculty since 2000.

Karen Ritscher, Viola
Studies: BM, MM, Eastman School of Music. Faculty: Rice University (Associate Professor of Viola); Mannes College of Music(Artist Faculty of Viola and Chamber Music); Karen Tuttle Coordination Workshop. MSM faculty since 2010. Gerald Robbins, Chamber Music MM. University of Southern California. Artist-in-Residence with Lyric Piano Quartet: Aaron Copland School of Music, Queens College, CUNY. Affiliation: Hoff-Barthelson School of Music, Westchester. MSM faculty since 1996.

Lucie Robert, Violin

McNeil Robinson, Organ Department Chair
BM, The Juilliard School; University of Salamanca. Music Director: Park Avenue Christian Church; Park Avenue Synagogue. MSM faculty since 1984.

Elizabeth Rodgers, Opera Studies
MM, BM, Manhattan School of Music. MSM faculty since 2002.
Chris Rosenberg, Manager of Jazz Administration, Jazz Guitar
MM, Manhattan School of Music; BM, University of Minnesota. Member, Ornette Coleman’s “Prime Time.” MSM faculty since 1988.

Sylvia Rosenberg, Violin
Diploma, The Juilliard School; Fulbright Scholar, France. MSM faculty since 1989.

Neil Rosenshein, Voice

Ted Rosenthal, Jazz Piano

Harvie S, Jazz Bass
BA, Berklee College of Music. Artist-in-Residence: Cologne Hochschule; Eastman School of Music; McGill University. MSM faculty since 1984.

Bobby Sanabria, Afro-Cuban Music
BM, Berklee College of Music. Associate Professor, The New School. MSM faculty since 1999.

Shane Schag, Music Director, American Musical Theater Ensemble

André-Michel Schub, Piano

Lucy Shelton, Voice, Contemporary Performance Program

Fred Sherry, Cello, Contemporary Performance Program
Studies at The Juilliard School. Artist member of the Chamber Music Society of Lincoln Center. Faculty: The Juilliard School. MSM faculty since 2007.

Yegor Shevtsov, Humanities

Marc Silverman, Piano Department Chair
DMA, MM, Manhattan School of Music; BA, New College. MSM faculty since 1981.

Inesa Sinkevych, Piano

Nadia Sirota, Viola, Contemporary Performance Program

Steve Slagle, Jazz Saxophone
MM, Manhattan School of Music; BA, Empire State College; Berklee College of Music.
Composer, Arranger and Performer: Steve Slagle Quartet; Ray Barretto Latin-Jazz Orchestra; Charles Mingus Big Band. MSM faculty since 1991.

James Austin Smith, *Contemporary Performance, Oboe*

Thomas Smith, *Trumpet, Orchestra Performance, Chamber Music*
B.M., New England Conservatory; graduate, Interlochen Arts Academy; Tanglewood. Acting Associate Principal Trumpet, New York Philharmonic. Faculty: Queens College. MSM faculty since 1998.

Laurie Smukler, *Violin*
BM, The Juilliard School; Faculty: Conservatory of Music at SUNY, Purchase. MSM faculty since 2004.

Gary Smulyan, *Jazz Saxophone*

Daniel Sommer, *German Diction, Related Vocal Studies*

Mark Soskin, *Jazz Piano*
Studies at Berklee College of Music, Colorado State University. MSM faculty since 1998.

R. Allen Spanjer, *French Horn*
Studies at the Interlochen Arts Academy, The Juilliard School and SUNY-Purchase. Member of the New York Philharmonic since 1993. Faculty: Brevard Music Center. MSM faculty since 2008.

Paul Sperry, *Related Vocal Studies*
BA, Harvard University. Further studies: Sorbonne, Paris; Faculty: The Juilliard School; Aspen Music Festival. MSM faculty since 1995.

Thomas Stacy, *English Horn*

J. Mark Stambaugh, *Theory, Composition Acting Chair*
DMA, MM, Peabody Conservatory; BM, Boston Conservatory. MSM faculty since 1992.

Christina Stanescu, *Related Vocal Studies*

David Starobin, *Guitar*
BM, Peabody Conservatory. President, Bridge Records, Inc.; Associate Editor, Guitar Review; Board, Stefan Wolpe Society. MSM faculty since 1993.

Mark Steinberg, *Violin*

Alan Stepansky, *Cello, Orchestral Performance*

Jocelyn Stewart, *Harpichord*
Joan Stiles, Jazz  
ABD, City University of New York; MM, Manhattan School of Music; BA, Brooklyn College.  
Faculty: The Hackley School; The New School. MSM faculty since 1989.

Richard Sussman, Jazz Composition  
MM, Manhattan School of Music; BA, Empire State College. MSM faculty since 1986.

Nina Svetlanova, Piano  
Graduate, Tchaikovsky State Conservatory, Moscow.  
Faculty: Mannes College of Music since 1976. MSM faculty since 1983.

David Taylor, Classical and Jazz Trombone  

Stephen Taylor, Oboe, Chamber Music  
Faculty: SUNY Stony Brook. MSM faculty since 1995.

Joe Temperley, Jazz Saxophone  
MSM faculty since 1992.

William Tracy, Opera Studies  
MA, BA, California State University, Northridge; member of music staff, Opera Theatre, St. Louis; coach/accompanist, Portland Opera Repertory Theatre; principal pianist, San Jose Symphony, Ballet San Jose Silicon Valley; MSM faculty since 2002.

Michael Tree, Viola  
Diploma, Curtis Institute of Music.  
Faculty: Curtis Institute of Music; University of Maryland; Rutgers University. MSM faculty since 1993.

Kent Ttridge, Director, Choral Activities  
Faculty of The Juilliard School. MSM faculty since 2008.

Christopher Vassiliades, Theory  
MM, BM, Manhattan School of Music. Faculty: MSM Precollege Division since 1987; MSM faculty since 1992.

Dona D. Vaughn, Artistic Director of Opera Programs  
MA, Hunter College; BA, Wesleyan University. MSM faculty since 1994.
Peter Vinograde, *Music History*
DMA, MM, BM, Manhattan School of Music. MSM Preparatory Division since 1982. MSM associate faculty since 1990.

David Volckhausen, *Theory*
MS, BS, The Juilliard School; MM, Manhattan School of Music. MSM faculty since 1980.

Liang Wang, *Oboe, Orchestral Performance Program*

Scott Wendholt, *Jazz Trumpet*
Bachelor Degree from Indiana University. NEA Grant. Thad Jones chair in Vanguard Jazz Orchestra. MSM faculty since 2008.

Jack Wilkins, *Jazz Guitar*
Faculty: Long Island University. MSM faculty since 1984.

Mariah Wilkins, *Jazz History*
MSM faculty since 2005.

Peter Winograd, *Violin, Chamber Music*

She-e Wu, *Marimba Consultant*
BM, MM, University of North Texas.
Faculty: Mason Gross School of the Arts at Rutgers University. MSM faculty since 2007.

Lisa Yui, *Keyboard Skills*
M.M., Manhattan School of Music; B.M., The Julliard School. Faculty: Marymount Manhattan College, Music Advancement.

Frederick Zlotkin, *Cello*

Pinchas Zukerman, *Violin/Viola*

**ADMINISTRATIVE STAFF**

**Administration & Human Relations**
Jessica Ferrell, *Manager of HR Systems*
Caryn Kaplan, *Special Projects Manager*
Eileen Quinn, *Payroll and Benefits Coordinator*

**Admissions and Financial Aid**
Christian Cassidy, *Director of Admissions*
Darnell Abraham, *Admissions Counselor*
Stephen Biegner, *Admissions counselor*
Jacqueline Felder, *Assistant Director, Admissions and Financial Aid*
Adam Ghiloni, *Director of Financial Aid*
Daniel Kelleher, *Financial Aid Coordinator*
Business and Student Accounts
Lauworna Bennett, Staff Accountant
Angelica Johnson, Assistant Manager of Student Accounts
Glennys Mezon, Manager of Student Accounts
Milagros Otero, Senior Staff Accountant
Ana Peña, Accounts Payable Coordinator

Campus Store
Katie Copland, Manager, Campus Store

Center for Music Entrepreneurship
Casey Molino Dunn, Deputy Director
Leo Sherman, Coordinator

Concert Office
Caryn Freitag, Concert Office Manager
, Box Office Associate

Dining Services

Development
Elizabeth de Almeida, Coordinator of Gift Accounting and Database Management
Lauren Frankovich, Assistant to External Affairs
Erin E. Houlihan, Graphic Design and Production Manager
Susan Meigs, Editor
Jacqueline Mitchell, Manager of Special Events
Joan Perlman, Manager of Donor Relations

Information Technology
James Cosby, Systems Specialist
Seth Janifer, Assistant IT Director
Luis Morel, Assistant IT Director
Alexis K. Raven, IT Support Specialist and Assistant Network Administrator

Jazz Arts Program
Stephanie Crease, Senior Coordinator, Jazz Arts Program
Chris Rosenberg, Manager, Jazz Arts Program
Andrew Neesley, Assistant Coordinator

Library
Sarah Chasey, Technical Services Assistant
Jeff Gavett, Technical Services Assistant
David Perrott, Technical Services Manager
Richard Presser, Recordings Librarian
Jose Ruiz, Library Circulation Manager
Janet Weaver, Head Catalog Librarian

Mail and Copy Services
Melrose Phillips, Mailroom and Copy Room Assistant
Princess Thomas, Manager, Mail and Copy Services
Office of the Provost
Lianna Portnoy, Assistant to the Provost and Dean of the College

Opera Studies and Production
Daniel Benavent, Opera Studio Manager
Anne Shikany, Assistant to Artistic Director
Steven Tietjen, Administrative Assistant

Outreach
Donna Galvan, Administrative Assistant

Percussion Instruments
Clare Heldrich, Manager of Percussion Instruments

Performance Operations and the Graduate Program in Orchestral Performance
Nolan Robertson, Orchestra Manager, Performance/Production Liaison
Manly Romero, Performance Librarian

Physical Plant Management
Jose Diaz, Building Superintendent
Rosalie Gambino, Building Audit Specialist
Mario Gomez, Maintenance
Roopnarine Hilbert, Maintenance
Cazim Mehanovic, Night Maintenance Manager
Rich Osorio, Maintenance Equipment Manager
Hambajh Ramdass, Maintenance
Felix Rodriguez, Maintenance
Marek Szkudlarek, Maintenance

Piano Technical Services
Agim Kola, Interim Director of Piano Services
Akiko Matusmoto, Piano Technician
Kevin Olson, Piano Technician
Hide Onishi, Piano Technician

Precollege Division
Tiffany Bizup, Administrative and Academic Coordinator
Scott Lindroth, Performance and Communications Coordinator

President’s Office
Marc Day, Assistant to the President & Liaison to the Board of Trustees
Bryan Greaney, Assistant to the President

Production
Mary Kathryn Blazek, Director of Production
Alexis Caldwell, Production Coordinator
Tyler Donahue, Production Coordinator
Andres Diaz, Jr., Production Coordinator
Christina Teichroew, Production Manager
Jamie Hogue, Manager of Front of House Operations
Keri Lewis, Production Coordinator
Kate McNamara, Production Coordinator
Anthony Marcellino, Production Supervisor

Recording and Distance Learning
Bruce Bertrand, Distance Learning Systems Engineer
Graceon Challenger, Chief Maintenance Technician
Gabriel Gordon, Program Coordinator, Distance Learning
Yao Lu, Audio Engineer
Chris Shade, Recording Services Manager

Registrar
Lia Kayman, Administrative Assistant
Andrew Madrid, Associate Registrar
Barbara Winn, Associate Registrar

Scheduling
Mike Perdue, Manager of Scheduling
Michael Dee, Scheduling Associate

Student and Residence Life
Brooke Quiggins-Saulnier, Assistant Director of Student Life
Sophia Grigoriou, Nurse

INDEX

A
Academic Calendar, 2
Academic Honesty, 28
Academic Progress, 20, 24
Activities, 35
Administrative Staff, 122
Advanced Standing Examinations, 30
Americans with Disabilities Act, 37
Anti-Harassment Policy, 37
Artist Diploma, 84
Attendance, 29
Auditing, 28
Audition Requirements (see Departments by Major)

B
Barnard Cross-Registration Program, 27
Board of Trustees and Administration, 10

C
Center for Music Entrepreneurship, 46
Commencement, 36
Community Engagement and Arts-In-Education, 8
Composition Minor, 55
Concert Attendance, 29
Conduct, 37
Cost of Living, 35
Credit Limit, 26

D
Dean’s List, 30
Degree Programs and Curriculum, 50
Dismissal, 29
Doctor of Musical Arts, 81
Drug and Alcohol Policy, 42
Dual Degree with Teachers College Columbia University, 51

E
Emergency Management and Disaster Preparedness Plan, 42
Employment, 54
English Language Requirements and Policies, 16
Ensemble Performance, 7
Ensembles, 6
Exchange Programs, 15, 28

F
Faculty, 112
FERPA (Family Educational Rights and Privacy Act), 32
Final Examinations, 30
Fulbright Program, 32

G
Graduation Requirements (see Departments by Major)
Grants, 18

H
Health Services, 36
History of the School, 5
Housing, 35

I
Incomplete Grades, 32
Independent Study, 28, 88
International Student Advisement, 44

J
Jazz Arts Program, 63
Jury Examinations, 30

L
Leave of Absence, 31
Lessons, 27
Loans, 19

M
Major Teacher Change, 26
Master Classes, 7
Meal Plan, 34

O
Opera, 7, 76
Orientation, 35
Outreach Programs, 8

P
Performance Release Policy, 8
Petitions, 30
Pinchas Zukerman Performance Program, 73
Placement Examinations, 26
Precollege Division, 9
Probation, 28
Professional Studies Certificate Program, 79
Program Change, 26

Q
Qualifying Examinations and Exemptions, 77

R
Re-admission, 15
Recitals, 30
Refunds, 34
Religious Holidays, 29
Residence Life, 35
Resident Ensembles, 8

S
Schedule Changes, 27
Schedule of Classes, 27
Scholarships and Awards, 21
Sexual Harassment, 38
Solo Performance, 6
Summer Programs, 9
Student Right to Know Act, 33

T
Transcripts, 14
Transfer Credit, 32
Tuition and Fees, 34

V
Visa Information, 17

W
Withdrawal, 27, 31