

# New York University Bulletin



GRADUATE 2011-2013

## NYUSteinhardt

Steinhardt School of Culture, Education, and Human Development

Applied Psychology

Art

Education

Health

Media

Music

# Music and Performing Arts Professions

**DEGREES**

M.A., M.M., Ed.D., Ph.D.,  
Advanced Certificate

**CONTENTS**

|   |    |
|---|----|
| Faculty.....                                    | 64 |
| Special Features.....                           | 65 |
| Dance Education.....                            | 66 |
| Educational Theatre.....                        | 68 |
| Music Business.....                             | 72 |
| Music Education.....                            | 73 |
| Music Performance<br>and Music Composition..... | 75 |
| Music Technology.....                           | 77 |
| Performing Arts Administration.....             | 78 |
| Performing Arts Therapies                       |    |
| Drama Therapy.....                              | 79 |
| Music Therapy.....                              | 80 |
| Courses.....                                    | 81 |

*Notice:* The programs, requirements, and schedules listed herein are subject to change without notice. A directory of classes is published each term with a current schedule. For the most up-to-date schedule changes, please consult ALBERT, NYU's student information website.

**DIRECTOR: ROBERT ROWE**

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TELEPHONE: 212-998-5424 | FAX: 212-995-4043 | WEBSITE: [steinhardt.nyu.edu/music](http://steinhardt.nyu.edu/music)

**T**he Department of Music and Performing Arts Professions offers the finest professional training within a preeminent and internationally acclaimed university. The graduate programs are united by a spirit of openness and innovation that encourages students to pursue their specializations in the performing arts in the context of the larger world of ideas. With an outstanding faculty of performers, theorists, and educators supported by superb research and studio facilities, we offer an unparalleled environment for artistic challenge and growth.

This unique vision takes many forms. At NYU, music performers, composers, and technology majors collaborate on special projects and performances through the New Music Ensemble and the Interactive Arts Performance Series. Music educators take courses in music technology and improvisation. Music therapists work collaboratively with other creative arts therapists in drama and visual art to promote a deeper understanding of the interdisciplinary use of the arts in therapy. Performing arts administrators and music business professionals explore the commonalities of the nonprofit and commercial sectors. Educational theatre students mount productions for city schoolchildren and develop community-engaged theatre in numerous sites. Instrumentalists combine traditional study of solo and chamber literature along with the investigation of extended techniques, improvisation, new works by our composition majors, and interactions with electronics. Composers have the opportunity to work with choreographers, librettists, and filmmakers.

The department's approach to graduate study arises out of the recognition that in addition to substantial training in individual specializations, today's performer, composer, educator, therapist, technical specialist, or executive needs multiple skills and broad experiences to pursue a successful and fulfilling career.

The school's location in New York City is a great advantage. Immersed in the excitement and opportunities of the world's musical and artistic capital, students enjoy the cultural institutions and events that no other city provides. The university's location enables it to draw on the greatest artists in the world and allows its students to build networks and take advantage of abundant professional opportunities. Frequently reviewed by the New York media, over 300 performances—from solo recitals to ensemble concerts and full opera and music theatre productions—are presented by the Department of Music and Performing Arts Professions each year. Master classes are presented several times each week throughout the academic year.

Graduate offerings include programs leading to the Master of Arts and Master of Music degrees, the Advanced Certificate, and the Ph.D. and Ed.D. degrees. The master's program in music therapy is accredited by the American Music Therapy Association (AMTA). Teacher certification programs in music education and educational theatre are accredited by the Teacher Accreditation Council (TEAC).

# Faculty

**Gabriel Alegria**, Assistant Professor. B.A. 1993, Kenyon College; M.A. 1995, CUNY; D.M.A. 2006, Southern California.

**Stephanie Baer**, Assistant Professor. B.M. 1998, M.M. 2000, Mannes College of Music.

**Juan Bello**, Assistant Professor. B.S. 1998, Simón Bolívar; Ph.D. 2003, London.

**Joseph Bongiorno**, Associate Professor. B.M. 1976, Juilliard.

**Meg Bussert**, Associate Professor. B.A. 1998, SUNY (Purchase); M.A.T. 1999, Manhattanville.

**Deborah Damast**, Master Teacher, B.F.A. 1988 SUNY (Purchase), M.A. 2002, New York.

**David J. Elliott**, Professor. B.M. 1971, B.Ed. 1972, M.M. 1973, Toronto; Ph.D. 1983, Case Western Reserve.

**Morwared Farbood**, Assistant Professor. B.A. 1997, Harvard; M.S. 2001, Ph.D. 2006, Massachusetts Institute of Technology.

**Lawrence Ferrara**, Professor. B.A. 1971, Montclair State; M.M. 1973, Manhattan School of Music; Ph.D. 1978, New York.

**John V. Gilbert**, Associate Professor. B.A., Mus.B. 1960, Texas Technological College; M.A. 1962, Ed.D. 1969, Columbia.

**Brian P. Gill**, Assistant Professor. B.A. 1993, North Carolina (Charlotte); M.M. 1996, Colorado (Boulder); Cert. in Vocology 2000, Iowa.; D.M.A. 2007, Kentucky (Lexington).

**Jonathan Haas**, Associate Professor. B.A. 1976, Washington (St. Louis); M.M. 1979, Juilliard School.

**Dianna Heldman**, Assistant Professor. B.M. 1982, SUNY (Potsdam); M.M.Ed. 1990, North Texas; Artist Dipl. 1991, Cincinnati.

**Barbara Hesser**, Associate Professor. B.M. 1970, DePauw; B.S. 1973, M.S. 1974, Combs College of Music; CMT LCAT, FAMI.

**Samuel Howard-Spink**, Clinical Assistant Professor. B.A. 1993, Bristol (U.K.), M.A. 2002, Hunter College (CUNY).

**Susan R. Koff**, Clinical Associate Professor. B.F.A. 1977, Arizona; M.A. 1982, Teachers College, Columbia; Ed.D. 1995, Temple.

**Esther Lamneck**, Associate Professor. B.M. 1973, M.M. 1974, D.M.A. 1980, Juilliard School.

**Robert J. Landy**, Professor. B.A. 1966, Lafayette College; M.S. 1970, Hofstra; Ph.D. 1975, California (Santa Barbara).

**Panayotis Mavromatis**, Assistant Professor. B.A. 1987, Dipl. Advanced Study in Mathematics 1988, M.A. 1991, Cambridge; M.A. 1995, Boston; Ph.D. 2005, Eastman School of Music.

**Jason Menkes**, Clinical Assistant Professor. B.A. 1999, Rochester; M.A. 2004, New York.

**David Montgomery**, Clinical Assistant Professor. B.A. 1999, Marymount Manhattan College; M.A. 2001, Ph.D. 2007, New York.

**Catherine Moore**, Clinical Associate Professor. B.A. 1976, Bishop's (Canada); B.M. 1978, Montreal Conservatoire (Canada); Ph.D. 1991, Liverpool (U.K.).

**Marilyn Nonken**, Assistant Professor. B.M. 1992, Eastman School of Music; M.A. 1995, M.Phil. 1995, Ph.D. 1999, Columbia.

**Kenneth J. Peacock**, Professor. B.A. 1965, California (Los Angeles); M.A. 1970, California (Riverside); Ph.D. 1976, Michigan.

**David Pietro**, Assistant Professor. B.M. 1987, North Texas State University; M.M. 2001, New York.

**Catherine Radbill**, Clinical Assistant Professor. B.M. 1975, East Carolina; M.A. 1980, Cincinnati.

**Sean Scot Reed**, Assistant Professor. B.M. 1995, Texas (Austin); M.M. 1998, Rice; D.M.A. 2004, Eastman School of Music.

**Agnieszka Roginska**, Assistant Professor. B.M. 1996, McGill; M.M. 1998, New York; Ph.D. 2004, Northwestern.

**Robert Rowe**, Professor and Director. B.M. 1976, Wisconsin; M.A. 1978, Iowa; Ph.D. 1991, Massachusetts Institute of Technology.

**Ronald Sadoff**, Associate Professor. B.M. 1976, North Carolina School of the Arts; M.M. 1978, Juilliard School; Ph.D. 1986, New York.

**Joe Salvatore**, Clinical Assistant Professor. B.A. 1995, Delaware; M.F.A. 1995, Massachusetts (Amherst).

**David Schroeder**, Associate Professor. B.Ed. 1983, Northern Iowa; M.M. 1986, New England Conservatory of Music; D.A. 1993, New York.

**Nancy Smithner**, Clinical Assistant Professor. B.A. 1976, Antioch College; Ph.D. 2002, New York.

**David Spear**, Associate Professor. B.A. 1975, California (Los Angeles).

**Matthew Sullivan**, Assistant Professor. B.M. 1975, Miami.

**Philip Taylor**, Associate Professor. B.Ed. 1980, Rusden State College (Australia); M.A. 1988, Ph.D. 1992, New York.

**Anton Vishio**, Assistant Professor. B.A. 1989, Princeton; Ph.D. 2008, Harvard.

**Grant Wenaus**, Assistant Professor. B.M. 1985, Regina; M.M. 1992, Indiana; D.M.A. 1997, Michigan.

**William Wesbrooks**, Assistant Professor. B.A. 1972, Eastern New Mexico.

**Julia Wolfe**, Assistant Professor. B.A. 1980, Michigan; M.M. 1986, Yale.

**Brann J. Wry**, Associate Professor. B.A. 1963, Holy Cross; J.D. 1967, Georgetown; M.B.A. 1973, California (Los Angeles).

**Distinguished Performers and Composers-in-Residence**

Milton Babbitt (1987-1989)  
 Leo Kraft (1989-1991)  
 Anatol Vieru (1992-1993)  
 George Perle (1993-1994)  
 Leonard Rosenman (1994-1995)  
 Roger Reynolds (1995-1996)  
 Robert Craft (1996-1997)  
 Morton Subotnick (1996-1997)  
 Leo Kraft (1997-1998)  
 George Crumb (1997-1998)

Steven Schick (1997-1998)  
 Maya Beyser (1997-1998)  
 Sukhi Kang (1998-1999)  
 Violeta Di Nescu (1998-1999)  
 Morton Subotnick (1998-1999)  
 Brentano Quartet (1995-2003)  
 Lumina String Quartet (2003-2005)  
 "Prizm" Brass Quintet (2003-2005)  
 Tania León (2004)  
 Quintet of the Americas (2004-)  
 New Hudson Saxophone Quartet (2004-)

**Distinguished Educational Theatre Scholars and Artists-in-Residence**

Enda Walsh, 2005  
 Dorothy Heathcote, 2006, 2007  
 Rosa Luisa Márquez, 2006-2010  
 Cecily O'Neill, 2008  
 Johnny Saldana, 2009  
 Michael Rohd, 2010  
 Kumagai Yasuhiro 2010  
 Julian Boal, 2010-11  
 Ross Prior 2011  
 Jana Sanskrit India theatre troupe, 2011

**Number of Adjunct Faculty (by specialization)***Music*

Bass Clarinet **1**  
 Bass: Jazz **2**  
 Bassoon **3**  
 Cello **2**  
 Choir **6**  
 Clarinet **4**  
 Double Bass **2**  
 Ensembles **8**  
 Flute **7**  
 French Horn **3**  
 Harp **1**  
 Jazz Composition **7**

Jazz Guitar **5**  
 Jazz Percussion **6**  
 Jazz Piano **7**  
 Jazz Trombone **3**  
 Jazz Voice **13**  
 Music Composition **16**  
 Music History **4**  
 Music Theatre **10**  
 Music Theory **6**  
 Oboe **4**  
 Percussion **2**  
 Performing Arts Administration **6**  
 Piano **10**  
 Saxophone: Classical **2**  
 Saxophone: Jazz **8**

Trombone **1**  
 Trumpet: Classical **5**  
 Trumpet: Jazz **3**  
 Tuba **1**  
 Viola **3**  
 Violin **13**

*Performing Arts Professions*

Dance Education **17**  
 Drama Therapy **6**  
 Educational Theatre **35**  
 Music Business **14**  
 Music Education **19**  
 Music Technology **18**  
 Music Therapy **8**

# Special Departmental Features

**ADMISSION REQUIREMENTS FOR MUSIC PROGRAMS**

An interview and, in programs where applicable, an audition and/or composition portfolio review. See also individual programs.

*See general admission section, page 156.*

**SPECIAL DEGREE REQUIREMENTS FOR MUSIC PROGRAMS**

All incoming master's degree students, excluding those in the Music Business Program, must take Theory, Ear Training, and Music History placement examinations prior to their first semester (consult the department for specific dates and locations). All master's programs in music require a final project (Colloquy). See also under individual programs.

# Dance Education

## DIRECTOR

Susan Koff

35 West Fourth Street,  
Suite 675  
212-998-5400

## DEGREE

M.A., Advanced  
Certificate

## FACULTY

See page 64 for a  
complete listing.

## The mission of the Program in Dance

**Education** is to provide high-quality training and professional development in the theory and practice of dance education for teachers, administrators, performing artists, and research scholars. The goal of the program is to facilitate the development of your creative and critical thinking abilities, thereby increasing your knowledge and expertise in dance and dance education. The program emphasizes the integration of the developing mind and body in the context of cultural practices.

Created in 1932 by the legendary Martha Hill, the Program in Dance Education is guided by a belief in movement as central to human development and education. From this perspective, dance and education are viewed as complementary domains of knowledge. Dance represents an intelligent expression of human experience and is an important source of understanding that contributes to our cognitive, emotional, and physical growth in multicultural settings. Education is the means by which we increase knowledge and develop expertise.

The master's (M.A.) programs are in Teaching Dance in the Professions, with a concentration in ABT ballet pedagogy, and Teaching Dance, All Grades. Discipline-based studies and scholarly research increases students' knowledge and expertise and transforms the way educators understand and teach dance. For this reason, our distinguished faculty members focus on creative, pedagogical, and research-based inquiries. A creative-based inquiry allows the dancer to master his or her craft with course work that includes choreography, technique, and improvisation. Pedagogical-based inquiry enables deep understanding of learning and teaching processes with courses in teaching methods, curriculum development, and multicultural practices. The research-based inquiry provides theory and methods courses for creating new knowledge in the field of dance education.

The Program in Dance Education offers many opportunities to engage in community outreach, performance, and research in dance. Close partnerships with national, state, and New York City performing arts institutions provide access to a wealth of information about innovative dance education programs

for exploration and research. Its student ensemble group, Kaleidoscope Dancers, focuses on community outreach, performs with and for New York City schoolchildren, and conducts workshops on learning in, through, and about dance. Its annual concerts provide opportunities to learn new repertory from distinguished faculty and develop one's personal voice in individual choreographic works. In conjunction with the New Music and Dance Ensemble, the Program in Dance Education also sponsors a summer program in Florence, Italy, with NYU and distinguished European faculty and summer study in conjunction with the Laban/Bartenieff Institute of Movement Studies—LIMS®, which offers a unique graduate-level program in the immersion of Laban Movement Studies.

## CAREER OPPORTUNITIES

Graduates of the Program in Dance Education hold positions teaching dance in public and private elementary and secondary schools and as professors and researchers in college and university dance and dance education programs and related settings.

## DEGREE REQUIREMENTS

### **Master of Arts: Teaching Dance, All Grades**

The need for qualified and certified dance educators in our elementary and secondary schools has never been greater than it is today. For this reason, NYU Steinhardt offers a new teacher certification program, Teaching Dance, All Grades, which can lead to initial teacher certification (40 units) for preservice teachers and professional teacher certification (30 units) for certified teachers who already have a bachelor's degree.

*Initial Teacher Certification.* The preservice curriculum is designed to train dance educators who will be prepared to teach all grades. A total of 40 units and 100 hours of field experience are required for this master's program, distributed as follows:

**Foundations in Dance Education** (9 units: 6 units required plus 3 elective units by advisement): Includes, but is not limited to, Introduction to Laban Movement Analysis *MPADE-GE.2044*,

Advanced Technique and Pedagogy *MPADE-GE.2075*, Research in Dance Education *MPADE-GE.2403*.

**General Pedagogical Core** (21 units): Inquiries into Teaching and Learning III *TCHL-GE.2010*, Language, Literacy Acquisition, and Development *TCHL-GE.2275*, Human Development and Education in the Arts *MPAIA-GE.2010*, Technology Resources for Performing Arts Educators *MPAIA-GE.2029*, The Social Responsibilities of Teachers *TCHL-GE.2999*, Methods and Materials in Teaching Dance *MPADE-GE.2265*, Artistic Resources in Dance Education *MPADE-GE.2266*, Advanced Dance Practicum *MPADE-GE.2077*, Dance for the Special Child *MPADE-GE.2453*.

**Specialized Pedagogical Core** (10 units): Common Hour *MPADE-GE.2001*, Dance Technique and Pedagogy (Secondary Schools) *MPADE-GE.2040*, Advanced Technique and Pedagogy: Modern Dance *MPADE-GE.2075*, Teaching Creative Movement (Elementary Schools) *MPADE-GE.2452*, Supervised Student Teaching (Elementary and Secondary) *MPADE-GE.2607, 2608*.

**Professional Teacher Certification.** The in-service curriculum is designed to provide professional development for educators with initial certification to gain professional-level certification and be prepared to teach dance to all grades. A total of 30 units and 50 hours of field experience are required for this master's program, distributed across, but not limited to, the Foundations in Dance Education and Specialized Pedagogical Core described above.

## ADMISSION REQUIREMENTS

### **Master of Arts: Teaching Dance in the Professions**

A total of 36 units is required for the Master of Arts Degree Program in Teaching Dance in the Professions. A culminating project is required. The traditional track (DAHP) is intended for those who wish to teach in institutions of higher education or work as educational consultants and directors of education. Students intending to teach in private studios, in conservatories, as teaching-artists, and in community settings may select a concentration in ballet pedagogy, offered in partnership with the American Ballet Theatre (DAHP:ABT). Both tracks prepare

students to gain the academic experience necessary to pursue doctoral study.

**DAHP: Required Core** (15 units): Introduction to Laban Movement Analysis *MPADE-GE.2044*, Research in Dance Education *MPADE-GE.2403*, Methods and Materials for Teaching Dance *MPADE-GE.2265*, Jazz Dance: A Cultural-Historical Approach to Teaching Dance *MPADE-GE.2029*, Teaching Performance of Dance *MPADE-GE.2454*, Teaching Dance in Higher Education *MPADE-GE.2452*.

**DAHP: Specialization** (12 units): Intermediate Technique and Pedagogy *MPADE-GE.2040*, Advanced Technique and Pedagogy *MPADE-GE.2075*, Advanced Dance Practicum (Improvisation) *MPADE-GE.2077*, College Student Learning and Development *HPSE-32.2069*, History of American Higher Education *HSED-GE.2067*, Fieldwork in Dance: Higher Education *MPADE-GE.2277*.

**DAHP: Guided Electives** (7 units): May include such courses as Alexander Technique *MPASS-GE.2371*, Anatomy and Kinesiology *MPADE-GE.2810*, Dance for the Special Child *MPADE-GE.2453*, Principles of Dance Movement Therapy *MPADE-GE.2502*, Artistic Resources for Dance Education *MPADE-GE.2266*, African Dance *MPADE-GE.2022*, Advanced Dance Practicum (Improvisation) *MPADE-GE.2077*.

**DAHP:ABT Required Core** (14 units): Introduction to Laban Movement Analysis *MPADE-GE.2044*, Research in Dance Education *MPADE-GE.2403*, Methods and Materials for Teaching Dance *MPADE-GE.2265*, Jazz Dance: A Cultural-Historical Approach to Teaching Dance *MPADE-GE.2029*, Teaching Performance of Dance *MPADE-GE.2454*, Teaching Creative Movement in the Studio School *MPADE-GE.2452*.

**DAHP:ABT Area of Concentration** (18 units): Theory and Methodology in Ballet Pedagogy *MPADE-GE.2267*, Fieldwork and Analysis Seminar in Ballet Pedagogy *MPADE-GE.2270*, Teaching Apprenticeship in Ballet Pedagogy *MPADE-GE.2268*, Advanced Analysis and Teaching Apprenticeship in Ballet Pedagogy *MPADE-GE.2269*, Environment of Performing Arts Administration *E67.2130*, Principles and Practices of Performing Arts Administration *E67.2131*.

**DAHP:ABT Guided Electives** (3 to 6 units): May include such courses as

Anatomy and Kinesiology *MPADE-GE.2810*, Dance for the Special Child *MPADE-GE.2453*, Principles of Dance Movement Therapy *MPADE-GE.2502*, Artistic Resources for Dance Education *MPADE-GE.2266*, African Dance *MPADE-GE.2022*, Advanced Dance Practicum (Improvisation) *MPADE-GE.2077*, Tap Dance *MPADE-GE.2023*.

### ADMISSION REQUIREMENTS

Admission to the dance education master's degree program is offered to applicants who hold a bachelor's degree or equivalent international credentials and who show promise as dance educators. Applicants are judged on the basis of criteria that include academic record and performance experience, quality of personal written statement, individual audition, and interview. (Note: A videotape may be submitted in lieu of an audition.) Specific requirements for the doctoral programs in dance education include acceptable M.A. thesis or other written work, statement of professional goals, and the interest of at least one faculty member in the applicant's intended area of research.

See *general admission section*, page 156.

### ACCREDITATION

The Steinhardt School of Culture, Education, and Human Development's teacher education program has been accredited by the Teacher Education Accreditation Council (TEAC) for a period of five years. The accreditation certifies that the Steinhardt teacher education program has provided evidence that it adheres to TEAC's quality principles. The accreditation affirms the claim that NYU Steinhardt uses evidence to develop and improve its programs that prepare teachers. For more information, contact TEAC, One Dupont Circle, Suite 320, Washington, DC 20036; 202-466-7236; [www.teac.org](http://www.teac.org).

### DEGREE REQUIREMENTS

The **Advanced Certificate in Teaching Dance, All Grades** is designed for prospective students who have earned an M.A. or M.F.A. in Dance, and who wish to be certified in Teaching Dance, All Grades (Pre-K-12). Rather than earn an additional master's degree, students in this program would take courses (20 unit minimum) that provide the supplementary educational theory, pedagogical development, and instructional practice necessary to fulfill requirements currently in place for New York State Certification in Teaching Dance, All Grades. (Courses that are part of the M.A. Teaching Dance, All Grades program at NYU's Steinhardt School of Culture, Education, and Human Development). All students must take the following minimum required courses (20 units): Dance for the Special Child, *MPADE-GE.2453*, 3 units; Language and Literacy, *TCHL-GE.2275*, 3 units; Inquiries into Teaching and Learning III, *TCHL-GE.2010*, 4 units; Fieldwork in Schools and Other Educational Settings, *TCHL-GE.0005*, 0 units; Human Development and Education in the Arts, *MPAIA-GE.2010*, 3 units; Drug, Alcohol Ed /Child Abuse Id /School Violence Prevention *TCHL-GE.2999*, 0 units; Student Teaching in Dance: Elementary, *MPADE-GE.2607*, 2 units; Student Teaching in Dance: Secondary, *MPADE-GE.2608*, 2 units; Advanced Technique & Pedagogy *MPADE-GE.2075*, 1 unit; Teaching Creative Movement *MPADE-GE.2452*, 2 units.

Upon admissions, additional courses/credits may be required based upon individual MA/MFA transcript review—in which case students may be required to complete additional course/credits such as the following: (variable 21-37 units)Methods and Materials in Teaching Dance, *MPADE-GE.2265*, 3 units; Laban Movement Analysis, *MPADE-GE.2044*, 2 units; Teaching Performance of Dance, *MPADE-GE.2454*, 2 units; Advanced Dance Practicum: Methods of Assessment *MPADE-GE.2077*, 1 unit; Methods of Accompaniment for Dance, *MPADE-GE.2309*, 1 unit; Intermediate Dance Technique & Pedagogy, *MPADE-GE.2040*, 1 unit; Arts Resources in Dance Education, *MPADE-GE.2266*, 1 unit; Research in Dance Education, *MPADE-GE.2402*, 3 units; Technology Resources for Performing Arts Education, *MPAIA-GE.20293*, units.

Completion of this program leads to eligibility for Initial and Professional

New York State Certification in Teaching Dance, All Grades, (Pre-K-12) with reciprocity in numerous states.

#### ADMISSION REQUIREMENTS

##### **Advanced Certificate (dance)**

Specific requirements for the advanced certificate program in dance include

1. Earned Master of Arts or Master of Fine Arts in Dance or Dance Education
2. Strong record of academic achievement
3. Completed essay expressing interest in K-12 education in dance and detailing career goals
4. Audition

*Please Note:* Application (online only), Application Fee of \$75 (payable by Major Credit card only), Statement of Purpose Resume/Curriculum Vitae (A typewritten, double-spaced, two- to three-page statement explaining your purpose in undertaking graduate study in your particular program. This is your opportunity to introduce yourself and to inform the Admissions Committee about your goals, interests, and career plans as they relate to your intended academic pursuits.), one official copy of transcripts from all institutions attended or attending, and GRE score are also required.

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## Educational Theatre

#### DIRECTOR

Philip Taylor

Pless Annex, Room 23  
212-998-5868

#### DEGREES

M.A., Ed.D., Ph.D.

#### FACULTY

See page 64 for a complete listing.

**New York University offers the only** academic program in the United States in educational theatre that leads to the M.A., Ed.D., and Ph.D. degrees. The program emphasizes the uses of drama education and applied theatre, with coursework in school-based drama, teaching artistry, theatre for young audiences, play production, innovative research, and community arts. It also provides concentrations in art-based research, dramatic literature, and aesthetic education. The program has a strong social justice agenda and produces plays year-round for audiences in an experimental studio space (the Black Box Theatre) and in the venerable Provincetown Playhouse.

New York City offers opportunities for internships and extensive experience in a variety of professional settings that include private and public schools, nationally prominent theatres for young and family audiences, hospitals, media networks, recreational and community centers, and social service agencies. Qualified students may apply for internships with educational theatre companies across New York City.

#### CAREER OPPORTUNITIES

Graduates are employed in educational settings for all ages, in communications, community theatre, regional and New York professional theatre, and in children's and youth theatre and as consultants and specialists. Institutions from the preschool to the university level seek trained specialists to inaugurate and conduct drama programs; specialists are also needed for programs in social service agencies,

recreation, and guidance centers.

Notable alumni of the program include playwrights and filmmakers (John Patrick Shanley, winner of the 1988 Academy Award for his script for the film *Moonstruck* and the 2005 Pulitzer Prize for his Broadway play *Doubt*; Ramon Esquivel, featured playwright at the New Plays for Young Audiences Series; Lowell Swortzell, playwright, children's theatre authority, co founder of the NYU Educational Theatre program); education and outreach directors (Kevin Bott, *Imagining America: Artists and Scholars in Public Life*; Myrna Casas, director of her own prize-winning company in Puerto Rico; Alexander Sarian, MCC Theatre; Jonathan Shmidt, New Victory Theatre); teachers and school administrators (Sandy Faison, assistant principal of drama at LaGuardia High School; Krista Fogle, arts administrator at the Creative Arts Team; David Kilpatrick, manager for Kennedy Center's Theatre for Young Audiences); college professors (Zachary Moore, Marymount College; Sobha Paredes, City College of New York; Dani Snyder-Young, Illinois Wesleyan University; James Webb, Manhattan Community College); authors and evaluators (Russell Granet, founder Arts Education Resource; the late Dr. Nellie McCaslin, prolific author of widely employed texts on drama for children;); and numerous applied theatre professionals and drama educators (including, Javier Cardona, *Rehabilitation Through the Arts*; James DeVivo, Playwrights Theatre New Jersey; Dana Edell, founder of Vibe Theatrical Experience; Edmund Chow, Singapore Prison Authority). Three options for master's degrees

involve teaching in colleges and communities and receiving teacher certification in Theatre K-12 or English 7-12/Theatre K-12. The program is developing a new dual certification degree in Social Studies 7-12/Theatre K-12.

#### **Master of Arts: Educational Theatre for Teachers in Colleges and Communities (EDTC)**

The M.A. Program in Educational Theatre for Teachers in Colleges and Communities (EDTC) is a 36-unit curriculum that prepares students for teaching educational theatre at the higher education/college level and in diverse community settings. Graduates of this program hold teaching and administrative positions in contexts where teacher certification is not required: private colleges, arts organizations, galleries and museums, educational outreach centers, health education, housing programs, youth and adult detention centers, and educational programs attached to mainstream theatre houses. The program empowers graduates to design, implement, and evaluate theatre work in a wide range of community contexts and also prepares them for college teaching.

Students take courses in the foundation areas of applied theatre; drama education production, performance, and literary foundations; and theatre for young audiences, as well as in the applications of these content areas to a variety of community settings. The New York State Learning Standards for Theatre informs the curriculum pathways. Substitutions, such as study abroad

options, can occur by advisement. Additional courses not listed below are offered each semester. Students should discuss their course selection with their adviser.

### DEGREE REQUIREMENTS

**Required Courses: Foundations** (9 unit): Key principles in the teaching and learning of educational theatre. Drama in Education I *MPAET-GE.2193*, Drama in Education II *MPAET-GE.2194*, Theatre Practices: Leaders in Educational Theatre *MPAET-GE.2151*.

**Research** (3 units): An introduction to research design. Methods and Materials of Research in Educational Theatre *MPAET-GE.2077*.

**Content Core** (12 units): The required discipline courses in production, performance, criticism, and aesthetics. The Content Core is informed by the New York State Learning Standards for the Arts. Students who have not taken the asterisked courses (\*) or their equivalent at the undergraduate level must take them before fulfilling the Content Core requirement, even if it means that more than 36 units are required to complete this M.A. World Drama I and II *MPAET-GE.2102,2104*, Advanced Directing *MPAET-GE.2097*, Styles of Acting and Directing\* *MPAET-GE.2099, 1100*, Costume Design *MPAET-GE.2175*, Creative Play in the Arts *MPAET-GE.2059*, Development of Theatre and Drama I, II\* *MPAET-GE.2021, 2022*, Images of Women in the Theatre *MPAET-GE.2023*, Dramatic Criticism *MPAET-GE.2091, 2092*, Shakespeare's Theatre *MPAET-GE.2171, 2172*, Theatre of Brecht and Beckett *MPAET-GE.2177*.

**Pathways** (9 units): Students specialize in an area of educational theatre that suits their career goals. By advisement students select a pathway or create their own. Possible choices are Applied Theatre; Drama Education; Theatre for Young Audiences. Applied Theatre I and II *MPAET-GE.2101,2102*, Theatre-in-Education Practices *MPAET-GE.2090*, Augusto Boal's Theatre of the Oppressed *MPAET-GE.2965*, Creating Meaning Through Community Drama *MPAET-GE.2979*. Drama and the Curriculum: Dramatic Activities in the Elementary Classroom *MPAET-GE.2030*, Dramatic Activities in the Secondary Classroom *MPAET-GE.2031*, Teaching Through Drama: Classroom Strategies *MPAET-GE.2951*, Drama Across the Curriculum and Beyond *MPAET-GE.2955*, Theatre for Young Audiences: Introduction to Theatre for

Young Audiences *MPAET-GE.2005, 2006*, Youth Theatre in Education *MPAET-GE.2075, 2076*, Advanced Playwriting *MPAET-GE.2106*, Creating Theatre with Young People *MPAET-GE.2980, 2981*.

**Culminating Experience** (3 units): After completing Pathways, students create an individualized research project. Seminar in Applied Theatre Research *MPAET-GE.2400*, Human Development and Education in the Arts *MPAIA-GE.2010*, or the Practicum *MPAET-GE.2031*.

### Master of Arts: Educational Theatre, All Grades (EDTA)

The goal of this 48-unit M.A. teacher certification program in educational theatre, all grades (EDTA), is to educate teachers to provide opportunities for students to explore drama strategies and theatre forms in the classroom and on stage. The curriculum provides integrated course offerings in drama, dramatic literature, and theatre, which are tied to the New York State Learning Standards for the Arts. This course of study enables graduates to be educated as teaching artists and professionally certified in New York State as teachers of theatre, all grades.

### ADMISSION REQUIREMENTS

Students must have earned 36 units in drama, theatre, dramatic literature, or their equivalent. Students with fewer than 36 units in these areas on admission will be required to take additional coursework in educational theatre.

### DEGREE REQUIREMENTS

**Content Core Foundation** (24 units): Development of Theatre and Drama *MPAET-GE.2021,2022*, Drama in Education I and II *MPAET-GE.2193, 2194*; Drama with Special Education Populations I, II, and III *MPAET-GE.2960, 2961, 2962*; Methods and Materials of Research *MPAET-GE.2077*; Educational Theatre Electives.

**Pedagogical Core** (13 units, includes 100 hours of field experience): Inquiries into Teaching and Learning III *TCHL-GE.2010*, Human Learning and Development *APSY-GE.2020*, Developing Arts Resources for Teachers *MPAIA-GE.2029*, The Arts in Human Development *MPAIA-GE.2010*.

**Specialized Pedagogical Core** (11 units): Drama Activities in the Elementary School *MPAET-GE.2030*, Drama Activities in the Secondary School *MPAET-GE.2031*, Supervised Student

Teaching in the Elementary Drama Classroom *MPAET-GE.2134*, Student Teaching in the Secondary English/Drama Classroom *MPAET-GE.2174*, The Social Responsibilities of Teachers: Drug and Alcohol Education, Child Abuse Identification, and School Violence Prevention *TCHL-GE.2999*.

### ADDITIONAL REQUIREMENTS

1. Students being recommended for New York State Teaching Certification via the theatre teacher certification sequence must have taken at least one semester of a foreign language at the college level (sign language is allowed).
2. Students must successfully complete the New York State Teacher Certification examinations. Scores must be submitted to the State Education Department before it will consider issuing certificates to teach in the public schools of New York State.
3. All students are required to complete a Culminating Experience, which consists of a research project informed by the student's experience in the student teaching practicum (by advisement).

### Master of Arts: Educational Theatre, All Grades, with English, 7-12 (ETED)

This 53-unit M.A. teacher certification program in educational theatre with English, 7-12 (ETED), responds to the many opportunities available in the New York City area for English teachers at the middle and high school levels. The need for modes of artistic expression that lead toward literate engagements with texts has never been greater than it is today. The concern that technologies such as film, television, and the Internet are replacing basic reading and writing skills can be addressed by providing opportunities for students to explore ideas and concepts in the novels and plays they read in the English classroom through drama and theatre strategies. To respond to these concerns, we are offering Educational Theatre K-12 with English, 7-12. The curriculum reflects an integration of course work offered by the current faculty in the Program in Educational Theatre, in collaboration with the faculty in the Program in English Education.

### ADMISSION REQUIREMENTS

Students must have earned 30 units in English or dramatic literature or their equivalent and 30 units of theatre or

educational theatre. Students with fewer than 30 prerequisite units in these areas on admission may be required to take additional coursework as part of their master's program.

### DEGREE REQUIREMENTS

A total of 53 units are required for this master's program, distributed as follows:

#### Foundations in Educational Theatre

(12 units): Development of Theatre and Drama *MPAET-GE.2021* or *MPAET-GE.2022*, Methods of Research in Educational Theatre *MPAET-GE.2077*, Drama with Special Education Populations *MPAET-GE.2960*, Drama in Education I *MPAET-GE.2193*.

#### Theory and Methods of Educational Theatre

(12 units): Dramatic Activities in the Elementary Classroom *MPAET-GE.2030*, Dramatic Activities in the Secondary Classroom *MPAET-GE.2031*, Drama in Education II *MPAET-GE.2194*, Storytelling *MPAET-GE.2951*, Dramatic Literature (by advisement).

#### Theory and Methods of English Education

(14 units): Teaching/Learning English Language Arts in Middle School *ENGED-GE.2041*, Teaching/Learning English Language Arts in High School *ENGED-GE.2042*, Negotiating the Curriculum *ENGED-GE.2120*, Language Development and Reading Literature *ENGED-GE.2139* or Literature and the Adolescent Experience *ENGED-GE.2521*; Foundations of Educational Linguistics (3 units) *ENGED-GE.2505* or Teaching Expository Writing *ENGED-GE.2511*.

**Professional Education** (16 units): Social Responsibilities of Teachers: Drug and Alcohol Education, Child Abuse Identification, and School Violence Prevention *TCHL-GE.2999*, Inquiries into Teaching and Learning III *TCHL-GE.2010*, Supervised Student Teaching: Drama in the Elementary Drama Classroom *MPAET-GE.2134*, Student Teaching the English Language Arts in the High School *ENGED-GE.2643*, Adolescent Development *APSY-GE.2272*.

### ADDITIONAL REQUIREMENTS

1. Students being recommended for New York State Teaching Certification via the English Teacher Certification sequence must have taken at least one semester of a foreign language at the college level (sign language is allowed).
2. Students must successfully complete the New York State Teacher Certification examinations. Scores must be submitted to the State

Education Department before it will consider issuing certificates to teach in the public schools of New York State.

3. All students are required to complete a Culminating Experience, which consists of a research project informed by the student's experience in the student teaching practicum (by advisement).

#### Master of Arts: Educational Theatre, All Grades, with Social Studies, 7-12

Social studies and theatre have a powerful alliance when learners are provided with the chance to explore a period of history, historical concepts, and historical debates through the use of drama-based frameworks. This innovative dual certification program is built on the school's teacher certification programs in Educational Theatre, All Grades, and Teaching Social Studies, 7-12. Students are provided with opportunities to explore key ideas in primary source documents or historical texts through the use of interactive dramatic strategies. The dual certification program adheres to State Learning Standards for both theatre and social studies, and the curriculum reflects an integration of course work offered by the current faculty in the Program in Educational Theatre, in collaboration with the faculty in the Program in Social Studies Education. Each of the competencies now necessary for teacher certification programs are met by the course work, fieldwork, and student teaching requirements in both programs, as well as all the faculty and institutional requirements.

### ADMISSION REQUIREMENTS

Students must have earned 24 units in theatre and 24 units in social studies. For social studies, students must have completed at least 15 semester units in the history and geography of the U.S. and the world; at least 3 units in economics; at least 3 units in government or political science; and at least 3 units in one of the social sciences with the exception of psychology and philosophy. For theatre, students must have earned 24 units in drama, theatre, dramatic literature, or their equivalent. Students with fewer than 24 units in these areas on admission will be required to take additional coursework in educational theatre and/or social studies. To be recommended for certification in social

studies and theatre, students will have completed a total of 30 content credits in each area. Six units are included in the following program of study.

### DEGREE REQUIREMENTS

A total of 48 units are required for this master's program, distributed as follows:

#### Content Core in Educational Theatre and Social Studies

(12 units): World Drama I or II *MPAET-GE.2103* or *MPAET-GE.2104*, Drama in Education I or II *MPAET-GE.2193* or *MPAET-GE.2194*, The Social Studies Curriculum: U.S. History *SOCED-GE.2047*, The Social Studies Curriculum: World History *SOCED-GE.2048*.

#### General Pedagogical Core in Educational Theatre and Social Studies

(14 units): Drama with Special Education Populations *MPAET-GE.2960* or Educating Students with Disabilities in Middle School and Adolescent Settings *SPCED-GE.2162*, Human Development and Education in the Arts *MPAIA-GE.2010*, The Social Responsibilities of Teachers: Drug and Alcohol Education, Child Abuse Identification, and School Violence Prevention *E81.2999*, Literacy and Social Studies *SOCED-GE.2147*, Exploring Social Issues Through Drama *MPAET-GE.2976*, Understanding Diversity: Teaching Pluralism *MPAET-GE.2977*, Inquiries into Teaching and Learning III *TCHL-GE.2010*.

#### Specialized Pedagogical Core in

**Theatre and Social Studies** (14 units): Teaching Social Studies in the Middle and Secondary School *SOCED-GE.2042*, Methods and Materials of Research in Educational Theatre *MPAET-GE.2077*, Drama Across the Curriculum and Beyond *MPAET-GE.2955*, Dramatic Activities in the Elementary School *MPAET-GE.2030*, Dramatic Activities in the Secondary School *MPAET-GE.2031*, M.A. Seminar in Social Studies *SOCED-GE.2146*.

#### Student Teaching in Theatre and

**Social Studies** (8 units): Supervised Student Teaching: Social Studies in the Secondary School *SOCED-GE.2051*, Supervised Student Teaching Theatre in the Elementary Classroom *MPAET-GE.2134*, Terminal Experience (0 units): Social Studies and History Workshop or culminating research project in educational theatre.

Students must successfully complete the New York State Teacher Certification examinations. Scores must be submitted to the State Education Department before it will consider issuing certificates to teach in the public schools of New York State.

### **Doctoral Programs (EDTC, EDTH)**

A strong research focus exists in the Program in Educational Theatre. Applications for doctoral study are accepted from candidates with clearly demonstrated interest in research and scholarship. Acceptance into doctoral study is competitive. Students are encouraged to complete their program in five years. A satisfactorily completed master's degree with a research component is expected prior to application. A total of 48 to 60 units beyond the master's degree (depending on the student's previous academic background) is required for the Ph.D. or the Ed.D. degree. This includes 36 units in general degree requirements and a minimum of 18 units in educational theatre to be selected in consultation with a doctoral adviser, according to the student's area of interest and professional goals. Doctoral students must complete a minimum of 36 units in residence beyond the master's degree. A candidacy examination is given approximately halfway through the academic work to determine if students have reached competency.

Upon completion of coursework, students must register in a 1-unit collegium in performing arts education research each semester in order to maintain matriculation (Performing Arts Research Collegium *MPAIA-GE.3400*).

Both a proposal and a dissertation are required of all doctoral students. Ph.D. students must defend their dissertation during an oral examination. Three full-time faculty members are required to serve on doctoral students' dissertation committees.

Student should consult the handbook for doctoral study published by the Steinhardt School for the specific requirements of this degree. Course substitutions for any of the general degree requirements must be approved by the academic adviser, the department director, and the associate dean for academic affairs.

### **DEGREE REQUIREMENTS**

**Foundations of Education** (6 units): Educational Sociology *SOED-GE.2400*, Educational Psychology *E35.2400*, Philosophy of Education *PHED-GE.2400*, History of Education *HSED-GE.2400*.

**Cognate Study** (6 units): Electives closely related to and supportive of the student's area of specialization. This coursework must be taken outside of the student's program, i.e., not MPAET-GE courses.

**Departmental Study** (3 units): Drama

in Education *MPAET-GE.2193*.

**Research Electives** (15 units):

Coursework includes Seminar in Applied Theatre Research *MPAET-GE.2400*, Methods and Materials of Research in Educational Theatre *MPAET-GE.2077*. Advanced specialized research courses should be taken after candidacy has been received and, preferably, as the dissertation proposal has been shaped to ensure that selections are relevant to the dissertation. For instance, a student doing qualitative inquiry, which demands extensive interviewing of participants, would register for Research Practicum in Field Settings *CHDED-GE.2372*.

**Specialized Research Methodology** (3 units): Qualitative Field Research *RESCH-GE.2141*, Survey and Correlation Research *RESCH-GE.2139*, Historical Research *RESCH-GE.2135*. Dissertation Proposal Seminar (3 units) *MPAET-GE.3005*.

**Educational theatre requirements:** a minimum of 18 educational theatre units under advisement must be selected from the following courses: Drama in Education II *MPAET-GE.2194*, Development of Theatre and Drama *MPAET-GE.2021,2022*, Dramatic Criticism *MPAET-GE.2091,2092*, Seminar in Applied Theatre Research *MPAET-GE.2400*, Advanced Directing *MPAET-GE.2097, 2098*, Advanced Playwriting *MPAET-GE.2106*, Creative Play in the Arts *MPAET-GE.2059*, Theatre in Education Practices *MPAET-GE.2090*, Theatre Practices: Leaders in Educational Theatre *MPAET-GE.2151*, Images of Women in the Theatre *MPAET-GE.2023*, Farce and Comedy in the Theatre *MPAET-GE.2067, 2068*, American Theatre *MPAET-GE.2087, 2088*, Theatre of Brecht and Beckett *MPAET-GE.2177*, World Drama *MPAET-GE.2103, 2104*.

### **ADMISSION REQUIREMENTS**

Specific requirements for the doctoral programs in educational theatre include (1) an acceptable M.A. thesis and other submitted work, (2) the statement of professional goals, and (3) the interest of at least one faculty member in the applicant's stated area of research and dissertation concept.

*See general admission section, page 156.*

### **STEINHARDT FELLOWS PROGRAM AND RESEARCH ASSISTANTSHIPS**

See page 169. ►

### **SPECIAL OPPORTUNITIES**

The Program in Educational Theatre offers a unique opportunity for concentrated study and daily field participation in the uses of drama and theatre in education. The Summer Study Abroad program in Brazil, England, Ireland, and Puerto Rico, which celebrated its 38th anniversary in 2011, is designed for teachers, university students, recreational leaders, librarians, language and speech arts specialists, theatre directors, actors, and integrated arts educators. The program provides training with leaders in educational theatre, including, in the past, such notable authorities as Judith Ackroyd, Julian Boal, Cecily O'Neill, Rosa Luisa Marquez, Barbara Santos, Dorothy Heathcote, and Gavin Bolton, as well as representatives from the center for the Theatre of the Oppressed in Rio, Samuel Beckett Theatre at Trinity College Dublin, Royal Shakespeare Company, and the Royal National Theatre. Lectures, demonstrations, and in-service school and local community experiences are offered in both formal and informal dramatic activities involving elementary, junior high, and high school children as well as adults. Students may earn 6 or 12 units toward the master's or doctoral degree in educational theatre.

The program has offered intensive graduate study during January intersession in Puerto Rico, Mexico, and during August in Brazil and Uganda. These courses focus on applied theatre and community arts. Students have a unique chance of studying with artists and activists in edgy sites and where there is a commitment to social justice and equity.

Students may also enroll in Independent Study and Practicum in Educational Theatre in order to undertake internships and fieldwork throughout the city or to work with faculty members on special research or creative projects. With leading collections for research in the performing arts, New York City affords doctoral students excellent sources for projects and dissertation subjects.

### **ACCREDITATION**

The Steinhardt School of Culture, Education, and Human Development's teacher education program has been accredited by the Teacher Education

Accreditation Council for a period of five years. The accreditation certifies that the Steinhardt School teacher education program has provided evidence that it adheres to TEAC's quality principles. The accreditation affirms the claim that NYU Steinhardt uses evidence to develop and improve its programs that prepare teachers.

For more information, contact TEAC, One Dupont Circle, Suite 320, Washington, DC 20036; 202-466-7236; [www.teac.org](http://www.teac.org).

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## Music Business

### DIRECTOR

Catherine Moore

35 West Fourth Street,  
Suite 777  
212-998-5427

### DEGREE

M.A.

### FACULTY

See page 64 for a complete listing.

### Founded in 1993 and located in a

**music business environment** unique to New York City, the NYU Music Business Graduate Program (MUBG) prepares its graduates to be savvy idealists, ready to tackle the challenges of art and commerce head on and with confidence.

The Music Business Graduate Program harnesses the strengths of NYU Steinhardt's Department of Music and Performing Arts Professions and the NYU Stern School of Business by requiring classes in both schools. Digital and international opportunities with internal and external academic partners put our students at the forefront of these rapidly changing frontiers.

Students come to the NYU Music Business Graduate Program because they want to work in a music company, be promoted in the music company where they already work, or start their own business. Some of our students are musicians, producers, or composers who want the tools that enable them to protect and market their creative work. Some students are looking for a career change.

### CAREER OPPORTUNITIES

The program prepares highly skilled, disciplined, and thoroughly trained management professionals for the commercial (for profit) music business sector. Graduates serve as managers, new product developers, promoters, record administrators, music publishers, marketers, distributors, entrepreneurs, producers, and in many other capacities.

### DEGREE REQUIREMENTS

The program requires 51 units of coursework and can be completed in two years of full-time study. A part-time course of study is also available. Courses in music business and music technology are offered through the Steinhardt School of Culture, Education, and Human Development; courses in

business administration are offered through the Leonard N. Stern School of Business. A supervised final project, in which students are encouraged to do innovative research and analysis, is completed through the required Colloquy course.

**Music Business Core Courses** (24 units): Principles and Practice in the Music Industry *MPAIA-GE.2101*, Law and the Music Industry *MPAIA-GE.2102*, Environment of the Music Industry *MPAIA-GE.2103*, Concert Management *MPAIA-GE.2105*, Colloquy in Music Business *MPAIA-GE.2401*, Artist Management & Management Science in the Music Industry *MPAIA-GE.2104*, Emerging Models and Markets for Music *MPAIA-GE.2203*, MUBG Professional Development Sequence *MPAIA-GE.2001*: Provides career development tools. **Internships** (3 units): Students have the opportunity to work with top professionals in the music industry in New York City. These internships often lead to permanent employment. **Business Courses** (12 units): Financial Accounting and Reporting *COR1-GB.1306*, Leadership in Organizations *COR1-GB.1302*, Entertainment Media and Technology Courses.

**Music Business Elective Courses** (by advisement, (9 units): Graduate A&R Seminar *MPAIA-GE.2201* Promotions and Publicity *MPAIA-GE.2202*, Strategic Marketing in the Music Industry *MPAIA-GE.2206*, Entrepreneurship for the Music Industry *MPAIA-GE.2205*, Global Music Management *MPAIA-GE.2207*, Ethics in the Entertainment Industry *MPAIA-GE.2204*.

**Other Electives** (6 units) by advisement: these may be Music Business Electives.

### The Music Technology Concentration

within the M.A. in Music Business is intended for students with a background (academic and/or

professional) in music technology who wish to exploit that experience in the commercial arena. The focus is on understanding interrelations between music businesses and consumer technologies, audio for games and other interactive applications, sound design in the digital music space, and emerging platforms for the generation and exploitation of music.

Students in the Music Technology Concentration take three Music Technology Core Courses (9 units) and Music Technology Electives (6 units) in place of Music Business Electives and Other Electives. Core courses are Digital Audio Processing I and II and Audio for the Web. Electives include Audio for Games, Scoring for Film and Multimedia, and Concert Recording.

### ADMISSION REQUIREMENTS

Students currently in the Program in Music Business hold a variety of graduate degrees; business, music, and humanities are the most common. Applicants must submit at least two letters of recommendation attesting to their strengths, weaknesses, potential to succeed in a rigorous academic program, and potential for management. Applicants for the Music Technology Concentration submit details of their prior academic and/or professional music technology experience. Some work experience is preferred (relevant internships can qualify). Students are admitted only in the fall semester of each year. The music business M.A. program also participates in the Early Decision option. See admission instructions for details.

Prerequisites to study include a course in statistics or quantitative methods prior to coming in to the program. Alternatively, the statistics requirements may be fulfilled while in the program, and the student will graduate with 54 units instead of 51.

## COUNCIL ON ARTS MANAGEMENT PROGRAMS

The Council on Arts Management Programs is a faculty group in NYU Steinhardt that represents the fields of music business, performing arts administration, and visual arts administration. The council's mission is to ensure a vital future for the arts by educating highly qualified

professionals to shape, influence, and lead arts organizations, institutions, and businesses and to serve the present and future needs of artists. The goals of the council are to lead public events highlighting important developments in the fields of art and business and incorporate results into learning outcomes; to generate innovations in curricula through active interchange

among programs and dissemination of new knowledge and research; and to examine and integrate national and international developments affecting the arts in their cultural, social, economic, and political contexts. For further information, visit [steinhardt.nyu.edu/commissions/arts\\_management](http://steinhardt.nyu.edu/commissions/arts_management).

# Music Education

## DIRECTOR

David Elliot

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[steinhardt.nyu.edu/  
music/education](http://steinhardt.nyu.edu/music/education)

## DEGREES

M.A., Ed.D., Ph.D.,  
Advanced Certificate

## FACULTY

See page 64 for a  
complete listing.

**The Program in Music Education** in New York University's Steinhardt School of Culture, Education, and Human Development seeks to develop students' awareness of the value of the arts and music and the importance of sharing these values with others. Located in one of the most diverse urban centers in the world, we offer students a unique opportunity to experience a broad spectrum of musical practices and pedagogy.

The Program in Music Education offers opportunities for teacher certification, enrichment, and an exploration of vital issues confronting the field. A wide range of courses in applied music, theory, and pedagogy is enhanced by a curriculum that includes specialized approaches to teaching music such as Dalcroze, Orff, and Suzuki, with a full certification program in Kodály available in summers. Faculty work closely with teachers, schools, and the community to spearhead new initiatives.

As an integral part of the Department of Music and Performing Arts Professions, students have opportunities for extensive collaboration with other arts professionals. Course offerings within the department enable students to develop expanded contexts for music and music education. Areas for exploration include music synthesis, computer-assisted music, multimedia instruction, video reproduction, performance and composition, music therapy, music business, drama therapy, jazz studies, educational theatre, music theatre, and dance education. Performing ensembles, chamber groups, and solo recitals further enhance a solid academic program.

Housed within the department are state-of-the-art recording, computer music, and CAI studios. The Music Education Resource Room supports new technologies and provides access to an outstanding array of music materials for all ages. The Arts and Media Studio,

maintained by Interactive Telecommunication Services, offers advanced hardware platforms for computer music and multimedia. The Avery Fisher Center for Music and Media, located in Bobst Library, features advanced technology for audio and video reproduction and one of the finest music collections available anywhere.

With such unique faculty, facilities, technologies, and interdisciplinary areas of study, NYU prepares music educators for the challenges facing us now and in the future.

## CAREER OPPORTUNITIES

The program's alumni rank among leaders throughout the world in public school teaching, college and university teaching, performance, and research. The program meets academic requirements for New York State teacher certification and certification in many other states in the country. International students find career opportunities enhanced in their countries through the professional recognition of graduate degrees from New York University. The need for teachers is at an all-time high, and salary scales have been substantially increased. Doctoral graduates compete successfully for positions in teaching, research, and administration at major universities. Career opportunities also exist for education officers and administrators at cultural institutions—museums, community arts centers, conservatories, and musical societies.

## PROGRAM OF STUDY

The Department of Music and Performing Arts Professions offers graduate-level study in music education for college and school settings. Each concentration of study exists as a template of specific components in which requirements are established through the process of working with a program adviser. In

addition to holding the equivalent of a bachelor's degree in music, applicants are required to audition for entry into all music education programs. The following general categories comprise concentrations that graduate students in music education select to further their study:

*For College and University Faculty.* This concentration emphasizes the preparation of teachers for community colleges and senior colleges and universities. It is also available to international students who are currently teaching, who have opportunities to teach at the college level, or who may wish to focus on specific aspects and issues of music education and pedagogy in the United States.

*Teaching Music, All Grades.* The Preservice Master of Arts in Teaching Music, All Grades, is designed for applicants with a music background who wish to teach music at all levels from preschool through high school and are seeking initial teacher certification in New York State. Applicants must have completed a bachelor's degree or the equivalent in music, which includes a minimum of 36 units of college-level coursework in music. International students may now also complete this program, including student teaching, and be eligible for initial teacher certification in New York State.

The In-Service Master of Arts Program in Music Education is designed for applicants already holding provisional or initial certification who wish to complete the academic requirements for Permanent or Professional New York State Certification.

## DEGREE REQUIREMENTS

Auditions are required. Proficiency in music theory and music history is assessed during a placement

examination in the first semester of study. In addition, English proficiency is assessed through coursework in the first semester.

#### **Master of Arts in Music Education**

Please be advised that licensing agencies and placement facilities in your field of study may require that you undergo a criminal background check, the results of which the agency or facility must find acceptable prior to placement or licensure.

**Preservice Program in Teaching Music, All Grades (MUSA) (51 units):** The curriculum consists of a pedagogical core (10 units), a music and music education core (18 units), a content/pedagogical core (20 units), and a terminal experience (3 units). To qualify, applicants must have completed a bachelor's degree or the equivalent in music that includes a minimum of 30 units of college-level coursework in music.

**In-Service Program in Music Education (MUSE/MES) (39 units):** The curriculum consists of studies in education (6 units), the music education core (9 units), music pedagogy core (6–9 units), music education technology (3–6 units), music specialization (9 units), and colloquy, which includes a thesis requirement (3 units). To qualify, applicants must have completed a bachelor's degree or the equivalent in music and hold provisional or initial certification in teaching music.

#### **Special Opportunity**

The Kodály Summer Institute offers an intensive program of study for music educators each summer. Students matriculated in the department's in-service master's degree program in music education may take a three-course sequence as part of their program of study: Music for Children: Kodály Level 1 *MPAME-GE.2146*, Music for Children: Kodály Level 2 *MPAME-GE.2147*, and Music for Children: Kodály Level 3 *MPAME-GE.2148*.

**For College and University Faculty (MUSE:MCU) (39 units):** The curriculum consists of studies in education (6 units), the music education core (9 units), music education technology (3–6 units), music in higher education (6–9 units), music specialization (9 units), and colloquy, which includes a thesis requirement (3 units).

To qualify, students must have a bachelor's degree or the equivalent in music. Open also to international students.

**Colloquy in Music Education (Thesis Requirement):** The culminating experience for all students in all concentrations of the Master of Arts Music Education Program is the Colloquy in Music Education *MPAMT-GE.2139*, which requires a written thesis on a topic related to the program concentration and the student's background and professional goals. The thesis can include creative components such as the creation of a curriculum or compositions and arrangements for specific educational settings, or it can address educational policy, practices, standards, teaching methods, and strategies, issues, and problems. The document is developed in a research context in consultation with a thesis sponsor and is discussed at a public presentation.

#### **Auditions: Graduate Music Education Programs**

All applicants for the music education programs are required to audition in person or submit a videotape (VHS) (consisting of two contrasting styles; acceptable only if students live a considerable distance from New York City) prior to acceptance to their degree program. Call the department office at 212-998-5424 for in-person audition dates.

#### **Doctoral Programs**

The Doctor of Education and the Doctor of Philosophy programs require a minimum of 45 units beyond the master's degree; full-time students can complete the program in three to four years.

Study consists of the following:

**Foundations (6 units):** Courses include Literature and the Arts: Experience and Response *ENGED-GE.2135*, Aesthetic Foundations of the Arts *E88.2051*, Foundations of Education: Educational Sociology *SOED-GE.2400*.

**Specialized Research Methodology (3 units):** Courses include Historical Research *RESCH-GE.2135*, Survey and Correlation Research *RESCH-GE.2139*, Qualitative Field Research: Design and Analysis I and II *RESCH-GE.2140, 2141*.

**Cognates (6 units):** Courses include Arts Heritage and Criticism *E88.2197* and Aesthetics: Education of the Perceptions *E88.2053*.

**Advised Research (15 units):** Courses include Music Reference and Research Materials *MPATC-GE.2021*, Research in Music and Music Education *MPAME-GE.2130*, Aesthetics of Music *MPAME-*

*GE.2045*, Psychology of Music *MPATC-GE.2042*, Tests and Measurements in Music Education *MPAME-GE.2060*.

**Guided Electives (9 units)**

**Departmental Content Seminar (3 units)** by advisement)

**Dissertation Proposal Seminar (3 units):** Ed.D. students must complete and defend orally an applied field research dissertation related to music education; Ph.D. students must complete and defend a theoretically grounded dissertation also related to music education.

In addition to NYU Steinhardt admission requirements for students applying for doctoral-level degree programs, students seeking admission to doctoral programs in music education must provide the following:

- 1. Performance Audition:** Prepare three selections representing three different historical styles (i.e., Renaissance, baroque, classical, romantic, and 20th-century. The 20th-century or contemporary category may be divided into the so-called mainstream 20th-century music of composers such as Bartók, Stravinsky, Schoenberg; the avant-garde; or the rock/pop/jazz genre.). In addition, prepare a list of repertoire and a list of teachers you have studied with. If you have done arrangements and/or compositions, submit a portfolio of three to five works that best represents this activity.
- 2. Music Skills:** Sight reading, sight singing, and keyboard skills will be evaluated at the audition.
- 3. Examples of Writing:** Submit at least three examples of written work that would best represent your ability to conduct scholarly research and writing.

#### **ADMISSION REQUIREMENTS**

Specific requirements for the doctoral programs in music education include: 1. A master's degree (or equivalent) from an accredited institution in music or a related field  
2. An audition that demonstrates musical performance  
3. Samples of writing and research.

*Please Note:* Application (online only), Application Fee of \$75 (payable by Major Credit card only), Statement of Purpose Resume/Curriculum Vitae (A typewritten, double-spaced, two- to three-page statement explaining your purpose in undertaking graduate study in your particular program. This is your

**Music Education,**  
*continued*

opportunity to introduce yourself and to inform the Admissions Committee about your goals, interests, and career plans as they relate to your intended academic pursuits), one official copy of transcripts from all institutions attended or attending, and GRE score are also required.

**STEINHARDT FELLOWS  
PROGRAM AND RESEARCH  
ASSISTANTSHIPS**

See page 169. ►

**ACCREDITATION**

The Steinhardt School of Culture, Education, and Human Development's teacher education program has been accredited by the Teacher Education Accreditation Council (TEAC) for a period of five years. The accreditation certifies that the Steinhardt teacher education program has provided evidence that it adheres to TEAC's quality principles. The accreditation affirms the claim that NYU Steinhardt uses evidence to develop and improve

its programs that prepare teachers. For more information, contact TEAC, One Dupont Circle, Suite 320, Washington, DC 20036; 202-466-7236; [www.teac.org](http://www.teac.org).

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# Music Performance and Music Composition

35 West Fourth Street,  
Suite 777  
212-998-5424

**DIRECTOR, MUSIC  
COMPOSITION**

Robert Rowe

**DIRECTOR, WOODWINDS**

Esther Lamneck

**DIRECTOR, BRASS**

Sean Scot Reed

**DIRECTOR, PIANO**

Marilyn Nonken

**DIRECTOR, STRINGS**

Stephanie Baer

**DIRECTOR, CLASSICAL  
PERCUSSION**

Jonathan Haas

**DIRECTOR, JAZZ**

David Schroeder

**DIRECTOR, VOCAL  
PERFORMANCE,  
INCLUDING MUSIC  
THEATRE AND CLASSICAL  
VOICE/OPERA**

William Wesbrooks

**DEGREES**

M.A., Ph.D., Advanced  
Certificate

**FACULTY**

See page 64 for a  
complete listing.

**New York University is one of the** few institutions in the United States that offers a Ph.D. degree in music performance. A program of study leading to the Master of Arts is also available as is an advanced certificate in vocal pedagogy.

Faculty members are leaders in research and are internationally acclaimed artists and composers; many are members of renowned music organizations, such as the New York Philharmonic and the Metropolitan Opera Company, while others are drawn from the Broadway community and prominent jazz ensembles, including the Village Vanguard Orchestra.

**CAREER OPPORTUNITIES**

Most students enter the graduate programs of study in music performance and composition with the intention of pursuing a career in performance and/or composition coupled with teaching at the college or university level. Graduates of the master's program have found that being in New York City during their graduate study was an important aspect of their musical education and a significant factor in building a network of contacts that launched their professional careers as composers, arrangers, conductors, or instrumentalists and vocalists working as freelance artists, studio musicians, or performers in Broadway productions.

Alumni from the program have gone on to significant careers in opera and Broadway, with debuts at New York City Opera, Metropolitan Opera, and numerous Broadway shows. Instrumental, classical, and jazz performers have solo careers and play with major ensembles. Composers write for film and music theatre as well

as traditional venues. Graduates of the doctoral programs are professors of music in leading institutions in the United States and abroad.

**AREAS OF STUDY**

**Music Performance.** Within Music Performance, students may specialize in one of three areas:

1. *Applied Instrumental Studies*, directed by Professors Stephanie Baer (Strings), Esther Lamneck (Woodwinds), Jonathan Haas (Percussion), and Marilyn Nonken (Piano), offers study in piano and all orchestral instruments. Students may focus on either solo performance or chamber music. Private lessons, coached ensembles, studio classes, and coursework develop performance skills and repertoire from traditional to new music styles. In addition to numerous string, brass, and wind ensembles as well as chamber symphony and symphony orchestras, students can participate in the NYU New Music Ensemble, which has numerous New York City appearances during the season. It is also in residence in Florence, Italy, during the summer Music and Dance Program Abroad. In addition, students who focus on new music performance are participants in the Interactive Computer Music Series and the NYU New Music Ensemble Series.

Students are invited to perform for the Composers' Forum and to work with student composers as well as to record solo and ensemble CDs by music technology majors. Students have excellent opportunities to gain experience in as many diversified areas of performance as possible.

Depending on the level of study, each student must present one or two formal public recitals.

Within Piano Studies, students may choose to concentrate on either solo or collaborative performance. Both concentrations offer a comprehensive sequence involving private lessons, chamber music, and literature courses covering music of four centuries. Students choose music electives to enhance their areas of specialization, reflecting research and performance interests and professional aspirations. Performance opportunities involve solo and chamber recitals, Interstudio Showcase concerts, Salon Evenings, the annual Artist Master Class Series, and the Steinhardt at Saklad Series, as well as appearances with the contemporary and baroque ensembles.

2. *Jazz Studies*, directed by David Schroeder, emphasizes performance studies covering the full range of today's jazz music scene. Private instruction for performers and coursework in composition and theory provide a solid foundation. The most current music technology applications are available, including computer music synthesis, multimedia, and scoring for film and video, as well as analog and digital recording.

NYU's Greenwich Village location brings students to the center of jazz activities. Landmark jazz venues such as the Village Vanguard and the Blue Note are within walking distance. At these clubs, students experience jazz luminaries in performance on a regular basis. Students also sit in at the numerous open jam sessions around the community. The NYU Concert Jazz Ensemble appears at the famous

Blue Note Jazz Club, located one block from campus, and Birdland in midtown. Many of our other award-winning NYU jazz ensembles appear in various jazz clubs and concert halls throughout New York City.

All students in jazz/contemporary music are required to study composition as part of their recital requirements. Each student must present a recorded recital open to the public and adjudicated by a master teacher.

Performance experience in ensemble and improvisation is designed to prepare students for the highly competitive demands of a professional career in jazz. The department houses over 30 various ensembles providing direction in performance as well as the opportunity for composers to rehearse and evaluate their works.

An ongoing series of Jazz Master Classes on campus Wednesday evenings and at the Blue Note on Saturday afternoons provides accomplished students with the opportunity to interact directly with the most influential contemporary jazz artists. Each semester, preeminent jazz musicians are brought into the classroom to share their knowledge and expertise and provide critiques of student performance.

3. *Vocal Performance*, directed by William Wesbrooks, offers concentrations in two areas:

*Classical Voice Studies* includes a comprehensive sequence of courses in vocal technique and repertoire for recitals, chamber music, opera, and music theatre. Courses in opera studies are supported by Opera Workshop and two productions each year. Students have the opportunity to study with prominent artists/teachers from the professional music community, including New York City Opera and the Metropolitan Opera.

*Music Theatre Studies* offers a comprehensive sequence of courses that provides training in voice, acting, dance, repertoire, and analysis. Five fully staged musicals are produced each year in addition to operas, workshops, and new work development projects. Music theatre workshop classes focus on both preparation of material and its presentation in audition and performance settings. Students are taught and directed by working professionals from the

Broadway community, who provide practical insight and guidance for the student who is about to enter the professional arena.

*Vocal Pedagogy*. The Advanced Certificate in Vocal Pedagogy is designed to meet the needs of students who have completed either a Master of Music or Master of Arts and who wish to teach private voice. This 18-unit program provides students with advanced training based in the most current research findings in the areas of voice science and pedagogical practice. Students receive specialized training in vocal pedagogy, particularly as it relates to the integration of classical and contemporary vocalisms.

The curriculum requires 13 units from Steinhardt's graduate program in vocal performance, including courses such as Vocal Pedagogy Research *MPAVP-GE.2365*, Vocal Pedagogy: Practice *MPAVP-GE.2366*, Voice (Private Lessons) *MPAVP-GE.2363*, Vocal Repertoire for Teaching: Classical *MPAVP-GE.2367*, and Vocal Repertoire for Teaching: Music Theatre *MPAVP-GE.2368*. Electives (5 units) to be chosen from the following courses offered by Steinhardt's graduate program in vocal performance and the graduate program in Communicative Sciences and Disorders: Voice Disorders *CSCD-GE.34.2037*, Therapeutic Approaches in Speech Pathology: Voice Disorders *CSCD-GE.2019*, Private Vocal Instruction *MPAVP-GE.2363*, Musical Theatre Workshop *MPAVP-GE.2068*, and Opera Workshop *MPAVP-GE.2260*.

**Music Composition.** Within Music Composition, students may take a comprehensive sequence of courses in the following areas:

1. Directed by Robert Rowe, *General Composition* involves lessons, courses, and seminars aimed toward providing balanced training in multiple compositional styles. Students choose music electives and composition courses to enhance areas of particular stylistic interests. Exceptional works are considered for performance in joint programs featuring student and faculty composers in New York and on national and international tours of our acclaimed performance ensembles.
2. Directed by Dave Schroeder, *Jazz/Contemporary Music Composition* blends courses from the general, electro-acoustic, and computer music

sequences with specially designed courses, seminars, and workshops. All composition students studying jazz/contemporary music are required to be highly proficient performers as well as composers. All NYU jazz ensembles are laboratory/workshops for composition students to hear, rehearse, and evaluate their works.

3. Directed by Robert Rowe, *Electroacoustic and Computer Music Composition* combines study in composition with technology through the department's 14 on-site electroacoustic music production labs (including a 64-track analog/digital recording studio), as well as through university-wide computing facilities, offering students access to mainframe, UNIX, Macintosh, PC, and multimedia workstations.
4. Directed by Ron Sadoff, *Scoring for Film and Multimedia* offers hands-on training in composing for film and television as well as the study of the history and aesthetics of film scoring.

## DEGREE REQUIREMENTS

### **Master of Arts/Performance**

This 36-unit program can be completed in three semesters of full-time study. Coursework consists of the following: **Applied Instrument or Voice** (6–9 units); **Research** (3 units); **Ensemble** (6 units); **Literature/Theory** (3 units); **Performance Practice** (3 units); **Recitals** (3–6 units), required; **Guided Electives** (9–12 units). During the semester of the final recital, performers write a comprehensive paper that pulls together and demonstrates their command of musical repertoire and styles.

### **Master of Arts/Composition**

This 36-unit curriculum can be completed in three semesters of full-time study. Course work consists of the following: **Composition Seminar** (3 units); **Composition Private Instruction** (6–9 units); **Ensemble** (3 units); **Literature/Theory** (6 units); **Orchestration** (3 units); **Music Technology** (3 units); **Recital** (3 units); **Guided Electives** (6–9 units).

### **Doctoral Programs**

Students in the Ph.D. program must complete 49–55 units of coursework beyond the master's degree and must orally defend a theoretically grounded dissertation related to music performance or music composition

as appropriate. Course work consists of the following: **Foundations of the Arts** (6 units); **Specialized Research Methodology** (3 units); **Cognates** (6 units); **Departmental Content Seminars** (6 units); **Applied Study** (6–12 units); **Advised Research** (15 units); **Dissertation Proposal Seminar** (3 units); **Recitals** (3–4 units).

## ADMISSION REQUIREMENTS

Music performance majors must present an audition. Specific repertoire requirements for music performance are available by contacting the respective program director. Students interested in music composition must submit a composition portfolio consisting of a current curriculum vitae, several compositions in written form (general score) with date of

completion, a complete list of works and dates, CD of performances of the works submitted in written form, and a letter describing the composition area of interest. Those interested in jazz composition should submit a minimum of three written scores.

*See general admission section, page 156.*

# Music Technology

## DIRECTOR

Kenneth J. Peacock

35 West Fourth Street,  
Suite 777  
212-998-5431

## ASSOCIATE DIRECTOR

Agnieszka Roginska  
212-998-5435

## DEGREES

M.M., Ph.D.

## FACULTY

See page 64 for a complete listing.

## PROGRAM OFFICE

212-998-5422

**Music technology is a rapidly** expanding and exciting field. The University's location in New York City—the world's center for the performing arts—offers students valuable opportunities for direct experience in their field while pursuing advanced study. Students work in professionally equipped, multitrack recording studios and electronic music laboratories located on campus.

## CAREER OPPORTUNITIES

There is a need in the music industry for individuals who can methodically apply musical concepts, technology, and music theory to problems that combine elements of production, aesthetics, technical expertise, and experiential learning to create and develop artistic works more effectively. Graduates of the M.M. program are prepared to assume responsibility in studio production and operation and may consider career opportunities in recording, producing, publishing, and the allied music industries, including computer software design and multimedia. Ph.D. graduates are additionally prepared for careers in academia and research.

## DEGREE REQUIREMENTS

### Master of Music

The M.M. program requires 45 units for completion. Music technology courses address the technical aspects of computer music synthesis, digital recording, and editing. Supportive courses add to the student's critical and aesthetic understanding of the structure of artwork, the quality and components of sound, and the combination of computer music with other media.

Electives include an internship, participation in the composers' forum, guided coursework in computers and computer programming, music business, composition, performance, video technology, video art, and additional

research in the student's area of interest.

**Core Courses** (18 units): Offerings include Musical Technology: Digital Audio Processing I and II *MPATE-GE.2600,2601*, Digitally Controlled Music Systems *MPATE-GE.2603*, Advanced Musical Acoustics *MPATE-GE.2036*, Advanced Computer Music Synthesis *MPATE-GE.2047*, Colloquy in Music Technology (Master's Project Preparation) *MPATE-GE.2616*.

**Supportive Courses** (15 units): Offerings include guided course work in computers, composition, and performance on the related arts. Cognate elective in arts, humanities, or computer programming.

**Electives** (12 units): Courses may be chosen from music, music business, or Graduate Internships in Music Technology *MPATE-GE.2605*. Students complete a major final project that integrates theory and practice, *MPATE-GE.2616*.

### Tonmeister Sequence

Selected second-year graduate students may apply for the Stephen F. Temmer Tonmeister Recording Studies Sequence. Tonmeister studies emphasize a coordination of musical and technical skills, enabling participants to direct live concert recordings with a sensitivity to the demands of both disciplines. The skills of Tonmeister students are honed during intensive workshop sessions, where participants record concerts by professional concert artists under the supervision of international recording technology specialists. A final examination is required of Tonmeister students.

### Doctor of Philosophy

This Ph.D. program focuses on research in the fields of computer science, music theory, music cognition, machine learning, mathematics, and artificial

intelligence as related to problems in the recording, performance, analysis, perception, and composition of music. Doctoral students are required to complete a minimum total of 48 units beyond the master's level, including 36 units in general degree requirements established for all doctoral students in NYU Steinhardt (educational foundations, research, cognate studies, content and dissertation proposal seminar, electives) and 12 specialization elective units (courses in the Program in Music Technology). All degree candidates are required to take at least three courses (12 units) in mathematics and computer science, to be selected from the list of available courses at the Courant Institute. These courses may be either research or specialization electives, by advisement.

Doctoral candidates are expected to complete at least one semester as a teaching assistant working with a full-time faculty member in preparing and teaching a class, as well as providing assistance to the students in that class. The student will further be expected to fulfill at least one semester of independent teaching after completing their experience as a teaching assistant. This experience is intended both to prepare students for teaching careers in higher education, as well as to further foster the mentoring relationship between the candidate and the faculty with whom they will be working on curricular development and teaching.

Doctoral degree candidacy in music technology is based on an oral examination and a written examination. The student will be required to take the doctoral candidacy exam after completing no more than 30 units toward the degree.

## SPECIAL FACILITIES

The Program in Music Technology maintains 14 recording and computer

**Music Technology,**  
*continued*

music studios. Two multiple-format recording suites allow students to gain experience with the latest industry-standard equipment, including dozens of professional-level microphones and a fully automated 48-channel SSL mixing console. Students also use an additional four Macintosh-based computer music laboratories, an A/V and film music editing studio with video projection and THX surround sound systems, an analog synthesis studio, and a video digitizing and DVD authoring studio, as well as two research and development facilities that use Macintosh and Windows computers, plus two complete 20-bit Sonic Solutions digital editing rooms. The studios are all wired with 100-megabit network connections, facilitating quick file transfers between studios and high-speed Internet2 projects. We suggest that students purchase a Macintosh laptop computer to facilitate their work for the program.

Music technology students also have access to the arts technology facilities maintained by NYU's Information Technology Services, where they can gain exposure to advanced hardware platforms for computer music, graphics, animation, and multimedia. Collaborative projects can be realized by students from the Program in Music Technology and other NYU programs that combine the arts and technology, such as the

Tisch School's Kanbar Institute of Film and Television and Interactive Telecommunications Program.

The Program in Music Technology has taken a leading position in interactive music software implemented on personal computers and digital audio platforms. Students can learn programming using C or Java or in graphic environments such as Max/MSP. Sophisticated synthesis possibilities may be realized through real time digital signal processing, SMPTE handling, software synthesis such as Csound, Jsyn, PD, Kyma, and an extensive collection of sampling, effects, synthesis modules, and controllers.

### ADMISSION REQUIREMENTS

#### **Master of Music**

Applicants must hold a B.A., preferably in music or a related program. In addition, all students entering this program must have the experience or coursework equivalent to graduates of the music technology track in the undergraduate program in music technology at NYU.

#### **Doctor of Philosophy**

Applicants must complete the standard NYU Steinhardt application and submit Graduate Record Examination (GRE) scores to the Office of Graduate

Admissions. Applicants must also submit directly to the program three letters of recommendation that address the applicant's ability to pursue and complete doctoral studies successfully and are written by former professors, faculty advisers, academic administrators, or employers knowledgeable about the applicant's academic work or professional accomplishments. Candidates must also submit a statement of objectives (2-3 pages, doubled-spaced) discussing their ideas for doctoral research, their context and potential impact, and an argument as to how the candidate's expertise and interests qualify him or her as the best person to pursue this research. Additional required supplemental application materials include samples of previous scholarly work on music technology or related fields; submission of at least three papers that best represent the candidate's ability to conduct research and write effectively about their area of specialization (applicants are encouraged to submit published work as evidence); and, if relevant to the application, a portfolio of the candidate's work in one or more of the following formats: audiovisual materials (e.g., CD, CD-R, DVD), printed materials (maximum of 8 pages, letter or A4-sized), and a URL.

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## Performing Arts Administration

### DIRECTOR

Brann J. Wry

35 West Fourth Street,  
Suite 675  
212-998-5505

### DEGREE

M.A.

### FACULTY

See page 64 for a complete listing.

### The master's degree program in performing arts administration

was founded in 1971 and is one of the oldest arts management programs in the country. The program educates prospective and practicing administrators for positions with outstanding arts organizations in this country and abroad. It does this with a combination of courses, specifically designed for arts administrators, in the areas of the environment of arts administration, development for the arts, marketing the performing arts, law and the arts, statistics, and business courses in economics, accounting, behavioral science, and marketing, which are offered through NYU's Leonard N. Stern School of Business.

In addition, the program emphasizes the acquisition of executive skills in the areas of organizational assessment, career planning, and executive presentation through periodic workshops offered

only to students enrolled in the master's degree program.

Internships with leading arts managers are a required part of the program of study and enhance course work. In recent years, interns, who usually receive a small weekly stipend, have trained with managers of organizations as varied as Carnegie Hall, American Ballet Theatre, Brooklyn Academy of Music, Manhattan Theatre Club, and National Endowment for the Arts. In addition, guest lecturers and adjunct faculty from the field regularly speak at special forums.

### CAREER OPPORTUNITIES

Graduates hold positions as executive directors and presidents; directors of development, operations, and planning; and marketing, production, and general managers of such arts organizations as Lincoln Center for the Performing Arts, Metropolitan Opera Association, New

York City Ballet, Paper Mill Playhouse, the Philadelphia Orchestra, Newark Symphony Hall, and the Brevard Music School.

### DEGREE REQUIREMENTS

The master's program requires 54 units and can be completed in three to four semesters of full-time study; a part-time sequence of courses is also available. Courses in arts administration are offered through the Steinhardt School of Culture, Education, and Human Development; those in business administration are offered through the Leonard N. Stern School of Business.

### Performing Arts Administration Core

(27 units ): Environment of Performing Arts Administration *MPAPA-GE.2130*, Principles and Practices of Performing Arts Administration *MPAPA-GE.2131*, Marketing the Performing Arts *MPAPA-*

## Performing Arts Administration, continued

*GE.2105*, Law and the Performing Arts *MPAPA-GE.2008*, Development for the Performing Arts *MPAPA-GE.2132*, Seminar in Cultural Policy: Issues in Performing Arts Administration *MPAPA-GE.2222*, Governance and Trusteeship in Performing Arts Organizations *MPAPA-GE.2133*, Planning and Finance in the Performing Arts *MPAPA-GE.2120*, Basic Statistics *RESCH-GE.1085*.

**Management Core** (15 units): Marketing Concepts and Strategies *B09.2313*, Financial Accounting: A User Perspective *B09.2301*, Managing Organizational Behavior *B09.2307*, Current Economic and Financial Problems: Analyses, Philosophies, and Forecasts *B30.2342*, Consumer Behavior *B70.2347*.

**Internships** (6 units each): Internship in the Administration of Performing Arts Centers I and II *MPAPA-GE.2001,2002*.

**Electives** (6 units): Chosen from Consumer Behavior *B70.2347*, Foundations of Finance *B09.2316*, Microeconomics for Global Business Decision Making *B09.2303*, and others by advisement.

### ADMISSION REQUIREMENTS

Applicants must possess an in-depth background in one or more areas of

the performing arts as well as prior experience with a cultural organization, which may include paid or voluntary forms of activity. Applicants must be recommended in writing directly to the program director by at least two people acquainted with the applicant's knowledge of art and potential for management. Interviews are by invitation only.

See general admission section, page 156.

### SPECIAL OPPORTUNITY

Summer Study Abroad in Arts Administration takes degree and visiting students to the Netherlands, Germany, and France to study alternative ways of managing arts organizations through intensive examination of current practices in Europe. The 6-unit graduate course examines the effects of economics, politics, and management on arts policy and practice. Traveling to Utrecht, Amsterdam, Berlin, and Paris, students meet with curators, performing arts managers, and national policy makers and tour a variety of theatres, museums, and cultural institutions. The course is designed for both graduate students and alumni of both visual and performing arts administration

programs as well as arts administrators with professional experience in the field.

### COUNCIL ON ARTS MANAGEMENT PROGRAMS

The Council on Arts Management Programs is a faculty group in NYU Steinhardt that represents the fields of music business, performing arts administration, and visual arts administration. The council's mission is to ensure a vital future for the arts by educating highly qualified professionals to shape, influence, and lead arts organizations, institutions, and businesses and to serve the present and future needs of artists. The goals of the council are to lead public events highlighting important developments in the fields of art and business and incorporate results into learning outcomes; to generate innovations in curricula through active interchange among programs and dissemination of new knowledge and research; and to examine and integrate national and international developments affecting the arts in their cultural, social, economic, and political context. For further information, visit [steinhardt.nyu.edu/commissions/arts\\_management](http://steinhardt.nyu.edu/commissions/arts_management).

# Performing Arts Therapies

## Drama Therapy

### DIRECTOR

Robert Landy

35 West Fourth Street,  
Suite 777  
212-998-5258

### DEGREE

M.A.

### FACULTY

See page 64 for a complete listing.

**Drama therapy combines** the aims and techniques of drama and theatre with those of psychotherapy to treat individuals in crisis and help those with special needs to expand their quality of life. New York University was the first in the country to develop an academic program leading to a Master of Arts degree in drama therapy.

The program attracts theatre professionals and educators, therapists, and those working in the fields of medicine, nursing, and special education. Students come from diverse cultural and academic backgrounds to study and apprentice with the leading professionals in the creative arts therapies. Classes are small and instruction is individualized. The Program in Drama Therapy has been approved by the National Association for Drama Therapy. (See also Music Therapy in this department and Art Therapy in the Department of Art and Art Professions.) In addition, the program is approved by the New York State Department of Education and qualifies

students for licensure in Creative Arts Therapy (LCAT) after graduation and 1,500 hours of postgraduate supervised practice.

The New York metropolitan area offers rich opportunities for clinical internships in hospitals and shelters, drug rehabilitation centers, prisons, and special facilities for the elderly, those with developmental disabilities, and the terminally ill, among others.

### CAREER OPPORTUNITIES

Graduates are employed in a variety of therapeutic settings throughout the world, including public and private hospitals and mental health clinics, centers for adults with developmental disabilities, nursing homes, and drug rehabilitation centers. Drama therapists work in medical facilities as well as artistic ones, in social services as well as private practice. Although drama therapy is a relatively new profession, it is practiced widely with a number of special populations: war veterans and

those afflicted with post-traumatic stress disorder, substance abusers, mentally ill individuals, the elderly, and children who have been physically and/or sexually abused. Drama therapists also treat dysfunctional families and, more generally, healthy individuals in need of exploring significant life problems.

### Master of Arts

The Master of Arts degree program requires 48 units for completion, including coursework in drama therapy, educational theatre, psychology, counseling, and related creative arts therapies. All students are required to complete fieldwork and an 800-hour internship with two different populations in selected clinical facilities. A master's thesis is required. The drama therapy courses include experiential as well as theoretical work.

**Performing Arts Therapies: Drama Therapy,**  
*continued*

**Special Note:** Please be advised that licensing agencies and placement facilities in your field of study may require that you undergo a criminal background check, the results of which the agency or facility must find acceptable prior to placement or licensure.

**DEGREE REQUIREMENTS**

**Drama Therapy** (28 units): Introduction to Drama Therapy *MPADT-GE.2114*, Drama Therapy for Clinical Populations, *MPADT-GE..2109*, Psychodrama and Sociometry, *MPADT-GE..2115*, Advanced Practices in Drama Therapy, *MPADT-GE..2121*, Projective Techniques in Drama Therapy, *MPADT-GE..2117*, Advanced Theory and Research in Drama Therapy (including thesis preparation) *MPADT-GE..2119*, Internship in Drama Therapy Lab *MPADT-GE..2302*, Internship in Drama Therapy, Lecture, *MPADT-GE..2303*.

**Counseling and Psychology** (15 units): Abnormal Psychology *APSY-GE.2038* or Foundations of Psychopathology *PSYCH-GA.2034*, Theories of Personality *APSY-GE.2039* or Personality and Behavior *PSYCH-GA.2015*, Survey of Developmental Psychology *APSY-GE.2271/PSYCH-GA.2020*, Group Dynamics *APSY-GE.2620*, Individual Counseling: Practice *APSY-GE.2658*.

**Educational Theatre** (3–5 units): May be chosen from the following: Development of Theatre and Drama, *MPAET-GE.2021* or *MPAET-GE.2022*, Creative Play in the Arts, *MPAET-GE.2059*, Drama in Education *MPAET-GE.2193* or *MPAET-GE.2194*, or Theatre-in-Education Practices *MPAET-GE.2090*.

**Elective Courses** (by advisement): Chosen from such courses as Masks and Puppetry *MPAET-GE.2079*, Psychodynamic Processes in Art Therapy *ART-GE.2038*, Cross-Cultural Counseling *APSY-GE.2302*, Introduction to Music Therapy *MPADT-GE..2046*.

**ADMISSION REQUIREMENTS**

All students should have a solid, practical background in the art form of drama and theatre, including experience in improvisational drama and theatre performance. Candidates should also demonstrate a strong academic background in psychology or a related social science, including coursework

in developmental and/or abnormal psychology. In certain exceptional cases, alternative experience relevant to drama therapy will be considered. All students are required to submit three letters of recommendation attesting to their strengths, weaknesses, and potential as future drama therapists. Applicants are also required to submit an autobiographical statement of four to six pages documenting three major turning points in their lives and how these led to the choice of drama therapy as a profession. Interviews are by invitation only. Students are admitted only in the fall semester of each year.

*See general admission section, page 156.*

**FINANCIAL AID**

The Program in Drama Therapy offers two work-study positions each year for students to assist the program director.

*See general financial aid section, page 167.*

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# Performing Arts Therapies

**Music Therapy**

**DIRECTOR**  
Barbara Hesser

35 West Fourth Street,  
Room 777  
212-998-5452  
music.therapy@  
nyu.edu

**DEGREE**  
M.A.

**FACULTY**  
See page 64 for a complete listing.

**Music therapy is a rewarding career** for musicians who wish to use their skills and artistry to benefit people with a variety of mental, physical, and emotional disabilities. Students are trained to work with people of all ages, including children with special needs, adults with psychiatric illness, children and adults with physical illness including the terminally ill, and elderly clients. The program is accredited by the American Music Therapy Association (AMTA) and provides a unique combination of advanced clinical training and academic coursework to enable students to develop their own individualized approach to music therapy. Graduating students qualify to apply for certification from the Certification Board of Music Therapists (CBMT). In addition, the program is approved by the New York State Department of Education and qualifies students for licensure in Creative Arts Therapy (LCAT) after graduation and 1,500 hours of postgraduate supervised practice.

**CAREER OPPORTUNITIES**  
Music therapists work with a wide range of age groups and disability conditions and are employed in a variety of settings, including mental health facilities, special education settings,

medical hospitals, nursing homes, hospices, public schools, community clinics, and private practice.

**DEGREE REQUIREMENTS**

**Master of Arts**  
The M.A. program in music therapy offers curricula for students who seek certification and New York State licensure. The curriculum consists of coursework in music therapy theory and methods for children and adults, clinical improvisation, group sessions in music therapy, music therapy theory development, and clinical fieldwork and internships.

Advanced students who are already certified or registered music therapists must complete 48 units for state licensure. The program is tailored to each student based upon individual assessment.

The basic Master of Arts program leading to certification includes the following:

**Music Therapy Courses:** Music Therapy: Advanced Theory and Methods I and II *MPAMT-GE.2931,2932* (6 units), Improvisation I: Clinical Improvisation in Music Therapy *MPAMT-GE. 2934* (2 units), Improvisation II: Clinical Vocal

Improvisation *MPAVP-GE.2062* (2 units), Improvisation III: Advanced Practices of Improvisation in Music Therapy *MPAMT-GE. 2940* (3 units), Improvisation IV: Theory and Application of Improvisation in Music Therapy *MPAMT-GE.2941* (3 units), Music Therapy for Adults *MPAMT.2938* (3 units), Key Concepts in Music Therapy *MPAMT-GE.2942* (3 units), Theory Development in Music Therapy *MPAMT-GE.2943* (3 units), Music Therapy Practicum: Children and Adolescents *MPAME-GE.2043* (3 units), Music Therapy Practicum: Adults and Elderly *MPAMT-GE.2053* (3 units), Internship in Music Therapy *MPAMT35, 2936* (2 semesters, 10 units ), Colloquium in Music Therapy *MPAMT-GE-2947* (4 semesters, 8 units), Colloquy in Music Therapy: Final Project *MPAMT-GE.2949* (2–4 units).

**Other Requirements:** Group Dynamics *APSY-GE.2620* (3 units), Identification and Reporting of Suspected Child Abuse/Maltreatment *APSY-GE.2273* (0-credit workshop). Electives (6 units): May include courses in music therapy specialization, related arts therapy (drama, art), graduate psychology electives in specialization area, independent studies, and advanced clinical supervision.

**Special Note:** Please be advised that licensing agencies and placement facilities in your field of study may require that you undergo a criminal background check, the results of which the agency or facility must find acceptable prior to placement or licensure.

## ADMISSIONS REQUIREMENTS

A bachelor's degree is required for admission into the master's program, but it need not be in music therapy. Past graduates have come into the program with backgrounds in areas including medicine, music, psychology, and business. There are two prerequisite courses incoming students should take to take: (1) Abnormal Psychology and (2) Developmental Psychology. It is our recommendation that these courses be taken prior to starting the program here at NYU. The GRE is not required for application to the MA in music therapy program. International students: Successful candidates typically score 600 on the paper-based exam; 250 on the computer-based exam; or 100 on the internet-based exam. We strongly encourage students in our program to work at incorporating their primary

instrument into their clinical work. In addition, piano and guitar competencies are required for national certification as a music therapist and are the primary harmonic instruments used to support clinical work.

## SPECIAL OPPORTUNITIES

**Off-Campus Clinical Placements:** The Program in Music Therapy offers many clinical opportunities for students at all levels of training. Students have worked with talented professionals in prestigious clinical facilities throughout the New York City area, including Bellevue Hospital, Beth Israel Hospital, Beth Abraham Hospital, the NYU Medical Center and Rusk Institute of Rehabilitation Medicine, Memorial Sloan-Kettering Cancer Center, Baltic Street Outpatient Clinic, and the New York City Board of Education.

## Nordoff-Robbins Center for Music

**Therapy:** The Nordoff-Robbins Center for Music Therapy, located on campus, offers clinical opportunities for student fieldwork and internship experiences with children with disabilities. The center also offers an advanced training course in clinical techniques and procedures leading to certification in the Nordoff-Robbins Music Therapy Approach.

**Guided Imagery and Music:** Students may pursue a special sequence of courses in guided imagery and music, offered by the Program in Music Therapy in cooperation with the Creative Therapies Institute. Guided imagery and music is a therapeutic process that combines the inherent structure, movement, and spirit of music with an individual's own creative process of imagery.

# Courses

The courses listed herein are to be offered in 2011-2013.

## NOTES TO COURSES

\*Registration closed to special students.

†Pass/fail basis.

‡See Supervised Student Teaching, page 176. Students must also register with the Student Teaching Office the term before assigned student teaching begins.

## MUSIC AND PERFORMING ARTS/MPAIA-GE

### Human Development and Education in the Arts

MPAIA-GE.2010 30 hours: 3 units.  
*Prerequisite: 15 hours of field experience.*

### Technology Resources for Performing Arts Educators

MPAIA-GE.2029 30 hours plus hours arranged: 3 units.

### Dissertation Proposal Seminar

MPAIA-GE.3097 30 hours: 3 units. *Fall.*

### Performing Arts Research Collegium

MPAIA-GE.3400 10 hours plus hours arranged: 1 unit. *May be repeated up to 3 units.*

## DANCE EDUCATION/MPADE-GE

### Common Hour Dance

MPADE-GE.2001\*\* 20 hours: 1 unit. *Fall, spring.*

### African Dance

MPADE-GE.2022 45 hours: 3 units. *Fall.*

### Tap Dance

MPADE-GE.2023 45 hours: 2 units. *Fall, spring.*

### Jazz Dance Techniques

MPADE-GE.2029 30 hours: 2 units. *Fall, spring.*

### Introduction to Laban Movement Analysis

MPADE-GE.2044 30 hours: 2 units.

### Advanced Technique and Pedagogy: Modern Dance

MPADE-GE.2075 45 hours: 1 unit. *Fall, spring.*

### Advanced Dance Practicum

MPADE-GE.2077 45 hours per unit: 1-6 units. *Fall, spring.*

### Methods and Materials in Teaching Dance

MPADE-GE.2265 30 hours: 3 units. *Fall.*

### Artistic Resources in Dance Education

MPADE-GE.2266 45 hours, 1 unit. *Fall.*

### Theory and Methodology in Ballet Pedagogy

MPADE-GE.2267 60 hours: 3 units.

### Teaching Apprenticeship in Ballet Pedagogy

MPADE-GE.2268 60 hours: 3 units.

### Advanced Analysis and Teaching Apprenticeship in Ballet Pedagogy

MPADE-GE.2269 60 hours: 3 units.

### Fieldwork and Analysis Seminar in Ballet Pedagogy

MPADE-GE.2270 30 hours: 3 units.

### Fieldwork in Dance: Elementary/Secondary

MPADE-GE.2276 45 hours per unit: 1-3 units, *Fall, spring.*

### Fieldwork in Dance: Higher Education and the Professions

MPADE-GE.2277 45 hours per unit: 1-3 units, *Fall, spring.*

### Dance in Higher Education

MPADE-GE.2278 30 hours: 3 units. *Spring.*

### Dance Intensive

MPADE-GE.2288 30-45 hours: 2-3 units. *Summer.*

### Choreography for the Musical Theatre

MPADE-GE.2290 45 hours: 3 units. *This is offered through Vocal Performance Spring.*

### Independent Study

MPADE-GE.2300 45 hours per unit: 1-6 units. *Fall, spring, summer; hours to be arranged. Signature of program director required.*

### Methods of Accompaniment for Dance

MPADE-GE.2309, 45 hours: 1 unit, *Fall.*

### Research in Dance Education

MPADE-GE.2403 30 hours: 3 units. *Fall.*

**Teaching Creative Movement**

MPADE-GE.2452 30 hours: 2 units.  
Spring.

**Dance for the Special Child**

MPADE-GE.2453 45 hours: 3 units. Fall.

**Teaching Performance of Dance and Related Educational Activities**

MPADE-GE.2454 30 hours: 2 units. Fall.

**Principles of Dance Movement Therap**

MPADE-GE.2502 30 hours: 3 units.  
Spring.

**Seminar in Dance Education**

MPADE-GE.2509 30 hours: 2 units. Fall.

**Student Teaching in Dance: Elementary School**

MPADE-GE.2607 30 hours plus 20 days:  
3 units. Fall, spring.

**Student Teaching in Dance: Secondary School**

MPADE-GE.2608 30 hours plus 20 days:  
3 units. Fall, spring.

**Anatomy and Kinesiology**

MPADE-GE.2810 30 hours: 3 units.

**EDUCATIONAL THEATRE/  
MPAET-GE****Introduction to Theatre for Young Audiences I**

MPAET-GE.2005 Staff. 30 hours: 2 units.  
Fall.

**Introduction to Theatre for Young Audiences II**

MPAET-GE.2006 Staff. 15 hours per unit:  
2-4 units. Spring.

**Design for the Stage**

MPAET-GE.2017 Hall. 15-45 hours: 1-3  
units. Fall.

**Development of Theatre and Drama**

MPAET-GE.2021, 2022 Nadler. 30 hours:  
3 units each term. Fall, spring.

**Images of Women in the Theatre**

MPAET-GE.2023 Smithner. 30 hours: 3  
units. Spring.

**Dramatic Activities in the Elementary Classroom**

MPAET-GE.2030 30 hours, 15 hours of  
field experience: 2 units. Fall, spring.

**Storytelling**

MPAET-GE.2042 Ress. 10 hours: 1 unit.  
Fall, spring, summer.

**Dramatic Activities in the Secondary Classroom**

MPAET-GE.2031 Montgomery. 30 hours:  
3 units. Spring.

**Creative Play in the Arts**

MPAET-GE.2059 Smithner. 30 hours: 3  
units. Fall.

**Musical Theatre: Background and Analysis**

MPAET-GE.2062 30 hours, 15 hours of  
field experience: 3 units. Fall, spring.

**Theory of Creative Drama**

MPAET-GE.2065 30 hours: 2 units. Fall.

**Methods of Conducting Creative Drama**

MPAET-GE.2067 Staff. 45 hours: 3 units.  
May be repeated for a total of 6 units.  
Spring.

**Methods and Materials of Research in Educational Theatre**

MPAET-GE.2077 Taylor. 30 hours: 3  
units. Fall, spring, summer.

**Masks and Puppetry**

MPAET-GE.2079 Lee. 45 hours: 3 units.  
Fall.

**Theatre-in-Education Practices**

MPAET-GE.2090 Staff. 30 hours: 3  
units. Spring.

**Dramatic Criticism I and II**

MPAET-GE.2091, 2091 Nadler. 30 hours:  
3 units. Fall, spring.

**Advanced Directing**

MPAET-GE.2098 Smithner. 90 hours: 3  
units each term. Spring.  
Prerequisites: proficient work in MPAET-  
UE081,1082 or equivalent and permission  
of instructor.

**Styles of Acting and Directing I and II**

MPAET-GE.2099, 2100 Smithner/  
Salvatore. 45 hours: 3 units each term.  
Fall, spring.

**Applied Theatre**

MPAET-GE.2101 Taylor 30 hours: 3 units.  
Fall, spring.

**World Drama**

MPAET-GE.2103, 2104 30 hours: 3 units  
each term. Fall, spring.

**Beginning Playwriting**

MPAET-GE.2105 DiMenna. 30 hours: 2  
units. Fall.

**Advanced Playwriting**

MPAET-GE.2106 DiMenna. 30 hours: 3  
units. Spring.  
Registration by permission of instructor.

**Physical Theatre Improvisation**

MPAET-GE.2113 Smithner. 45 hours: 3  
units. Fall, spring.

**Supervised Student Teaching in the Elementary Drama Classroom**

MPAET-GE.2134 45 hours per unit: 4  
units. Fall, spring.

**Stage Lighting**

MPAET-GE.2143 45 hours: 3-4 units.  
Spring.

**Play Production for Artists and Educators**

MPAET-GE.2152 Staff. 30 hours: 3 units.  
Summer.

**Shakespeare's Theatre I and II**

MPAET-GE.2171, 2172 Salvatore. 30  
hours: 3 units. Fall, spring.

**Supervised Student Teaching in the Secondary English/Drama Classroom**

MPAET-GE.2174 4 units: 45 hours per  
unit. Fall, spring.

**Costume Design**

MPAET-GE.2175 Staff. 45-60 hours: 3-4  
units. Spring.

**Theatre of Brecht and Beckett**

MPAET-GE.2177 Taylor. 30 hours: 3  
units. Fall.

**Drama in Education I and II**

MPAET-GE.2193, 2194 Montgomery. 30  
hours: 3 units each term. Fall, spring.

**Acting: Scene Study**

MPAET-GE.2251 15 hours per unit: 2-3  
units. Fall, spring.

**Acting: Character Study**

MPAET-GE.2252 2-3 units: 15 hours per  
unit. Fall, spring.

**Independent Study**

MPAET-GE.2300 30 hours per unit: 1-4  
units. Fall, spring, summer.

**Practicum in Educational Theatre**

MPAET-GE.2301 45 hours per unit: 1-6  
units. Fall, spring; hours to be arranged.

**Seminar in Applied Theatre Research**

MPAET-GE.2400 *Taylor*. 30 hours: 3 units. Fall, spring.  
Prerequisite: MPAET-GE.2077.

**The Teaching Artist**

MPAET-GE.2953 30 hours: 3 units. Fall, spring.

**Drama with Special Education****Populations**

MPAET-GE.2960 *Granet*. 45 hours: 3 units. Fall, spring, summer.

**Introduction to Boal's Theatre of the Oppressed**

MPAET-GE.2965 30 hours: 3 units. Spring.

**Advanced Techniques of Theatre of the Oppressed**

MPAET-GE.2966 30 hours: 3 units. Spring.

**Teaching Literacy through Drama**

MPAET-GE.2971 10 hours: 1 unit. Spring.

**Understanding Diversity/Teaching****Pluralism**

MPAET-GE.2977 30 hours: 3 units. Fall.

**Coping with Conflict: Drama as a Catalyst for Social Awareness**

MPAET-GE.2978 *Santiago-Jirau*. 30 hours, 3 units. Fall.

**Creating Theatre with Young People I and II**

MPAET-GE.2980, 2981 45 hours: 3 credits. Fall, spring.

**Assessment of Student Work in Drama**

MPAET-GE.2988 *Taylor* 10 hours: 1 unit. Spring.

**Doctoral Proposal Seminar: Educational Theatre**

MPAET-GE.3005 *Taylor*. 30 hours: 3 units. Spring.

**MUSIC AND MUSIC PROFESSIONS****THEORY AND COMPOSITION/MPATC-GE**

NYU Composers' Forum  
All theory/composition majors are required to participate in the Composers' Forum, which comprises faculty, graduates, and undergraduates. The Composers' Forum coordinates performances of NYU composers.

Participation is required every semester until graduation. Check with the department for dates and location of the monthly meetings.

**Analysis of 19th- and 20th-Century Music**

MPATC-GE.2016 30 hours: 3 units. Spring.

**Music for Advanced Orchestration**

MPATC.2020 30 hours: 3 units. Spring  
Prerequisites: MPATC-UE.1020, MPATC-UE.1025.

**Music Reference and Research Materials**

MPATC-GE.2021 30 hours: 3 units. Fall.

**Seminar in Theory**

MPATC-GE.2024 *Fisher*. 30 hours: 3 units. Fall, spring.

**Colloquy in Music**

MPATC-GE.2026\* *Baer*. 15 hours per unit: 2-4 units. Fall, spring, summer. \$75 recital fee required.

**The Teaching of Music in the Junior and Senior High School**

MPATC.2027 45 hours: 2 units. Spring.

**Seminar in Composition**

MPATC.2028 30 hours: 3 units. Fall, summer.

**Contemporary Music**

MPATC-GE.2039 30 hours: 3 units. Fall.

**Psychology of Music**

MPATC-GE.2042 30 hours: 3 units. Spring, summer.

**Music Criticism**

MPATC-GE.2046 *Oestreich*. 30 hours: 3 units. Fall.

**Scoring for Film and Multimedia**

MPATC-GE.2048 45 hours: 3 units. Fall, spring, summer. Department approval required.

**Music Literature: The Baroque Period**

MPATC-GE.2067 *Oestreich*. 30 hours: 3 units. Spring.

**Music Literature: The Classical Period**

MPATC-GE.2073 *Gilbert*. 30 hours: 3 units. Spring, summer.

**Participation in NYU Orchestra**

MPATC-GE.2087 15-60 hours: 0-2 units. Fall, spring.  
Open to the University community. Registration by audition only.

**Performance Practices**

MPATC-GE.2091 30 hours: 3 units. Fall, summer.

**Principles and Appreciative Aspects of Performance Practice**

MPATC-GE.2099 30 hours: 3 units. Summer.

**Analysis of Contemporary Practices**

MPATC-GE.2123 30 hours: 3 units. Summer, fall.

**Compositional Process in the Symphony**

MPATC-GE.2127 *Dello Joio*. 30 hours: 3 units. Fall.

**Sonata in the 19th Century**

MPATC-GE.2151 30 hours: 3 units. Spring, summer.

**Influential Pianists and Performance Practice**

MPATC-GE.2181 30 hours: 3 units. Spring.

MPATC-GE.2300 45 hours per unit: 1-6 units. Fall, spring, hours to be arranged. Graduate-level projects to be arranged.

**Composition (Private Lessons)**

MPATC-GE.2321 15 hours: 3 units. May be repeated until a total of 12 units has been earned. Fall, spring.  
Open to department graduate students majoring in music.

**Film Music: Historical Aesthetics and Perspectives**

MPATC-GE.2550 15 hours per unit: 3-4 units. Fall, spring.

**Music Editing for Film and Multimedia**

MPATC-GE.2555 30-40 hours: 3-4 units. Registration by special permission of the instructor.

**Seminar in Music and Music Education**

MPATC-GE.3026\* 15 hours per unit: 2-4 units. Fall, spring, summer. \$75 recital fee required.

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## VOICE/MPAVP-GE

### Script Analysis and Dramaturgical Process

MPAVP-GE.2066 *Allison. 45 hours: 3 units. Fall.*

### Music Theatre Workshop: Technique and Materials

MPAVP-GE.2068 *15–45 hours and hours arranged: 1–3 units. May be repeated up to 12 units. Fall, spring. Registration by permission of the program director.*

### Opera Workshop

MPAVP-GE.2260 *15 hours per unit: 1–3 units. Fall, spring.*

### Song Repertoire: English

MPAVP-GE.2264 *37.5 hours: 2 units. Fall.*

### Song Repertoire: German

MPAVP-GE.2265 *37.5 hours: 2 units. Spring.*

### Song Repertoire: Italian/Spanish

MPAVP-GE.2266 *37.5 hours: 2 units. Spring.*

### Voice (Private Lessons)

MPAVP-GE.2363 *15 hours: 3 units. May be repeated until a total of 12 units has been earned. Fall, spring. Open to department graduate students majoring in music.*

### Song Repertoire: French

MPAVP-GE.2267 *37.5 hours: 2 units. Spring.*

### Vocal Coaching: Advanced

MPAVP-GE.2364 *30 hours: 2–3 units. Fall, spring.*

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## JAZZ/MPAJZ-GE

### New York University Jazz Ensembles

MPAJZ-GE.2088 *60 hours: 0–1 unit. Fall, spring. Registration by audition only.*

### Jazz Improvisation Techniques I

MPAJZ-GE.2075 *30 hours: 3 units. Fall. Prerequisite: MPAJZ-UE.0039.*

### Jazz Improvisation Techniques II

MPAJZ-GE.2076 *30 hours: 3 units. Spring. Prerequisite: MPAJZ-GE.2075. An extension of MPAJZ-GE.2075 with emphasis on style characteristics of selected jazz artists.*

## The Jazz Orchestra

MPAJZ-GE.2089 *Matthews. 30 hours and 15 hours arranged: 3 units. Spring. Prerequisite: MPAJZ-UE.1120 or permission of instructor.*

### Reference and Research in Jazz

MPAJZ-GE.2271 *30 hours and 15 hours arranged: 3 units. Fall. Open to non-music majors.*

### Jazz Arranging Techniques I

MPAJZ-GE.2273 *30 hours and 15 hours arranged: 3 units. Fall.*

### Jazz Arranging Techniques II

MPAJZ-GE.2274 *30 hours and 15 hours arranged: 3 units. Spring. An extension of MPAJZ-GE.2273 with special emphasis on arrangements for large jazz ensembles.*

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## WOODWINDS/MPAWW-GE

### Chamber Music: Traditional Ensembles for Winds, Piano, Strings, and Brass Instruments

MPAWW-GE.2034.002 *Lamneck. 15 to 45 hours: 1–3 units. Fall, spring.*

### Woodwind Practicum for Music Education

MPAWW-GE.2105 *15 hours: 1 units. Fall. There is a fee for renting instruments.*

### Wind or Percussion Instruments (Private Lessons)

MPAWW-GE.2334 *15 hours: 3 units. May be repeated until a total of 12 units has been earned. Fall, spring.*

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## PIANO/MPAPE-GE

### Piano Literature I

MPAPE-GE.2185 *30 hours: 3 units. Spring.*

### Piano Literature II

MPAPE-GE.2186 *30 hours: 3 units. Fall.*

### Piano Literature III

MPAPE-GE.2187 *30 hours: 3 units. Fall.*

### Piano (Private Lessons)

MPAPE-GE.2356 *15 hours: 3 units. May be repeated until a total of 12 units has been earned. Fall, spring. Open to department graduate students majoring in music.*

### Electronic Piano (Group)

MPAPE-GE.2359 *15 hours: 2 units. Fall, spring.*

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## STRINGS-MPASS-GE

### Stringed Instruments (Private Lessons)

MPASS-GE.2345 *15 hours: 3 units. May be repeated until a total of 12 units has been earned. Fall, spring.*

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## MUSIC BUSINESS/MPAMB-GE

### Music Business Graduate Professional Development Sequence

MPAMB-GE.2001 *0 units. Fall, spring (students take every semester of their matriculation). Hours arranged.*

### Principles and Practice in the Music Industry

MPAMB-GE.2101 *30 hours: 3 units. Fall.*

### The Law and the Music Industry

MPAMB-UE.2102 *30 hours: 3 units. Fall.*

### Environment of the Music Industry

MPAMB-UE.2103 *30 hours: 3 units. Spring. Prerequisites: MPAMB-UE.2101.*

### Artist Management and Management Science in the Music Industry

MPAMB-GE.2104 *30 hours: 3 units. Fall. Prerequisites: MPAMB-GE.2101*

### Concert Management

MPAMB-GE.2105 *30 hours: 3 units. Spring. Prerequisites: MPAMB-GE.2101*

### Graduate A&R Seminar

MPAMB-UE.2201 *30 hours per unit: 2–3 units. Fall.*

### Promotions and Publicity in the Music Industry

MPAMB-GE.2202 *30 hours: 3 units. Spring. Prerequisites: MPAMB-GE.2101*

### Emerging Models & Markets for Music

MPAMB-GE.2203 *30 hours: 3 units. Fall. Prerequisites: MPAMB-GE.2101, MPAMB-GE.2103.*

### Ethics of the Entertainment Industry

MPAMB-GE.2204 *30 hours: 3 units. Spring. Prerequisites: MPAMB-GE.2101.*

### Entrepreneurship for the Music Industry

MPAMB-GE.2205 *30 hours: 3 units. Fall, spring. Prerequisite: Financial Accounting.*

**Strategic Marketing in the Music Industry**

MPAMB-UE.2206 30 hours: 3 units. Fall.  
Prerequisites: MPAMB-UE.2101.

**Global Music Management**

MPAMB-GE.2207 Spring (taught in January intersession at NYU in London).  
30 hours: 3 units  
Prerequisites: MPAMB-UE.2101

**Music Business Graduate Internship**

MPAMB-UE.2301 1-3 units per semester (a total of 3 required for the degree).  
Fall, spring, summer. 50-150 hrs.

**Colloquy in Music Business**

MPAMB-UE.2401 30 hours: 3 units. Fall, spring, summer.  
Registration by advisement only.

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**MUSIC EDUCATION/MPAME-GE**

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**Creative Performance Opportunities in Music Education**

MPAME-GE.2031 15 hours per unit: 1-3 units. Spring.

**Music Education Technology in the Classroom**

MPAME-GE.2055 20 hours plus hours arranged: 2 units. Spring.

**Problems in Music Education:**

**Computer-Assisted Instruction**

MPAME-GE.2056 30 hours plus hours arranged: 3 units.

**Dalcroze Eurythmics**

MPAME.2077 30 hours: 3 units.

**Choral Materials and Techniques**

MPAME-GE.2082 30 hours: 3 units.

**Choral Conducting Practicum for Music Education**

MPAME-GE.2093 15 hours: 1 unit. Fall.

**Advanced Instrumental Conducting**

MPAME-GE.2096 30 hours: 3 units.  
Spring.

**Fundamentals of Conducting**

MPAME-GE.2102 15 hours: 1 unit.

**Guitar Practicum for Music Education**

MPAME-GE.2103 15 hours: 1 unit. Fall, Spring.

**Brass Practicum for Music Education**

MPAME-GE.2104 15 hours: 1 unit.

**Woodwind Practicum for Music Education**

MPAME-GE.2105 15 hours: 1 unit.

**Vocal Practicum for Music Education**

MPAME.2108 15 hours: 1 unit.

**Strings Practicum for Music Education**

MPAME-GE.2106 15 hours: 1 unit. Spring.

**Percussion Practicum for Music Education**

MPAME-GE.2107 15 hours: 1 unit. Fall, spring.

**Instrumental Conducting Practicum for Music Education**

MPAME-GE.2111 15 hours: 1 unit. Fall, spring.

**Music for Children**

MPAME-GE.2113 30 hours: 2 units.  
Spring.

**Music for Exceptional Children**

MPAME-GE.2114 45 hours: 2 units. Fall.

**Instrumental Materials, Techniques, and Technology in Music**

MPAME-GE.2115 30 hours plus 15 hours of fieldwork: 2 units. Spring.

**Teaching of Music in the Elementary Grades**

MPAME-GE.2119 45 hours: 2 units. Fall.

**Research in Music and Music Education**

MPAME-GE.2130 30 hours: 3 units.  
Spring.

**Basic Concepts in Music Education**

MPAME-GE.2139 30 hours: 3 units.  
Spring.

**Supervised Student Teaching of Music in the Elementary School**

MPAME-GE.2141\*† Minimum 180 hours: 3-4 units. Fall, spring.

**Supervised Student Teaching of Music in the Secondary School**

MPAME-GE.2145\*† Minimum 180 hours: 3-4 units. Fall, spring.

**Orff Method**

MPAME-GE.2149 30 hours: 3 units.  
Summer.

**Colloquy in Music Education**

MPAME-GE-293915 hours per unit: 2-4 units, Fall, spring  
For master's candidates in music education and music therapy.

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**MUSIC TECHNOLOGY  
MUSIC TECHNOLOGY/  
MPATE-GE**

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**Fundamentals of Music Technology**

MPATE-UE.1801 45 hours: 3 units. Fall.

**Computer Programming for Music Technology**

MPATE-UE.1815 45 hours: 3 units.

**Advanced Musical Acoustics**

MPATE-GE.2036 30 hours: 3 units.  
Spring, summer.

**Software Synthesis**

MPATE-GE.2037 30 hours: 3 units. Fall, spring.

**Creating with Interactive Media**

MPATE-GE.2038 30 hours: 3 units.  
Spring.

**Advanced Computer Music Composition**

MPATE-GE.2047 45 hours: 3 units. Fall, summer.

**Music Technology: Digital Audio Processing I**

MPATE-GE.2600 30 hours: 3 units. Fall.

**Music Technology: Digital Audio Processing II**

MPATE-GE.2601 30 hours: 3 units.  
Spring.

**Music Information Retrieval**

MPATE-GE.2602 30 hours: 3 units.  
Spring.

**Audio for Games and Immersive Environments**

MPATE-GE.2604 45 hours: 3 units. Fall, spring.

**Graduate Internships in Music Technology**

MPATE-GE.2605 50-300 hours: 1-6 units. 50 hours per unit. Fall, spring, summer.

**Digital Signal Theory**

MPATE-GE.2607 45 hours: 3 units. Fall.  
Corequisite: Digital Signal Theory I Lab.

**Java Music Systems**

MPATE-GE.2608 30 hours: 3 units. Fall, spring.

**Electronic Music Performance**

MPATE-GE.2609 45 hours: 2 units.  
Spring, summer.

**Advanced Max/MSP**

MPATE-GE.2610 30 hours: 3 units. Fall, spring.  
*Prerequisite: working understanding of Max/MPS or MPATE-UE.1014 MIDI Tech II.*

**Concert Recording I**

MPATE-GE.2611 30 hours: 3 units (fall), 2 units (summer).

**Concert Recording II**

MPATE-GE.2612 30 hours: 2 units (spring), 3 units (summer).

**3-D Audio**

MPATE-GE.2613 45 hours: 3 units. Fall, spring.

**Max Programming I**

MPATE-GE.2614 45 hours: 3 units. Fall, spring.

**Music Technology: Master's Project Preparation**

MPATE-GE.2616 Hours to be arranged: 3 units. Fall, spring, summer.

**Live Sound Reinforcement**

MPATE-GE.2619 45 hours: 3 units. Fall, spring.

**Audio for Video I**

MPATE-GE.2620 45 hours: 2-3 units. Fall, summer.

**Audio for Video II**

MPATE-GE.2621 45 hours: 3 units. Spring, summer.  
*Prerequisite: MPATE-GE.2620.*

**Sound Design for the Web**

MPATE-GE.2622 30 hours: 3 units. Spring.

**Computer Music Synthesis: Fundamental Techniques**

MPATE-GE.2624 60 hours and hours arranged: 4 units. Fall, spring.  
*Departmental approval required.*

**Recording Practicum I**

MPATE-GE.2625 60 hours: 4 units. Fall, summer.

**Recording Practicum II**

MPATE-GE.2626 60 hours: 4 units. Spring, summer.

**Aesthetics of Recording**

MPATE-GE.2627 30 hours: 3 units. Fall, performances.

**Audio for the Web**

MPATE-GE.2628 30 hours: 3 units.

**Advanced Audio Production**

MPATE-GE.2629 45 hours: 3 units. Fall, spring.

**PERFORMING ARTS ADMINISTRATION/MPAPA-GE****Internship in the Administration of Performing Arts Centers**

MPAPA-GE.2001\* A minimum of 450 hours: 3 units. Fall, spring; hours to be arranged.

**Internship in the Administration of Performing Arts Centers**

MPAPA-GE.2002\* A minimum of 450 hours: 3 units. Fall, spring; hours to be arranged.

**Law and the Performing Arts**

MPAPA-GE.2008 McClimon. 30 hours: 3 units. Spring.

**Marketing the Performing Arts**

MPAPA-GE.2105 Guttman. 30 hours: 3 units. Fall.

**Planning and Finance in the Performing Arts**

MPAPA-GE.2120 30 hours: 3 units. Spring.

**Environment of Performing Arts Administration**

MPAPA-GE.2130 (formerly E88.2131) Wry. 30 hours: 3 units. Fall.  
*Corequisite: MPAPA-GE.2131.*

**Principles and Practices of Performing Arts Administration**

MPAPA-GE.2131 (formerly E88.2130) Wry. 30 hours: 3 units. Fall.  
*Corequisite: MPAPA-GE.2130.*

**Development for the Performing Arts**

MPAPA-GE.2132 Dorfman. 30 hours: 3 units. Spring.

**Governance and Trusteeship in Performing Arts Organizations**

MPAPA-GE.2133 Wry. 30 hours: 3 units. Spring.

**Seminar in Cultural Policy: Issues in Performing Arts Administration**

MPAPA-GE.2222 Wry. 30 hours: 3 units. Fall, spring.  
*Prerequisites: MPAPA-GE.2001,2002, and substantial completion of the Program in Performing Arts.*

**DRAMA THERAPY/MPADT****Introduction to Drama Therapy**

MPADT-GE.2114 (formerly MPAET-GE.2114) Landy. 30 hours plus hours arranged: 3 units. Fall.  
*Prerequisite: matriculation in the Program in Drama Therapy or registration by permission of adviser.*

**Drama Therapy for the Emotionally Disturbed**

MPADT-GE.2109 (formerly MPAET-GE.2109) Landy, McMullian. 30 hours plus hours arranged: 3 units. Spring.  
*Prerequisite: MPADT-GE.2114.*

**Psychodrama and Sociometry**

MPADT-GE.2115 (formerly MPAET-GE.2115) Garcia. 30 hours: 3 units. Fall.  
*Prerequisite: MPADT-GE.2114 or permission of instructor.*

**Advanced Practices in Drama Therapy: Playback, Therapeutic Theatre and Developmental Transformations**

MPADT-GE.2116 (formerly MPAET-GE.2116) Staff. 30 hours: 3 units. May be repeated for a total of 6 units. Fall, spring, summer.  
*Prerequisite: matriculation in the Program in Drama Therapy.*

**Projective Techniques in Drama Therapy**

MPADT-GE.2117 (formerly MPAET-GE.2117) Landy. 30 hours: 3 units. Spring.  
*Prerequisite: MPADT-GE.2114, MPADT-GE.2109, or permission of instructor.*

**Advanced Theory and Research in Drama Therapy**

MPADT-GE.2119 (formerly MPAET-GE.2119) Landy. 30 hours: 3 units. Fall.  
*Prerequisites: PSY-GE.2038, APSY-GE.2039, MPADT-GE.2109, MPADT-GE.2114, APSY-GE.2271.*

**Independent Study**

MPADT-GE.2300 (formerly MPAET-GE.2300) 45 hours per unit: 1-6 units. Fall, spring, summer; hours to be arranged.

**Internship in Drama Therapy: Lab**  
MPADT-GE.2302 (formerly MPAET-GE.2302) *Hodermarska. 6 units. Fall, spring, summer. 50–300 hours*

**Internship in Drama Therapy: Lecture**  
MPADT-GE.2303 *Hodermarska. 4 units. Fall, spring, summer. 50–200 hours.*

## **MUSIC THERAPY/MPAMT**

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**Music Therapy Practicum: Children and Adolescents**  
MPAMT-GE.2043 *135 hours: 3 units. Fall.*

**Music Therapy Practicum: Adults and Elderly**  
MPAMT-GE.2053 *135 hours: 3 units. Spring.*

**Improvisation II: Clinical Vocal Improvisation**  
MPAVP-GE.2062 *30 hours: 2 units. Spring.*

**Independent Study**  
MPATC-GE.2300 *45 hours per unit: 1–6 units. Fall, spring, summer; hours to be arranged.*

**Introduction to Music Therapy**  
MPAMT-GE.2930 *45 hours: 3 units. Spring.*

**Music Therapy: Advanced Theory and Methods I**  
MPAMT-GE.2931 *45 hours: 3 units. Fall.*

**Music Therapy: Advanced Theory and Methods II**  
MPAMT-GE.2932 *45 hours: 3 units. Spring.*

**Improvisation I: Clinical Improvisation in Music Therapy**  
MPAMT-GE.2934 *30 hours: 2 units. Fall.*

**Internship in Music Therapy**  
MPAMT-GE.2935, 2936 *100 hours per unit: 5 units each term. Fall, spring; hours to be arranged.*

**Music Therapy for Adults**  
MPAMT-GE.2938 *45 hours: 3 units. Spring.*

**Improvisation III: Advanced Practices of Improvisation in Music Therapy**  
MPAMT-GE.2940 *45 hours: 3 units. Fall.*

**Improvisation IV: Theory and Application of Improvisation in Music Therapy**  
MPAMT-GE.2941 *45 hours: 3 units. Spring.*

**Key Concepts in Music Therapy**  
MPAMT-GE.2942 *45 hours: 3 units. Fall.*

**Theory Development in Music Therapy**  
MPAMT-GE.2943 *45 hours: 3 units. Spring.*

**Colloquium in Music Therapy**  
MPAMT-GE.2947\* *10 hours per unit: 2–6 units each term. Fall, spring; hours to be arranged.*

**Colloquy in Music Therapy: Final Project**  
MPAMT-GE.2949 *10 hours per unit: 2–4 units.*

# NYU Steinhardt

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