New York University Bulletin

NYU Steinhardt
Steinhardt School of Culture, Education, and Human Development

Applied Psychology
Art
Education
Health
Media
Music
The 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


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


**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).


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


**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.


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

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


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


Distinguished Performers and Composers-in-Residence


Tania León (2004)
Quintet of the Americas (2004–)
New Hudson Saxophone Quartet (2004–)


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: 18

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 repertoire 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.


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 MPADGE.2044, Research in Dance Education MPADGE.2403, Methods and Materials for Teaching Dance MPADGE.2265, Jazz Dance: A Cultural-Historical Approach to Teaching Dance MPADGE.2029, Teaching Performance of Dance MPADGE.2454, Teaching Dance in Higher Education MPADGE.2452.


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

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


**DAHP:ABT Guided Electives (3 to 6 units):** May include such courses as Anatomy and Kinesiology MPADGE.2810, Dance for the Special Child MPADGE.2453, Principles of Dance Movement Therapy MPADGE.2502, Artistic Resources for Dance Education MPADGE.2266, African Dance MPADGE.2022, Advanced Dance Practicum (Improvisation) MPADGE.2077, Tap Dance MPADGE.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.

**ACREDITATION**
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.

**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, MPADGE.2453, 3 units; Language and Literacy, TCHLGE.2275, 3 units; Inquiries into Teaching and Learning III, TCHLGE.2010, 4 units; Fieldwork in Schools and Other Educational Settings, TCHLGE.2005, 0 units; Human Development and Education in the Arts, MPAIA.2010, 3 units; Drug, Alcohol Ed /Child Abuse Id /School Violence Prevention TCHLGE.2999, 0 units; Student Teaching in Dance: Elementary, MPADGE.2607, 2 units; Student Teaching in Dance: Secondary, MPADGE.2608, 2 units; Advanced Technique & Pedagogy MPADGE.2075, 1 unit; Teaching Creative Movement MPADGE.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, MPADGE.2265, 3 units; Laban Movement Analysis, MPADGE.2044, 2 units; Teaching Performance of Dance, MPADGE.2454, 2 units; Advanced Dance Practicum: Methods of Assessment MPADGE.2077, 1 unit; Methods of Accompaniment for Dance, MPADGE.2309, 1 unit; Intermediate Dance Technique & Pedagogy, MPADGE.2400, 1 unit; Arts Resources in Dance Education, MPADGE.2266, 1 unit; Research in Dance Education, MPADGE.2402, 3 units; Technology Resources for Performing Arts Education, MPAIA.2029, 3 units.

Completion of this program leads to eligibility for Initial and Professional
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 experiences 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 McCasin, 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
Continued

DEGREE REQUIREMENTS


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.


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.


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 drama electives.
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 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.
- **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

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 Pracitum in Field Settings CHDED-GE.2372.


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...
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 (MUSBG) 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**

**Music Business Elective Courses**

**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.
Music Business, continued

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.

Music Education

DIRECTOR
David Elliot

DEGREES
M.A., Ed.D., PhD.
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.
examined 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).

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.


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 EBB.2191 and Aesthetics: Education of the Perceptions EBB.2053.


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 Performance and Music Composition

**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.

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**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.

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**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 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.

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**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.

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 village vanguard orchestra.

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**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.

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**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.
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 vocalism.

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.
Music Technology

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 direct experience in their field while serving in 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.


Supportive Courses (15 units): Offerings include guided coursework 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 electives 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

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, continued

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.

Performing Arts Administration

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 Therapy

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.
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**

*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 (CAT) 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**

**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.


**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.
**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.

**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.

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**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**

MPAIA-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.
<table>
<thead>
<tr>
<th>Course Name</th>
<th>Course Code</th>
<th>Hours</th>
<th>Units</th>
<th>Term(s)</th>
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<td>30</td>
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<td>Design for the Stage</td>
<td>MPAET-GE.2017</td>
<td>Hall</td>
<td>15–45</td>
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<td>Development of Theatre and Drama</td>
<td>MPAET-GE.2021, 2022</td>
<td>Nadler</td>
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<td>Images of Women in the Theatre</td>
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<td>Smithner</td>
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<td>Creative Play in the Arts</td>
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<td>Musical Theatre: Background and Analysis</td>
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<td>Theatre-in-Education Practices</td>
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<td>Dramatic Criticism I and II</td>
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<td>Styles of Acting and Directing I and II</td>
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<td>Smithner/ Salvatore</td>
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<td>World Drama</td>
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<td>Physical Theatre Improvisation</td>
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<td>Play Production for Artists and Educators</td>
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<tr>
<td>Shakespeare's Theatre I and II</td>
<td>MPAET-GE.2171, 2172</td>
<td>Salvatore</td>
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<td>Costume Design</td>
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<td>Theatre of Brecht and Beckett</td>
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<td>Drama in Education I and II</td>
<td>MPAET-GE.2193, 2194</td>
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<td>Acting: Scene Study</td>
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<td>Acting: Character Study</td>
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<td>Practicum in Educational Theatre</td>
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</table>
Seminar in Applied Theatre Research
MPAE-GE.2400  Taylor. 30 hours: 3 units. Fall, spring.
Prerequisite: MPAET-GE.2077.

The Teaching Artist
MPAE-GE.2953  30 hours: 3 units. Fall, spring.

Drama with Special Education Populations
MPAE-GE.2960  Granet. 45 hours: 3 units. Fall, spring, summer.

Introduction to Boal’s Theatre of the Oppressed
MPAE-GE.2965  30 hours: 3 units. Spring.

Advanced Techniques of Theatre of the Oppressed
MPAE-GE.2966  30 hours: 3 units. Spring.

Teaching Literacy through Drama
MPAE-GE.2971  10 hours: 1 unit. Spring.

Understanding Diversity/Teaching Pluralism
MPAE-GE.2977  30 hours: 3 units. Fall.

Coping with Conflict: Drama as a Catalyst for Social Awareness
MPAE-GE.2978  Santiago Jirau. 30 hours, 3 units. Fall.

Creating Theatre with Young People I and II
MPAE-GE.2980, 2981  45 hours: 3 credits. Fall, spring.

Assessment of Student Work in Drama
MPAE-GE.2988  Taylor 10 hours: 1 unit. Spring.

Doctoral Proposal Seminar: Educational Theatre
MPAE-GE.3005  Taylor. 30 hours: 3 units. Spring.

MUSIC AND MUSIC PROFESSIONS

THEORY AND COMPOSITION/ MAPTC-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.

Seminar in Applied Theatre Research
MPAE-GE.2400  Taylor. 30 hours: 3 units. Fall, spring.
Prerequisite: MPAET-GE.2077.

The Teaching Artist
MPAE-GE.2953  30 hours: 3 units. Fall, spring.

Drama with Special Education Populations
MPAE-GE.2960  Granet. 45 hours: 3 units. Fall, spring, summer.

Introduction to Boal’s Theatre of the Oppressed
MPAE-GE.2965  30 hours: 3 units. Spring.

Advanced Techniques of Theatre of the Oppressed
MPAE-GE.2966  30 hours: 3 units. Spring.

Teaching Literacy through Drama
MPAE-GE.2971  10 hours: 1 unit. Spring.

Understanding Diversity/Teaching Pluralism
MPAE-GE.2977  30 hours: 3 units. Fall.

Coping with Conflict: Drama as a Catalyst for Social Awareness
MPAE-GE.2978  Santiago Jirau. 30 hours, 3 units. Fall.

Creating Theatre with Young People I and II
MPAE-GE.2980, 2981  45 hours: 3 credits. Fall, spring.

Assessment of Student Work in Drama
MPAE-GE.2988  Taylor 10 hours: 1 unit. Spring.

Doctoral Proposal Seminar: Educational Theatre
MPAE-GE.3005  Taylor. 30 hours: 3 units. Spring.

MUSIC AND MUSIC PROFESSIONS

THEORY AND COMPOSITION/ MAPTC-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.
The Steinhardt School of Culture, Education, and Human Development Bulletin 2011–2013

Department of Music and Performing Arts Professions

New York University Jazz Ensembles
MPAJZ-GE.2088 60 hours: 0–1 unit. Fall, spring.

Jazz Improvisation Techniques I
MPAJZ-GE.2075 30 hours: 3 units. Fall
Prerequisite: MPAJZ-GE.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.

Jazz Improvisation Techniques III
MPAJZ-GE.2077 30 hours: 3 units. Spring

Woodwind Practicum for Music Education
MPAWW-GE.2105 15 hours: 1 unit. 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.

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 per hour unit: 1–3 units. Fall, spring.

Song Repertoire: English
MPAVP-GE.2264 37.5 hours: 2 units. Fall.

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.2264 30 hours: 2–3 units. Fall, spring.

New York University Jazz Ensembles
MPAJZ-GE.2088 60 hours: 0–1 unit. Fall, spring.

Registration by audition only.

The Jazz Orchestra
MPAJZ-GE.2089 Matthews. 30 hours and 15 hours arranged: 3 units. Spring.
Prerequisite: MPAJZ-GE.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.

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 unit. 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.

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.2556 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.

Strings Instruments (Private Lessons)
MPASS-GE.2345 15 hours: 3 units. May be repeated until a total of 12 units has been earned. Fall, spring.

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-GE.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.

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.

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.

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 unit. 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.

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.2556 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.

Strings Instruments (Private Lessons)
MPASS-GE.2345 15 hours: 3 units. May be repeated until a total of 12 units has been earned. Fall, spring.

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-GE.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.
<table>
<thead>
<tr>
<th>Course Title</th>
<th>Code</th>
<th>Hours/Units</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strategic Marketing in the Music Industry</td>
<td>MPAMB-UE.2206</td>
<td>30 hours: 3 units</td>
<td>Fall. Prerequisites: MPAMB-UE.2101</td>
</tr>
<tr>
<td>Global Music Management</td>
<td>MPAMB-GE.2207</td>
<td>Spring</td>
<td>(taught in January intersession at NYU in London). Prerequisites: MPAMB-UE.2101</td>
</tr>
<tr>
<td>Music Business Graduate Internship</td>
<td>MPAMB-UE.2301</td>
<td>1-3 units per semester</td>
<td>(a total of 3 required for the degree). Fall, spring, summer. 50-150 hrs.</td>
</tr>
<tr>
<td>Colloquy in Music Business</td>
<td>MPAMB-UE.2401</td>
<td>30 hours: 3 units</td>
<td>Fall, spring, summer. Registration by advisement only.</td>
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<tr>
<td>Creative Performance Opportunities in Music Education</td>
<td>MPAME-GE.2031</td>
<td>15 hours per unit: 1-3 units</td>
<td>Spring.</td>
</tr>
<tr>
<td>Music Education Technology in the Classroom</td>
<td>MPAME-GE.2055</td>
<td>20 hours plus hours arranged: 2 units</td>
<td>Spring.</td>
</tr>
<tr>
<td>Problems in Music Education: Computer-Assisted Instruction</td>
<td>MPAME-GE.2056</td>
<td>30 hours plus hours arranged: 3 units</td>
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<tr>
<td>Dalcroze Eurythmics</td>
<td>MPAME-2077</td>
<td>30 hours: 3 units</td>
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</tr>
<tr>
<td>Choral Materials and Techniques</td>
<td>MPAME-GE.2082</td>
<td>30 hours: 3 units</td>
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<tr>
<td>Choral Conducting Practicum for Music Education</td>
<td>MPAME-GE.2093</td>
<td>15 hours: 1 unit</td>
<td>Fall.</td>
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<tr>
<td>Advanced Instrumental Conducting</td>
<td>MPAME-GE.2096</td>
<td>30 hours: 3 units</td>
<td>Spring.</td>
</tr>
<tr>
<td>Fundamentals of Conducting</td>
<td>MPAME-GE.2102</td>
<td>15 hours: 1 unit</td>
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<tr>
<td>Guitar Practicum for Music Education</td>
<td>MPAME-GE.2103</td>
<td>15 hours: 1 unit</td>
<td>Fall, Spring.</td>
</tr>
<tr>
<td>Brass Practicum for Music Education</td>
<td>MPAME-GE.2104</td>
<td>15 hours: 1 unit</td>
<td></td>
</tr>
<tr>
<td>Woodwind Practicum for Music Education</td>
<td>MPAME-2105</td>
<td>15 hours: 1 unit</td>
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<tr>
<td>Vocal Practicum for Music Education</td>
<td>MPAME.2108</td>
<td>15 hours: 1 unit</td>
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<tr>
<td>Strings Practicum for Music Education</td>
<td>MPAME-GE.2106</td>
<td>15 hours: 1 unit</td>
<td>Spring.</td>
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<tr>
<td>Percussion Practicum for Music Education</td>
<td>MPAME-GE.2107</td>
<td>15 hours: 1 unit</td>
<td>Fall, spring.</td>
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<tr>
<td>Instrumental Conducting Practicum for Music Education</td>
<td>MPAME-GE.2111</td>
<td>15 hours: 1 unit</td>
<td>Fall, spring.</td>
</tr>
<tr>
<td>Music for Children</td>
<td>MPAME-GE.2113</td>
<td>30 hours: 2 units</td>
<td>Spring.</td>
</tr>
<tr>
<td>Music for Exceptional Children</td>
<td>MPAME-GE.2114</td>
<td>45 hours: 2 units</td>
<td>Fall.</td>
</tr>
<tr>
<td>Instrumental Materials, Techniques, and Technology in Music</td>
<td>MPAME-GE.2115</td>
<td>30 hours plus 15 hours of fieldwork: 2 units</td>
<td>Spring.</td>
</tr>
<tr>
<td>Teaching of Music in the Elementary Grades</td>
<td>MPAME-GE.2119</td>
<td>45 hours: 2 units</td>
<td>Fall.</td>
</tr>
<tr>
<td>Research in Music and Music Education</td>
<td>MPAME-GE.2130</td>
<td>30 hours: 3 units</td>
<td>Spring.</td>
</tr>
<tr>
<td>Basic Concepts in Music Education</td>
<td>MPAME-GE.2139</td>
<td>30 hours: 3 units</td>
<td>Spring.</td>
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<tr>
<td>Supervised Student Teaching of Music in the Elementary School</td>
<td>MPAME-2141</td>
<td>Minimum 180 hours: 3-4 units</td>
<td>Fall, spring.</td>
</tr>
<tr>
<td>Supervised Student Teaching of Music in the Secondary School</td>
<td>MPAME-2145</td>
<td>Minimum 180 hours: 3-4 units</td>
<td>Fall, spring.</td>
</tr>
<tr>
<td>Orff Method</td>
<td>MPAME-GE.2149</td>
<td>30 hours: 3 units</td>
<td>Summer.</td>
</tr>
<tr>
<td>Colloquy in Music Education</td>
<td>MPAME.293915</td>
<td>Hours per unit: 2-4 units</td>
<td>Fall, spring. For master's candidates in music education and music therapy.</td>
</tr>
<tr>
<td>Fundamentals of Conducting</td>
<td>MPAME-GE.2077</td>
<td>30 hours: 3 units</td>
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<tr>
<td>Advanced Musical Acoustics</td>
<td>MPATE-GE.2036</td>
<td>30 hours: 3 units</td>
<td>Spring, summer.</td>
</tr>
<tr>
<td>Software Synthesis</td>
<td>MPATE-GE.2037</td>
<td>30 hours: 3 units</td>
<td>Fall, spring.</td>
</tr>
<tr>
<td>Advanced Computer Music Composition</td>
<td>MPATE-GE.2047</td>
<td>45 hours: 3 units</td>
<td>Fall, summer.</td>
</tr>
<tr>
<td>Music Technology: Digital Audio Processing I</td>
<td>MPATE-GE.2600</td>
<td>30 hours: 3 units</td>
<td>Fall.</td>
</tr>
<tr>
<td>Music Technology: Digital Audio Processing II</td>
<td>MPATE-GE.2601</td>
<td>30 hours: 3 units</td>
<td>Spring.</td>
</tr>
<tr>
<td>Music Information Retrieval</td>
<td>MPATE-GE.2602</td>
<td>30 hours: 3 units</td>
<td>Spring.</td>
</tr>
<tr>
<td>Audio for Games and Immersive Environments</td>
<td>MPATE-GE.2604</td>
<td>45 hours: 3 units</td>
<td>Fall, spring.</td>
</tr>
<tr>
<td>Graduate Internships in Music Technology</td>
<td>MPATE-GE.2605</td>
<td>50-300 hours: 1-6 units</td>
<td>50 hours per unit. Fall, spring, summer.</td>
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<tr>
<td>Digital Signal Theory</td>
<td>MPATE-GE.2607</td>
<td>45 hours: 3 units</td>
<td>Fall. Corequisite: Digital Signal Theory I Lab.</td>
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<tr>
<td>Java Music Systems</td>
<td>MPATE-GE.2608</td>
<td>30 hours: 3 units</td>
<td>Fall, spring.</td>
</tr>
<tr>
<td>Electronic Music Performance</td>
<td>MPATE-GE.2609</td>
<td>45 hours: 2 units</td>
<td>Spring, summer.</td>
</tr>
</tbody>
</table>
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, spring.

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

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.