DEPARTMENT OF

Music and Performing Arts Professions

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

CONTENTS
Faculty .......................................................... 73
Special Features ............................................... 74
Dance Education ............................................. 75
Educational Theatre ....................................... 77
Music Business .............................................. 81
Music Education .......................................... 82
Music Performance ....................................... 84
Music Technology ......................................... 86
Performing Arts Administration ..................... 88
Performing Arts Therapies .............................. 89
Drama Therapy ............................................ 90
Music Therapy ............................................. 90
Courses ....................................................... 91

For information about the mission and student learning outcomes for each of our programs, please see the department website.

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

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, the department offers an unparalleled environment for artistic challenge and growth.

This unique vision takes many forms. At NYU, music performers, composers, and technologists major 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 NYU composition majors, and interactions with electronics. Composers have the opportunity to work with choreographers, librettists, and filmmakers.

The department approaches graduate study 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 strong advantage. Students immerse themselves in the excitement and opportunities of the world’s musical and artistic capital. 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. The Department of Music and Performing Arts presents over 300 performances, frequently reviewed by the New York media, each year—from solo recitals to ensemble concerts and full opera and music theatre productions. Throughout the academic year, the department presents master classes several times each week.

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, dance education, and educational theatre are accredited by the Teacher Accreditation Council (TEAC).
Faculty


Juan Bello, Associate Professor. B.S. 1998, Simón Bolivar; Ph.D. 2003, London.

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

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


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

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


Dianna Heldman, Music 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.


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


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


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


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


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


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


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


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


Distinguished Performers and Composers-in-Residence
Leo Kraft (1989-1991)
George Perle (1993-1994)
Robert Craft (1996-1997)
Morton Subotnick (1996-1997)
Leo Kraft (1997-1998)

Number of Adjunct Faculty (by specialization)
Music
Bass Clarinet 1
Bass: Jazz 2
Bassoon 3
Cello 4
Choir 6
Clarinet 4
Double Bass 3
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 5
Performing Arts Administration 6
Piano 10
Saxophone: Classical 2
Saxophone: Jazz 8

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

Performing Arts Professions
Dance Education 17
Drama Therapy 6
Educational Theatre 25
Music Business 6
Music Education 27
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 187.

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.

Distinguished Educational Theatre Scholars and Artists-in-Residence
Enda Walsh, 2005
Dorothy Heathcote, 2006, 2007
Rosa Luisa Márquez, 2006-2010
Cecily O’Neill, 2008
Johnny Saldana, 2009
Michael Rohd, 2010
Kumagai Yasuhiro, 2010
Julian Boal, 2010-11
Ross Prior, 2011
Jana Sanskrit India theatre troupe, 2011
Tony Graham, 2012
Dance Education

The mission of the Dance Education Program is to provide high-quality professional development in the theory and practice of dance education for teachers, administrators, performing artists, and research scholars in the fields of dance and education. Our “thinking-centered” approach emphasizes the integration of the developing mind and body in the context of cultural practices through research, pedagogic, and discipline-based inquiries. Our goal is to facilitate the growth of your creative and critical thinking abilities, thereby increasing your knowledge and expertise in dance and dance education.

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 cognitive, emotional, and physical growth in multicultural settings.

Traditionally, dance is not taught as a domain of understanding; rather, it is taught as received knowledge. Our approach is to move away from a knowledge-centered curriculum—the passive mind, active body ideal—wherein submissive learners “acquire” dance content through a dominant pedagogy. Instead, we provide a curriculum that requires critical and creative thinking about, and deliberate practice with, key concepts in dance, human development and socio-cultural educational settings.

Dance Education’s three master’s (M.A.) programs are in Teaching Dance in the Professions, 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, the programs’ 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 coursework 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. It also provides opportunities to learn new repertory from distinguished faculty. Its concerts provide an opportunity for students to develop their choreographic voice.

CAREER OPPORTUNITIES

Graduates of the Program in Dance Education hold positions teaching dance in public and private elementary and secondary schools, in outreach dance education programs, 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 elementary and secondary schools has never been greater than it is today. The master of arts program in Teaching Dance, All Grades can lead to initial teacher certification (40 units) for preservice teachers and professional teacher certification (30 units) for certified teachers who already have a bachelor’s degree.

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

Foundations in Dance Education (9 units: 6 units required plus 3 elective units by advisement): Includes, but is not limited to, Introduction to Laban Movement Analysis MPADE-GE.2044, Advanced Technique and Pedagogy MPADE-GE.2075, Research in Dance Education MPADE-GE.2403.

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


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.

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 stu-
Dance Education, continued

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

DAHP: Required Core (15 units):


DAHP: ABT Required Core (14 units):

DAHP: ABT Area of Concentration (18 units):

DAHP: ABT Guided Electives (3 to 6 units):

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.)

See general admission section, page 167.

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.

DEGREE REQUIREMENTS

The Advanced Certificate in Teaching Dance, All Grades is designed for prospective students who have earned an M.A. or M.F.A in Dance, and who wish to be certified in Teaching Dance, All Grades (Pre-K-12). Rather than earn an additional master’s degree, students in this program would take courses (20 unit minimum) that provide the supplementary educational theory, pedagogical development, and instructional practice necessary to fulfill requirements currently in place for New York State Certification in Teaching Dance, All Grades. (Courses that are part of the M.A. Teaching Dance, All Grades program at NYU’s Steinhardt School of Culture, Education, and Human Development.) All students must take the following minimum required courses (20 units): Dance for the Special Child MPADE-GE.2453 (3 units); Language and Literacy TCHL-GE.2275 (3 units); Inquiries into Teaching and Learning III TCHL-GE.2275 (4 units); Fieldwork in Schools and Other Educational Settings TCHL-GE.0005 (0 units); Human Development and Education in the Arts MPAIA-GE.2040 (3 units); Drug, Alcohol Ed/Child Abuse Id/School Violence Prevention TCHL-GE.2999 (0 units); Student Teaching in Dance: Elementary MPADE-GE.2607 (2 units); Student Teaching in Dance: Secondary MPADE-GE.2608 (2 units); Advanced Technique and Pedagogy MPADE-GE.2075 (1 unit); Teaching Creative Movement MPADE-GE.2452 (2 units).

Upon admission, additional courses/credits may be required based upon individual MA/MFA transcript review—in which case students may be required to complete additional course/credits such as the following: (variable 21-37 units) Methods and Materials in Teaching Dance MPADE-GE.2265 (3 units), Laban Movement Analysis MPADE-GE.2044 (2 units), Teaching Performance of Dance MPADE-GE.2454 (2 units), Intermediate Dance Technique and Pedagogy MPADE-GE.2040, Arts Resources in Dance Education MPADE-GE.2266 (1 unit), Research in Dance Education MPADE-GE.2402 (3 units), Technology Resources for Performing Arts Education MPAIA-GE.2029 (3 units).

Completion of this program leads to eligibility for Initial and Professional New York State Certification in Teaching Dance, All Grades, (Pre-K-12) with reciprocity in numerous states.

ADMISSION REQUIREMENTS

Advanced Certificate (dance)

Specific requirements for the advanced certificate program in dance include:
1. Earned Master of Arts or Master of Fine Arts in Dance or Dance Education
2. Strong record of academic achievement
3. Completed essay expressing interest in K-12 education in dance and detail- ing career goals
4. Audition

See general admission section, page 167.

Please be advised that licensing agencies and fieldwork 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.
Educational Theatre

**DIRECTOR**
David Montgomery
Pless
Pless Annex, Room 23
212-998-5868

**DEGREES**
M.A., Ed.D., Ph.D.

**FACULTY**
See pages 73-74 for a complete listing.

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

New York City offers opportunities for internships and extensive experience in a variety of professional settings that include private and public schools, nationally prominent theatres, including 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 a variety of educational settings for all ages, in communications, community theatres, New York-based and regional theatres, children’s and youth theatre companies, 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 centers, and guidance or wellness facilities.

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, outreach, and financial 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, Director of Finance and New Business, Lincoln Center Education; Courtney Boddie and Jonathan Shmidt, New Victory Theatre); teachers and school administrators (Sandy Faison, assistant principal of drama at LaGuardia High School of Music & Art and Performing Arts; Krista Fogle, arts administrator at the Creative Arts Team; David Kilpatrick, manager for Kennedy Center’s Theatre for Young Audiences); college professors (Sobha Paredes, City College of New York; Dani Snyder-Young, Illinois Wesleyan University; Daphnie Sicre Borough of Manhattan Community College, Jay W. Pecosa, Chair/Associate Professor, Department of Theatre and Dance at SUNY Potsdam); authors and evaluators (Russell Granet, founder Arts Education Resource; the late Dr. Nellie McCaslin, prolific author of widely employed texts on drama for children); and numerous applied theatre professionals and drama educators (including, Javier Cardona, Rehabilitation Through the Arts; James DeVivo, Playwrights Theatre New Jersey; Dana Edell, founder of Vibe Theatrical Experience; Edmund Chow, Singapore Prison Authority). The program now offers master’s degrees in four areas of specialization: teaching in colleges and communities, New York State teacher certification in Theatre K–12, New York State teacher certification in both English 7–12 and Theatre K–12, and New York State teacher certification in both Social Studies 7–12 and 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 36-42 unit curriculum that prepares students to explore theatre with diverse communities in unique settings and at the higher education/college level. Graduates of this program hold teaching and administrative positions in contexts where teacher certification is not required, such as private colleges, arts organizations, galleries and museums, educational outreach centers, health education facilities, housing programs, youth and adult detention centers, and more. This particular track is designed to empower graduates to design, implement, and evaluate theatrical work in a wide range of community contexts, and prepare students who elect to pursue college teaching for innovative research and scholarship in the field.

Students take courses in the foundational areas of applied theatre; drama education production, performance, direction and design, literary foundations; and theatre for young audiences, as well as the applications of these content areas to a variety of community settings. The New York State Learning Standards for Theatre inform these curriculum pathways. Substitutions, such as study abroad options, can be made through one-to-one advisement. Additional courses not listed below are offered each semester. Students should discuss their course selection with their adviser.

**ADMISSION REQUIREMENTS**
Students are expected to have completed the equivalent of two semesters of acting or directing and two semesters of theatre history or dramatic criticism prior to admission. Students who have not taken these prerequisite courses or their equivalent at the undergraduate level must register for them before completing the degree. This may increase the number of credits required to complete the degree.

**DEGREE REQUIREMENTS**


**Discipline Content Study** (12 units): Discipline courses in production, performance, criticism, and aesthetics all of which are 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, which may result in a program of study greater than 36 credits. World Drama I and II MPAET-GE.2102,2104; Advanced Directing MPAET-GE.2097; Styles of Acting and Directing MPAET-GE.2089, 1100; Costume Design MPAET-GE.2175; Creative Play in the Arts MPAET-GE.2059; Development of Theatre and Drama
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 (27 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 in Educational Theatre MPAET-GE.2077; Educational Theatre Electives.

Pedagogical Core (9 units, includes 100 hours of field experience): Inquiries into Teaching and Learning III TCHL-GE.2010, Technology Resources for Performing Arts Educators MPAIA-GE.2029; Human Development and Education in the Arts MPAIA-GE.2010; The Social Responsibilities of Teachers: Drug and Alcohol Education, Child Abuse Identification, and School Violence Prevention TCHL-GE.2999.


ADDITIONAL REQUIREMENTS

1. Students being recommended for New York State Teaching Certification via the theatre teacher certification sequence must have taken at least one semester of a foreign language at the college level (sign language is allowed).

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

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

Master of Arts: Educational Theatre, All Grades (ETED)

This 33-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, the department offers Educational Theatre K-12 with English, 7-12. The curriculum reflects a collaborative integration of coursework offered by current faculty in the Program in Educational Theatre and the Program in English Education in the Department of Teaching and Learning.

ADMISSION REQUIREMENTS

Students must have earned 30 units in English or dramatic literature or their equivalent and 30 units of theatre or educational theatre. Students with fewer than 30 prerequisite units in these areas on admission may be required to take additional coursework as part of their master’s program.

DEGREE REQUIREMENTS

Content Core: Foundations in Educational Theatre (12 units): Development of Theatre and Drama MPAET-GE.2021 or MPAET-GE.2022 OR Methods of Research in Educational Theatre MPAET-GE.2077; Drama in Education I and II MPAET-GE.2193, 2194; and Dramatic Literature or Educational Theatre elective by advisement.


General Pedagogical Core (12 units): Drama with Special Education Populations MPAET-GE.2960; Inquiries into Teaching and Learning III TCHL-GE.2010; Adolescent Development APSY-GE.2272; Negotiating the Curriculum ENGED-GE.2120; and Social Responsibilities of Teachers: Drug and Alcohol Education, Child Abuse Identification, and School
Violence Prevention TCHL-GE.2999.
Supervised Student Teaching (11 credits): Student Teaching in the Elementary Drama Classroom MPAET-GE.2134, Teaching/Learning English Language Arts in Middle School ENGED-GE.2041 OR Teaching/Learning English Language Arts in High School ENGED-GE.2042, Student Teaching the English Language Arts in the High School ENGED-GE.2922.

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 or essay reflecting on the duality of the degree, informed by the student’s experience in the student teaching placement (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 coursework 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 coursework, 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.

See general admission section, page 167.

DEGREE REQUIREMENTS
A total of 47 units are required for this master’s program, distributed as follows:

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

General Pedagogical Core in Educational Theatre and Social Studies (13 units): Drama with Special Education Populations MPAET-GE.2960 or Educating Students with Disabilities in Middle School and Adolescent Settings SPCED-GE.2162; Human Development and Education in the Arts MPAIA-GE.2010; The Social Responsibilities of Teachers: Drug and Alcohol Education, Child Abuse Identification, and School Violence Prevention TCHL-GE.2999; Literacy and Social Studies SOCED-GE.2147; Exploring Social Issues Through Drama MPAET-GE.2976; Understanding Diversity: Teaching Pluralism MPAET-GE.2977; Inquiries into Teaching and Learning III TCHL-GE.2010

Specialized Pedagogical Core in Theatre and Social Studies (16 units):


Student Teaching in Theatre and Social Studies (6 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 and Methods and Materials of Research in Educational Theatre MPAET-GE.2077. Advanced specialized research courses should be taken after candidacy has been received and, preferably, as the dissertation proposal has been shaped to ensure that selections are relevant to the dissertation. For instance, a student doing qualitative inquiry, which demands extensive interviewing of participants, would register for Research Practicum in Field Settings CHDED-GE.2372.
Specialized Research Methodology (3 units): Qualitative Field Research RESCH-GE.2141, Survey and Correlation Research RESCH-GE.2139, Historical Research RESCH-GE.2135, Dissertation Proposal Seminar (3 units) MPAET-GE.3005.
Educational theatre requirements (a minimum of 18 educational theatre units under advisement must be selected from the following courses): Drama in Education II MPAET-GE.2194, Development of Theatre and Drama MPAET-GE.2091,2092, Dramatic Criticism MPAET-GE.2091,2092; Seminar in Applied Theatre Research MPAET-GE.2400; Advanced Directing MPAET-GE.2097, 2098; Advanced Playwriting MPAET-GE.2106; Creative Play in the Arts MPAET-GE.2059; Theatre in Education Practices MPAET-GE.2090; Theatre Practices: Leaders in Educational Theatre MPAET-GE.2151; Images of Women in the Theatre MPAET-GE.2023; Farce and Comedy in the Theatre MPAET-GE.2067, 2068; American Theatre MPAET-GE.2087, 2088; Theatre of Brecht and Beckett MPAET-GE.2177; World Drama MPAET-GE.2103, 2104.

ADMISSION REQUIREMENTS
Specific requirements for the doctoral programs in educational theatre include (1) an acceptable M.A. thesis and other submitted work, (2) the statement of professional goals, and (3) the interest of at least one faculty member in the applicant’s stated area of research and dissertation concept.
See general admission section, page 167.

STEINHARDT FELLOWS
PROGRAM AND RESEARCH ASSISTANTSHIPS
See page 180.

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 interses-
Music Business

DIRECTOR
Catherine Moore
35 West Fourth Street,
10th Floor
212-998-5427

DEGREE
M.A.

FACULTY
See pages 73-74 for a complete listing.

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

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

For more information, contact TEAC, One Du Pont Circle, Suite 320, Washington, DC 20036; 202-466-7236; www.teac.org.

Please be advised that licensing agencies and fieldwork 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.

New York University is one of the few universities in the country to offer a graduate degree in the music business field. Founded in 1993, the Music Business Graduate Program addresses the music industry as a unique business operating within corporate and entrepreneurial structures. The skills students develop in the program will serve them well in a fast-paced industry that needs thoroughly trained personnel who can apply business and administration theory to problems that have a strong aesthetic and artistic dimension.

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. In addition to providing structured courses, the curriculum promotes student autonomy through an interactive classroom atmosphere, internships, international opportunities, and research requirements. Students are encouraged to participate in extracurricular activities such as the MUBG Student Ambassador Board, the NYU Concert Program Board, and radio station WNYU.

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.


Internships (3 units): Students have the opportunity to work with top professionals in the music industry in New York City. These internships often lead to permanent employment.


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) ad two 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.
Music Education

DIRECTOR
John Gilbert

35 West Fourth Street, Suite 777
212-998-5424
steinhardt.nyu.edu/music/education

DEGREES
M.A., Ed.D., Ph.D.,
Advanced Certificate
Dual Degree

FACULTY
See pages 73-74 for a complete listing.

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 technology experience. Some work experience is preferred (relevant internships can qualify). Students are admitted only in the fall semester of each year. The music business M.A. program also participates in the Early Decision option. See admission instructions for details.

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

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

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, the program offers 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 members 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. Students can explore 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, among others. 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 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 All-Grades Master of Arts Program in Music Education is designed for applicants already holding provisional or initial certification who wish to complete the academic requirements for Permanent or Professional New York State Certification.

**DEGREE REQUIREMENTS**
Auditions are required. Proficiency in music theory and music history is assessed during a placement examination in the first semester of study. In addition, English proficiency is assessed through coursework in the first semester.

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

**Dual Degree:** Dual degree students take courses in music education in their junior and senior years, which enables them to complete the M.A. in Music Education in one additional year of study. Upon successful completion of the 5-year degree program continued from their undergraduate program, students will hold both an undergraduate degree in composition or performance and a master’s degree in music education. Students graduating with the M.A will have met all academic requirements for initial Certification and Professional Certification. There are additional state examinations for initial Certification and teaching under a mentor to earn Professional Certification.

The dual degree program requires Concentration in Music Education courses (16 units) during student’s junior and senior year and graduate courses (30 units) in their fifth year.

**Teaching Music, All Grades (MUSA)** (41 units): The curriculum consists of a pedagogical core (9 units), a music education core (6 units), a music and music education core (6 units), a content/pedagogical core (18 units), and a culminating experience (2 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.

**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.

**Music Education for College and University Faculty (MUSE:MCU)** (36 units): The curriculum consists of studies in education (6 units), the music education core (6 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 (2–4 units).

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

**Colloquy in Music Education (Thesis Requirement):** The culminating experience for all students in all concentrations of the Master of Arts Music Education Program is the Colloquy in Music Education MPAME-GE.2939, 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.

**Doctoral Programs**
The Doctor of Education and the Doctor of Philosophy programs require a minimum of 45 units beyond the master’s degree; full-time students can complete the program in three to four years. Study consists of the following:


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

**Cognates** (6 units): Any graduate course that combines music education with another discipline, or any graduate course outside of music education.


**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.

**ADMISSION REQUIREMENTS**
All applicants for the music education M.A. programs are required to audion in person or submit a video or internet link (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.

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.

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...
Music Performance and Music Composition

35 West Fourth Street,
10th Floor
212-998-5424

DIRECTOR, MUSIC COMPOSITION
Julia Wolfe

DIRECTOR, WOODWINDS
Esther Lamneck

DIRECTOR, BRASS
John Rojak

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 pages 73-74 for a complete listing.

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.

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.

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

Alumni from the program have gone on to significant careers in opera and Broadway, with debuts at New York City Opera, Metropolitan Opera, and numerous Broadway shows. Instrumental, classical, and jazz performers have solo careers and play with major ensembles. Composers write for film and music theatre as well as traditional venues. Graduates of the doctoral programs are professors of music in leading institutions in the United States and abroad.

AREAS OF STUDY
Music Performance. Within Music Performance, students may specialize in one of three areas:

1. Applied Instrumental Studies, (Strings, Woodwinds, Brass, Percussion, and 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. In addition, students who focus on new music performance are participants in the NYU Contemporary Music Ensemble, the Interactive Computer Music Series and the NYU New Music Ensemble Series.

Students are invited to perform for the Composers’ Forum and to work with student composers as well as to record solo and ensemble CDs by music technology majors. Students have excellent opportunities to gain experience in as many diversified areas of performance as possible. Depending on the level of study, each student must present one or two formal public recitals.

Within Piano Studies, students may choose to concentrate on either solo or collaborative performance. Both concentrations offer a comprehensive sequence involving private lessons, chamber music, and literature courses covering four centuries of music and performance practice. Performance opportunities include solo and chamber recitals, master classes, showcase concerts, festivals such as ‘Tutte le Corde: Piano Music After 1950,” and series focusing on NYU Steinhardt pianists, as well as performances with the baroque collegium, NYU Symphony Orchestra, New Music Ensemble, and Contemporary Music Ensemble. Students then choose music electives to enhance their areas of specialization, reflecting research and performance interests and professional aspirations.

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

NYU’s Greenwich Village location brings students to the center of jazz
activities. Landmark jazz venues such as the Village Vanguard and the Blue Note are within walking distance. At these clubs, students experience jazz luminaries in performance on a regular basis. Students also sit in at the numerous open jam sessions around the community. The NYU Concert Jazz Ensemble appears at the famous Blue Note Jazz Club, located one block from campus, and Birdland in midtown. Many of our other award-winning NYU jazz ensembles appear in various jazz clubs and concert halls throughout New York City.

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

Performance experience in ensemble and improvisation is designed to prepare students for the highly competitive demands of a professional career. 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, eminent jazz musicians are brought into the classroom to share their knowledge and expertise and provide critiques of student performance.

3. Vocal Performance, offers concentrations in two areas:

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

Music Theatre Studies offers a comprehensive sequence of courses that provides training in voice, acting, dance, repertoire, and analysis. Five fully staged musicals are produced each year in addition to operas, workshops, and new work development projects. Music theatre workshop classes focus on both preparation of material and its presentation in audition and performance settings. Students are taught and directed by working professionals from the Broadway community, who provide practical insight and guidance for the student who is about to enter the professional arena.

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

The curriculum requires 13 units from Steinhardt's graduate program in vocal performance, including courses such as Vocal Pedagogy Research MPAPV-GE.2365, Vocal Pedagogy: Practice MPAPV-GE.2366, Voice (Private Lessons) MPAPV-GE.2363, Vocal Repertoire for Teaching: Classical MPAPV-GE.2367, and Vocal Repertoire for Teaching: Music Theatre MPAPV-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 CSDC-GE 34.2037, Therapeutic Approaches in Speech Pathology: Voice Disorders CSDC-GE.2019, Private Vocal Instruction MPAPV-GE.2363, Musical Theatre Workshop MPAPV-GE.2068, and Opera Workshop MPAPV-GE.2260.

Music Composition. Students may take a comprehensive sequence of courses in the following areas:

1. Concert Music Composition involves lessons, courses, and seminars aimed toward providing composers a well-rounded education in historical as well as contemporary works and opportunity to hear their compositions performed. Composers choose music electives and composition courses to enhance areas of particular stylistic interests. Opportunities for performance include works for percussion, strings, choir, woodwinds, and brass as well as special residencies/readings with the NYU Contemporary Ensemble and NYU Orchestra.

Composers have the opportunity to study electroacoustic and computer music composition through the department’s multiple on-site music production labs (including the James Dolan recording studio with 10.2 surround sound and SSL Duality), as well as through University-wide computing facilities, offering students multimedia workstations.

2. 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. Scoring for Film and Multimedia, and Songwriting offer intensive professional training in composing for film, television and media, as well as the art and craft of Songwriting. Students examine music for moving images and popular song through their rich histories and aesthetics. Students engage in collaborative projects that result in screenings at major film festivals and performances in national and international venues.

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.
Music Technology

DIRECTOR
Kenneth J. Peacock
35 West Fourth Street, 10th Floor
212-998-5431

ASSOCIATE DIRECTOR
Agnieszka Roginska
212-998-5141

DEGREES
M.M., Ph.D.

FACULTY
See pages 73-74 for a complete listing.

PROGRAM OFFICE
212-998-5422

Master of Arts/Composition
This 36-unit curriculum can be completed in three semesters of full-time study. Coursework consists of the following:
- Composition Seminar (3 units);
- Composition Private Instruction (6-9 units);
- Ensemble (3 units);
- Literature/Theory (6 units);
- Orchestration (3 units);
- Specialized Research Methodology (3 units);
- Cognates (6 units);
- Research Seminar (6 units);
- Directed Study (6-12 units);
- Advised Research (15 units);
- Dissertation Proposal Seminar (3 units);
- Recitals (6-9 units).

Doctoral Programs
Students in the Ph.D. program must complete 49-55 units of coursework beyond the master’s degree and must orally defend a theoretically grounded dissertation related to music performance or music composition as appropriate. Coursework consists of the following:
- Foundations of the Arts (6 units);
- Specialized Research Methodology (3 units);
- Cognates (6 units);
- Departmental Content Seminars (6 units);
- Research Seminar (6 units);
- Directed Study (6-12 units);
- Advised Research (15 units);
- Dissertation Proposal Seminar (3 units);
- Recitals (3-4 units).

ADMISSION REQUIREMENTS
Music performance majors must present an audition. Specific repertoire requirements for music performance are available by contacting the respective program director. Students interested in music composition must submit a composition portfolio consisting of a current curriculum vitae, several compositions in written form (general score) with a CV, a complete list of works and dates, a 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 167.

The Music Technology M.M. program provides students with a foundation in all facets of the music and audio technology field as well as skills in a focused area of study. Our mission is to prepare students both for doctoral study and for successful careers in audio engineering, production and post-production, audio/video mastering, multimedia and software development, audio signal processing, acoustics, music perception and cognition research, music informatics, and video game audio production. Students develop expertise within an academic setting where learning by creative experimentation is encouraged. In the M.M. Music Technology program, students:
- Integrate musical and technical skills.
- Experiment with new relationships between experimental and traditional approaches to music by collaborating with NYU Performance and Composition programs.
- Demonstrate expertise by learning through creative experimentation.
- Demonstrate both a solid foundation in all areas of music technology and specialized expertise in a focus area of music technology.
- Demonstrate competence in public oral presentation of their artistic and scholarly work.

Located in New York City, the capital of the music industry, NYU’s Washington Square campus borders the city’s Greenwich Village and SoHo districts, which have long been considered the center of New York’s artistic community.

FACULTY
Students benefit from the breadth and depth of academic and professional expertise. Music Technology faculty members include experts in computer music, sound recording and production, 3D audio, music cognition, music information retrieval, and conceptual art and sound. Our adjunct faculty features leading practitioners such as legendary composer Morton Subotnick, a pioneer of electronic music; Saul Walker, a specialist in console design and founding member of Automated Systems, Inc.; award-winning mastering engineer Alan Silverman; Joel Chadabe, founder and president of the Electronic Music Foundation; and Leszek Wojcik, recording studio manager at Carnegie Hall.

DEGREE REQUIREMENTS
Master of Music
The M.M. program requires 45 units for completion. Students may attend full or part-time. Music technology courses address the technical aspects of computer music synthesis, digital recording, and editing. Supportive courses add to the student’s critical and aesthetic understanding of the structure of artwork, the quality and components of sound, and the combination of computer music with other media. Electives include an internship, participation in the composers’ forum, guided coursework in computers and computer programming, music business, composition, performance, video technology, video art, and additional research in the student’s area of interest.

Core Courses (18 units): Offerings include Musical Technology: Digital Audio Processing I and II; Fundamentals of Digital Signal Theory and Lab; Advanced Musical Acoustics; Advanced Computer Music Composition; Colloquy in Music Technology (Master’s Thesis Preparation).

Elective Courses (27 units): Offerings include guided coursework in music technology, internship, composition, computer science, and performance on the related arts. Cognate elective in arts, humanities, or computer programming.

The Master’s Program culminates with the submission and defense of an individual thesis document, to be completed under the supervision of one of the full-time Music Technology faculty members. The thesis should reflect an original contribution to the field of music technology, bringing the student’s class work experiences and interests together with their potential career paths. Possible research areas include, but are not limited to, technology-based performance and composition techniques, interactive music systems, spatial audio, tools for computer music, music information retrieval, music perception and cognition, digital audio effects, new recording, mixing, mastering or production techniques, and software development for music applications.

COURSE SEQUENCES
In addition to the general Music Technology course of study, other suggested sequences include Tonneimer, Game Audio, Acoustics and Signal Processing, Scoring for Film and Multimedia, Music Cognition, and the Summer-Only sequence.

General Sequence
The general Music Technology sequence is intended for students who seek solid general knowledge in the field of music technology, without a specialization in any one particular area.

Tonneimer Honors Sequence
Selected second-year graduate students may apply for the Stephen F. Temmer Tonneimer Recording Studies Sequence. Tonneimer studies emphasize a coor-
dination of musical and technical skills and enables 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.

Game Audio Sequence
The Game Audio sequence is intended for students with a focus in understanding the process and techniques used in the design of Games, including sound design, data mining, programming the game engine, business of gaming, and sound delivery to the player.

Acoustics and Signal Processing
The Acoustics and Signal Processing Sequence is intended for students who are interested in the areas of music information retrieval, digital signal processing, interactive music systems, and 3D audio.

Music Perception and Cognition
This sequence is intended for students who wish to focus on the scientific study of music perception and cognition and focuses on the methodological techniques involved in the empirical exploration of music.

Scoring for Film and Multimedia
The Scoring for Film and Multimedia Sequence allows students to gain knowledge and experience in all matters pertaining to music composition and technology for film, television and other media.

Summer-Only Sequence
The summer-only sequence allows students to take classes during the summer terms only. This sequence is particularly well suited for teachers and educators who want to pursue an advanced degree in music technology.

DOCTOR OF PHILOSOPHY
The 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 founda-

tions, 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.

FACILITIES
The Program in Music Technology maintains 12 recording and computer music studios. The James Dolan Music Recording Studio is a 7,500 square foot multifunctional teaching, recording, and research space designed by Gensler and the Walters-Storyk Design Group. It is one of the most technologically advanced audio teaching facilities in the United States. The control room is distinguished by a 25-seat control/classroom which features a fully automated 48-channel SSL console and the first Dangerous Music 10.2 surround installation in New York City. In addition to a live room large enough to accommodate a small orchestra, the floor includes several research laboratories, offices, a conference/seminar room and a large iso/drum booth.

A unique research lab dedicated to 3D audio experimentation is equipped with an innovative, reconfigurable grid outfitted with sixteen Genelec speakers, two Genelec subs and multi-channel sound capture, tracking and playback options. The lab also boasts extremely low (.2 second) reverb time.

Music Technology maintains ten additional recording and computer music studios. Two multiple-format recording suites allow students to gain experience with the latest industry-standard equipment, including dozens of professional-level microphones and a fully automated 32-channel SSL mixing console.

Music technology students 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.

INTERNSHIP PROGRAM
Students are encouraged to participate in internships at leading recording studios, new-media web-related companies, music-scoring houses, and other music industry enterprises. These valuable opportunities often lead to permanent employment. Music Technology students may also study with some of the best professionals in the field through classes, independent study, and guest lectures.

Students may also participate in internships with faculty members to work on cutting edge research while gaining practical skills applicable to careers in both industry and academia.

OPEN HOUSE
The annual Spring Music Technology Open House showcases our students’ work in a public forum. Events include demonstrations and posters of technological projects and a computer music concert featuring student performances and compositions. We encourage students to participate with class and thesis work during both years of their degree.

RESEARCH GROUP
The Music Technology program is a creative and lively community of music technologists conducting research in a variety of exciting fields such as music information retrieval, digital signal processing, music cognition, interactive music systems, and 3D audio. Students and faculty work together to source ideas and develop new technologies,
often culminating in academic publications and presentations at professional conferences. Weekly activities include seminars, workshops, and discussion groups featuring the work of guest speakers, faculty, and students.

Our Music and Audio Research Lab (MARL) brings together scholars from the fields of music theory, technology, and composition, computer and information science, interactive media, and media studies to explore the intersection between music, computation, and science. Our goal is to combine techniques and methodologies from the arts, the humanities, and the sciences to understand and model human cognitive abilities in music, and innovate the analysis, organization, and creation of music.

ADMISSION REQUIREMENTS

Master of Music

Applicants must hold a baccalaureate degree, 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, double-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

DIRECTOR
Brann J. Wry

35 West Fourth Street, 10th Floor
212-998-5505

DEGREE
M.A.

FACULTY
See pages 73-74 for a complete listing.

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

In addition, the program emphasizes the acquisition of executive skills in the areas of organizational assessment, career planning, and executive presentation through periodic workshops offered only to students enrolled in the master's degree program.

Internships with leading arts managers are a required part of the program of study and enhance coursework. 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.


ADMISSION REQUIREMENTS

Applicants must possess an in-depth background in one or more areas of the performing arts as well as prior experience with a cultural organization, which may include paid or voluntary
Performing Arts Administration, continued

forms of activity. Applicants must be recommended in writing directly to the program director by at least two people acquainted with the applicant’s knowledge of art and potential for management. Interviews are by invitation only.

See general admission section, page 167.

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

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

Performing Arts Therapies

Drama Therapy

Drama therapy combines the aims and techniques of drama and theatre with those of psychotherapy to treat individuals in crisis and help people through the life span 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 students and professionals in the fields of theatre, psychology, medicine, nursing, special education, and related disciplines. 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 is approved by the North American Drama Therapy Association. (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 experienced physical and/or sexual abuse. 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 49 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.

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 Cross-Cultural Counseling APSY-GE.2302, Masks and Puppetry MPAET-GE.2079, Psychoanalytic Processes in Art Therapy ART-GE.2038, and Introduction to Music Therapy MPAET-GE.2046.
Performing Arts Therapies

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 (LCA) after graduation and 1,500 hours of postgraduate supervised practice.

Career Opportunities

Music therapists work with a wide range of age groups and disability conditions and are employed in a variety of settings, including mental health facilities, special education settings, medical hospitals, nursing homes, hospices, public schools, community clinics, and private practice.

Degree Requirements

Master of Arts

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

The Master of Arts program (48-60 credits) leading to certification includes the following:

Music Therapy Courses:
- Music Therapy: Advanced Theory and Methods I and II (6 units), Improvisation I: Clinical Improvisation in Music Therapy (2 units), Improvisation II: Clinical Vocal Improvisation (2 units), Improvisation III: Advanced Practices of Improvisation in Music Therapy (3 units), Improvisation IV: Theory and Application of Improvisation in Music Therapy (3 units), Music Therapy for Adults (3 units), Key Concepts in Music Therapy (3 units), Theory Development in Music Therapy (3 units), Music Therapy Practicum: Children and Adolescents (3 units), Music Therapy Practicum: Adults and Elderly (3 units), Internship in Music Therapy (2 semesters, 10 units), Colloquium in Music Therapy (4 semesters, 8 units), Colloquium in Music Therapy: Final Project (2-4 units).

Other Requirements:
- Group Dynamics (3 units), Identification and Reporting of Suspected Child Abuse/Maltreatment (3 units).

Financial Aid

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

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. Students are only admitted in the fall semester of each year. Incoming students should take two prerequisite courses: (1) Abnormal Psychology and (2) Developmental Psychology. It is our recommendation that these courses be taken prior to starting the program 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 TOEFL paper-based exam; 250 on the computer-based exam; or 100 on the internet-based exam. Students in the program are strongly encouraged 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...
Performing Arts
Therapies, Drama
Therapy
continued

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

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

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

Please be advised that licensing agencies and fieldwork 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.

Courses

The courses listed herein are to be offered in 2013–2015.

NOTES TO COURSES

*Registration closed to special students.

+Pass/fail basis.

†See Supervised Student Teaching, page 197. 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.

Collaborative Project in the Performing Arts
MPAIA-GE.2031 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/MPAIA-GE

Common Hour Dance
MPAIA-GE.2001+ 20 hours: 1 unit. Fall, spring.

African Dance
MPAIA-GE.2022 45 hours: 3 units. Fall.

Tap Dance
MPAIA-GE.2023 45 hours: 2 units. Fall, spring.

Jazz Dance Techniques
MPAIA-GE.2029 30 hours: 2 units. Fall, spring.

Introduction to Laban Movement Analysis
MPAIA-GE.2044 30 hours: 2 units.

Advanced Technique and Pedagogy: Modern Dance
MPAIA-GE.2075 45 hours: 1 unit. Fall, spring.

Advanced Dance Practicum
MPAIA-GE.2077 45 hours per unit: 1-6 units. Fall, spring.

Methods and Materials in Teaching Dance
MPAIA-GE.2265 30 hours: 3 units. Fall.

Artistic Resources in Dance Education
MPAIA-GE.2266 45 hours, 1 unit. Fall.

Theory and Methodology in Ballet Pedagogy
MPAIA-GE.2267 60 hours: 3 units.

Teaching Apprenticeship in Ballet Pedagogy
MPAIA-GE.2268 60 hours: 3 units.

Advanced Analysis and Teaching Apprenticeship in Ballet Pedagogy
MPAIA-GE.2269 60 hours: 3 units.

Fieldwork and Analysis Seminar in Ballet Pedagogy
MPAIA-GE.2270 30 hours: 3 units.

Fieldwork in Dance: Elementary/Secondary
MPAIA-GE.2276 45 hours per unit: 1-3 Units. Fall, spring.

Fieldwork in Dance: Higher Education and the Professions
MPAIA-GE.2277 45 hours per unit: 1-3 units. Fall, spring.

Dance in Higher Education
MPAIA-GE.2278 30 hours: 3 units. Spring.

Dance Intensive
MPAIA-GE.2288 30-45 hours: 2-3 units. Summer.

Choreography for the Musical Theatre
MPAIA-GE.2290 45 hours: 3 units. This is offered through Vocal Performance. Spring.

Independent Study
MPAIA-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
MPAIA-GE.2309 45 hours: 1 unit. Fall.

MUSIC AND PERFORMING ARTS/MPAIA-GE

Human Development and Education in the Arts
MPAIA-GE.2010 30 hours: 3 units. Prerequisite: 15 hours of field experience.

Technology Resources for Performing Arts Educators
MPAIA-GE.2029 30 hours plus hours arranged: 3 units.

Dissertation Proposal Seminar
MPAIA-GE.3097 30 hours: 3 units. Fall.
Performing Arts Research Collegium  
MPAIA-GE.3400  10 hours plus hours arranged; 1 unit. May be repeated up to 3 units.

DANCE EDUCATION/MPADE-GE

Common Hour Dance  
MPADE-GE.2001*  20 hours: 1 unit. Fall, spring.

African Dance  
MPADE-GE.2022  45 hours: 3 units. Fall.

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

Jazz Dance Techniques  
MPADE-GE.2029  30 hours: 2 units. Fall, spring.

Introduction to Laban Movement Analysis  
MPADE-GE.2044  30 hours: 2 units.

Advanced Technique and Pedagogy: Modern Dance  
MPADE-GE.2075  45 hours: 1 unit. Fall, spring.

Advanced Dance Practicum  
MPADE-GE.2077  45 hours per unit: 1–6 units. Fall, spring.

Methods and Materials in Teaching Dance  
MPADE-GE.2265  30 hours: 3 units. Fall.

Artistic Resources in Dance Education  
MPADE-GE.2266  45 hours: 1 unit. Fall.

Theory and Methodology in Ballet Pedagogy  
MPADE-GE.2267  60 hours: 3 units.

Teaching Apprenticeship in Ballet Pedagogy  
MPADE-GE.2268  60 hours: 3 units.

Advanced Analysis and Teaching Apprenticeship in Ballet Pedagogy  
MPADE-GE.2269  60 hours: 3 units.

Fieldwork in Dance: Elementary/Secondary  
MPADE-GE.2276  45 hours per unit: 1–3 Units, Fall, spring.

Fieldwork in Dance: Higher Education and the Professions  
MPADE-GE.2277  45 hours per unit: 1–3 units, Fall, spring.

Dance in Higher Education  
MPADE-GE.2278  30 hours: 3 units. Spring.

Dance Intensive  
MPADE-GE.2288  30–45 hours: 2–3 units. Summer.

Choreography for the Musical Theatre  
MPADE-GE.2290  45 hours: 3 units. This is offered through Vocal Performance Spring.

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

Methods of Accompaniment for Dance  
MPADE-GE.2309  45 hours: 1 unit, Fall.

Research in Dance Education  
MPADE-GE.2403  30 hours: 3 units. Fall.

Teaching Creative Movement  
MPADE-GE.2452  30 hours: 2 units. Spring.

Dance for the Special Child  
MPADE-GE.2453  45 hours: 3 units. Fall.

Teaching Performance of Dance and Related Educational Activities  
MPADE-GE.2454  30 hours: 2 units. Fall.

Principles of Dance Movement Therapy  
MPADE-GE.2502  30 hours: 3 units. Spring.

Seminar in Dance Education  
MPADE-GE.2509  30 hours: 2 units. Fall.

Student Teaching in Dance: Elementary School  
MPADE-GE.2607  30 hours plus 20 days: 3 units, Fall, spring.

Student Teaching in Dance: Secondary School  
MPADE-GE.2608  30 hours plus 20 days: 3 units, Fall, spring.

Anatomy and Kinesiology  
MPADE-GE.2810  30 hours: 3 units.

EDUCATIONAL THEATRE/MPAET-GE

Introduction to Theatre for Young Audiences I  
MPAET-GE.2005  Staff. 30 hours: 2 units. Fall.

Introduction to Theatre for Young Audiences II  
MPAET-GE.2006  Staff. 15 hours per unit: 2–4 units. Spring.

Design for the Stage  
MPAET-GE.2017  Hall. 15–45 hours: 1–3 units. Fall.

Development of Theatre and Drama  
MPAET-GE.2021, 2022  Nadler. 30 hours: 3 units each term. Fall, spring.

Images of Women in the Theatre  
MPAET-GE.2023  Smithner. 30 hours: 3 units. Spring.

Dramatic Activities in the Elementary Classroom  
MPAET-GE.2030  30 hours, 15 hours of field experience: 2 units. Fall, spring.

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

Dramatic Activities in the Secondary Classroom  
MPAET-GE.2031  Montgomery. 30 hours: 3 units. Spring.

Creative Play in the Arts  
MPAET-GE.2059  Smithner. 30 hours: 3 units. Fall.

Musical Theatre: Background and Analysis  
MPAET-GE.2062  30 hours, 15 hours of field experience: 3 units. Fall, spring.

Theory of Creative Drama  
MPAET-GE.2065  30 hours: 2 units. Fall.

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

Methods and Materials of Research in Educational Theatre  
MPAET-GE.2077  Taylor. 30 hours: 3 units. Fall, spring, summer.

Masks and Puppetry  
MPAET-GE.2079  Lee. 45 hours: 3 units. Fall.
Courses, continued

Theatre-in-Education Practices
MPAET-GE.2090 Staff. 30 hours: 3 units. Spring.

Dramatic Criticism I and II
MPAET-GE.2091, 2091 Nadler. 30 hours: 3 units. Fall, spring.

Advanced Directing
MPAET-GE 2098 Smithner. 90 hours: 3 units each term. Spring
Prerequisites: proficient work in Directing MPAET-UEO81, 1082 or equivalent and permission of instructor.

Styles of Acting and Directing I and II
MPAET-GE.2099, 2100 Smithner/ Salatore. 45 hours: 3 units each term. Fall, spring.

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

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

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

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

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

Supervised Student Teaching in the Elementary Drama Classroom
MPAET-GE.2134 45 hours per unit: 4 units. Fall, spring.

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

Play Production for Artists and Educators
MPAET-GE.2152 Staff. 30 hours: 3 units. Summer.

Shakespeare’s Theatre I and II
MPAET-GE.2171, 2172 Salatore. 30 hours: 3 units. Fall, spring.

Supervised Student Teaching in the Secondary English/Drama Classroom
MPAET-GE.2174 4 units: 45 hours per unit. Fall, spring.

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

Theatre of Brecht and Beckett
MPAET-GE.2177 Taylor. 30 hours: 3 units. Fall.

Drama in Education I and II
MPAET-GE.2193, 2194 Montgomery. 30 hours: 3 units each term. Fall, spring.

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

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

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

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

Seminar in Applied Theatre Research
MPAET-GE.2400 Taylor. 30 hours: 3 units. Fall, spring.
Prerequisite: Methods and Materials of Research in Educational Theatre MPAET-GE.2077.

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

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

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

Advanced Techniques of Theatre of the Oppressed
MPAET-GE.2966 30 hours: 3 units. Spring. Teaching Literacy through Drama MPAET-GE.2971 10 hours: 1 unit. Spring.

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

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

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

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

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

MUSIC AND MUSIC PROFESSIONS

THEORY AND COMPOSITION/ MAPTC-GE

Analysis of 19th- and 20th-Century Music
MPATC-GE.2016 30 hours: 3 units. Spring.

Music for Advanced Orchestration
MPATC.2020 30 hours: 3 units. Spring.
Prerequisites: Orchestration: Strings
MPATC-UE.1020. Orchestration: Strings
MPATC-GE.1025.

Music Reference and Research Materials
MPATC-GE.2016 30 hours: 3 units. Fall.

Seminar in Theory
MPATC-GE.2024 Fisher. 30 hours: 3 units. Fall, spring.

Colloquy in Music
MPATC-GE.2026a Baer. 15 hours per unit: 2–4 units. Fall, spring, summer. $75 recital fee required.

The Teaching of Music in the Junior and Senior High School
MPATC.2027 45 hours: 2 units. Spring.

Seminar in Composition
MPATC.2028 30 hours: 3 units. Fall, summer.

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

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

Music Criticism
MPATC-GE.2046 Oestreich. 30 hours: 3 units. Fall.
Courses, continued

Scoring for Film and Multimedia
MPATC-GE.2048 45 hours: 3 units. Fall, spring, summer. Department approval required.

Music Literature: The Baroque Period
MPATC-GE.2067 Oestreich. 30 hours: 3 units. Spring.

Music Literature: The Classical Period
MPATC-GE.2073 Gilbert. 30 hours: 3 units. Spring, summer.

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

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

Principles and Appreciative Aspects of Performance Practice
MPATC-GE.2099 30 hours: 3 units. Summer.

Analysis of Contemporary Practices
MPATC-GE.2123 30 hours: 3 units. Summer, fall.

Compositional Process in the Symphony
MPATC-GE.2127 Dello Joio. 30 hours: 3 units. Fall.

Sonata in the 19th Century
MPATC-GE.2151 30 hours: 3 units. Spring, summer.

Influential Pianists and Performance Practice
MPATC-GE.2181 30 hours: 3 units. Spring.

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

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

Film Music: Historical Aesthetics and Perspectives
MPATC-GE.2550 15 hours per unit: 3–4 units. Fall, spring.

Music Editing for Film and Multimedia
MPATC-GE.2555 30–40 hours: 3–4 units. Registration by special permission of the instructor.

Seminar in Music and Music Education
MPATC-GE.3026* 15 hours per unit: 2–4 units. Fall, spring, summer. $75 recital fee required.

VOICE/MPAVP-GE

Script Analysis and Dramaturgical Process
MPAVP-GE.2151 45 hours: 3 units. Fall.

Music Theatre Workshop: Technique and Materials
MPAVP-GE.2321 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.2221 15 hours per unit: 1–3 units. Fall, spring.

Song Repertoire: English
MPAVP-GE.2261 37.5 hours: 2 units. Fall.

Song Repertoire: German
MPAVP-GE.2262 37.5 hours: 2 units. Spring.

Song Repertoire: Italian/Spanish
MPAVP-GE.2263 37.5 hours: 2 units. Spring.

Voice (Private Lessons)
MPAVP-GE.2111 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.2264 37.5 hours: 2 units. Spring.

Vocal Coaching: Advanced
MPAVP-GE.2112 30 hours: 2–3 units. Fall, spring.

JAZZ/MPAJZ-GE

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

Jazz Improvisation Techniques I
MPAJZ-GE.2075 30 hours: 3 units. Fall. Prerequisite: Jazz Theory and Ear Training I MPAJZ-GE.1039.

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

The Jazz Orchestra
MPAJZ-GE.2089 Matthews. 30 hours and 15 hours arranged: 3 units. Spring. Prerequisite: Jazz Arranging & Composition II, 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.

WOODWINDS/MPAWW-GE

Chamber Music: Traditional Ensembles for Winds, Piano, Strings, and Brass Instruments
MPAWW-GE.2034.002 Lamneck. 15 to 45 hours: 1–3 units. Fall, spring.

Woodwind Practicum for Music Education
MPAWW-GE.2105 15 hours: 1 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.
<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course Code</th>
<th>Units</th>
<th>Offered</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano Literature II</td>
<td>MPAS-GE.2186</td>
<td>30 hours</td>
<td>Fall</td>
</tr>
<tr>
<td>Piano Literature III</td>
<td>MPAS-GE.2187</td>
<td>30 hours</td>
<td>Fall</td>
</tr>
<tr>
<td>Piano (Private Lessons)</td>
<td>MPAS-GE.2356</td>
<td>15 hours</td>
<td>May be repeated until a total of 12 units has been earned. Fall, spring.</td>
</tr>
<tr>
<td>Influential Pianists and Performance Practice</td>
<td>MPAS-GE.2181</td>
<td>30 hours</td>
<td>Spring</td>
</tr>
<tr>
<td>Colloquy in Music</td>
<td>MPAS-GE.2026</td>
<td>2-3 units</td>
<td>Fall, spring</td>
</tr>
<tr>
<td>Instrumental Techniques and Materials</td>
<td>MPAS-GE.2034</td>
<td>0-3 units</td>
<td>Fall, spring</td>
</tr>
<tr>
<td>STRINGS-MPASS-GE</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stringed Instruments (Private Lessons)</td>
<td>MPAS-GE.2111</td>
<td>15 hours</td>
<td>May be repeated until a total of 12 units has been earned. Fall, spring.</td>
</tr>
<tr>
<td>Alexander Technique (Private Lessons)</td>
<td>MPAS-GE.2112</td>
<td>2 units</td>
<td>Fall, spring</td>
</tr>
<tr>
<td>Colloquy in Music</td>
<td>MPAS-GE.2121</td>
<td>2-4 units</td>
<td>Fall, spring</td>
</tr>
<tr>
<td>Instrumental Techniques and Materials: Chamber Music</td>
<td>MPAS-GE.2131</td>
<td>0-3 units</td>
<td>Fall, spring</td>
</tr>
<tr>
<td>Baroque Ensemble</td>
<td>MPAS-GE.2132</td>
<td>0-3 units</td>
<td>Fall, spring</td>
</tr>
<tr>
<td>Masterclass</td>
<td>MPAS-GE.2133</td>
<td>0-3 units</td>
<td>Fall, spring</td>
</tr>
<tr>
<td>Improvisation Class</td>
<td>MPAS-GE.2135</td>
<td>0-3 units</td>
<td>Fall, spring</td>
</tr>
<tr>
<td>Violin Class</td>
<td>MPAS-GE.2141</td>
<td>0-3 units</td>
<td>Fall, spring</td>
</tr>
<tr>
<td>Viola Class</td>
<td>MPAS-GE.2142</td>
<td>0-3 units</td>
<td>Fall, spring</td>
</tr>
<tr>
<td>Cello Class</td>
<td>MPAS-GE.2143</td>
<td>0-3 units</td>
<td>Fall, spring</td>
</tr>
<tr>
<td>Bass Class</td>
<td>MPAS-GE.2144</td>
<td>0-3 units</td>
<td>Fall, spring</td>
</tr>
<tr>
<td>Harp Class</td>
<td>MPAS-GE.2145</td>
<td>0-3 units</td>
<td>Fall, spring</td>
</tr>
<tr>
<td>Violin Orchestral Repertoire</td>
<td>MPAS-GE.2151</td>
<td>0-3 units</td>
<td>Fall, spring</td>
</tr>
<tr>
<td>Viola Orchestral Repertoire</td>
<td>MPAS-GE.2152</td>
<td>0-3 units</td>
<td>Fall, spring</td>
</tr>
<tr>
<td>Cello Orchestral Repertoire</td>
<td>MPAS-GE.2153</td>
<td>0-3 units</td>
<td>Fall, spring</td>
</tr>
<tr>
<td>Bass Orchestral Repertoire</td>
<td>MPAS-GE.2154</td>
<td>0-3 units</td>
<td>Fall, spring</td>
</tr>
<tr>
<td>Harp Orchestral Repertoire</td>
<td>MPAS-GE.2155</td>
<td>0-3 units</td>
<td>Fall, spring</td>
</tr>
<tr>
<td>Violin Pedagogy</td>
<td>MPAS-GE.2161</td>
<td>0-3 units</td>
<td>Fall, spring</td>
</tr>
<tr>
<td>Cello Pedagogy</td>
<td>MPAS-GE.2163</td>
<td>0-3 units</td>
<td>Fall, spring</td>
</tr>
<tr>
<td>Bass Pedagogy</td>
<td>MPAS-GE.2164</td>
<td>0-3 units</td>
<td>Fall, spring</td>
</tr>
<tr>
<td>Harp Pedagogy</td>
<td>MPAS-GE.2165</td>
<td>0-3 units</td>
<td>Fall, spring</td>
</tr>
<tr>
<td>Violin Technique Class</td>
<td>MPAS-GE.2171</td>
<td>0-3 units</td>
<td>Fall, spring</td>
</tr>
<tr>
<td>Viola Technique Class</td>
<td>MPAS-GE.2172</td>
<td>0-3 units</td>
<td>Fall, spring</td>
</tr>
<tr>
<td>Cello Technique Class</td>
<td>MPAS-GE.2173</td>
<td>0-3 units</td>
<td>Fall, spring</td>
</tr>
<tr>
<td>Bass Technique Class</td>
<td>MPAS-GE.2174</td>
<td>0-3 units</td>
<td>Fall, spring</td>
</tr>
<tr>
<td>Harp Technique Class</td>
<td>MPAS-GE.2175</td>
<td>0-3 units</td>
<td>Fall, spring</td>
</tr>
<tr>
<td>Independent Study</td>
<td>MPAS-GE.2300</td>
<td>1-6 units</td>
<td>Fall, spring</td>
</tr>
<tr>
<td>PERCUSSION-MPAPS-GE</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Percussion (Private Lessons)</td>
<td>MPAS-GE.2334</td>
<td>15 hours</td>
<td></td>
</tr>
<tr>
<td>NYU Percussion Ensemble</td>
<td>MPAS-GE.2190.005</td>
<td>45 hours</td>
<td>Fall, spring</td>
</tr>
<tr>
<td>NYU Marimba Ensemble</td>
<td>MPAS-GE.2190.002</td>
<td>45 hours</td>
<td>Fall, spring</td>
</tr>
<tr>
<td>NYU Steel Drum Ensemble</td>
<td>MPAS-GE.2190.003</td>
<td>45 hours</td>
<td>Fall, spring</td>
</tr>
<tr>
<td>NYU African Percussion Ensemble</td>
<td>MPAS-GE.2190.004</td>
<td>30 hours</td>
<td>Fall, spring</td>
</tr>
<tr>
<td>NYU Contemporary Ensemble</td>
<td>MPAS-GE.2190.006</td>
<td>45 hours</td>
<td>Fall, spring</td>
</tr>
<tr>
<td>Percussion Repertoire</td>
<td>MPAS-GE.2190.006</td>
<td>30 hours</td>
<td>Fall, spring</td>
</tr>
</tbody>
</table>

**MUSIC BUSINESS/MPAMB-GE**

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Course Code</th>
<th>Units</th>
<th>Offered</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music Business Graduate Professional Development Sequence</td>
<td>MPAMB-GE.2001</td>
<td>0 units</td>
<td>Fall, spring (students take every semester of their matriculation). Hours arranged.</td>
</tr>
<tr>
<td>Principles and Practice in the Music Industry</td>
<td>MPAMB-GE.2101</td>
<td>30 hours</td>
<td>Fall</td>
</tr>
<tr>
<td>The Law and the Music Industry</td>
<td>MPAMB-GE.2102</td>
<td>30 hours</td>
<td>Fall</td>
</tr>
<tr>
<td>Environment of the Music Industry</td>
<td>MPAMB-GE.2103</td>
<td>30 hours</td>
<td>Fall, Spring</td>
</tr>
<tr>
<td>Artist Management and Management Science in the Music Industry</td>
<td>MPAMB-GE.2104</td>
<td>30 hours</td>
<td>Fall, Spring, Prerequisite: Principles and Practice in the Music Industry MPAMB-UE.2101.</td>
</tr>
<tr>
<td>Concert Management</td>
<td>MPAMB-GE.2105</td>
<td>30 hours</td>
<td>Fall, Spring, Prerequisite: Principles and Practice in the Music Industry MPAMB-GE.2101.</td>
</tr>
<tr>
<td>Graduate A&amp;R Seminar</td>
<td>MPAMB-GE.2201</td>
<td>30 hours per unit</td>
<td>Fall</td>
</tr>
<tr>
<td>Promotions and Publicity in the Music Industry</td>
<td>MPAMB-GE.2202</td>
<td>30 hours</td>
<td>Fall</td>
</tr>
</tbody>
</table>

---

*Prerequisites and Co-requisites:*

- **Courses**: Prerequisites will be listed under each course title.
- **Units**: The number of units required for each course.
- **Offered**: The terms during which the course is typically offered (Fall, Spring, etc.).
Emerging Models & Markets for Music MPAMB-GE.2203 30 hours: 3 units. Fall (offered in summer in alternate years in Rio de Janeiro, Brazil). Prerequisites: Principles and Practice in the Music Industry MPAMB-GE.2101, Environment of the Music Industry MPAMB-GE.2103.

Ethics of the Entertainment Industry MPAMB-GE.2204 30 hours: 3 units. Spring. Prerequisite: Principles and Practice in the Music Industry MPAMB-GE.2101.

Strategic Marketing in the Music Industry MPAMB-GE.2206 30 hours: 3 units. Fall. Prerequisite: Principles and Practice in the Music Industry MPAMB-GE.2101.


Music Business Graduate Internship MPAMB-GE.2301 1 unit per semester (a total of 3 required for the degree). Fall, spring, summer. 200 hrs.

Colloquy in Music Business MPAMB-GE.2401 30 hours: 3 units. Fall, spring, summer. Registration by advisement only.

Music Education/MPAME-GE

Creative Performance Opportunities in Music Education MPAME-GE.2031 15 hours per unit: 1-3 units. Fall.

Music Education Technology in the Classroom MPAME-GE.2055 20 hours plus hours arranged: 2 units. Spring.

Problems in Music Education: Computer-Assisted Instruction MPAME-GE.2056 30 hours plus hours arranged: 3 units.

Dalcroze Eurhythmics MPAME-GE.2077 30 hours: 3 units.

Choral Materials and Techniques MPAME-GE.2082 30 hours: 2 units.

Choral Conducting Practicum for Music Education MPAME-GE.2093 15 hours: 1 unit. Fall.

Advanced Instrumental Conducting MPAME-GE.2096 30 hours: 3 units. Spring.

Fundamentals of Conducting MPAME-GE.2102 15 hours: 1 unit.

Guitar Practicum for Music Education MPAME-GE.2103 15 hours: 1 unit. Fall, spring.

Brass Practicum for Music Education MPAME-GE.2104 15 hours: 1 unit. Fall, spring.

Woodwind Practicum for Music Education MPAME-GE.2105 15 hours: 1 unit. Fall, spring.

Vocal Practicum for Music Education MPAME-GE.2108 15 hours: 1 unit. Fall, spring.

Strings Practicum for Music Education MPAME-GE.2106 15 hours: 1 unit. Fall, spring.

Percussion Practicum for Music Education MPAME-GE.2107 15 hours: 1 unit. Fall, spring.

Instrumental Conducting Practicum for Music Education MPAME-GE.2111 15 hours: 1 unit. Fall, spring.

Music for Children MPAME-GE.2113 30 hours: 2 units. Spring.

Music for Exceptional Children MPAME-GE.2114 45 hours: 3 units. Fall, spring.

Instrumental Materials, Techniques, and Technology in Music MPAME-GE.2115 15 hours plus hours arranged of fieldwork: 2 units. Spring.

Teaching of Music in the Elementary Grades MPAME-GE.2119 45 hours: 2 units. Fall, spring.

Research in Music and Music Education MPAME-GE.2130 30 hours: 3 units. Spring.

Basic Concepts in Music Education MPAME-GE.2139 30 hours: 3 units. Spring.

Supervised Student Teaching of Music in the Elementary School MPAME-GE.2141 Minimum 180 hours: 3 units. Fall, spring.

Supervised Student Teaching of Music in the Secondary School MPAME-GE.2145 Minimum 180 hours: 3 units. Fall, spring.

Orff Method MPAME-GE.2149 30 hours: 3 units. Fall, spring.

Colloquy in Music Education MPAME-GE.2939 15 hours per unit: 1-4 units. Fall, spring. For master’s candidates in music education.

MUSIC TECHNOLOGY/MPATE-GE

Audio Mastering MPATE-GE.2013 30 hours: 3 units. Fall, spring.

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

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

Creating with Interactive Media: KYMA MPATE-GE.2038 30 hours: 3 units. Spring.

Advanced Computer Music Composition MPATE-GE.2047 30 hours: 3 units. Fall, summer.

Independent Study in Music Technology MPATE-GE.2300 1-4 units. Fall, spring, summer.


Music Technology: Digital Audio Processing I
IMPATE-GE.2600  30 hours: 3 units. Fall.

Music Technology: Digital Audio Processing II
IMPATE-GE.2601  30 hours: 3 units. Spring.

Audio for Games and Immersive Environments
IMPATE-GE.2604  30 hours: 3 units. Spring.

Graduate Internships in Music Technology
IMPATE-GE.2605  30–300 hours: 1–6 units. 50 hours per unit. Fall, spring, summer.

Advanced Digital Signal Theory
IMPATE-GE.2607  30 hours: 3 units. Spring.

Java Music Systems
IMPATE-GE.2608  30 hours: 3 units. Fall, spring.

Electronic Music Performance
IMPATE-GE.2609  30 hours: 2 units. Spring, summer.

Advanced Programming—Max/MSP/Jitter
IMPATE-GE.2610  30 hours: 3 units. Fall, spring.
Prerequisite: working understanding of Max/MSP or MPATE-GE.1014 MIDI Tech II.

Concert Recording I
IMPATE-GE.2611  30 hours: 3 units (Fall), 2 units (Summer).

Concert Recording II
IMPATE-GE.2612  30 hours: 2 units (Spring), 3 units (Summer).

3-D Audio
IMPATE-GE.2613  30 hours: 3 units. Spring.

Max Programming I
IMPATE-GE.2614  30 hours: 3 units. Fall, spring.

Electronics by Computer Simulation
IMPATE-GE.2615  30 hours: 3 units. Fall.

Colloquy in Music Technology: Master’s Thesis Preparation
IMPATE-GE.2616  30 hours: 3 units. Fall, spring, summer.

C Programming for Music Technology
IMPATE-GE.2618  30 hours: 3 units. Fall.

Audio for Video I
IMPATE-GE.2620  30 hours: 2–3 units. Fall, summer.

Audio for Video II
IMPATE-GE.2621  30 hours: 3 units. Spring, summer.
Prerequisite: Audio for Video I
IMPATE-GE.2620.

Music Information Retrieval
IMPATE-GE.2623  30 hours: 3 units. Fall.

Aesthetics of Recording
IMPATE-GE.2627  30 hours: 3 units. Fall.

Audio for the Web
IMPATE-GE.2628  30 hours: 3 units.

Advanced Audio Production
IMPATE-GE.2629  45 hours: 3 units. Fall, spring.

The Art of Sound Reinforcement
IMPATE-GE.2631  45 hours: 3 units. Fall, spring.

Advanced Audio for Games
IMPATE-GE.2635  45 hours: 3 units.

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

Principles and Practices of Performing Arts Administration
MPAPA-GE.2131 (formerly E88.2130) Wry. 30 hours: 3 units. Fall. Corequisite: Environment of Performing Arts Administration MPAPA-GE.2130.

Development for the Performing Arts
MPAPA-GE.2132  Dorfman. 30 hours: 3 units. Spring.

Governance and Trusteehip 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 MPADTGE.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 Clinical Populations
MPADT-GE.2109 (formerly MPADTGE.2109) McMullan. 30 hours plus hours arranged: 3 units. Spring. Prerequisite: Introduction to Drama Therapy MPADT-GE.2114.

Psychodrama and Sociometry
MPADT-GE.2115 (formerly MPADTGE.2115) Garcia. 30 hours: 3 units. Fall. Prerequisite: Introduction to Drama Therapy MPADT-GE.2114 or permission of instructor.

Advanced Practices in Drama Therapy: Playback, Therapeutic Theatre and Developmental Transformations
MPADT-GE.2116 (formerly MPADTGE.2116) Staff. 30 hours: 3 units. Spring. Prerequisite: matriculation in the Program in Drama Therapy.
Courses, continued

Projective Techniques in Drama Therapy
MPADT-GE.2117 (formerly MPAET-GE.2117) McLelain, Haen. 30 hours: 3 units. Fall.
Prerequisite: Introduction to Drama Therapy MPADT-GE.2114, Drama Therapy for Clinical Populations MPADT-GE.2109, or permission of instructor.

Advanced Theory and Research in Drama Therapy
MPADT-GE.2119 (formerly MPAET-GE.2119). Landy, Hodermarska. 30 hours: 3 units. Spring.
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. 50–400 hours.

Internship in Drama Therapy: Lecture
MPADT-GE.2303 Hodermarska. 4 units. Fall, spring, summer. 50–400 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.