New York University Bulletin

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

Applied Psychology

Art

Communication

Education

Health

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

This unique vision takes many forms. At NYU, music performers, composers, and technology majors collaborate on special projects and performances through the New Music Ensemble and the Interactive Performance Series. Music educators take courses in music technology and improvisation. Music therapists work collaboratively with other creative arts therapists—both drama and 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 New York City schoolchildren. Instrumentalists combine traditional study of solo and chamber literature along with the investigation of extended techniques, improvisation, new works by our composition majors, and interactions with electronics. Composers have the opportunity to work with choreographers, librettists, and filmmakers.

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

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

Graduate offerings include programs leading to the Master of Arts and Master of Music degrees, the sixth-year Certificate of Advanced Study, and the Ph.D. and Ed.D. degrees. The master’s program in music therapy is accredited by the American Music Therapy Association (AMTA).
Faculty


K-12 certified dance educator, New York State, New York City, and New Jersey. Expertise in interdisciplinary teaching and learning and integrating Laban Movement Analysis and Motif Description into the K-12 context. Master teacher, staff developer, teaching artist for multiple New York City-based arts-in-education organizations. Featured teacher in Dance Teacher magazine, recipient of the National Dance Education Organization Emerging Visionary Award, recipient of the BAXten “Passing It On” Arts Educator Award.

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

While at Queen Mary, University of London, he joined the Centre for Digital Music. His doctoral research concerned the automatic transcription of recorded music, an issue of great relevance to current applications on computer music and digital media distribution and retrieval. This work was an essential part of the Online Music Recognition and Searching (OMRAS) project. After receiving his Ph.D., he worked with the Centre for Digital Music, first as a research officer and later as its technical manager.


K-12 certified music teacher, taught 15 years in both urban and private institutions. Master's degree in Kodály, Holy Names College, as well as Level III Orff with Grace Nash at University of Northern Arizona. Recent presentations include “Chasing Legitimacy: The National Music Standards” and “Standards and Curriculum: The Hidden Constraints of Seemingly Invaluable Intentions.” Currently serving as vice president for a regional chapter of the College Music Society.


Actor/soprano nominated for a Tony Award for outstanding performance in her role as Fiona in the Broadway revival of Brigadoon. Received a Theatre World Award for her performance as Marian opposite Dick Van Dyke in The Music Man. Cable Ace Award nominee for best actress for HBO's Camelot opposite Richard Harris. Other Broadway credits include Irene, Lordei, Something's Afoot, Gorgy Stories, Danna Yankowi, The Firefly, and New Moon. Premiered as Lucy in Lucy's Lapses for the Portland Opera. Recordings include Phantom on RCA/BMG, Stasia for Orchestra on ESS.A.Y., Last in Boston on Varese Sarabande. She is a member of Actors' Equity, AFTRA, and Screen Actors Guild.


Joined NYU in 2002 after 25 years as a professor of music education at the University of Toronto. Also served as visiting professor of music education at Northwestern University, the University of North Texas, Indiana University, the University of Cape Town (South Africa), and the University of Limerick (Ireland). Author of Music Matters: A New Philosophy of Music Education (Oxford, 1995) and Praxial Music Education (Oxford, 2005). Published numerous journal articles and book chapters and, as an award-winning composer/arranger, also published many choral and instrumental works with Boosey and Hawkes (New York).

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

Pianist and author with expertise in music theory, aesthetics, music research methodologies, and music copyright. Winner, Presidential Fellowship and Daniel E. Griffiths research awards. Author of numerous journal articles and book chapters as well as Philosophy and the Analysis of Music (Greenwood). Coauthor of multiple editions of Research in Music Education. Recordings for Orland and Music Intangible. Forensic music copyright consultant for every major recording and publishing company and artists, including Andrew Lloyd Webber, Gloria Estefan, Billy Joel, Paul McCartney, Mariah Carey, Elton John, James Brown, Ludacris, Kanye West, 50 Cent, Eminem, Jay Z, Dr. Dre, and Jennifer Lopez.


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York Chamber Symphony's Sidney Wolff Children's Concert Series, and the Aspen Festival Young Person's Concert Series.


New York City Opera mezzo-soprano, with roles in Der Rosenkavalier, Carmen, La Traviata, The Magic Flute, The Mikado, Rigoletto, Madame Butterfly, La Cenerentola, Il Barbiere di Siviglia, and La Bohème. Work with regional opera companies and orchestras includes Indianapolis Opera, Cincinnati Opera, Opera Festival of New Jersey, Birmingham Opera Theater, Sarasota Opera, Opera Memphis, Lyric Opera of Dallas, Indianapolis Symphony, Cincinnati Chamber Orchestra, and Artek Early Music Ensemble. A regular guest artist with Lyric Opera of San Antonio and the Catskill and Schenectady Symphonies. An active member of the National Association of Teachers of Singing, Music Educators National Conference, and the American Guild of Musical Artists.

Barbara Hesser, Associate Professor. B.M. 1970, DePauw; B.S. 1973, M.S. 1974, Combs College of Music; C.M.T. Has served as president, vice president, journal editor, and a vice chairperson of the Education and Training Committee of the American Association for Music Therapy.

Susan Koff, Visiting Assistant Professor. B.F.A. 1977, Arizona; M.A. 1982, Columbia; Ed.D. 1993, Temple. Over 15 years of experience teaching in higher education. Former director of the Graduate Dance and Dance Education Program in the Department of the Arts and Humanities at Teachers College, Columbia University. Currently, she has a split position between the kinesiology faculty and the curriculum and instruction faculty at Louisiana Sate University in Baton Rouge. She is a visiting assistant professor of dance education.


Christina Marin, Assistant Professor. B.S. 1992, Northwestern; Ph.D. 2005, Arizona. Educator, performer, and director whose work has been conducted on an international level in Colombia, Ecuador, Mexico, Ireland, and South Africa. Recipient of the 2004-2005 American Dissertation Fellowship.


David Montgomery, Visiting Assistant Professor. B.A. 1999, Marymount Manhattan College; M.A. 2001, Ph.D. 2007, New York. Specialist in drama education, theatre for young audiences, student teaching, and integrated arts. His research interests are in drama pedagogy, arts partnerships, and teacher education.

Catherine Moore, Clinical Assistant Professor. B.A. 1976, Bishop’s (Canada); Ph.D. 1991, Liverpool (United Kingdom). Research interests include the interaction of culture and industry, international cultural trade policy, strategic music marketing, 17th-century Italian music, genre evolution, and music in the media business. Music critic and author of The Composer Michelangelo Rossi.


Kenneth J. Peacock, Professor. B.A. 1965, California (Los Angeles); M.A. 1970, California (Riverside); Ph.D. 1976, Michigan. Publication and research interests in computer music, acoustics, music perception within the context of developing multi-media technologies.


David Schroeder, Clinical Assistant Professor. B.Ed. 1983, Northern Iowa; M.M. 1986, New England Conservatory of Music; D.A. 1993, New York. Director of Jazz Studies, he is also the producer and artistic director for NYU Jazz Masterclass Series and host for the
Jazz Masters Series at the Blue Note Jazz Club. He has also acted as jazz education consultant for Verve Music Group and V.P. for Laurel Tree Records. He has performed with groups including the Vanguard Orchestra, Combo Nuvo, Kenny Werner, and Don Friedman. He has produced education videos for artists including Joe Lovano, Kenny Werner, Jonah Jones, and Mike Mainieri and has had educational articles published in Philosophy of Music Education Review, Journal of the International Society of Bassists, and Jazz Educators Journal.


Composer and accomplished guitarist whose research interests include phenomenological approaches to music analysis and the pedagogy of aural comprehension. His compositions have been performed, recorded, and broadcast around the globe. He previously worked as director of academic affairs at New School University’s School for Jazz and Contemporary Music and is a member of the Music Theory Society of New York State.


Performer and director with expertise in 20th-century acting styles, directorial approaches, physical theatre techniques, and original works. Research in experimental theatre and feminist theory with focus on drama-in-education curricula. Teaching consultant, Circle in the Square and New York City Department of Education.


Research interests include applied theatre, drama and arts education, qualitative inquiry, and reflective praxis. Books include Structure and Spontaneity, Assessment in Arts Education, Applied Theatre; Creating Transformative Encounters in the Community, Researching Drama and Arts Education: Paradigms and Possibilities, The Drama Classroom: Action, Reflection, Transformation, and Redouts and Patrons: Reflective Practice in Drama and Social Studies. Award winner and frequent presenter at worldwide conventions. Former director, Centre for Applied Theatre Research, Griffith University, Australia.


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

Director and playwright with off-Broadway credits such as Tovah Feldshuh’s acclaimed Tallulah, Halleyjah! and Thomas Michael Allen’s Hallelujah! as well as the Regional and touring credits include My Fair Lady with Gary Beach; My One and Only with Hinton Battle and Jodi Benson; A Wonderful Life, Private Lives, Gypsy, and The Pirates of Penzance.

Writing credits include Beulah Land (CAPS Fellowship, Ludwig Vogelstein Grant) and the libretto for Barbary Knob (1994 development grant from the National Endowment for the Arts). Wrote History loses Company in collaboration with Maury Yeston and directed the world premiere in Chicago. A member of the Dramatists Guild, the Society of Stage Directors and Choreographers, and Actors Equity Association.


Former executive director of the New Jersey State Council on the Arts; Fellow, National Endowment for the Arts; permanent guest lecturer at the Utrecht (Netherlands) School of the Arts Centre for the Arts and Media Management; served as president of the Princeton Ballet and the Association of Arts Administration Educators; member of the federal, New Jersey, District of Columbia, and United States Supreme Court Bars.

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)
George Crumb (1997-1998)
Steven Schick (1997-1998)
Maja Beyer (1997-1998)
Lumina String Quartet (2003-2005)
Tania León (2004)
Quintet of the Americas (2004- )
New Hudson Saxophone Quartet (2004- )

Full-Time and Adjunct Faculty
(by specialization)

Dance Education
Barbara Bashaw, B.S., C.M.A., M.A.
Miriam Berger, B.A., D.A.
Renata Celichowska, B.A., M.A.
Patricia Cohen, M.A.
Frederick Curry, M.A.
Marcea Daiter, B.A., M.F.A.
Deborah Damast, B.F.A., M.A.
Diane Duggan, B.A., M.S., M.A., Ph.D.
Douglas Dunn, B.A.
Susan Koff, B.F.A., M.A., Ed.D.

Andrea Markus, M.A.
Lynn Martin, B.A.
Claire Porter, M.F.A.
Lars Rosager, B.A.
Carolyn Webb, B.A., M.F.A.

Educational Theatre
Kevin Bort, B.A., M.A.
Edie Demas, B.A., M.A., Ph.D.
Stephen DiMenna, B.F.A.
Desiree Hamburger, B.A., M.A.
Troy Hourie, B.I.D., M.F.A.

Ralph Lee, B.A.
Christina Marin, B.S., Ph.D.
David Montgomery, B.A., M.A., Ph.D.
Evan Mueller, B.A., M.F.A.
Paul Nadler, B.A., M.A., Ph.D.
Cecily O’Neil, B.A., M.A., Ph.D.
Catherine Russell, B.A., M.A.
Joe Salvatore, B.A., M.F.A.
Nancy Smithner, B.A., Ph.D.
Music Composition
Marc Adamo, B.M.
Joseph Church, B.A., M.M., D.A.
Marc Antonio Consoli, B.M., M.M., D.M.A.
Justin Dello Joio, B.M., M.M., D.M.A.
Jason Eckhardt, B.A., M.A., D.M.A.
John V. Gilbert, B.A., Mus.B., M.A., Ed.D.
Young Mi Ha, B.M., M.A., M.M., Ph.D.
Sonny Kompanek, B.M., M.M.
Ronald Mazurek, B.A., M.M., Ph.D.
Ira Newborn, B.M., M.M., D.M.A.
Robert Rowe, B.A., M.A., Ph.D.
Rich Shemaria, B.M., M.M., Ph.D.
Sonny Kompanek, B.M., M.M., Ph.D.

Jazz Composition
Gil Goldstein, B.A., M.M., Ph.D.
Jim McNeely, B.M.
Jean-Michel Pilc, B.M.
David Schroeder, B.Ed., M.M., D.A.
Rich Shemaria, B.A., M.M.
Kenny Werner, B.A.

Piano
Seymour Bernstein, D.M.
Martin Canin, B.M.
Anthony De Mare, B.M., M.F.A.
Lawrence Ferrara, B.A., M.M., Ph.D.
Fabio Gardenal, B.A., M.A., Ph.D.
Eduardo Halim, B.M., M.M.
Jose Mendez, B.A., M.A., D.M.A.
Miyoko Nakayota Lotto, B.M., M.S.
Marilyn Nonken, B.M., M.A., M.Phil., Ph.D.
Deirdre O'Donohue, B.M., M.M., Ph.D.
Ronald Sadoff, B.M., M.M., Ph.D.

Jazz Piano
Mike Cochrane, B.A., M.A.
Don Friedman, B.M.
Gil Goldstein, B.A., M.M., Ph.D.
Jim McNeely, B.M.
Jean-Michel Pilc, B.M.
Kenny Werner, B.A.

Voice
Jeremy Aye, B.M., M.M.
Edith Bers, B.A., M.A.
Brian Gill, B.M., M.M.
Dianna Heldman, B.M., M.M.Ed., D.A.
Linda Larson, B.M., M.M., D.M.A.

Music History
Lawrence Ferrara, B.A., M.M., Ph.D.

Music Education
David J. Elliott, B.A., B.Ed., M.M., Ph.D.
John V. Gilbert, B.A., M.M., Ed.D.
Susan Glass, B.A., M.M., Ed.D.
Amy Goldin, B.S., M.S.
John Daly Goodwin, B.A., M.A., D.M.A.
Dianna Heldman, B.M., M.M.Ed., D.A.
Jamie Jacobs, B.S., M.A.
Jerry Kerlin, B.S., M.A.
Anna Kovacs, B.S., M.A.
Barbara Murray, M.A.
Francisco Nunez, B.S., Grand Artist Diploma
William Rayner, B.A., M.A., Ph.D.
Michael Rotello, B.S., M.A.
Ira Shankman, B.S., M.M.
Nancy Shankman, B.S., M.M.
Marissa Silverman, B.A., M.A., Ph.D.
Elise Sobel, B.A., M.A.
Sarah St. Onge, B.M., M.M.Ed.
Robert Susman, B.M., M.A.

Music Technology
Juan Bello, B.S., Ph.D.
Tom Beyer, B.A., M.M.
Bill Bowen, B.A., M.A.
Sujetlana Bukvich-Nichols, B.A., M.M.
Joel Chadabe, B.M., M.M.
Rich Cirmirinello, B.M., M.M.
Isabel Diaz-Cassou, B.A., M.M.
Nicholas Didkovsky, B.A., M.A., Ph.D.
Tom Doczi, B.A., M.M.
Gary Filadelfo, B.M.
Joshua Fried, M.M.
Paul Geluso, B.S.E.E., M.M.
Jake Glanz, B.S., M.E.
Barry Greenhut, B.M., M.M.
Dafna Naphtali, B.M., M.M.
Kenneth J. Peacock, B.A., M.A., Ph.D.
Agnieszka Roginska, B.M., M.M., Ph.D.
Robert Rowe, B.M., M.A., Ph.D.
Ron Sadoff, B.M., M.M., Ph.D.
James Sizemore, M.M.
Sascha Von Ortzen, Tonmeister
Marvin Welkowitz, B.M., M.M.
Leszek Wojcik, Tonmeister
Robert Dick, B.A., M.M.
Brad Garner, B.M., M.M., D.M.A.
Suzanne Gilchrest, B.A., M.A.
Susan Glaser, B.S., M.M., D.M.A.
Kathleen Nester, B.A., M.M.
Keith Underwood, B.M., M.A.
Eugenia Zuckerman, B.A.

Flute
Robert Dick, B.A., M.M.
Brad Garner, B.M., M.M., D.M.A.
Suzanne Gilchrest, B.A., M.A.

Oboe
Vicki Bodner, B.M.
Rob Botti, B.M., M.M.
Jerry Reuter, B.M.
Matt Sullivan, B.A.

Clarinet
Stanley Drucker
Larry Guy, B.M., M.M., Postgraduate Diploma
David Krakauer, B.A., M.M.
Esther Lamneck, B.M., M.M., D.M.A.

Bass Clarinet
Dennis Smylie, B.M., M.M.

Bassoon
Laura Koepke, B.M., M.M.
Kim Laskowski, B.M., M.M.
Johnny Reinhard, B.M., M.M.

Saxophone: Classical
Paul Cohen, B.M., M.M., D.M.A.
Tim Ruedeman, B.M., M.A.

Saxophone: Jazz
George Garzone, B.M.
Ralph Lalama, B.M.E.
Joe Lovano, hon.: D.M.
Lenny Pickett

Trumpet: Classical
Laurie Frink, B.M.
Mark Gould
Tim Hoyt, B.M., M.M., D.M.A.
David Krauss, B.M., M.M.
Vincent Penzarella, B.M.

Trumpet: Jazz
Ralph Alessi, B.M., M.M.
Brian Lynch, B.M., M.A.

Tuba
Marcus Rojas, B.M.

Trombone: Classical
Per Brevig, B.M., M.M., D.M.A.
Tom Hutchinson
James Markey
Sean Scott Reed, B.M., M.M., D.M.A.

Trombone: Jazz
Robin Eubanks, B.A.
Andre Hayward, B.M.
Mark Patterson, B.A.

French Horn
Joe Anderer, B.M., M.M.
Terrence Goss, B.M., M.A.
Barbara Oldham, B.M., M.M.

Organ
William Entringen, B.M., M.M., D.M.A.

Violin
Martin Beaver, Artist Diploma
Nina Beilina, B.M., M.M.
Stephanie Chase
Arturo Delmoni, B.M.
Pamela Frank, B.M., M.M.
Gregory Fulkerson, B.M., B.A., M.M., D.M.A.
Burton Kaplan, B.M.
Anton Miller, B.A., M.M.
Laura Seaton-Finn, B.A., M.M.
Ann Setzer, B.M., M.M.

Sally Thomas
Neil Weintrob, B.M., M.M.
Chee Yun

Viola
Stephanie Bae, B.M., M.M.
Lawrence Dutton, B.M.
Martha Strongin Katz

Cello
Marion Feldman, B.S., M.S.
Clive Greensmith, B.A.

Double Bass
Joseph Bongiorno, B.M., M.M.
Jeff Curney, B.M., M.M.

Bass: Jazz
Richard Bona
Ron McClure, B.M.
Mike Richmond, B.A.
Martin Wind, B.M., M.M.

Performing Arts Administration
Reva Cooper, B.A.
Patrice Iacovelli, B.A., M.A., M.B.A.
Duncan Webb, B.A., M.B.A.
Brann J. Wry, B.A., M.B.A., J.D.

Performing Arts Therapies
Drama Therapy
Cecilia Dintino, B.A., M.A.
Alice Forrester, B.A., M.A., Ph.D.
Jonathan Fox, B.A., M.A.
Antonina Garcia, B.A., M.A., M.S.W., Ed.D.
Maria Hodermarska, M.A.
Robert J. Landy, B.A., M.S., Ph.D.
Sara McMullian, B.A., M.A.
Anna Marie Weber, B.F.A., M.A.

Music Therapy
Francis Bosco, B.S., M.A.
Susan Feiner, B.A., M.A., M.S.W., L.C.A.T.
Barbara Hesser, B.M., B.S., M.S., L.C.A.T.
Clive Robbins, hon.: D.H.L., Dr.D.M.Mat.
Benedikte Scheiby, M.M.
Noah Shapiro, B.A., M.A.
Alan Turry, B.S., M.A.
Terry Watson, M.A.
Dance
Education

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

Created in 1932 by the legendary Martha Hill, dance education has thrived at NYU because of the many exceptional faculty members, outstanding students, and supportive alumni who have dedicated themselves to its success. We have been guided by a belief in movement as central to human development and education. From this perspective, dance and education are viewed as complementary domains of knowledge. Dance represents an intelligent expression of human experience and is an important source of understanding that contributes to our cognitive, emotional, and physical growth in multicultural settings.

Education is the means by which we increase knowledge and develop expertise.

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

We offer 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. Our student ensemble group, Kaleidoscope Dancers, focuses on community outreach, performing with and for New York City schoolchildren and conducting workshops on learning in, through, and about dance.

The need for qualified and certified dance educators in our elementary and secondary schools and as professors and researchers in college and university education hold positions teaching dance education hold positions teaching dance.

Our annual concerts provide opportunities to learn new repertory from distinguished faculty and develop one's personal voice in individual choreographic works. In conjunction with the New Music and Dance Ensemble, the Program in Dance Education also sponsors a summer program in Florence, Italy, with NYU and distinguished European faculty and summer study in conjunction with the Laban/Bartenieff Institute of Movement Studies—LIMS®, offering a unique graduate-level program in the immersion of Laban Movement Studies.

Careers

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

Degree Requirements

Master of Arts: Teaching Dance, All Grades

The need for qualified and certified dance educators in our elementary and secondary schools has never been greater...
than it is today. For this reason, we offer a new teacher certification program, Teaching Dance, All Grades, which can lead to initial teacher certification (48 points) for preservice teachers and professional teacher certification (36 points) 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 48 points and 100 hours of field experience are required for this master’s program, distributed as follows:

- Foundations in Dance Education (19 points: 12 points required plus 7 elective points by advisement): Includes, but is not limited to, Common Hour E89.1001, Introduction to Laban Movement Analysis E89.1041, Advanced Dance Practicum (Improvisation) E89.1076, Intercultural Dance E89.1341, Methods and Materials in Teaching Dance E89.2265, Composition in Contemporary Dance E89.2291, Research in Dance Education E89.2403, Dance for the Special Child E89.2453, African Dance E89.2543, Seminar in Dance Education E89.2909.
- Specialized Pedagogical Core (12 points): Dance Technique and Pedagogy (Secondary Schools) E89.1040, Advanced Technique and Pedagogy: Modern Dance E89.1075, Teaching Creative Movement (Elementary Schools) E89.1433, Teaching Dance Performance and Related Educational Activities E89.1454, Supervised Student Teaching (Elementary and Secondary) E89.2607,2608.
- Professional Teacher Certification. The in-service curriculum is designed to provide professional development for educators with initial certification to gain professional-level certification and be prepared to teach dance to all grades. A total of 36 points 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 (20 points required plus 16 elective points by advisement).

Master of Arts: Teaching Dance in Higher Education and the Professions

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

DAHP: Required Core (15 points): Introduction to Laban Movement Analysis E89.2044, Research in Dance Education E89.2403, Methods and Materials for Teaching Dance E89.2265, Jazz Dance: A Cultural-Historical Approach to Teaching Dance E89.2029, Teaching Performance of Dance E89.2454, Teaching Dance in Higher Education E89.2452.


DAHP: Guided Electives (7 points): May include such courses as Alexander Technique E83.2260, Anatomy and Kinesiology E89.2810, Dance for the Special Child E89.2453, Principles of Dance Movement Therapy E89.2502, Artistic Resources for Dance Education E89.2266, African Dance E89.2022, Advanced Dance Practicum (Improvisation) E89.2077.

DAHP:ABT Required Core (14 points): Introduction to Laban Movement Analysis E89.2044, Research in Dance Education E89.2403, Methods and Materials for Teaching Dance E89.2265, Jazz Dance: A Cultural-Historical Approach to Teaching Dance E89.2029, Teaching Performance of Dance E89.2454, Teaching Creative Movement in the Studio School E89.2452.


DAHP:ABT Guided Electives (3 to 6 points): May include such courses as Anatomy and Kinesiology E89.2810, Dance for the Special Child E89.2453, Principles of Dance Movement Therapy E89.2502, Artistic Resources for Dance Education E89.2266, African Dance E89.2022, Advanced Dance Practicum (Improvisation) E89.2077, Tap Dance E89.2023.

Doctoral Programs

A total of 55 to 60 points beyond the master’s degree (depending on the student’s previous academic background) is required for the Ph.D. or Ed.D. degree. This includes 30 points in general degree requirements and approximately 30 points in a specific area of study to be selected in consultation with a doctoral adviser. A candidacy examination, thesis proposal, and dissertation are required of all doctoral students.

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, and interest of at least one faculty member in the applicant’s intended area of research. See general admission section, page 204.

ACREDITATION

The Steinhardt School of Culture, Education, and Human Development 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, contact TEAC, One Dupont Circle, Suite 320, Washington, D.C. 20036; 202-466-7236; http://www.teac.org.
New York University offers the only academic program in the United States in educational theatre that leads to the M.A., Ed.D., and Ph.D. degrees. The program emphasizes the uses of drama education and applied theatre, with course work in school-based drama, the teaching artist, theatre for young audiences, play production, innovative research, and community arts. It also provides concentrations in art-based research, dramatic literature, and aesthetic education. The program has a strong social justice agenda and produces plays year-round for audiences in an experimental studio space (the Black Box Theatre and the venerable Provincetown Playhouse).

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

**CAREER OPPORTUNITIES**

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

Notable alumni of the program include playwrights and filmmakers (John Patrick Shanley, winner of the 1988 Academy Award for his script for the film *Moonstruck* and the 2005 Pulitzer Prize for his Broadway play *Doable*); directors (Myrna Casas, director of her own prize-winning company in Puerto Rico); authors (the late Dr. Nellie McCaslin, prolific author of widely employed texts on drama for children); the late Dr. Lowell Swortzell, playwright, children’s theatre authority; and numerous professional teachers. Three options for master’s degrees involve teaching in colleges and communities and receiving teacher certification in Theatre K-12 or English 7-12/Theatre K-12. The program is developing a new dual certification degree in Social Studies 7-12/Theatre K-12.

**DEGREE REQUIREMENTS**

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

Students take courses in the foundation areas of drama education, applied theatre, play production for artists and educators, and research, as well as in the applications of these content areas to a variety of community settings. The New York State Learning Standards for Theatre informs the curriculum pathways. Substitutions, such as study abroad options, can occur by advisement. Additional courses not listed below are offered each semester. Students should discuss their course selection with their advisor.

**Required Courses: Foundations**


**Research**

(3 points): An introduction to research design. Methods and Materials of Research in Educational Theatre E17.2077.

**Content Core**

(12 points): The required discipline courses in production, performance, criticism, and aesthetics. The Content Core is informed by the New York State Learning Standards for the Arts. Students who have not taken the asterisked courses (*) or their equivalent at the undergraduate level must take them before fulfilling the Content Core requirement, even if it means that more than 36 points are required to complete this M.A. World Drama I and II E17.2102,2104, Advanced Directing E17.2097, Styles of Acting and Directing E17.2099,1100, Costume Design E17.2175, Creative Play in the Arts E17.2059, Development of Theatre and Drama I, II E17.2021,2022, Images of Women in the Theatre E17.2023, Dramatic Criticism E17.2091,2092, Shakespeare’s Theatre E17.2171,2172, Theatre of Brecht and Beckett E17.2177.

**Pathways**


**Culminating Experience**

(3 points): After completing Pathways, students create an individualized research project. Seminar in Applied Theatre Research E17.2400, Human Development and Education in the Arts E78.2010, or the Practicum E17.2031.

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

The goal of this 38-point M.A. teacher certification program in educational theatre, all grades (EDTA), is to educate teachers to provide opportunities for students to explore drama strategies and theatre forms in the classroom and on stage. The curriculum provides integrated course offerings in drama, dramatic literature, and theatre, which are tied to the New York State Standards for the Arts. This course of study enables graduates to be educated as teaching artists and professionally certified in New York State as teachers of theatre, all grades.

**ADMISSION REQUIREMENTS**

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

**DEGREE REQUIREMENTS**

**Content Core Foundation**

(24 points): Development of Theatre and Drama E17.2021,2022, Drama in Education I
ADDITIONAL REQUIREMENTS

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

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

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

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

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

ADMISSION REQUIREMENTS

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

DEGREE REQUIREMENTS

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


Theory and Methods of English Education (14 points):
- Teaching/Learning English Language Arts in Middle School E11.2041
- Teaching/Learning English Language Arts in High School E11.2042
- Negotiating the Curriculum E11.2120
- Language Development and Reading Literature (3 points) E11.2139 or Literature and the Adolescent Experience (3 points) E11.2521
- Foundations of Educational Linguistics (3 points) E11.2505 or Teaching Expository Writing (3 points) E11.2511
- Professional Education (16 points):
  - Social Responsibilities of Teachers: Drug and Alcohol Education, Child Abuse Identification, and School Violence Prevention E81.2999
  - Inquiries into Teaching and Learning III E27.2010, Supervised Student Teaching: Drama in the Elementary Drama Classroom E17.2134
  - Student Teaching the English Language Arts in the High School E11.2643, Adolescent Development E63.2272

ADDITIONAL REQUIREMENTS

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

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

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

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

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

ADMISSION REQUIREMENTS

Students must have earned 24 points in theatre and 24 points in social studies. For social studies, students must have completed at least 15 semester points in the history and geography of the U.S. and the world; at least 3 points in economics; at least 3 points in government or political science; at least 3 points in one of the social sciences with the exception of psychology and philosophy. For theatre, students must have earned 24 points in drama, theatre, dramatic literature, or their equivalent. Students with fewer than 24 points in these areas on admission will be required to take additional course work 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
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points): Social Studies and History

before it will consider issuing certificates

to the State Education Department

research project in educational theatre.

Social Studies in the Secondary School

Activities in the Secondary School

Elementary School

Across the Curriculum and Beyond

Middle and Secondary School

points): Teaching Social Studies in the

Theatre and Social Studies

Teaching and Learning III

Social Studies

Pluralism

Understanding Diversity: Teaching

of Teachers

Identification and School Violence

and Alcohol Education/Child Abuse

E75.2162,

Pedagogical Core in Educational

Drama in Education I or II

E17.2103,2104,

E17.2193 or

E17.2194,
The Social Studies

Curriculum: U.S. History E23.2047,
The Social Studies Curriculum: World

History E23.2048. General

Pedagogical Core in Educational

Theatre and Social Studies (14

points): Drama with Special Education

Populations E17.2960 or Educating

Students with Disabilities in Middle

School and Adolescent Settings

E75.2162, Human Development and

Education in the Arts

E78.2010, Drug and Alcohol Education/Child Abuse

Identification and School Violence

Prevention: The Social Responsibilities

of Teachers E81.2999, Literacy and

Social Studies E23.2147, Exploring

Social Issues Through Drama

E17.2976, Understanding Diversity: Teaching

Pluralism E17.2977, Inquiries into

Teaching and Learning III

E27.2010.

Specialized Pedagogical Core in

Theatre and Social Studies (14

points): Teaching Social Studies in the

Middle and Secondary School

E23.2042, Methods and Materials of Research in

Educational Theatre E17.2077, Drama

Across the Curriculum and Beyond

E17.2955, Dramatic Activities in the

Elementary School E17.2030, Dramatic

Activities in the Secondary School

E17.2031, M.A. Seminar in Social

Studies E23.2146. Student Teaching

in Theatre and Social Studies (8

points): Supervised Student Teaching:

Social Studies in the Secondary School

E23.2051, Supervised Student Teaching

Theatre in the Elementary Classroom

E17.2134. Terminal Experience (0

points): Social Studies and History

Workshop E23.2140 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 54 to 60 points 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 points in general degree requirements and a minimum of 18 points 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 points in residence beyond the master's degree. A candidacy examination is given approximately halfway through the academic work to determine what specific course work is still required.

Upon completion of course work, students must register in a 1-point course in performing arts education research each semester in order to maintain matriculation (Performing Arts Research Collegium E78.3400).

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.

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

DEGREE REQUIREMENTS

Foundations of Education (6 points):

Educational Sociology E20.2400,

Educational Psychology E35.2400,

Philosophy of Education E50.2400,

History of Education E55.2400. Cognitive

Study (6 points): Electives closely related to

and supportive of the student's area of

specialization. This course work must be taken outside of the student's program, i.e., not E17 courses. Departmental

Study (3 points): Drama in Education

E17.2193. Research Electives (15

points): Course work includes Seminar in

Applied Theatre Research E17.2400,

Methods and Materials of Research in

Educational Theatre E17.2077. 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 E25.2372. Specialized Research Methodology (3 points): Qualitative Field Research E10.2141, Survey and Correlation Research E10.2139, Historical Research E10.2135.

Dissertation Proposal Seminar (3

points) E17.3000.


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 204.

FINANCIAL AID OPPORTUNITIES

The Program in Educational Theatre offers a graduate assistantship to students who prepare teaching guides and educational materials for the program’s performances and dramatic activities.

See general financial aid section, page 214.

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 England and Ireland, which celebrated its 34th anniversary in 2007, 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 British educational theatre, including, in the past, such notable authorities as Cecily O'Neill, Jonathan Neelands, and Gavin Bolton, as well as representatives from the Royal Shakespeare Company and the Royal National
Music Business

Director
Catherine Moore

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

Degree
M.A.

Faculty
See pages 84-88
for a complete listing.

Founded in 1993 and located in a music business environment unique to New York City, the NYU Music Business Graduate Program (MUBG) prepares its graduates to be savvy idealists, ready to tackle the challenges of art and commerce head on and with confidence.

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

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

CAREER OPPORTUNITIES

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

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.

DEGREE REQUIREMENTS

The program requires 54 points 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 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.


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 testifying to their strengths, weaknesses, potential to succeed in a rigorous academic program, and potential for management. 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.

Accreditation

The Steinhardt School of Culture, Education, and Human Developments 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.

Music Education

Director
John Gilbert

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

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

Certificate
Advanced Study

Faculty
See pages 84-88 for a complete listing.

The Program in Music Education in New York University's Steinhardt School seeks to develop students' awareness of the value of the arts and music and the importance of sharing these values with others. Located in one of the most diverse urban centers in the world, we offer students a unique opportunity to experience a broad spectrum of musical practices and pedagogy. New York University is one of the premier research universities in the world, and as such it provides a context in which studies are enriched by faculty abreast of the latest ideas and information. The Steinhardt School of Culture, Education, and Human Development, with its distinguished faculties and its location, is an institution engaged in the major issues facing urban education.

The Program in Music Education offers opportunities for teacher certification, enrichment, and systematic 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 specializations for teaching music such as Dalcroze, Orff, and Suzuki, with a full certification program in Kodály available in summers. Faculty work closely with teachers, schools, and the community to spearhead new initiatives.

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

Housed within the department are state-of-the-art recording, computer music, and CAI studios. The Music Education Resource Room supports new technologies and provides access to an outstanding array of music materials for all ages. The Arts and Media Studio, maintained by Interactive Telecommunication Services, offers advanced hardware platforms for computer music and multimedia. The Avery Fisher Center for Music and Media, located in Bobst Library, features advanced technology for audio and video reproduction and one of the finest music collections available anywhere.

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

CAREER OPPORTUNITIES

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

PROGRAM OF STUDY

The Department of Music and Performing Arts 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 or 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.

Music, All Grades. The Preserve 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 points of college-level coursework in music. International students may now also complete this program, including student teaching, and be eligible for initial teacher certification in New York State.

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

DEGREE REQUIREMENTS

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

Master of Arts in Music Education

Preservice Program in Teaching Music, All Grades (MUSA) (51 points):

The curriculum consists of a pedagogical core (10 points), a music and music education core (18 points), a content/pedagogical core (20 points), and a terminal experience (3 points). To qualify, applicants must have completed a bachelor's degree or the equivalent in music that includes a minimum of 30 points of college-level course work in music.

In-Service Program in Music Education (MUSE:MES) (39 points):

The curriculum consists of studies in education (6 points), the music education core (9 points), music pedagogy core (6-9 points), music education technology (3-6 points), music specialization (9 points), and colloquy, which includes a thesis requirement (3 points). To qualify, applicants must have completed a bachelor's degree or the equivalent in music and hold provisional or initial certification in teaching music.

Special Opportunity

The Kodály Summer Institute offers an intensive program of study for music educators each summer. Students matriculated in the department's in-service master's degree program in music education may take a three-course sequence as part of their program of study: Music for Children: Kodály Level 1 E85.2146, Music for Children: Kodály Level 2 E85.2147, and Music for Children: Kodály Level 3 E85.2148.

For College and University Faculty (MUSE:MCU) (39 points):

The curriculum consists of studies in education (6 points), the music education core (9 points), music education technology (3-6 points), music in higher education (6-9 points), music specialization (9 points), and colloquy, which includes a thesis requirement (3 points).

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

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Program is the Colloquy in Music Education E85.2939, 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.

Auditions: Graduate Music Education Programs

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

Doctoral Programs

The Doctor of Education and the Doctor of Philosophy programs require a minimum of 45 points 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 points): Courses include Historical Research E10.2133, Survey and Correlation Research E10.2139, Qualitative Field Research: Design and Analysis I and II E10.2140.2141.
- **Cognates** (6 points): Courses include Arts Heritage and Criticism E88.2191 and Aesthetics: Education of the Perceptions E88.2053.
- **Guided Electives** (9 points).
- **Departmental Content Seminar** (3 points by advisement).
- **Dissertation Proposal Seminar** (3 points).

Ed.D. students must complete and defend orally an applied field research dissertation related to music education; Ph.D. students must complete and defend a theoretically grounded dissertation also related to music education.

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

1. **Performance Audition**: Prepare three selections representing three different historical styles (i.e., Renaissance, baroque, classical, romantic, and 20th-century. The 20th-century or contemporary category may be divided into the so-called mainstream 20th-century music of composers such as Bartók, Stravinsky, Schoenberg; the avant-garde; or the rock/pop/jazz genre). In addition, prepare a list of repertoire and a list of teachers you have studied with. If you have done arrangements and/or compositions, submit a portfolio of 3 to 5 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.

**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, contact TEAC, One Dupont Circle, Suite 320, Washington, DC 20036; 202-466-7236; http://www.teac.org.
Music Performance and Music Composition

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

Director, Music Composition
Robert Rowe

Director, Woodwinds
Esther Lamneck

Director, Brass
Sean Scott Reed

Director, Piano
Marilyn Nonken

Director, Strings
Stephanie Baer

Director, Classical Percussion
Jonathan Haas

Director, Jazz
David Schroeder

Director, Vocal Performance, including Music Theatre and Classical Voice/Opera
William Wesbrooks

Degrees
M.A., Ph.D.

Faculty
See pages 84-88 for a complete listing.

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

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

CAREER OPPORTUNITIES

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

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

AREAS OF STUDY

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

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

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

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

NYU’s Greenwich Village location brings students to the center of jazz activities. Landmark jazz venues such as the Village Vanguard and the Blue Note are within walking distance. At these clubs, students experience jazz luminaries in performance on a regular basis. Students also sit in at the numerous open jam sessions around the community. The NYU Concert Jazz Ensemble appears at the famous Blue Note Jazz Club, located one block from campus, and Birdland in midtown. Many of our other award-winning NYU jazz ensembles appear in various jazz clubs and concert halls throughout New York City. All students in jazz/contemporary music are required to study composition as part of their recital requirements. Each student must present a recorded recital open to the public and adjudicated by a master teacher.

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

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

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

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

Music Theatre Studies offer 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 workshops 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.

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

1. Directed by Robert Rowe, General Composition involves lessons, courses, and seminars aimed toward providing balanced training in multiple compositional styles. Students choose music electives and composition courses to enhance areas of particular stylistic interests.

Exceptional works are considered for performance in joint programs featuring student and faculty composers in New York and on national and international tours of our acclaimed performance ensembles.

2. Directed by Dave Schroeder, Jazz/Contemporary Music Composition blends courses from the general, electro-acoustic, and computer music sequences with specially designed courses, seminars, and workshops. All composition students studying jazz/contemporary music are required to be highly proficient performers as well as composers. All NYU jazz ensembles are laboratory/workshops for composition students to hear, rehearse, and evaluate their works.

3. Directed by Robert Rowe, Electroacoustic and Computer Music Composition combines study in composition with technology through the department’s 14 on-site electroacoustic music production labs (including a 64-track analog/digital recording studio), as well as through University-wide computing facilities, offering students access to
Music Technology

Director
Kenneth J. Peacock
35 West Fourth Street, Suite 777
212-998-5431

Associate Director
Robert Rowe
212-998-5435

Degree
M.M.

Faculty
See pages 84-88 for a complete listing.

Program Office
212-998-5422

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

CAREER OPPORTUNITIES

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

DEGREE REQUIREMENTS

The program requires 45 points for completion. Music technology courses address the technical aspects of computer music synthesis, digital recording, and editing. Supportive courses add to the student's critical and aesthetic understanding of the structure of artwork, the quality and components of sound, and the combination of computer music with other media. Electives include an internship, participation in the composers' forum, guided course work in computers and computer programming, music business, composition, performance, video technology, video art, and additional research in the student's area of interest.


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

Electives (12 points): Courses may be chosen from music, music business, or Graduate Internships in Music Technology E85.2603. Students complete a major final project that integrates theory and practice, E85.2616.

SPECIAL FACILITIES

The Program in Music Technology maintains 14 recording and computer music studios. Two multi-format recording suites allow students to gain experience with the latest industry-standard equipment, including dozens of professional-level microphones and a fully automated 48-channel SSL mixing console. Students also use an additional four Macintosh-based computer music laboratories, an A/V and film music editing studio with video projection and THX surround sound systems, an analog synthesis studio, a video digitizing and DVD authoring studio, as well as two research and development facilities that use Macintosh and Windows computers, plus two complete 20-bit Sonic Solutions digital editing rooms. The studios are all wired with 100-megabit network connections, facilitating quick file transfers between studios and high-speed Internet2 projects. We suggest that students purchase a Macintosh laptop computer to facilitate their work for the program.

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

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

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

Performing Arts Administration
Director
Brann J. Wry
35 West Fourth Street, Suite 675
212-998-5505

Degree
M.A.

Faculty
See pages 84-88 for a complete listing.

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 points for completion and can be completed in three to four semesters of full-time study; a part-time sequence of courses is also available. Courses in arts administration are offered through the Steinhardt School of Culture, Education, and Human Development; those in business administration are offered through the Leonard N. Stern School of Business.

Performing Arts Administration Core

Management Core (15 points):


ADMISSION REQUIREMENTS
Program in Music Technology applicants must hold a B.A., preferably in music or a related program. In addition, all students entering this program must have the experience or course work equivalent to graduates of the music technology track in the undergraduate program in music technology at NYU.

See general admission section, page 204.

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

See general admission section, page 204.

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-point graduate course examines the effects of economics, politics, and management on arts policy and practice. Traveling to Utrecht, Amsterdam, Berlin, and Paris, students meet with curators, performing arts managers, and national policy makers and tour a variety of theatres, museums, and cultural institutions. The course is designed for both graduate students and alumni of both visual and performing arts administration programs as well as arts administrators with professional experience in the field.
Performing Arts Therapies

Drama Therapy

Director
Robert Landy
35 West Fourth Street
Suite 675
212-998-5258

Degree
M.A.

Faculty
See pages 84-88 for a complete listing.

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

The program attracts theatre professionals and educators, therapists, and those working in the fields of medicine, nursing, and special education. Students come from diverse cultural and academic backgrounds to study and apprentice with the leading professionals in the creative arts therapies. Classes are small and instruction is individualized. The Program in Drama Therapy has been approved by the National Association for Drama Therapy. (See also Music Therapy in this department and Art Therapy in the Department of Art and Art Professions.) In addition, the program is approved by the New York State Department of Education and qualifies students for licensure in Creative Arts Therapy (LCAT) after graduation and 1,500 hours of postgraduate supervised practice.

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

CAREER OPPORTUNITIES
Graduates are employed in a variety of therapeutic settings throughout the world, including public and private hospitals and mental health clinics, centers for adults with developmental disabilities, nursing homes, and drug rehabilitation centers. Drama therapists work in medical facilities as well as artistic ones, in social services as well as private practice.

Although drama therapy is a relatively new profession, it is practiced widely with a number of special populations: war veterans and those afflicted with post-traumatic stress disorder, substance abusers, mentally ill individuals, the elderly, and children who have been physically and/or sexually abused. Drama therapists also treat dysfunctional families and, more generally, healthy individuals in need of exploring significant life problems.

Master of Arts
The Master of Arts degree program requires 48 points for completion, including course work in drama therapy, educational theatre, psychology, counseling, and related creative arts therapies. All students are required to complete fieldwork and a 780-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 (21-28 points):
Introduction to Drama Therapy E86.2114, Drama Therapy for the Emotionally Disturbed E86.2109, Psychodrama and Sociodrama E86.2115, Advanced Practices in Drama Therapy (can be repeated for a total of 6 points) E86.2116, Projective Techniques in Drama Therapy E86.2117, Advanced Theory and Research in Drama Therapy (including thesis preparation) E86.2119, Internship in Drama Therapy E86.2302.

Counseling and Psychology (15 points): Abnormal Psychology E63.2038 or Foundations of Psychopathology G89.2034, Theories of Personality E63.2039 or Personality and Behavior G89.2013, Survey of Developmental Psychology E63.2271/G89.2020, Group Dynamics E63.2620, Individual Counseling: Practice E63.2658.

Educational Theatre (6 points) May be chosen from the following: Development of Theatre and Drama E17.2021 or E17.2022, Creative Play in the Arts E17.2039, Drama in Education E17.2193 or E17.2194 or Theatre-in-Education Practices E17.2090.

Elective Courses (by advisement): Chosen from such courses as Masks and Puppetry E17.1079, Psychodynamic Processes in Art Therapy E90.2038, Cross-Cultural Counseling E63.2302, Introduction to Music Therapy E85.1046.

ADMISSION REQUIREMENTS
All students should have a solid, practical background in the art form of drama/theatre, including experience in improvisational drama and theatre performance. Candidates should also demonstrate a strong academic background in psychology or a related social science, including course work in developmental and/or abnormal psychology. In certain exceptional cases, alternative experience relevant to drama therapy will be considered. All students are required to submit three letters of recommendation attesting to their strengths, weaknesses, and potential as future drama therapists. Applicants are also required to submit an autobiographical statement of four to six pages documenting three (5) major turning points in their lives and how these led to the choice of drama therapy as a profession. Interviews are by invitation only. Students are admitted only in the fall semester of each year.

See general admission section, page 204.

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

See general financial aid section, page 214.
Music Therapy

Director
Barbara Hesser

35 West Fourth Street, Room 777
212-998-5452

E-mail
music.therapy@nyu.edu

Degree
M.A.

Faculty
See pages 84-88 for a complete listing.

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

CAREER OPPORTUNITIES

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

DEGREE REQUIREMENTS

Master of Arts

The M.A. program in music therapy offers curricula for students who seek certification and New York State licensure. The curriculum consists of course work in music therapy theory and methods for children and adults, clinical improvisation, group sessions in music therapy, music therapy theory development, and clinical fieldwork and internships. Advanced students who are already certified or registered music therapists must complete 48 points for state licensure. The program is tailored to each student based upon individual assessment.

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

Music Therapy Courses: Music Therapy: Advanced Theory and Methods I and II E85.2931,2932 (6 points), Improvisation I: Clinical Improvisation in Music Therapy E85.2934 (2 points), Improvisation II: Clinical Vocal Improvisation E85.2062 (2 points), Improvisation III: Advanced Practices of Improvisation in Music Therapy E85.2940 (3 points), Improvisation IV: Theory and Application of Improvisation in Music Therapy E85.2941 (3 points), Music Therapy for Adults E85.2938 (3 points), Key Concepts in Music Therapy E85.2942 (3 points), Theory Development in Music Therapy E85.2943 (3 points), Music Therapy Practicum: Children and Adolescents E85.2043 (3 points), Music Therapy Practicum: Adults and Elderly E85.2053 (3 points), Internship in Music Therapy E85.2935,2936 (2 semesters, 10 points), Colloquium in Music Therapy E85.2947 (4 semesters, 8 points), Colloquium in Music Therapy: Final Project E85.2949 (2–4 points).

Other Requirements: Group Dynamics E63.2620 (3 points), Identifying and Reporting Child Abuse E63.2273 (0-credit workshop). Electives (6 points): May include courses in music therapy specialization, related arts therapy (drama, art), graduate psychology electives in specialization area, independent studies, and advanced clinical supervision.

SPECIAL OPPORTUNITIES

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

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

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

Performing Arts Research Colloquium E78.3400 10 hours plus hours arranged: 1 point. May be repeated up to 3 points. Doctoral dissertation advisement with dissertation committee coordinated with seminars in which students present their works in progress and discuss research problems. Current researchers in the performing arts are invited to share research and writing. May be repeated up to three times to partially fulfill advised research requirements.

Doctoral students in the Department of Music and Performing Arts Professions must register each semester after completing course work to maintain active status in the doctoral program.
DANCE EDUCATION/E89

Intermediate Technique and Pedagogy: Modern Dance
E89.2040 45 hours: 2 points. Fall, spring.
Intermediate skills dance technique focuses on continuity, phrasing, and performance in a modern style. Emphasis on expanding the individual’s technical and expressive capabilities and developing instructional ability in modern pedagogy and practice for grades 7 and up.

Advanced Technique and Pedagogy: Modern Dance
E89.2075 45 hours: 1 point. Fall, spring.
Advanced skills in selected dance technique with focus on movement precision, musicality, and performance. Emphasis on expanding the individual’s technical and expressive capabilities and developing instructional ability in modern pedagogy and practice for grades 7 and up.

Teaching Creative Movement
E89.2452 30 hours: 2 points. Spring.
Examines theories, methods, and assessment tools in the teaching of creative movement to children in grades K-6. Concentrates on basics of movement learning, developmentally appropriate activities, lesson planning, and skill in classroom instruction. Integration of dance in K-6 curriculum and multicultural environments is discussed. Observation of dance classroom settings required.

Teaching Performance of Dance and Related Educational Activities
E89.2454 30 hours: 2 points. Fall.
Explores approaches to choreographing, directing, and performing in a variety of educational settings. Specific attention paid to differentiated instruction, culturally and developmentally appropriate source materials and activities, and the use of performance in developing communication and social skills. Performance as formative and summative assessment is discussed.

Anatomy and Kinesiology
E89.2810 30 hours: 3 points.
Study of the basic mechanical principles affecting the physiological functioning and anatomical structure of the human body. Dance laboratory application of these principles to body alignment, placement, and dynamic posture for dance.

Common Hour Dance
E89.2001/7 20 hours: 1 point. Fall, spring.
Weekly meeting time for graduate students, featured speakers, participation in workshops. Emphasis on career navigation, networking, placement, and support through addressing professional development skills, networking with experts in dance and education, developing resources, and utilizing peers/alumni as career associates.

Contemporary Dance Origins
E89.2012 30 hours: 3 points.
Survey of varied forms and styles of dance in their social and cultural contexts. Lecture, laboratory, and viewing of dance in selected periods of its development from early times to the present.

Intercultural Dance
E89.2021 30 hours: 2 points. Spring.
Study of dance as cultural practice, exploring dance from a broad spectrum of cultures. Focus on theoretical and practical application of key concepts and dance forms as they relate to cultural identity, representation, and education. Includes critical analysis of dance in the studio, film, and written materials. Implications for curriculum and instruction are stressed.

African Dance
E89.2022 45 hours: 3 points. Fall.
A survey course in African dance with accompanying songs, music, and simple instructions of the regions of West, East, Central, and South Africa.

Tap Dance
E89.2023 45 hours: 2 points. Fall, spring.
Basic course in jazz, tap, waltz, clog, and soft-shoe styles of tap dance. Relates the cultural and generic origins of these styles to their introduction to and development in theatre as performing art. Includes fundamental skills and traditional steps and sequences for creating tap dance choreography.

Jazz Dance Techniques
E89.2029 30 hours: 2 points. Fall, spring.
Analysis of jazz as a dance discipline—introductory level. Includes composition.

Advanced Dance Practicum
E89.2077 45 hours per point, 1-6 points. Fall, spring.
Individualized advanced students in the arts.

Methods and Materials in Teaching Dance
E89.2265 30 hours: 3 points. Fall.
Learning in, through, and about dance. Investigates contemporary educational theory, curriculum development, and assessment approaches basic to the establishment of a teaching method in dance. Focus on understanding dance education in the context of general education learning environments (K-12) in multicultural settings; incorporating the national, state, and New York City standards in dance education; and exploring how dance enhances social and cognitive skills critical to the developing child.

Theory and Methodology in Ballet Pedagogy
E89.2267 60 hours: 3 points.
During this course, students examine a model ballet syllabus for ages 5-18 with attention to established theory, terminology, and methodology. Students learn the sequence and the common teaching and learning faults of the children’s syllabus through a daily class as well as a pedagogy seminar.

Teaching Apprenticeship in Ballet Pedagogy
E89.2268 60 hours: 3 points.
During this course, students plan, conduct, and evaluate a teaching apprenticeship for ages 5-12 in which they demonstrate proficiency in the use of biomechanics, artistic imagery, musical accompaniment, and insight on the needs of the developing dance student at professional and recreational tracks of study.

Advanced Analysis and Teaching Apprenticeship in Ballet Pedagogy
E89.2269 60 hours: 3 points.
During this course, students plan, conduct, and evaluate a teaching apprenticeship for adolescents in which they demonstrate proficiency in the use of biomechanics, artistic imagery, musical accompaniment, and insight on the needs of the developing dance student at professional and recreational tracks of study. Additionally, students examine and prepare a ballet choreography and differentiate its elements according to the developmental needs of students ages 5-9, 10-13, and 14-18.

Fieldwork and Analysis Seminar in Ballet Pedagogy
E89.2270 30 hours: 3 points.
This course guides students in fieldwork observation, fieldwork assignments, and a fieldwork analysis-oriented seminar for the express purpose of developing informed and proficient ballet teachers who will possess a complete understanding of the use of biomechanics, artistic imagery, and insight on the needs of the developing dance student at professional and recreational tracks of study. Fieldwork is conducted at the Jacqueline Kennedy Onassis School at the American Ballet Theatre as well as at ABT’s Educational Outreach Program.

Internship in Dance
E89.2273 150 hours: 3 points.
Supervised internships with placements in preapproved dance and dance education settings.

Dance in Higher Education
E89.2278 30 hours: 3 points. Spring.
Principles in administration, curriculum, instruction, and evaluation of dance pro-
grams in higher education. Current trends in college dance curricula are explored.

**Dance Intensive**
E89.2288 30-45 hours: 2-3 points. Summer. Graduate students only. Concentrated daily courses in a selected dance technique (beginner/intermediate level), followed by a focused improvisation, application of aesthetic principles to choreography within that style.

**Dance Workshop**
E89.2289 45 hours: 3 points. Fall. For advanced students in dance. Emphasis on dance production and the development of each student's personal approach to choreography.

**Composition in Contemporary Dance**
E89.2291 45 hours: 3 points. Opportunity to work in advanced and experimental form in composition. Effort is made to develop skill in interpreting, analyzing, staging, and evaluating dance composition. Guest artist teachers.

**Independent Study**
E89.2300 45 hours per point: 1-6 points. Fall, spring, summer hours to be arranged. Signature of program director required. For description, see page 210.

**Research in Dance Education**
E89.2405 30 hours: 3 points. Fall. Examines theoretical perspectives, modes of inquiry, methodological, and procedures for conducting research in dance and education. Focus on developing qualitative research and writing skills and tools in movement assessment. Case study applications in dance education are stressed. Individual project required.

**Dance for the Special Child**
E89.2435 45 hours: 3 points. Seminar and laboratory experiences in multidisciplinary approaches used by leading movement specialists for working with a child with disabilities (intellectual, physical, and emotional).

**Principles of Dance Movement Therapy**
E89.2502 30 hours: 3 points. Theories, principles, and techniques of movement in the dance therapy field. Topics include the symbolic aspects of the body; the physiological basis of emotion; movement from a developmental perspective; and cultural differences in movement behavior. The creative process as analogous to the therapeutic process is explored. A lexicon of movement elements is examined as a systematic tool for observation and interpretation. The relationship to education is emphasized.

**Seminar in Dance Education**
E89.2509 30 hours: 2 points. Fall. Program seminar addresses issues confronting dance educators. Emphasis on integrating theory and practice and on the generation of new ideas, approaches, and perspectives in dance education. Required culminating project on dance-related research or curriculum design for elementary, secondary, or postsecondary settings. Particular attention paid to report writing.

**African Dance II**
E89.2543 30 hours: 3 points. Spring. Prerequisite: E89.1542 or equivalent. Emphasis on dance performance skills characterizing the distinctive style of dominant groups in selected African regions. Continuation of study of songs, music, and simple instruments that accompany authentic dances.

**Student Teaching in Dance: Elementary School**
E89.2607 30 hours plus 20 days: 3 points. Fall. Supervised student teaching of dance on the elementary school level (grades K-6). Weekly seminar addresses formal and informal methods of assessing student learning and the means of analyzing one's own teaching practice. Student teachers observe, plan, teach, and evaluate dance activities.

**Student Teaching in Dance: Secondary School**
E89.2608 30 hours plus 20 days: 3 points. Spring. Supervised student teaching of dance on the secondary school level (grades 7-12). Weekly seminar involves developing appropriate goals, negotiating and enacting appropriate learning experiences, and assessing student learning in dance activities. The critical analysis of student teaching in the secondary classroom is designed to promote the student's development as a reflective practitioner.

**Computer Studies in Human Movement**
E89.2701 30 hours: 3 points. The use of computers as applied to dance and other human movement, including such software as Lifeforms for choreography and Labanwriter for notation. Basic computer knowledge required.

**EDUCATIONAL THEATRE/E17**

**Performance and Production**

**Styles of Acting and Directing**
E17.2099,1100 Salvatore/Swortzell. 45 hours: 3 points each term. Fall, spring. Scenes from period plays (Greek, Roman, Elizabethan, neoclassical French, Restoration, 18th- and 19th-century European) are studied and acted. A course in performance styles and techniques for actors, directors, designers, teachers, and those interested in theatre history and criticism. Additional hours of rehearsal.

**Beginning Playwriting**
E17.2105 DiMenna. 30 hours: 2 points. Fall. Principles and methods of playwriting. Completion of several writing assignments is required, including a one-act play. Plays of special merit are considered for program production.

**Physical Theatre Improvisation**
E17.2113 Smithhner. 45 hours: 3 points. Fall, spring. Techniques for performing and teaching pantomime. Training in body control, gesture, and facial expressiveness. While basically a performance course, the history of mime as a theatre art is examined, and significant examples of Eastern and Western styles are studied.

**Stage Lighting**
E17.2143 Staff. 45-60 hours: 3-4 points. Spring. Theories of light and lighting. The practice of lighting the stage. Experiments with light as a design element. Three additional hours of practical laboratory a week.

**Costume Design**
E17.2175 Staff. 45-60 hours: 3-4 points. Spring. Costume design for the modern stage and the history of fashion. Includes three hours of practical laboratory a week.

**Introduction to Theatre for Young Audiences I**
E17.2005 Demas. 30 hours: 2 points. Fall, spring. Play and audience analysis, directing methods, production techniques. Each student plans a complete children's theatre production. Laboratory experience recommended.

**Introduction to Theatre for Young Audiences II**
E17.2006 Demas. 15 hours per point: 2-4 points. Spring. Play and audience analysis, directing methods, production techniques. Each student plans a complete children's theatre production. Laboratory experience recommended.
Dramatic Activities in the Elementary Classroom
E17.2030  Montgomery. 30 hours; 15 hours of field experience: 2 points. Fall.
Methods and materials for role-playing, story dramatization, mask, puppetry, and improvisation as applied to the elementary classroom, in such areas as learning processes, motivation, communication, and classroom management. Relationship of drama and theatre to the elementary curriculum. Students use drama and theatre to address the human development processes that impact on the K-6 child's readiness to learn, such as culture, nutrition, personal safety, and community. Laboratory experience required: 15 hours.

Dramatic Activities in the Secondary Classroom
E17.2031  Montgomery. 30 hours: 3 points. Spring.
Theories and practices of dramatic art in relation to principles and curriculum of secondary education. Attention given to assembly programs and creative and formal techniques of play production for school, extracurricular club, camp, and playground.

Musical Theatre: Background and Analysis
E17.2062  30 hours, 15 hours of field experience: 3 points. Fall, spring.
An analysis of the various forms of musical theatre with emphasis on the libretto, lyrics, and production elements. Musicals past and present are examined and critically evaluated. Written critiques of current musicals are required; costs of tickets are the responsibility of students.

Advanced Directing
E17.2097,2098  Smithner. 90 hours: 3 points each term. Fall, spring.
Prerequisites: proficient work in E17.1081,1082 or equivalent and permission of instructor.
Direction of a one-act play for public evening performance. Class assignments include directorial research projects and rehearsal.

Advanced Playwriting
E17.2106  DiMenna. 30 hours: 3 points. Spring.
Registration by permission of instructor.
Writing of a full-length play or musical. Plays of special merit considered for program production.

Shakespeare's Theatre
E17.2171  30 hours: 3 points. Spring.
Examines Shakespeare in performance and in the classroom. Dramaturgy, scene analysis, and youth theatre included.

Theatre Education
Dramatic Activities in the Elementary Classroom
E17.2029  Montgomery. 30 hours: 2 points. Fall.
Methods and materials for role-playing, story dramatization, mask, puppetry, and improvisation as applied to the elementary classroom. Relationship of drama and theatre to the elementary curriculum. Laboratory experience required.

Theory of Creative Drama
E17.2065  Zanitsch. 30 hours: 3 points. Fall.
The philosophy underlying informal dramatic materials for conducting improvised dramatic activities in elementary and secondary education and with adults. Laboratory experience recommended.

Methods of Conducting Creative Drama
E17.2067  Zanitsch. 45 hours: 3 points. May be repeated for a total of 6 points. Spring.
Techniques and practice of creative drama. Students lead classes; weekly critiques. Laboratory experience required.

Creative Play in the Arts
E17.2059  Smithner. 30 hours: 3 points. Fall.
Explorations of the playful element in personality, culture, and artistic creation. The method is experiential-participatory and cross-cultural. Playful modes of activity include improvisation, masquerading, misrule, and celebration as well as the ritualization of simple pastimes games. Work with the symbolic potential of found-objects and primary materials. Classwork includes movement, vocal expression, plastic construction, and enactment: the finding of various playful personae like the fool, the clown, and the "philobar."

Theatre-in-Education Practices
E17.2090  Swortzell. 30 hours: 3 points. Spring.
A production course for teachers, recreation leaders, language specialists, actors, directors, and students of educational theatre. Focuses on the creation and performance of projects with special educational content. Students survey the history of T.I.E. programs, as well as research, devise, and present their own original productions.

Supervised Student Teaching in the Elementary Drama Classroom
E17.2134  4-8 points: 45 hours per point. Fall, spring; hours to be arranged.
Supervised dramatic activities in elementary and secondary education and with adults. Relationships of theories of dramatic art to general educational principles; present practices and potentialities of educational dramatics at all levels of instruction. Use of theatre and drama in education from the Greeks to the present day.

Drama in Education
E17.2193,2194  Montgomery. 30 hours: 3 points each term. Fall, spring.
Developing appropriate goals, negotiating and enacting appropriate learning experiences, and assessing student learning. The critical analysis of student teaching during the semester is designed to promote student's development as a reflective practitioner.

Pacticum in Educational Theatre
E17.2305  45 hours per point: 1-6 points. Fall, spring; hours to be arranged.
Problems in academic theatre: research projects, instructional procedures, creative expression in acting, directing, and writing. Exploration of the uses of drama at all levels of education.

Drama with Special Education Populations I
E17.2960  Granat. 15 hours: 1 point.
This practical course is designed to introduce drama activities to students and professionals who work with young people with special needs. With the increased number of inclusion classrooms and the mainstreaming of students with special needs, this course is designed for both special and general education educa-
Drama with Special Education Populations II
E17.2961  Grament. 15 hours: 1 point.
Building on the activities and strategies shared in Part I, this course focuses on the specific challenges faced in designing arts-integrated curricula for special needs students in all subject areas. Participants explore the wide-ranging special needs of cognitively, physically, and emotionally challenged students. The focus is on developing lesson plans that address and support different learning styles while meeting the state and national learning standards. Appropriate for K-12 educators.

Drama with Special Education Populations III
E17.2962  Grament. 15 hours: 1 point.
This advanced course is a follow-up to Part II. In a practical setting, students focus on the study of dramatic approaches and curriculum development for specific special needs classes. The course addresses the many ways in which young people learn and process information, based on Dr. Howard Gardner’s Theory of Multiple Intelligences. Appropriate for K-12 educators.

Play Production for Artists and Educators
Development of Theatre and Drama
E17.2021,2022  Staff. 30 hours: 3 points each term. Fall, spring.
Chronological study of the evolution of plays and production styles from ancient Greece to the off-Broadway movement. History of theatre as a performing art and aesthetic experience. Research projects in selected periods of theatre development are required.

Images of Women in the Theatre
E17.2023  Smith. 30 hours: 3 points. Fall.
Exploration of the images of women in diverse styles of dramatic literature from the Hellenic period to the present. Students participate in scenes and class discussion and investigate women currently in theatre as actresses, playwrights, directors, and critics.

Methods and Materials of Research in Educational Theatre
E17.2077  Taylor. 30 hours: 3 points. Spring.
An introduction to research design in educational theatre. Students study the range of research methods appropriate to the investigation of educational theatre.

Dramatic Criticism
E17.2091,2092  Nadler. 30 hours: 3 points each term. Fall, spring.
Historical examination of the major theories of dramatic criticism from antiquity to the present. Application of theories to plays of principal periods of drama, including current offerings. Elements of dramatic structure, play analysis, and appreciation of the drama.

World Drama
E17.2103,2104  Martin. 30 hours: 3 points each term. Fall, spring.
Modern dramas from diverse cultures not ordinarily considered in detail in other courses. The theatre of each country as an art form, an institution, and a social force.

Theatre of Brecht and Beckett
E17.2177  Taylor. 30 hours: 3 points. Fall.
This course introduces students to the contributions of Brecht and Beckett to educational theatre. The principal notions of dramatic form and pedagogy powering their lifetime contribution are outlined. Based on selected works, both dramatic and literary, students deconstruct a variety of texts and create their own dramatic work based on the form and pedagogy of these dramatists. This course culminates in a written demonstration from students of how their own praxis has been transformed as a consequence of their encounter with these dramatists.

Acting: Fundamentals
E17.2250  15 hours per point: 2-3 points. Fall.
This course offers a foundation on which to build the technique needed to do the actor’s job: to live truthfully under the imaginary circumstances of the play. In this Stanislavskii/Uta Hagen-based approach, students participate in a guided study of self-observation and apply discoveries to scene work.

Acting: Scene Study
E17.2251  15 hours per point: 2-3 points. Fall, spring.
In this course, students continue the exploration begun in Acting: Fundamentals with in-depth scene and monologue preparation from the contemporary stage. Studio work focuses on the given circumstances, creating a physical life for the character and miming the relationships that drive the play.

Seminar in Applied Theatre Research
E17.2400  Taylor. 30 hours: 3 points. Prerequisite: E17.2077.
An advanced seminar examining the key considerations that drive research activity in applied theatre. Students design an applied theatre research project. Topics include survey of applied theatre research; formulating research questions; data collection and analysis; presenting applied theatre research; ethics in applied theatre research. This course constitutes the “culminating experience” in the M.A. EDTC curriculum and is relevant to all master’s and doctoral students interested in applied theatre research.

Doctoral Proposal Seminar: Educational Theatre
E17.3005  Taylor. 30 hours: 3 points. Spring.
The formulation of doctoral research strategies in educational theatre. Planning of relevant methodology; evaluation of research problems in progress.

MUSIC AND MUSIC PROFESSIONS/E85

Composition
NYU Composers’ Forum
All theory/composition majors are required to participate in the Composers’ Forum, which comprises faculty, graduates, and undergraduates. The Composers’ Forum coordinates performances of NYU composers. Participation is required every semester until graduation. Check with the department for dates and location of the monthly meetings.

Computer Music Synthesis: Fundamental Techniques
E85.2624  60 hours and hours arranged: 4 points. Fall, spring. Departmental approval required.
Introduction for teachers, composers, and performers to explore potentials of computer music synthesis. Basic concepts of music synthesis presented through the use of a microcomputer, keyboard, and appropriate software. System may be used as a real-time performance instrument or as a studio composition instrument. Educators may explore potentials for classroom application. Assigned composition projects in designated analog and digital synthesis studios (B, C, D, E, and G).

Commercial Music Styles and Techniques
E85.2627  45 hours: 3 points. Fall.
An elective for music business students. A technical study of commercially structured music with a creative approach to harmonic, melodic, rhythmic, and structural content. Comparisons are drawn.
among syntax in common practice and popular styles. Generation of lyrics discussed as content, structure, and unity.

Music for Advanced Orchestration
E85.2020 30 hours: 3 points. Prerequisites: E85.1020, E85.1025. The principles of orchestral scoring are examined through detailed score analysis and writing projects, as well as related topics, including transposition, score format, and new rotation. Classical through contemporary styles.

The Teaching of Music in the Junior and Senior High School
E85.2027 45 hours: 2 points. Spring. Music in the general curriculum. Developing an understanding and perception of the process of musical thought applicable to youth. Students observe in selected schools.

Seminar in Composition
E85.2028 30 hours: 3 points. Fall, summer. Contemporary issues in music composition examined through coordinated individual compositional projects.

Creative Performance Opportunities in Music Education
E85.2051 15 hours per point: 1-3 points. Spring. Students serve as a production team that creates, rehearses, produces, and performs a culminating musical presentation at local venues. Such sites may be schools, senior citizens homes, health care facilities, or community centers. Students assume the roles played by all personnel involved in putting on a performance, as well as becoming familiar with repertoire (music, lyrics, and dialogue) suited to the abilities of the performers.

Song Repertoire: English
E85.2264 37.5 hours: 2 points. Fall. A survey and performance course on the art song repertoire. Students study the interpretive and stylistic aspects and perform songs in English from the genres of American and British songs.

Song Repertoire: German
E85.2265 37.5 hours: 2 points. Spring. A survey and performance course on the art song repertoire. Students study the interpretive and stylistic aspects and perform songs in German from the genre of German lieder.

Song Repertoire: Italian/Spanish
E85.2266 37.5 hours: 2 points. Spring. A survey and performance course on the art song repertoire. Students study the interpretive and stylistic aspects and perform songs in Italian and Spanish from the genres of Italian and Latin American songs.

Song Repertoire: French
E85.2267 37.5 hours: 2 points. Spring. A survey and performance course on the art song repertoire. Students study the interpretive and stylistic aspects and perform songs in French from the genre of French melodie.

Reference and Research in Jazz
E85.2271 30 hours and 15 hours arranged: 3 points. Fall. Open to nonmusic majors. Focus is on the evolution of jazz music from its origins to the present. Both traditional and contemporary reference and research sources are reviewed. These include the principal tools of library research, as well as recordings, video, and live performances.

Jazz Arranging Techniques I
E85.2273 30 hours and 15 hours arranged: 3 points. Fall. An introduction to the materials of jazz arranging through examination of music scores from early 20th-century sources to the present. Students produce their own arrangements.

Jazz Arranging Techniques II
E85.2274 30 hours and 15 hours arranged: 3 points. Spring. An extension of E85.2273 with special emphasis on arrangements for large jazz ensembles.

Composition (Private Lessons)
E85.2321 15 hours: 3 points. May be repeated until a total of 12 points has been earned. Fall, spring. Open to department graduate students majoring in music. Composition in all forms and styles, including electronic. Electronic laboratory by assignment. Weekly attendance at department Composers’ Forum required.

Vocal Coaching: Advanced
E85.2364 30 hours: 2-3 points. Fall, spring. Private coaching sessions in the preparation of material for performance in the student’s graduating recital. Work is focused on the interpretation, style, and placing material in its appropriate cultural and historical context.

Film Music: Historical Aesthetics and Perspectives
E85.2550 15 hours per point: 3-4 points. Fall, spring. From silent film’s pit orchestra to today’s synchronized high-tech productions, this course explores the great film composers from Max Steiner to John Williams through their techniques and influential styles. The course includes demonstrations within the classroom and in Studio C, an extensive music-for-video production studio.

Music Theory
Analysis of 19th- and 20th-Century Music
E85.2016 30 hours: 3 points. Spring. Examination and application of extant methods of analysis appropriate to 19th- and 20th-century music.

Seminar in Theory
E85.2024 Fisher. 30 hours: 3 points. Fall, spring. Individual projects ranging from significant historical contributions in music theoretical thought to contemporary problems in theory and analysis, with emphasis on the main analytical paradigms for tonal and postonal music.

NYU Jazz Ensemble
E85.2088 15-60 hours: 0/1 points. Open to the University community. Registration by audition only. Study and performance of standard dance band literature, experimental jazz compositions, and student arrangements.

Instrumental Materials and Techniques in Music Education
E85.2115 30 hours; 15 hours of field experience: 2 points. Spring. Instrumental materials and techniques suited to all levels of music instruction. Students in the materials course explore problems and needs of the first-year instrumental teacher. They discuss strategies and utilize proven teaching methods of successful music educators. Methodology, resources, literature, and equipment are examined through hands-on demonstration and interaction.

Analysis of Contemporary Practices
E85.2123 30 hours: 3 points. Summer, fall. Seminar in music analysis with emphasis on contemporary composition. Selected works by Stravinsky, Bartók, Schoenberg, Sessions, Babbitt, and Carter are discussed using structural and linear reduction analysis.

Compositional Process in the Symphony
E85.2127 Dello Joio. 30 hours: 3 points. Fall. Study of compositional issues related to the symphony and other large-scale orchestral works. Selected works from the late 18th century to the present are examined with reference to structure, harmonic language, developmental procedures, and the impact of different compositional aesthetics.
**History and Performance Practice**

Colloquy in Music  
E85.2026h  Bar. 15 hours per point: 2-4 points. Fall, spring, summer.  
$75 recital fee required.  
Designed primarily for master's candidates in music performance and/or composition. Synthesis of learning based on performance. Recital and a master's final written project are required.

Chamber Music: Traditional Ensembles for Winds, Piano, Strings, and Brass Instruments  
E85.2044 100  Lamneck. 15 to 45 hours: 1-3 points. Fall, spring.  
The study and application of performance practice techniques in traditional chamber music and new music performance, including compositions with electronic tape and mixed ensemble with dancers; works utilizing improvisation as a compositional technique; and interactive, multimedia computer music works.

Contemporary Music  
E85.2039 30 hours: 3 points. Fall.  
In-depth study of selected topics in music since 1945, emphasizing developments in the recent avant-garde.

Music Criticism  
E85.2046  Oestreich. 30 hours: 3 points. Fall.  
Explores the role of critics in the development of individual careers and in more general tendencies in music and the arts. The approach is largely practical, with discussions of the "real world" of music and journalism, analysis of published and unpublished reviews, examination of the criteria that go into critical thinking, and the writing of several reviews. Reading assignments provide historical and theoretical contexts.

Music Literature: The Baroque Period  
E85.2067  Oestreich. 30 hours: 3 points. Spring.  
An examination of significant works and composers in the baroque era. Historical style and performance practices are researched, discussed, and presented in individual student projects.

Music Literature: The Classical Period  
E85.2075  Gilbert. 30 hours: 3 points. Spring, summer.  
An examination of significant works and composers in the classical era. Historical style and performance practices are researched, discussed, and presented in individual student projects.

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**Participation in NYU Orchestra**  
E85.2087 15-60 hours: 0-2 points. Fall, spring.  
Open to the University community. Registration by audition only.  
Performance of orchestral literature and orchestral/vocal works in concert with New York University Choral Arts Society.

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**Performance Practices**  
E85.2091 30 hours: 3 points. Fall, summer.  
Review of historically significant treatises on performance practice. Application to musical works through papers and class performances.

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**Choral Conducting Practicum for Music Education**  
E85.2095 15 hours: 1 point. Fall.  
Practical procedures and materials for conducting choral ensembles at all levels of music education. Students enrolled in this course demonstrate essential choral conducting techniques, knowledge of appropriate instrumental repertoire, and the ability to analyze and synthesize chamber and orchestral music scores for conception, interpretation, rehearsal, and performance.

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**Principles and Appreciative Aspects of Performance Practice**  
E85.2099 30 hours: 3 points. Summer.  
Review of methods of music analysis that are directed toward performance practice including Wallace Berry and Lawrence Ferrara. Application to musical works through papers and class performances.

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**Woodwind Practicum for Music Education**  
E85.2105 15 hours: 1 points. Fall.  
There is a fee for renting instruments. Fundamentals of woodwind, brass, and percussion playing in a heterogeneous situation for the prospective teacher. Class-teaching procedures and equipment, methods, and materials for children and adolescents.

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**Strings Practicum for Music Education**  
E85.2106 15 hours: 1 point. Spring.  
An ensemble approach to teaching and string instruments. Each student has experience with three to four different string instruments.

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**Percussion Practicum for Music Education**  
E85.2107 15 hours: 1 point. Fall, spring.  
Fundamentals of both mallet and percussion instruments for the prospective teacher. Students participate in a percussion ensemble and learn to write for and to conduct a percussion ensemble.

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**Instrumental Conducting Practicum for Music Education**  
E85.2111 15 hours: 1 point. Fall, spring.  
Practical procedures and materials for conducting instrumental ensembles at all levels of music education. Students enrolled in this course demonstrate essential instrumental conducting techniques, knowledge of appropriate instrumental repertoire, and the ability to analyze and synthesize chamber and orchestral music scores for conception, interpretation, rehearsal, and performance.

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**Music for Children**  
E85.2113 30 hours: 2 points. Spring.  
Music and movement experiences for the classroom (K-6); cognitive basis for aesthetic sensitivity and expression.

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**Music for Exceptional Children**  
E85.2114 45 hours: 2 points. Fall.  
Music-movement experiences for individuals with mild to moderate impairment/ dysfunction. Emphasis on learning strategies in heterogeneous school classrooms. Aesthetic factors in the individualized education program.

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**Instrumental Materials, Techniques and Technology in Music**  
E85.2115 30 hours plus 15 hours of fieldwork: 2 points. Spring.  
Instrumental materials and techniques suited to all levels of music instruction. Particular emphasis on assessment practices, diagnosis of instrumental problems, group methods, and individualized instruction including computer-assisted technology.

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**Teaching of Music in the Elementary Grades**  
E85.2119 45 hours: 2 points. Fall.  

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**Sonata in the 19th Century**  
E85.2151 30 hours: 3 points. Spring, summer.  
Explores strategies for solo composition in multimovement works using the solo instrumental sonata of the 19th century as its primary focus. Works are studied and performed with reference to their common and distinctive features given the historical and aesthetic contexts in which they were created.

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**Introduction to Piano Literature and Repertoire I**  
E85.2185 15 hours: 3 points. Fall.  
A survey and performance course on keyboard music from the baroque, classical, and romantic periods, focusing on repertoire, performance practice, and theory.
Significant treatises and critical writings are examined. Includes the music of Bach, Handel, Scarlatti, Mozart, Chopin, Schuman, Liszt, and Brahms.

**Piano Literature and Repertoire II**
E85.2186 15 hours: 3 points. Spring.
A survey and performance course on the piano repertoire of the late 19th, 20th, and 21st centuries, focusing on repertoire, performance practice, and theory. Theory, criticism, and reception are explored, as will the rise of extended techniques and the influence of technology. Includes the music of Ravel, Debussy, Schoenberg, Ives, Stockhausen, Boulez, Rzewski, Crumb, Xenakis, Murail, and Finnissy.

**Piano Literature and Repertoire III**
E85.2187 15 hours: 3 points. Spring.
A course in performance practice, in which pianists perform for one another and guest artists in a masterclass environment. Issues discussed include programing and reception, extended techniques, interpretive strategies, and historical precedent.

**Opera Workshop**
E85.2260 15 hours per point: 1-3 points. Fall, spring.
Study of fundamental techniques for performance in opera. Performance of selected arias, scenes, and operas.

**Wind or Percussion Instruments (Private Lessons)**
E85.2334 15 hours: 3 points. May be repeated until a total of 12 points have been earned. Fall, spring.
Open to department graduate students majoring in music.
Private lessons on mallets and set percussion instruments. All styles and forms, supplemented by extra assignments. Jury examination required at end of semester. Required attendance at recitals and master classes.

**Stringed Instruments (Private Lessons)**
E85.2345 15 hours: 3 points. May be repeated until a total of 12 points have been earned. Fall, spring.
Open to department graduate students majoring in music.
Private lessons covering string repertoire in all styles and forms, supplemented by outside assignments. Jury examination at end of semester required. Required attendance at recitals and master classes.

**Piano or Organ (Private Lessons)**
E85.2356 15 hours: 3 points. May be repeated until a total of 12 points have been earned. Fall, spring.
Open to department graduate students majoring in music.
Private piano or organ lessons covering repertoire from all styles and forms, supplemented by extra assignments.
Attendance at recitals and master classes required.

**Electronic Piano (Group)**
E85.2359 15 hours: 2 points. Fall, spring.
Group lessons in piano for nonmusic majors and those not performing in University groups (no recital group, one hour per week). Traditional and jazz sections.

**Seminar in Music and Music Education**
E85.3026 15 hours per point: 2-4 points. Fall, spring, summer.
$75 recital fee required.
Designed for doctoral students in graduate performance program. Study directed toward fulfillment of degree requirements in performance and/or composition. Recital required.

**Composition for the Music Theatre**
E85.1025 30 hours: 2-3 points. Fall.
Composing in the various styles and forms to be found in music theatre. Creating lyrics and librettos. Workshops with guest artists. End-of-year performances.

**Music Theatre Workshop: Technique and Materials**
E85.2068 15-45 hours and hours arranged: 1-3 points. May be repeated up to 12 points. Fall, spring.
Registration by permission of the program director.
The Music Theatre Workshop is divided into specialized topics, such as voice and diction, song analysis, audition technique, and production. The emphasis of the workshops is performance, its technique, its theory, and its reality. Courses are taught by Broadway professionals who are active in their disciplines and who have extensive experience in education. Guest lecturers share their experiences and lead seminars. Students perform material regularly in class.

For additional courses in music theatre, see the following courses:

**Acting: Scene Study**
E17.2251 Cuesta. 45 hours: 2-3 points. Fall, spring.
Prerequisite: Acting I, or by permission of instructor or program director. Not open to freshmen.

**Acting: Character Study**
E17.2252 45 hours: 2-3 points. Fall, spring.

**Script Analysis and Dramaturgical Process**
E85.2066 Allison. 45 hours: 3 points. Fall.
Analysis of dramaturgical components (plot, structure, character, theme, style) of selected musicals from the American repertoire, with a historical perspective.

In the process, students develop their own research and writing skills.

**Voice (Private Lessons)**
E85.2365 15 hours: 3 points. May be repeated until a total of 12 points have been earned. Fall, spring.
Open to department graduate students majoring in music.
Private voice lessons covering repertoire from all styles and forms, supplemented by extra assignments. Attendance at recitals and master classes required.

**Dance Education**

Choreography for the Musical Theatre E89.2290

Dance and Movement Design for the Music Theatre E89.2294

**Educational Theatre**

Directing E17.1081

Styles of Acting and Directing E17.2099

Music Theatre: Background and Analysis E17.1101,1102

Stage Lighting E17.1143

Costume Design E17.1175

American Theatre E17.2087,2092

Advanced Directing E17.2097

**Conducting**

Advanced Instrumental Conducting E85.2096 30 hours: 3 points. Spring.
Advanced study of all phases of instrumental conducting as they apply to school and preprofessional instrumental groups. Individual assignments.

**Jazz/Contemporary Music Studies**

New York University Jazz Ensembles E85.2088 60 hours: 0-1 point. Fall, spring.
Registration by audition only.
Study and performance of selected jazz literature for big band and small groups; experimental compositions and works by faculty and students are performed.
Concerts and recording.

**Jazz Improvisation Techniques I**
E85.2075 30 points: 3 points. Fall.
Prerequisite: E85.0039.
An introduction to concepts of modal and tonal improvisation used in both instrumental and vocal settings. Examination of jazz solos and performance practices.

**Jazz Improvisation Techniques II**
E85.2076 30 points: 3 points. Spring.
Prerequisite: E85.2075.
An extension of E85.2075 with emphasis on style characteristics of selected jazz artists.
The Jazz Orchestra  
E85.2089 30 hours and 15 hours arranged: 3 points. Spring.  
Prerequisite: E85.1120 or by permission of instructor.  
Advanced seminar focusing on historical and current trends in jazz improvisation, composition, and arranging. Individual assignments in analysis and transcription.

Environment of the Music Industry  
E85.2502 30 hours: 3 points. Spring.  
Prerequisites: E85.2500, E85.2506.  
An in-depth study of the music entertainment environment and the rapid changes (i.e., technology, acquisitions, etc.) affecting the creation, production, business administration, and professional standards of the industry. Emphasis is placed on expanding markets, new products, future technologies, and planning for the future. A historical overview and case studies are explored.

Research in Music  
Music Reference and Research Materials  
E85.2021 30 hours: 3 points. Fall.  
Identifying research materials and sources. Emphasis on utilizing the resources of libraries, indices, and the Internet. Development of a major bibliography on a specific topic and the writing of a brief research paper.

Production and A&R in the Music Industry  
E85.2503 15 hours per point: 2-3 points. Spring.  
Examination of the processes of A&R (artists and repertoire), production, and manufacturing. Criteria for music evaluation and genre categories are analyzed. The role of the studio for the producer and the artists.

Research in Music and Music Education  
E85.2130 30 hours: 3 points. Spring.  
Methods, techniques, principles, and tools of research. Practical application through lectures, discussion, student critiques, and individual research projects. Includes essential elements of the Internet in conducting and reporting research.

Dissertation Proposal Seminar  
E85.3097 30 hours: 3 points. Fall.  
Development of doctoral research proposals with strategies for articulating theoretical grounding, relevant literature, research problems, research methods, and tools and techniques for analysis.

Principles and Practice in the Music Industry  
E85.2506 30 hours: 3 points. Fall.  
An overview of the professional structure, standards, and practices of the music entertainment industry and its application to record product and individual career development. Case studies are explored.

Promotions and Publicity in the Music Industry  
E85.2504 30 hours: 3 points. Spring.  
Prerequisites: E85.2500, E85.2506.  
A thorough investigation of product support through traditional and new media. Promotional, publicity, and marketing plans are prepared using promotional strategies such as cooperative advertising, merchandising, public relations, contests, sweepstakes, in-stores, television and radio appearances, and tour support. Sales application through retail and distribution of prerecorded product are also examined.

Ethics of the Entertainment Industry  
E85.2501 30 hours: 3 points. Spring.  
Prerequisites: E85.2500, E85.2502, E85.2504, E85.2506.  
The ethical practices of those in the entertainment industry affect not only their industry peers but all in society. Ethical problems as they relate specifically to the entertainment industry are examined. Examples of modern lyrics and similar audiovisual endeavors are studied from the perspective of their possible effect on young people in both the United States and other world markets.

Entrepreneurship for the Music Industry  
E85.2516 30 hours: 3 points. Fall, spring.  
Prerequisite: Financial Accounting.  
Introduction to the discipline of entrepreneurship and how it applies to the for-profit music industry. Explores the creation, assessment, growth management, and operation of new and emerging ventures, as well as opportunities for intrapreneurial models in existing organizations.
Colloquy in Music Business
E85.2606 30 hours: 3 points. Fall, spring, summer.
Registration by advisement only. Supervised final project, by advisement.

Music Education Technology in the Classroom
E85.2055 30 hours: 3 points.
Seminar explores how common computer applications, music education courseware, digital audio, multimedia, and Internet applications can be utilized in a music education setting.

Instrumental Materials and Techniques in Music Education
E85.2115 30 hours: 2 points.
Instrumental materials and techniques suited to all levels of music instruction. Particular emphasis on assessment practices, diagnosis of instrumental problems, group methods, and individualized instruction, including computer-assisted technology.

Supervised Student Teaching of Music in the Elementary School
E85.2141 3-4 points. Fall, spring.
Minimum 180 hours: 3-4 points. Fall, spring.

Supervised Student Teaching of Music in the Secondary School
E85.2145 3-4 points. Fall, spring.

Music for Children
E85.2113 30 hours: 2 points. Fall, spring.
Primarily for early childhood and elementary education students.
Music and movement experiences for the classroom (K-6): cognitive bases for aesthetic sensitivity and expression.

Music for Exceptional Children
E85.2114 30 hours: 3 points. Fall.
Prerequisites: course work or experience in working with exceptional children and permission of instructor.
Music-movement experiences for individuals with mild to moderate impairment/dysfunction. Emphasis on learning strategies in heterogeneous school classrooms. Aesthetic factors in the individualized education program.

Guitar Practicum for Music Education
E85.2103 15 hours: 1 point.
A general introduction to teaching and learning guitar as a classroom instrument.

Brass Practicum for Music Education
E85.2104 15 hours: 1 point.
An ensemble approach to teaching and learning brass instruments. Each student has experience with at least three different brass instruments.

Woodwind Practicum for Music Education
E85.2105 15 hours: 1 point.
An ensemble approach to teaching and learning woodwind instruments. Each student has experiences with at least three different wind instruments.

Strings Practicum for Music Education
E85.2106 15 hours: 1 point.
An ensemble approach to teaching and learning string instruments. Each student has experience with three to four different string instruments.

Percussion Practicum for Music Education
E85.2107 15 hours: 1 point.
An ensemble approach to teaching and learning percussion instruments. Students perform, compose/arrange, and conduct using various percussion configurations.

Vocal Practicum for Music Education
E85.2108 15 hours: 1 point.
Introduction to vocal techniques and materials with emphasis on vocal development at all grade levels, including the changing voice.

Instrumental Conducting Practicum for Music Education
E85.2111 30 hours: 1 point.
Development of advanced choral and instrumental conducting techniques, including procedures for rehearsal and performance, and appropriate repertoire for all levels.

Fundamentals of Conducting
E85.2102 15 hours: 1 point.
Basic principles of conducting, patterns, cueing, score preparation, score reading, rehearsal, and performance technique.

Problems in Music Education: Computer-Assisted Instruction
E85.2036 30 hours plus hours arranged: 3 points.
An examination of current strategies in using the computer as an aid to learning in music education. Current music software, CD-ROM, and Internet resources are examined and evaluated. Students design the content for a computer-assisted instruction module at their level of service in their special areas of teaching music. A sample music instruction program is produced using authoring software designed for educational applications at computer workstations or on the Internet.

Dalcroze Eurhythmics
E85.2077 30 hours: 3 points.
A comprehensive introduction to the theory of Émile Jacques-Dalcroze using movement and space as the basis for experiencing, learning, and understanding technical and appreciative aspects of music.

Choral Materials and Techniques
E85.2082 30 hours: 3 points.
The choral rehearsal is more than just singing. This workshop provides hands-on experience with vocal and choral techniques, choral arranging, and composition for various ensembles, including selection and development of repertoire and involving students in the arranging, composing, and performing process.

Basic Concepts in Music Education
E85.2139 30 hours: 3 points. Spring.
Study of philosophical, psychological, and sociological concepts that form a foundation for the teaching of music.

Orff Method
E85.2149 30 hours: 3 points. Summer.
Introduction to Orff Schulwerk, emphasizing the creative involvement of children's instincts to sing, chant rhymes, clap, dance, and keep beat on anything near at hand. These instincts are directed into learning by hearing and making music before reading and writing it.

Colloquy in Music Education
E85.2939 15 hours per point: 2-4 points. Fall, spring.
For master's candidates in music education and music therapy. Section 2 for music therapy students. Synthesis of learning theories demonstrated through individual thesis projects.

Music Technology
Fundamentals of Music Technology
E85.1801 45 hours: 3 points.
A general introduction to the fundamental concepts of music technology, including: MIDI and sequencing, the basics of digital audio, sound recording, mixing, and sound synthesis. The course also briefly overviews advanced topics and applications in the field.

Computer Programming for Music Technology
E85.1815 45 hours: 3 points.
Introduction to the basics of computer programming for music technology. Students learn fundamentals of procedural programming in the context of processing MIDI and audio information. Hands-on classes guide students through the steps necessary to create a final project that is a complete music application. No prior programming experience is required.

Creating with Interactive Media
E85.2038 30 hours: 3 points. Spring.
A study of the principles and practice of interactive media, surveying strategies, aesthetics, techniques, and software.
Various works are analyzed for insight into the creative process as applied to interactive media. Resources utilized include the Yamaha Disklavier and NYU’s Multimedia facilities.

**Psychology of Music**
E85.2042 30 hours: 3 points. Spring, summer. Considers the effect of music on the human mind. Issues discussed include rhythm perception, psychoacoustics, expressive performance, representations of music, the relations between music theory and music perception, and computational models.

**Advanced Computer Music Composition**
E85.2047 45 hours: 3 points. Fall, summer. Advanced computer music composition, using all current means. Students are introduced to the diverse facilities of Studio G—a fully equipped digital studio. The focus of seminar activity is the exploration of various strategies for musical composition with electronics. A series of short studies leads to an original computer music composition as the final project.

**Scoring for Film and Multimedia**
E85.2048 45 hours: 3 points. Fall, spring, summer. Department approval required. Required for film scoring majors in graduate Programs in Music Technology and Music Composition. The creative and technical processes of composing music for moving image are accomplished through film composition techniques, live recordings, and critical assessments. The practical application of software addresses electronic and live recordings, integrating key aspects of timings, MIDI-Mockups, score preparation, and music editing. Scores are composed for graduate films and animated works from the Tisch School of the Arts, as well as a library of preexisting professional rough-cuts.

**Independent Study**
E85.2300 45 hours per point: 1-6 points. Fall, spring. Hours to be arranged. Graduate-level projects to be arranged.

**Music Technology: Digital Audio Processing I**
E85.2600 30 hours: 3 points. Fall. A study of the theoretical foundations of digital audio processing through lecture as well as student review and discussion of the writings of prominent researchers in the field. Seminar participants research several topics in this broad area that are specifically related to their personal educational interest. Short written/oral reports as well as a final presentation provide students the opportunity to share their discoveries with the group.

**Music Information Retrieval**
E85.2602 30 hours: 3 points. Spring. Comprehensive overview of research in the multidisciplinary field of music information retrieval (MIR), which uses knowledge from diverse areas such as signal processing, machine learning, and information and music theory. Exploration of how this knowledge can be used to develop novel methodologies for browsing and retrieval of large music collections. Emphasis would be given to audio signal processing techniques.

**Digitally Controlled Music Systems**
E85.2603 30 hours: 3 points. Fall, spring, summer. Prerequisite: E85.1014 or equivalent. Programming for MIDI devices using MAX, C, Lisp, Csound and other software is explored. Design and implementation of sequencers, interface drivers, and interactive multimedia. A basic knowledge of computer programming is required.

**Audio for Games and Immersive Environments**
E85.2604 45 hours: 3 points. Fall, spring. This course investigates aesthetic and technical aspects of sound for video games and interactive 3-D environments. Artistic implications of the technology are also explored from the perspective of the electronic composer and performer. Students work with a game engine to create an immersive interactive environment. Additional topics include Csound, Java, and other relevant technologies. Completion of a final project and class presentation, as well as several weekly assignments, is required.

**Graduate Internships in Music Technology**
E85.2605 50-300 hours: 1-6 points. 50 hours per point. Fall, spring, summer. Assignment to studios, mastering labs, or other music technology-related firms for advanced on-the-job training.

**Digital Signal Theory**
E85.2607 45 hours: 3 points. Fall. Corequisite: Digital Signal Theory I Lab. Theoretical and practical foundations for digital signal processing. Topics covered include signal representation in time and frequency domains, Fourier transform, spectrum analysis, transfer functions, convolution, filter theory, and implementation. Lectures are reinforced with a corequisite weekly lab using Matlab.

**Java Music Systems**
E85.2608 30 hours: 3 points. Fall, spring. Explores real-time music using two new JAVA music technologies: JMSL and JSYN. Java Music Specification Language (JMSL) is a programming environment for experiments in music performance, algorithmic composition, and intelligent music design. JSYN is a software package with which the programmer/composer can build virtual musical instruments. JSYN delivers CD-quality stereo audio in real-time. Students program extensively in JAVA and should be prepared to spend considerable time outside of class developing their software.

**Advanced Max/MSP**
E85.2610 30 hours: 3 points. Fall, spring. Prerequisite: working understanding of Max/MSP or E85.1014 MIDI Tech II. As a follow-up to the MIDI II: Introduction to Max/MSP, this course focuses on the creation of larger and more intricate programming projects—for building useable and robust interactive music performance environments, algorithmic composition systems and sound installations—including live audio and video processing/analysis using Max/MSP/ Jitter. Designed for composers, performers, audio programmers, and engineers.

**3D Audio**
E85.2613 45 hours: 3 points. Fall, spring. An interdisciplinary course about the theory, techniques, and applications of 3D and spatial audio. Topics include the psychoacoustics of directional hearing, physical acoustics of spatial sound, stereo and multispeaker sound reproduction, and spatial sound applications in virtual reality and other fields.

**Advanced Audio Production**
E85.2629 45 hours: 3 points. Fall, spring. An advanced production-oriented exploration into the aesthetic and technical aspects of recording sound and mixing. Topics covered include evaluating artistic
elements of sound in audio reproductions, creating stereo and surround sound images, capturing musical performances, signal processing, and multitrack mixing.

Master’s Project Preparation
E85.2616 3 points: hours to be arranged. Fall, spring, summer. Individualized consultation, which will guide the student through the final phase of the required Master’s Project.

Concert Recording III
E85.2013 30 hours: 3 points. Fall, spring, summer. An exploration of advanced techniques in professional mastering and compact disc preparation with a focus on Sonic Solution’s Digital Audio Workstation. In addition to hands-on experience, students receive extensive training in digital signal processing and audio editing.

Advanced Musical Acoustics
E85.2036 30 hours: 3 points. Spring, summer. A continuation of the principles covered in E85.1035 Musical Acoustics. The semester is divided into three modules—Room Acoustics, Physics of Vibration, and Issues in Synthesis and Sound Design—designed to address critical yet broad areas concerning the science and art of producing sound in space. Students are responsible for hands-on projects on each module, quizzes on reading assignments, and a final project.

Software Synthesis
E85.2037 30 hours: 3 points. Fall, spring. An introduction to Csound and Cecilia as well as other Silicon Graphics sound applications. Programming knowledge acquired is then applied to sound processing, composition, and mixing. A final project is required that may include composition or programming project. Additional topics explored include CLM (Common Lisp), PD (Pure Data), Mix (a hard disk mixer), and SND (a powerful sound editor).

Principles in Multimedia
E85.2038 30 hours: 3 points. Spring. A study of the principles and practice of interactive media, surveying strategies, aesthetics, techniques, and software. Various works are analyzed for insight into the creative process as applied to interactive media. Resources utilized include the Yamaha Disklavier and NYU’s multimedia facilities.

Electronic Music Performance
E85.2609 45 hours: 2 points. Spring, summer. Through discussions with guest performers, students study the conceptualization and production of live electronics performance pieces. Individual proposals for several pieces are created, followed by a final live performance project, in which live electronics are an integral part of the concept.

Concert Recording I
E85.2611 30 hours: 3 points (fall), 2 points (summer). Introduction to the concepts of the live concert recording. Microphone selection, characteristics, and placement, as well as the acoustic problems encountered in concert halls are discussed. Students have the opportunity to apply the lecture material by recording undergraduate rehearsals and recitals.

Concert Recording II
E85.2612 30 hours: 2 points (spring), 3 points (summer). Advanced techniques in concert recording. Topics include refinement of microphone placement and the use of artificial reverberation techniques to enhance the natural acoustics of concert halls. Students have the opportunity to apply lecture material by recording graduate and faculty concerts.

Max Programming I
E85.2614 45 hours: 3 points. Programming for MIDI, C, and other appropriate techniques. Design and implementation of software sequencers, interface drivers, and hardware applications are the focus.

Music Technology: Master’s Project Preparation
E85.2616 Hours to be arranged: 3 points. Fall, spring, summer. Individualized consultation, which will guide the student through the final phase of the required master’s project.

Live Sound Reinforcement
E85.2619 45 hours: 3 points. Fall, spring. A focus on basic knowledge of live sound reinforcement; applicable to interested students in music, theatre, or the performing arts. Course topics introduce mixing consoles, room EQ, speakers.

Audio for Video I
E85.2620 45 hours: 2-3 points. Fall, summer. An introduction to the concepts and applications of audio production for video, television, and film. Current production techniques frequently used in the postproduction industry are explored, with special emphasis on synchronizing and the interfacing of SMPTE time code and multitrack audio-sweetening techniques, including music editing, sound effects design, foley, and dialog replacement.

Audio for Video II
E85.2621 45 hours: 3 points. Spring, summer. Prerequisite: E85.2620.

A continuation of E85.2620. This is an advanced, detailed study of the audiovisual production and postproduction process, including digital recording techniques with special emphasis on synchronization and the interfacing of SMPTE time code. Multitrack audio-sweetening techniques, including music editing, sound effects design, foley, and playback are discussed, as well as other issues that concern state-of-the-art postproduction.

Sound Design for the Web
E85.2622 30 hours: 3 points. Spring. Aesthetics of sound design and interview audio are explored. Basic principles of MIDI sequencing and digital audio are reviewed. Various audio compression codecs and models are discussed. Adding interactive audio to HTML, documents are introduced, including Real Audio, MP3, MIDI files, quicklime, JAVA, Beatnik, and Flash.

Computer Music Synthesis: Fundamental Techniques
E85.2624 60 hours: 3 points. Introduction for teachers, composers, and performers to explore potentials of computer science synthesis. Basic concepts of music synthesis presented through the use of a microcomputer, keyboard, and appropriate software. System may be used as a real-time performance instrument or as a studio composition instrument. Educators may explore potentials for classroom application.

Recording Practicum I
E85.2625 60 hours: 4 points. Fall, summer. Principles covered in Recording Technology I and II are put into practice with additional theory and hands-on training. Students perform various duties just as they would in a professional recording session.

Recording Practicum II
E85.2626 60 hours: 4 points. Spring, summer. Actual recording experience with live musicians in the recording studio. Students perform various duties just as they would in a professional recording session.

Aesthetics of Recording
E85.2627 30 hours: 3 points. Fall. A critical listening study of music recordings developing the student’s ability to define and evaluate aesthetic elements of recorded music, and discussion of the means to capture artistic performances.
Audio for the Web  
E85.2628  30 hours: 3 points.  
This advanced course focuses on the technical development, production, and delivery of audio and multimedia content for the Internet using industry-standard tools and technologies. Topics include Web dynamic applications, audio formats, Internet protocols, audio compression, broadcasting, and podcasting.

PERFORMING ARTS ADMINISTRATION/E67

Internship in the Administration of Performing Arts Centers  
E67.2001  A minimum of 450 hours: 3 points. Fall, spring; hours to be arranged. Assigned, supervised, and evaluated responsibilities at major New York cultural centers, including training in programming, publicity, development, marketing, general management, and fiscal affairs. Open to matriculated students in the program.

Internship in the Administration of Performing Arts Centers  
E67.2002  A minimum of 450 hours: 3 points. Fall, spring; hours to be arranged. For description, see E67.2001.

Law and the Performing Arts  
E67.2008  McClimon. 30 hours: 3 points. Spring.  
Issues of law that affect the arts, e.g., contracts, liability, copyright, and labor relations. Analyzes important legal practices that have shaped cultural institutions in this century and examines legal relationships of producers, artists, and presenters in the performing arts.

Marketing the Performing Arts  
E67.2105  Guttmann. 30 hours: 3 points. Fall.  
Investigation and application of marketing techniques and practices for performing arts organizations. The aim is to develop students’ abilities to select and identify effective marketing applications to increase earned revenue from all sources. Promotional techniques such as telemarketing, brochure and advertisement development, direct mail marketing, and merchandising-related artistic products are examined. Participants are required to propose, present, and defend assigned projects.

Planning and Finance in the Performing Arts  
E67.2120  30 hours: 3 points. Spring.  
Techniques of strategic planning and managerial finance in the performing arts organization from the perspective of its chief executive officer. Integration of skills in organizational evaluation, strategic planning, mission formulation, operations management, and finance. Students are required to write a strategic plan for a performing arts organization.

Environment of Performing Arts Administration  
Introduction to the controlling elements affecting performing arts organizations in the United States. In addition to examining the position of the artist in society and in the labor market, the course analyzes the relationship of the environment to the production, marketing, and distribution of artistic services. Students study the derivation of the present environment, the relevance and import of tax exemption and nonprofit status, the organizational structures for arts organizations, the role of funding on all levels, and the strategies and techniques needed to manage performing arts organizations effectively.

PRINCIPLES AND PRACTICES OF PERFORMING ARTS ADMINISTRATION  
Covers the areas of long-range planning, application for tax exemption, program budgeting, incorporation, demographics, board and constituency building, staff development, and community development as related to the establishment and viability of performing arts organizations. Students participate in a class project and case studies that integrate administrative, planning, programming development, and marketing skills.

Development for the Performing Arts  
E67.2132  Dornman. 30 hours: 3 points. Spring.  
Revenue generation for the performing arts organization. Examines development and fund-raising in the performing arts organization with a view to students learning strategies and acquiring skills to raise funds from disparate sources. Development is examined in its potential for fulfilling planning objectives, community development, and stability for the performing arts organization.

Performing Arts Organizations  
E67.2133  Wry. 30 hours: 3 points. Spring.  
For trustees, practicing arts administrators, or arts administration majors only. The roles and responsibilities of trustees and officers who govern nonprofit, tax-exempt arts organizations. How the planning, budgeting, personnel development, and marketing policies of arts endeavors are determined.

Seminar in Cultural Policy: Issues in Performing Arts Administration  
E67.2222  Wry. 30 hours: 3 points. Fall, spring.  
Prerequisites: E67.2001,2002, and substantial completion of the Program in Performing Arts Administration curriculum. Open only to arts administration majors.  
Study and preparation of papers on selected issues and cases in arts administration. Selected readings. Major paper required.

DRAMA THERAPY/E86

Introduction to Drama Therapy  
E86.2114  (formerly E17.2114)  Landy. 45 hours plus hours arranged: 3 points. Fall. Prerequisite: matriculation in the Program in Drama Therapy or registration by permission of adviser.  
An introduction to the theory and practice of drama therapy as a means of treating individuals with emotional, physical, social, and developmental disabilities.

Drama Therapy for the Emotionally Disturbed  
E86.2109  (formerly E17.2109)  Landy, McMillan. 30 hours: 3 points. Spring. Prerequisite: E86.1114.  
Principles, objectives, and techniques of drama therapy are examined in relationship to the needs of emotionally disturbed children, adolescents, and adults. Practical applications are discussed and demonstrated in class. Supervised fieldwork is arranged.

Psychodrama and Sociometry  
E86.2115  (formerly E17.2115)  Garcia. 30 hours: 3 points. Fall. Prerequisite: E86.1114 or permission of instructor.  
The practice of psychodrama and sociodrama are examined as a treatment modality for use in drama therapy. Classroom experiences include participation in the psychodramatic process, group leadership training, and the further development of the aims and principles of drama therapy.

Advanced Practices in Drama Therapy  
E86.2116  (formerly E17.2116)  Staff. 30 hours: 3 points. May be repeated for a total of 6 points. Fall, spring, summer. Prerequisite: matriculation in the Program in Drama Therapy.  
A practical application of the aims and principles of drama therapy to the leadership of groups. Focus is on selected methods and theoretical frameworks.
Contrasting modalities of treatment.

Current research and methodologies.

practices in the music therapy profession.

A survey of the scope and variety of...