

# JAZZ

FALL 2009

COURSE CATALOG

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**THE NEW SCHOOL FOR JAZZ AND CONTEMPORARY MUSIC**

## JAZZ AT A GLANCE

### Mission

The New School for Jazz and Contemporary Music offers a unique course of study in which a faculty of professional artists, drawn from New York City's jazz community, guides serious and talented students toward high standards of achievement, emphasizing the individual creative voice. The curriculum is based on the artist-as-mentor tradition and is taught by accomplished, active artists with significant links to the history and evolution of jazz, blues, pop, and new genres. Students—emerging performers, composers, and arrangers who will take their place among the top practitioners of jazz and related genres—receive the expert training traditionally associated with conservatories while surrounded by the creative spirit and vigor of jazz. The school's mission is “respecting tradition, embracing innovation.”

### Students

Current enrollment at The New School for Jazz and Contemporary Music is 290. A large percentage of students come from outside the United States. The New School enrolls approximately 9,000 degree-seeking students.

### Faculty

The success of The New School for Jazz and Contemporary Music is due in large part to its faculty of experienced professionals, who guide students in the challenges of intense small-group playing. Students work with creators, not just interpreters, of jazz and its offshoots—music that reaches toward new expressive and artistic horizons.

### Location

Located in downtown Manhattan—the world capital of 21st-century musical innovation—New School Jazz is at the center of America's theater, recording, broadcast, webcast, and concert industries. The school's Greenwich Village locale is only a subway ride or walk away from New York's famed jazz nightclubs, Carnegie Hall, Lincoln Center, and Broadway and off-Broadway venues. New York City is also the headquarters of major and independent record companies, television networks, and new media corporations. It is the most active ground in the world for skilled and inspired musicians of all kinds and home to many of the jazz world's leading artists.

The New School for Jazz and Contemporary Music's unique location, faculty of working musicians, and talented student body allow it to offer unparalleled resources to students.

### History

In 1986, a radical idea was born at The New School: that professional jazz musicians could teach their art in a sustained degree curriculum. The integration of the professional and educational communities helped develop a new breed of jazz musicians, who combine a solid academic foundation with professional insight into the realities and artistry of music. Alumni include musicians from every area of jazz, blues, and contemporary music: Peter Bernstein, Larry Goldings, Walter Blanding Jr., Avishai Cohen, Jesse Davis, Rebecca Coupe Franks, Robert Glasper, Roy Hargrove, Susie Ibarra, Ali M. Jackson, Virginia Mayhew, Carlos McKinney, Brad Meldhau, Shedrick Mitchell, Vickie Natale, Bilal Oliver, John Popper, Jaz Sawyer, Alex Skolnick, E.J. Strickland, Marcus Strickland, Manuel Valera.

### International Association of Schools of Jazz (IASJ)

The New School for Jazz and Contemporary Music is a founding member of the IASJ, a worldwide association involving approximately 85 jazz schools from 36 countries. Meetings have been held in Holland, Spain, Ireland, Austria, Italy, Israel, Denmark, and Germany. Several New School Jazz students are selected as delegates for each annual meeting.

## ABOUT THE NEW SCHOOL

The New School was founded in 1919 as The New School for Social Research by a group of prominent progressive scholars, including Charles Beard, John Dewey, James Harvey Robinson, and Thorstein Veblen. The school was established as an alternative to the traditional university and offered an open curriculum, minimal hierarchy, and free intellectual exchange. In 1933, New School President Alvin Johnson created the University in Exile, a refuge for scholars driven out of Germany by the Nazis, and gave it a home at the school. In 1934, the University in Exile was renamed the Graduate Faculty of Political and Social Science and incorporated into The New School, making it a degree-granting institution.

Today The New School consists of eight divisions offering undergraduate and graduate degrees and certificates and continuing education courses in the arts, the humanities, the social sciences, and public policy. Students benefit from small classes, access to the rich educational resources of New York City, and a faculty of prestigious scholars and working professionals. The New School is located in Greenwich Village, one of New York City's oldest and most beautiful neighborhoods. The university's divisions are The New School for General Studies, The New School for Social Research (formerly the Graduate Faculty of Political and Social Science), Milano The New School for Management and Urban Policy, Parsons The New School for Design, Eugene Lang College The New School for Liberal Arts, Mannes College The New School for Music, The New School for Drama, and The New School for Jazz and Contemporary Music.

The university's commitment to transcending the boundaries between traditional academic disciplines, its ties to the cosmopolitan cultural and professional life of New York City, and its willingness to reinvent itself remain unchanged, as does its dedication to the ideal of lifelong education for all citizens. The New School holds a place in the avant-garde of American universities, attracting adventurous, creative, civic-minded scholars. For more information, visit [www.newschool.edu](http://www.newschool.edu).

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**Important Notice:** The information published herein represents the plans of The New School at the time of publication. The university reserves the right to change without notice any matter contained in this publication, including but not limited to tuition, fees, policies, degree programs, names of programs, course offerings, academic activities, academic requirements, facilities, faculty, and administrators. Payment of tuition for or attendance in any classes shall constitute a student's acceptance of the administration's rights as set forth in this notice.

The New School for Jazz and Contemporary Music  
55 West 13th Street, 5th floor  
New York, NY 10011  
[www.newschool.edu/jazz](http://www.newschool.edu/jazz)  
212.229.5896

Cover photo: Michael Divito

## **Accreditation**

The New School for Jazz and Contemporary Music is a division of The New School, which is accredited by the Commission on Higher Education of the Middle States Association of Colleges and Schools. All degree programs at The New School are registered by the New York State Department of Education. A privately supported institution, The New School is chartered by the Board of Regents of the State of New York, and its programs are approved by the New York State Division of Veterans Affairs.

## **NEW SCHOOL JAZZ ADMINISTRATION**

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### **Office of the Executive Director**

Martin Mueller, *Executive Director*

Pamela Sabrin, *Director of Administration*

Dan Greenblatt, *Director of Academic Affairs*

### **Admission**

Teri Lucas, *Director of Admission*

### **Development and Alumni Relations**

Mary Hastings, *Director of Development*

### **Board of Governors**

Kent Arthur Clark

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### **The New School for Jazz and Contemporary Music**

55 West 13 Street, 5th floor

New York, NY 10011

[www.jazz.newschool.edu](http://www.jazz.newschool.edu)

# ACADEMIC CALENDAR 2009–2010

## Fall 2009

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Registration	March 30–May 1 (registration for continuing students)
Registration for new students; late reg. for continuing students	August 24–28
Classes begin	Monday, August 31
Convocation	Thursday, September 3
Last day to add a class	Monday, September 14
Last day to drop a class	Monday, September 21

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*Last day to withdraw from a class with a grade of W*

Undergraduate students	Monday, October 19
Parsons graduate students	Monday, October 19
All other graduate students	Friday, December 18

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Holidays	Labor Day Weekend: Saturday–Monday, September 5–7
	Rosh Hashanah: Friday–Saturday, September 18 eve*–September 19
	Yom Kippur: Sunday–Monday, September 27 eve*–September 28
	*No classes that begin Friday and Sunday 4:00 p.m. or after and no classes all day Saturday and Monday.
	Thanksgiving: Wednesday–Sunday, November 25–29
	Winter break: Monday–Friday, December 21–January 22

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Makeups and rescheduled days	On Tuesday, September 29, classes follow the Monday schedule.
Spring 2010 registration	November 2–30 (arranged by program)
Juries	Arranged by program
Classes and exams end	Sunday, December 20

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Online Session A	8/31–2/18
Online Session B	8/31–10/30
Online Session C	10/12–12/18

## Spring 2010

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Registration	November 2–30 (registration for continuing students)
Registration for new students; late reg. for continuing students	January 19–22
Classes begin	Monday, January 25
Last day to add a class	Friday, February 5
Last day to drop a class	Friday, February 12

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*Last day to withdraw from a class with a grade of W*

Undergraduate students	Friday, March 12
Parsons graduate students	Friday, March 12
All other graduate students	Monday, May 17

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Holidays	Martin Luther King Day: Monday, January 18
	President's Day: Monday, February 15
	Spring break: Monday–Sunday, March 15–21

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Fall 2010 registration	April 5–30
Juries	Arranged by program
Classes and exams end	Monday, May 17
Graduation	Friday, May 21

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Online Session A	1/25–5/14
Online Session B	1/25–4/2
Online Session C	3/8–5/14

## ACADEMIC PROGRAM

The primary goal of the academic program is to provide students with a thorough technical, conceptual, and historical understanding of jazz. Instruction takes place primarily in three environments:

- The classroom. Students are instructed in ensemble playing, instrumental music, music history, music theory, and related topics.
- Traditional tutorial instrumental study. Students meet one-on-one with renowned musicians who live, work, and teach in New York City.
- Master classes. Master classes are scheduled lectures, performances, and workshops that feature guest artists. They are offered in addition to regular coursework and are integrated into the curriculum. Past artists include Jon Faddis, Barry Harris, Lee Konitz, Wynton Marsalis, Pat Metheny, Steve Coleman, Jim Hall, and Jimmy McGriff.

The core curriculum includes courses in performance, analysis, composition, music history, and liberal arts. It provides for increasing flexibility and individual focus as students advance toward graduation. Students learn from first-rank musician-educators and are exposed to the traditions and practices of modern music in an intellectual context that encourages exploration and innovation.

Students are also given opportunities to register for classes in liberal arts at The New School for General Studies, as well as classes in music theory and composition at Mannes College The New School for Music, a classical conservatory. These courses can add depth to students' curricula and provide additional standards of professionalism against which students can measure their achievement and progress.

Other divisions of The New School, such as Parsons The New School for Design, The New School for Drama, and Eugene Lang College The New School for Liberal Arts, can add a special dimension to jazz students' educational experience. Students are encouraged to participate in artistic collaborations and performances with students from these divisions. Educational experience at The New School extends beyond the classroom, into streets and studios, clubs and concert halls, offering outstanding opportunities for creative development.

## ADVISING SYSTEM

The purposes of academic advising are to ensure that each student satisfies all requirements for the BFA degree; to help students make the best possible use of their electives; and to help students achieve academic and artistic excellence. The advising system also provides contact, support, and continuity for students in the program.

### Academic Advising

The director of Academic Affairs coordinates academic advising. Students with questions or problems relating to course selection or coursework may drop in or make appointments with the director and assistant director of Academic Affairs, who have daily office hours.

### Registration Advising

All BFA students have individual appointments with special registration advisors who help them navigate the registration process. These half-hour appointments, which take place during each registration period, give students an opportunity to review their progress and ensure that they are satisfying all degree requirements. The registration advisors also help students make appropriate selections for their elective courses.

## SPECIAL PROGRAMS

### The New School–Veneto Jazz Summer Workshop

Every summer, The New School for Jazz and Contemporary Music and Veneto Jazz offer a two-week workshop in Bassano del Grappa, Italy. Eight renowned New York musicians who are faculty members at The New School teach the workshop. Courses are divided into various levels, including master classes. Topics cover theory, vocal improvisation and technique, jazz orchestra, and combos. There are also public performances in city theaters. The workshop is part of the Veneto Jazz Festival, one of Europe's most important jazz events. It is open to all students. Contact the Office of Admission for further details.

## STUDY OPTIONS

### Private Lessons

All entering students are evaluated within instrumental proficiency guidelines to determine which category—"in proficiency" (IP) or "out of proficiency" (OOP)—they will be placed in for private lessons.

#### In Proficiency (IP)

When placed IP, students take ten lessons each semester, focusing on the proficiency criteria. Students remain IP until they meet the requisite standards to place out of proficiency (OOP). Each student placed IP is assigned a teacher to meet his or her needs. At the end of the semester, IP lesson teachers re-evaluate students and determine if they should be released from IP status. Students can appeal (to the academic affairs office) to retake the evaluation at the beginning of the next semester in front of a jury. Private lesson grades are based on attendance and the student's adherence to the guidelines set by the instructor. To be eligible for a passing grade, students must complete a minimum of seven lessons.

#### Out of Proficiency (OOP)

Out-of-proficiency students take nine private lessons each semester and are allowed to choose their own instructors from an extensive list of New York-area musicians. Students meet at the beginning of each semester with their OOP advisors to choose their instructors, and advisors follow up with instructors regarding payment, hours, and availability. The instructors that students choose must be sufficiently available during the school year to complete the necessary lessons, and must be easily accessible by email or phone during the school year. Students may choose to split their nine lessons between two different teachers in a semester (six lessons with one teacher and three with the other). To be eligible for a passing grade, students must complete a minimum of six lessons.

For at least six lessons in each of the first two semesters of OOP lessons, students must choose an instructor on their instrument. Once this requirement is satisfied, students may choose instructors associated with any instrument, including composers.

## Tutoring

The Office of Academic Affairs provides free tutoring for students who need help in their required studio courses. Tutors are available to help students in theory, ear training, piano, rhythm, arranging, and music history. Students should contact the office to be assigned a tutor in one or more areas if they feel they need help or if their teachers recommend tutoring. Students who are interested in working as tutors should also direct their inquiries to the assistant director of Academic Affairs.

## Independent Study

Students who have completed all of their required courses may register for a one- to three-credit independent study course working with the director of Academic Affairs. The student collaborates with the director to design the course, which may involve historical or stylistic analysis, musical composition, performance, or some combination of these. The student and the director complete a contract describing the course of study and required work.

## Taking Courses Elsewhere

Under certain circumstances, students may take courses at another college or university for credit toward their liberal arts degree requirements ("Mobility"). The student must be in good academic standing and must have completed the English writing requirement (Freshman Composition or an equivalent course). Courses taken elsewhere must be at an accredited four-year institution. Only a total of nine credits may be taken on Mobility. Mobility credits count as transfer credits. Under no circumstances may students exceed 64 transfer credits. Moreover, students may not be simultaneously enrolled in New School Jazz and another institution, which means that ordinarily only summer study elsewhere is possible. Students interested in Mobility should make an appointment with the director of Academic Affairs well in advance of the proposed school's registration deadlines in order to receive approval for the proposed course of study.

## Part-Time Study

BA/BFA and BFA students who wish to register for fewer than 12 credits per semester must receive permission from the director of Academic Advising. Part-time students, charged tuition on a per credit basis, must register for 9–11 credits. The only time students may register for fewer than 9 credits is in their graduation semester if they need fewer credits to reach the 128 credits necessary for graduation. Because of visa requirements, international students may not study on a part-time schedule.

Registering for part-time study may affect financial aid eligibility and scholarship amount. Students who wish to enroll part-time should seek counseling from the Financial Aid Office.

## Professional Outreach: Internship Program and Gig Office

The New School for Jazz and Contemporary Music offers students music industry internships (for academic credit) and paid performance opportunities. These hands-on experiences enable students to develop performance skills and make job and career connections. Through these opportunities, students are able to gain the practical knowledge they need for successful careers in music.

### The Music Industry Internship Program

New York City becomes the classroom for students who want a behind-the-scenes look at the music industry. The internship supervisor helps students revise their résumés, identify their goals, and locate appropriate internships. In addition to using the school's internship database, students are expected to seek opportunities through research and networking. In the past, students have placed at Blue Note Records, Verve Records, ASCAP, Iridium Jazz Club, ArtistShare, EMI Music Marketing, and Sony BMG, as well as at nonprofit performing arts organizations and recording studios across the city. Although students may take internships after their first full year at The New School for Jazz and Contemporary Music, most wait until they are juniors or seniors.

### The Gig Office

Each year, more than 150 paid performance opportunities are available to students through the Gig Office. Auditions are held the fourth week of every semester for students interested in becoming Gig Office bandleaders. Leaders are selected for gigs on a rotating basis according to event requirements. Many of the gigs are functions at The New School, such as fundraisers and awards ceremonies. Other performance venues include music festivals, elite social functions, corporate parties, and educational concerts.

## AFTER JAZZ

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Visit the news page at [www.jazz.newschool.edu](http://www.jazz.newschool.edu) to learn more about the latest achievements of Jazz students and alumni.

## DEGREE PROGRAMS

### BACHELOR OF FINE ARTS

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#### BFA Requirements

The New School for Jazz and Contemporary Music awards the bachelor of fine arts degree to students who successfully complete 128 credits of study, which must include the following:

- A minimum of 84 credits in jazz courses. Studio courses, internships, or approved independent studies may be used toward the 84-credit minimum.
- Completion of requirements in theory, ear training, theory and performance, piano, rhythmic analysis, sight-reading, arranging, and instrumental proficiency. (These requirements may be met through coursework or demonstrated proficiency in placement exams.)
- 18–27 credits of liberal arts through The New School's Undergraduate Liberal Studies curriculum.
- 16 credits of music history courses.
- Passing of the sophomore jury.
- Performance of a senior recital.

#### Transfer Students

Students are allowed to transfer up to a maximum of 64 credits toward the BFA degree, 18 of which may be liberal arts credits. The transferability of credits from other colleges toward the BFA degree is determined by the Jazz Office of Admission, and transfer credit analysis must be completed in the student's first semester. During the first semester of attendance, students should direct their questions about transfer credit to the Office of Admission. All students must complete a minimum of 64 credits at The New School. All transfer students, regardless of class standing, must take the same placement exams as first-year students: theory, ear training, theory and performance, piano, rhythmic analysis, sight-reading, arranging, and instrumental proficiency. In some cases, transfer students will need more than the minimum number of credits from The New School in order to satisfy all of their studio, music history, liberal arts, and elective distribution requirements. Final determination of the number of credits that may be transferred will depend on the match between these credits and the BFA requirements.

### COMBINED BA/BFA (FIVE YEARS)

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America's higher education system presents many bright and talented young musicians with a difficult choice. They may either attend a conservatory, where professional study inevitably takes precedence over liberal arts, or attend a traditional liberal arts college, taking as much music as possible but recognizing that, in most cases, this may fall far short of the requirements for entering the music profession. The New School for Jazz and Contemporary Music and Eugene Lang College The New School for Liberal Arts have made it possible to do both. The schools offer a structured five-year curriculum in which students simultaneously complete two degrees: the professional BFA and the liberal arts BA. This program also draws upon the resources of The New School for General Studies. Students complete both a full music and a full liberal arts curriculum and are prepared to enter the music field or pursue graduate study in areas including law, business, and the humanities. Interested students should request applications for both Eugene Lang College and The New School for Jazz and Contemporary Music.

#### BA/BFA Requirements

To complete the combined five-year BA/BFA program, a student must earn a total of 180 credits: 90 credits of studio work and 90 liberal arts credits.

#### Jazz courses

To fulfill the BFA component, students must complete or test out of requirements in the following areas: theory, theory and performance, ear training, piano, rhythmic analysis, sight-reading, arranging, and instrumental proficiency. Along with the necessary 90 studio credits, passing of the sophomore jury and performance of a senior recital are also required.

#### Eugene Lang College courses

To fulfill the BA component, students must take at least one Lang course each semester, completing a minimum of 44 credits (or 11 courses). The remaining liberal arts credits may be taken at Lang, at Jazz (music history), or in other divisions of The New School. In addition, students must fulfill all area of study requirements at Lang.

#### Transfer credit

The transferability of credits from other colleges toward the BA/BFA degrees is determined by the Lang and Jazz Offices of Admission.

#### Additional Information

To request an application or to schedule a visit, contact the Lang Office of Admission at [www.newschool.edu/lang/admissions.aspx?id=324](http://www.newschool.edu/lang/admissions.aspx?id=324) or at the following address:

Eugene Lang College  
72 Fifth Avenue, 2nd floor  
New York, NY 10011  
Tel 212.229.5665  
Fax 212.229.5355  
[lang@newschool.edu](mailto:lang@newschool.edu)

The Higher Education General Information Survey (HEGIS) codes for Jazz programs are:

BFA in Jazz and Contemporary Music: 1004.00

Combined BA/BFA: BA in Liberal Arts: 4901.00

BFA in Jazz and Contemporary Music: 1004.00

# ADMISSION

## ADMISSION REQUIREMENTS

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### Online Requirements

- A completed and submitted application
- A nonrefundable application fee of \$100
- A personal statement

### Supporting credentials submitted separately from the application

- Official transcripts from high school or secondary school.
- Official transcripts from any colleges or universities attended.
- An artistic letter of recommendation
- An academic letter of recommendation
- Official TOEFL score if English is not your primary language

### Audition requirements

- A prescreen audition recording (for drums, guitar, and voice applicants only)
- A live or recorded audition (see audition instructions for more information on specific instrument requirements)

## INFORMATION ON ADMISSION REQUIREMENTS

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### Online Requirements

#### Application:

The online application is compatible with most PC and Mac computers running a current web browser. It is highly advisable that you submit your application online. If you are unable to complete the online application, you may submit a paper application. Paper applications are available by download or by contacting the Office of Admission.

#### Application Fee:

The \$100 nonrefundable application fee is payable online by credit card. We also accept personal checks and money orders mailed in separately from the application. Applicants will not be considered for admission until the application fee has been paid. Fee waivers will only be granted upon recommendation by a high school guidance counselor.

#### Personal Statement:

A personal statement should be a minimum of one page in length. Describe your musical background, style, and direction, how long you have been playing Jazz, and what you hope to accomplish in your studies here. The personal statement can be uploaded and submitted along with your online application.

## Supporting Credentials

### Official Transcripts

Applicants are required to submit transcripts of high school and college level studies that are either completed or in-progress. Transcripts should be mailed directly to The New School from the institution itself. Unofficial copies or unsealed official copies will not be accepted. Applicants who have already completed a bachelor's degree are not required to submit high school transcripts.

### Recommendation Letters

Applicants must submit two recommendation letters, one academic and one artistic. A recommender should be able to speak of your qualifications to study at The New School for Jazz and Contemporary Music. If an applicant has extenuating circumstances or wishes to provide a character reference they are welcome to submit an additional recommendation letter from a teacher, doctor, employer, counselor, or other appropriate professional addressing these circumstances.

### Official TOEFL Score

If English is not your primary language you are required to submit an official TOEFL score. The test score should be sent directly from ETS, our institution code is 2572. A minimum score of 79 on the internet based test, 550 on the written test, or 213 on the computer-based test is required for admission. If you reside in Great Britain and English is not your primary language, we will accept the IELTS in place of a TOEFL score.

## Audition Requirements

### Prescreen audition recording

All drums, guitar, and voice applicants are required to submit a prescreen audition recording. The prescreen audition recording must be submitted within one week of submitting the online application. You may submit your recording either as a CD through the mail or using our ekomi software. Applicants receiving a favorable prescreen evaluation will be passed onto the audition round. Visit our website to read more about completing the prescreen requirement in our prescreen instructions.

### Live or Recorded Audition

The following applicants are required to have a live audition:

- Voice applicants living in North America
- Applicants living within 200 miles of New York City

All other applicants may choose between attending a live audition or submitting a recorded audition.

Visit our website [www.newschool.edu/jazz](http://www.newschool.edu/jazz) to read our audition instructions.

## Transfer Applicants

All applicants who have completed college level courses should apply as transfer students. Transfer applicants must submit both high school and college official transcripts. Applicants who have already completed a bachelor's degree are not required to submit high school transcripts. Visit our website to read more about transfer applicants.

## International Applicants

All applicants with international transcripts are required to submit both an original transcript and a certified English language translation. Applicants who would like to transfer academic credits earned at non-U.S. institutions are also required to have their transcript evaluated by World Education Services ([www.wes.org](http://www.wes.org)) our preferred provider, or another member of the National Association of Credit Evaluation Services (NACES). A Course-by-Course Evaluation Report must be prepared for each transcript. We recommend that you start the evaluation process as early as possible to ensure the timely completion of your report.

## Contact Information

Office of Admission  
The New School for Jazz and Contemporary Music  
55 West 13th St, 6th Fl  
New York, NY 10011

phone: 212.229.5896 x4589  
fax: 212.229.8936  
email: [jazzadm@newschool.edu](mailto:jazzadm@newschool.edu)

## FINANCIAL SERVICES

The Office of Student Financial Services at The New School provides a comprehensive program of financial services for degree-seeking students including significant institutional scholarship support to eligible students on the basis of merit and need. Eligible students may apply for assistance under the following federal, state, and institutional aid programs:

### Scholarship and Grant Programs

Federal Pell Grant  
Federal Supplemental Educational Opportunity Grant (SEOG)  
Federal Academic Competitiveness Grant (ACG)  
New York State Tuition Assistance Program (TAP)  
New York State Aid for Part-Time Study Program (APTS)  
New York State Higher Educational Opportunity Program (HEOP)  
New York State Regents Opportunity Scholarship Program  
New School scholarships

### Loan Programs

Federal Stafford Loan Program  
Federal Parent Loan for Undergraduate Students (PLUS) Program  
Federal Perkins Loan Program  
Private credit-based educational loans

### Work Programs

Federal Work-Study Program  
On-Campus Student Employment

### Other Programs

Federal aid to Native Americans  
Veterans' benefits  
Social Security payments to children of deceased or disabled parents

For additional information on financial aid sources, visit the Department of Education's website at [www.studentaid.ed.gov](http://www.studentaid.ed.gov).

## How to Apply

In general, to be eligible to apply for assistance under the programs listed above, students must be matriculated in a degree program and be enrolled at least half-time. To be eligible for federal assistance, students must not be in default on or owe a refund to any of the federal aid programs. Students interested in applying for the government and institutional financial assistance programs listed above must complete a Free Application for Federal Student Aid (FAFSA) annually. The New School's code is 002780. Students are encouraged to file this form electronically at [www.fafsa.ed.gov](http://www.fafsa.ed.gov). Completing and submitting the FAFSA enables Student Financial Services to receive a need analysis report or Student Aid Report (SAR) electronically. International students may be eligible to receive institutional scholarships and may apply by completing the International Student Scholarship Application annually.

## Estimated Cost of Attendance and Determining Eligibility

The Student Aid Report (SAR) allows Student Financial Services to determine a student's eligibility for institutional scholarship awards and federal aid programs. The expected student contribution and aid from other sources are subtracted from the student expense budget to determine the individual student's financial need. Thus, a simple expression of the financial aid equation is represented by the following formulation: Student Expense Budget – Available Resources = Need.

Your student expense budget, also known as your Cost of Attendance (COA), is the foundation on which eligibility for student financial assistance is determined. Federal laws regulating the disbursement of funds to students receiving Title IV aid (including subsidized and unsubsidized Federal Pell Grants, Federal Supplemental Educational Opportunity Grants, Federal Academic Competitiveness Grant, Federal Stafford Loans, Federal Perkins Loans, and Federal Work-Study awards), dictate the expense items that can be included when calculating COA budgets. Allowable expenses for the period of enrollment are tuition and fees, books and supplies, room and board, other personal expenses, transportation costs, and federal loan fees.

### Additional Information:

Details on tuition, fees, educational expenses, billing, payment, as well as rules and regulations governing aid eligibility can be found at [www.newschool.edu/student-services/financialaid](http://www.newschool.edu/student-services/financialaid) or by contacting Student Financial Services.

The New School  
72 Fifth Avenue  
New York, NY 10011  
Phone: 212.229.8930  
[sfs@newschool.edu](mailto:sfs@newschool.edu)

### Typical School Year Expenses 2009–2010 Academic Year

Full-Time BFA Candidate and On-Campus Resident

Tuition (undergraduate)	\$32,860
University Services Fee	\$200
Divisional Fee	\$30
Student Senate Fee	\$10
Student Health Insurance	\$1,714
Health Services Fee	\$500
Room*	\$12,260
Board**	\$3,000
Personal Expenses**	\$1,550
Transportation**	\$684
Books and Supplies**	\$2,050
Total	\$54,858

\*Actual-on-campus housing charges vary from student to student.

\*\*Estimates only; actual expenses vary.

All applicants may apply for financial aid. All applicants for admission may, and should, apply for financial aid consideration if they feel they need it.

## SCHOLARSHIP AWARDS AND REVIEW

Students may receive a merit scholarship award, determined on the basis of the initial audition, as part of their acceptance package. Students are encouraged to apply for admission to the school during Audition Period One (see Auditions, page 7), since scholarships are available on a more limited basis to students auditioning during Audition Period Two (late auditions).

Continuing students may write a letter of appeal to the school's Scholarship Review Committee, which meets each semester, asking to be considered for increased scholarship support. The committee also reviews existing scholarship support and may elect to reduce the amount of scholarship support for any student who is not making satisfactory progress toward the BFA degree.

# CURRICULUM

## REQUIREMENTS

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### Instrumental Proficiency

Before beginning the Jazz BFA, each student is issued a booklet that describes the minimum skills that must be developed on his or her instrument to demonstrate basic instrumental proficiency. Upon entry, all students are evaluated based on these guidelines. Students placing “in proficiency” (IP) are required to take private lessons with an assigned teacher deemed appropriate to the individual’s needs. Proficiency requirements and instrumental faculty are subject to change. Meeting proficiency standards is a graduation requirement.

### Instrumental Proficiency Faculty

Piano	Gerard D’Angelo, LeeAnn Ledgerwood, Francesca Tanksley
Guitar	Satoshi Inoue, Vic Juris, Ed MacEachen, Rory Stuart
Bass	Jeff Carney, Andy McKee
Saxophone	David Glasser, Tim Price, Jim Snidero
Trumpet	Cecil Bridgewater, Jimmy Owens
Trombone	Alan Ferber
Voice	Kate Baker, Julie Hardy, Janet Lawson, Amy London
Violin	Rob Thomas
Flute	Jamie Baum, Tim Price

### Core Studio Curriculum

Before the start of their first semester, students are also evaluated by selected faculty members in theory, ear training, rhythmic analysis, piano (for non-piano majors), sight-reading, theory and performance, and arranging. The test results are used to determine placement in required core studio courses. The tests also enable the faculty and administration to develop an overall evaluation of each student. Once students are placed in appropriate courses, they must complete the curriculum requirements in order to graduate. Requirements are as follows:

- New Student Seminars (one semester)
- Theory through Level IIB
- Ear Training through Level IIB
- Sight-Reading through Level IIB (IB for bass, piano, brass)
- Theory and Performance through Level IIB (IB for drummers and composers; not required of vocalists)
- One year of Rhythmic Analysis
- One year of Piano (1 credit each semester)
- Arranging Fundamentals (one semester)
- One year of courses related to the music business
- Private lessons (every semester)
- Improvisation Ensemble (every semester; not required of vocalists)

### Additional Requirements for Vocalists:

- Basic Arranging for Vocalists
- Vocal Musicianship I & II
- Vocal Improvisation I & II
- Vocal Performance through Level III (in place of Improvisation Ensemble)
- Story, Song, and Stage
- Vocal Blues
- Vocal Jazz Ensemble

### Liberal Arts

All degree candidates are required to fulfill the liberal arts requirement with courses selected from The New School’s Undergraduate Liberal Studies (ULS) curriculum, from The New School for General Studies, and occasionally from Eugene Lang College, unless transfer credit has been approved in advance or special permission is granted. At Jazz, the liberal arts are not “applied” or professional in orientation.

Students take 18–27 credits (six to nine 3-credit courses), of which two must be English or literature courses and two must be drawn from The New School’s University Lecture courses. The remaining courses are electives.

### Music History

Students must take six music history courses:

- Jazz History (A & B)
- Contemporary Jazz and Its Exponents
- Classical Music History
- 20th-Century Innovators—Debussy to Cage
- World Music History

### Sophomore Jury

The sophomore jury is generally held at the end of the student’s second year. It is meant to evaluate each student’s competence as a jazz performer, check on his or her overall progress toward graduation, and help assess his or her direction and development.

### Jury Guidelines

The student prepares ten (20 for vocalists) tunes of contrasting styles from a standard repertoire list. The jury committee selects three of the tunes, and the student performs them with a professional rhythm section. Each jury session lasts 20 minutes. The committee consists of three or more faculty members.

All songs must be memorized, but students must bring charts already transposed for accompanying musicians. Students are evaluated on the basis of their punctuality, presentation of material, instrumental or vocal and improvisational skill, rhythmic sophistication, band leadership, and communication with both the band and the audience.

Passing the sophomore jury is a graduation requirement.

### Senior Recital

The senior recital should reflect the student’s growth, both technically and artistically, as a musician. The recital is a formal performance, to take place either in the performance space on campus or at another venue that the student arranges. The senior recital must be completed before the student can graduate.

## SAMPLE CURRICULUM FOR INSTRUMENTALISTS

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Below is a sample curriculum, based on an incoming freshman brass player with no transfer credits who places at level 1A in all core curriculum areas. Students may follow a curriculum that differs (sometimes substantially) from this one, depending on what instrument they play, their transfer status, and the results of their placement tests.

### Freshman Year

2	Instrumental Instruction (2 semesters)
2	Theory I (2 semesters)
1	Theory & Performance I, Lab (2 semesters)
2	Theory & Performance I, Ensemble (2 semesters)
2	Ear Training (2 semesters)
1	Sight-Reading (2 semesters)
3	Jazz History (2 semesters)
3	English (2 semesters)

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16 credits per semester

### Sophomore Year

2	Instrumental Instruction (2 semesters)
2	Improvisation Ensemble (2 semesters)
2	Theory II (2 semesters)
2	Theory & Performance II (2 semesters)
2	Ear Training (2 semesters)
2	Rhythmic Analysis (2 semesters)
1	Piano Proficiency (2 semesters)
3	Liberal Arts, University Lecture Course (2 semesters)

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16 credits per semester

### Junior Year

2	Instrumental Instruction (2 semesters)
2	Improvisation Ensemble (2 semesters)
2	Music Business (2 semesters)
2	Arranging Fundamentals (1 semester)
3	Classical Music History (fall only)
2	20th-Century Innovators (spring only)
3	Liberal Arts Elective (2 semesters)
2	Studio electives (fall only)
5	Studio electives (spring only)

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16 credits per semester

### Senior Year

2	Instrumental Instruction (2 semesters)
2	Improvisation Ensemble (2 semesters)
3	World Music History (fall only)
2	Contemporary Jazz and Its Exponents (spring only)
9	Studio electives (fall only)
10	Studio electives (spring only)

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16 credits per semester

## SAMPLE CURRICULUM FOR VOCALISTS

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This is a sample curriculum based on an incoming freshman vocalist with no transfer credits who places at level 1A in all core curriculum areas. As with instrumentalists, there will be individual variation.

### Freshman Year

2	Instrumental Instruction (2 semesters)
2	Theory I (2 semesters)
1	Vocal Musicianship I & II (2 semesters)
2	Vocal Performance I & II (2 semesters)
2	Ear Training I (2 semesters)
1	Piano Proficiency (2 semesters)
1	Basic Arranging for Vocalists (fall semester only)
3	Jazz History (2 semesters)
3	English (2 semesters)

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16–17 credits per semester

### Sophomore Year

2	Instrumental Instruction (2 semesters)
2	Vocal Performance III (1 semester)
2	Story, Song, and Stage (1 semester)
2	Theory II (2 semesters)
1	Vocal Improvisation (2 semesters)
2	Ear Training II (2 semesters)
2	Rhythmic Analysis (2 semesters)
1	Sight-Singing I (2 semesters)
1	Vocal Jazz Ensemble (1 semester)
2	Vocal Blues Ensemble (1 semester)
3	Liberal Arts, University Lecture Course (2 semesters)

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16–17 credits per semester

### Junior Year

2	Instrumental Instruction (2 semesters)
2	Music Business (2 semesters)
2	Arranging Fundamentals (1 semester)
1	Sight-Singing II (2 semesters)
3	Classical Music History (fall only)
2	20th-Century Innovators (spring only)
3	Liberal Arts Elective (2 semesters)
3	Studio electives (fall only)
5	Studio electives (spring only)

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15–16 credits per semester

### Senior Year

2	Instrumental Instruction (2 semesters)
3	World Music History (fall only)
2	Contemporary Jazz and Its Exponents (spring only)
10	Studio electives (fall only)
12	Studio electives (spring only)

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15–16 credits per semester

## COURSE LISTINGS

### REQUIRED COURSES

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#### Core Curriculum

Instrumental Instruction  
Jazz Improvisation Ensemble  
Ear Training I & II  
Theory/Harmony I & II  
Piano Proficiency I  
Rhythmic Analysis I  
Theory and Performance I & II  
Instrumental Sight-Reading I & II  
Arranging Fundamentals  
Hand Percussion for Drummers

#### Vocal

Basic Arranging for Vocalists  
Vocal Performance I (The Band)  
Vocal Performance II (Repertoire)  
Vocal Performance III (Capstone)  
Story, Song and Stage  
Vocal Musicianship I & II  
Vocal Improvisation I & II  
Sight-Singing I & II  
Vocal Blues Ensemble  
Vocal Jazz Ensemble

#### Music History

History of Jazz I & II  
Classical Music History  
20th-Century Innovators—Debussy to Cage  
Contemporary Jazz and Its Exponents  
World Music History

#### Music Business

Art and Commerce  
Marketing Yourself  
Music Pedagogy  
Internship in the Music Business  
Stage Presence  
Survey of the Music Business

### ELECTIVE COURSES

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#### Individual Composer and Bandleader Ensembles

Ornette Coleman Ensemble  
Thelonious Monk Ensemble  
Art Blakey and the Jazz Messengers Ensemble  
Wayne Shorter Ensemble  
Coltrane Ensemble  
Charles Mingus Ensemble  
Charlie Parker Ensemble

Chick Corea Ensemble  
Electric Miles Ensemble  
Herbie Hancock Ensemble  
Sonny Rollins Ensemble  
Sun Ra Arkestra

#### Stylistic Ensembles

Jazz Orchestra  
Live Drum 'n' Bass Ensemble  
The Art of the Rhythm Section  
The Blues  
Futuristic Concepts of Music  
Gospel Choir  
Choral Musicianship  
Standards: The Art of the Ballad  
Standards: The American Song Tradition  
Super Trios Ensemble  
Advanced Rhythmic Concepts Ensemble  
M-BASE Ensemble  
Sound in Time  
Rhythm and Blues Revue Ensemble  
Vocal Jazz Ensemble  
Cabaret

#### World Music Ensembles

Afro-Cuban Jazz Orchestra  
Brazilian Jazz Ensemble  
Brazilian Percussion Workshop  
Afrobeat Ensemble  
Middle East Ensemble  
Cross-Cultural Improvisation

#### Composition

Linear Composition for Improvisers  
Special Topics  
Introduction to Film Scoring  
Arranging/Orchestration I & II  
Advanced Composition/Arranging I & II  
Species Counterpoint  
Words and Music

#### Technology

Audio Engineering Internship  
Introduction to Finale  
Introduction to Sibelius  
MIDI Systems  
Basics of Web Design and Programming  
ProTools

#### Theory and Analysis

The Music of Bill Evans  
Advanced Ear Training  
Advanced Reharmonization I & II  
Bebop Harmony  
Score Reading and Analysis

## COURSE DESCRIPTIONS

### REQUIRED CORE CURRICULUM

#### Instrumental Proficiency and Instruction

##### Instrumental Proficiency Faculty and Additional Instructors

All students must develop fluency on their chosen instrument. Entering students are evaluated in all aspects of instrumental proficiency. Students who do not meet basic program proficiency guidelines will be assigned a private teacher appropriate to their needs. Students demonstrating advanced ability on their instruments will work with their advisor to select a private instructor from among the exceptional jazz and classical musicians in New York City. Required for all students every semester. (A complete description of basic proficiency guidelines by instrument can be requested from the Office of Admission.) **2 credits**

#### Jazz Improvisation

**Jane Ira Bloom, Richard Boukas, Joanne Brackeen, Cecil Bridgewater, Andrew Cyrille, Armen Donelian, Mario Escalera, Chico Hamilton, Billy Harper, Adam Holzman, Vic Juris, Mike Kam, Lee Ann Ledgerwood, Jimmy Owens, Charli Persip, Benny Powell, Francesca Tanksley, Reggie Workman, Peter Zak**

New School Jazz fosters individual musical creativity, especially within the environment of small-group improvisation. To this end, all students are enrolled in ensembles whose members are determined by the faculty on the basis of previous jazz experience and stylistic direction. Ensemble performance is encouraged at every opportunity. Depending on their level of achievement, groups may perform at clubs, professional events, festivals, and student concerts throughout the year. All ensembles are professionally recorded each semester. Required for all instrumental students every semester. **2 credits**

#### Ear Training I & II

**Armen Donelian (coordinator), Junko Arita, Richard Boukas, Elisabeth Lohninger, David Lopato, Arun Luthra, Francesca Tanksley, Johannes Weidenmueller**

Students are required to complete four semesters of Ear Training or demonstrate equivalent proficiency on their placement exam. The sequence of study begins with interval, scale, and chord recognition, then progresses to include more advanced sight-singing, harmonic dictation, and transcription. A class in advanced ear training is also provided for students as an elective. **2 credits**

#### Jazz Theory I & II

**Gerard D'Angelo, Richard Harper, David Lopato, Ron Petrides, Joan Stiles**

All students must complete four semesters of Jazz Theory or demonstrate equivalent proficiency on their placement exam. This course sequence provides the foundations of jazz harmony and theory in a step-by-step format, including scales, modes, melodic construction, chord voicings, and voice leading. Other important topics covered include basic music analysis, the blues, standard jazz song forms, and typical chord substitutions. This course sequence is usually taken in conjunction with the four-semester Ear Training program. **2 credits**

#### Piano

**Lee Ann Ledgerwood (coordinator), Jay Bianchi, Haim Cotton, Armen Donelian**

All students who are not pianists must demonstrate moderate ability at the keyboard. Students' proficiency on the piano is evaluated when they enter the program, and they then take one year of piano classes at their proficiency level. Students with no piano experience are placed in a Basic Piano class for one semester and then move on to the required year of piano study. **1 credit**

#### Rhythmic Analysis

**Rory Stuart (coordinator), Chico Hamilton, Arun Luthra**

A solid foundation in rhythm is necessary for all jazz musicians. One year of rhythmic analysis is required for all students. Further courses in the area may be taken as electives. Students are placed into a rhythmic analysis class based on their level. Emphasis is on developing basic rhythmic fluency and swing and on understanding rhythm through dictation and transcription. **2 credits**

#### Theory and Performance I

**Dan Greenblatt (coordinator), Ed MacEachen, Andy McKee, David Schnitter**

These classes function as a link between theory and performance of jazz improvisation. They are conceived as practical extensions of the theory classes above. In the lab, students play and practice scales, chords, chord progressions and interconnections, and other aspects of music theory as they relate to improvisation. In the ensemble (which counts as the Improvisation Ensemble for students placed at this level of Theory and Performance), students learn a repertoire of standards and jazz tunes designed to develop fluency in all 12 major and minor keys. All ensembles are professionally recorded each semester. **1 credit for lab; 2 credits for ensemble**

#### Theory and Performance II

**Gerard D'Angelo (coordinator), David Schnitter, Rachel Z**

Students develop more advanced and sophisticated improvisational techniques and expand their repertoires. Main areas of focus include approach tones for all qualities of major and minor chords, pentatonic and hexatonic scales, chord substitutions, non-functional harmony, and solo development. **2 credits**

#### Instrumental Sight-Reading

**Richard Boukas (guitar), Jeff Carney (bass), Haim Cotton (piano), Ed MacEachen (guitar), Jimmy Owens (brass), Jim Snidero (reeds), Amir Ziv (drums)**

Students in each instrumental area are expected to achieve minimum sight-reading proficiency. Those students not meeting basic program proficiency goals in their placement tests are assigned to reading labs that address the diverse sight-reading situations that confront today's instrumentalists. Sight-reading labs are conducted for all instrument groups, including piano, bass, drums, reeds, and brass (vocalists are accommodated in sight-singing courses—see Vocal Courses). **1 credit**

## Arranging Fundamentals

**Kirk Nurock, Charles Tolliver**

Students are required to complete one semester of Arranging Fundamentals or demonstrate equivalent proficiency. This introductory course is designed to instill basic craft skills. Instrument ranges, basic voicing principles, score layout, and basic music preparation are covered. The course includes in-class playing projects. *Prerequisite:* 2 semesters of Theory I or equivalent. **2 credits**

## Hand Percussion for Drummers

**Rolando Morales-Matos**

For drummers only. Students learn to play a wide variety of hand percussion instruments, not limited to any particular geographical area. The focus is on integrating different instruments with the standard jazz drum set to make a positive, meaningful, and tasteful contribution to what the trap drummer is doing. **1-2 credits**

## New Student Seminars

**Dan Greenblatt**

This is a series of eight weekly meetings for all new students. Topics covered include academic policies, registration procedures, study habits, musical professionalism, financial aid, and various university resources. **noncredit**

## MUSIC HISTORY

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In addition to the requirements for performance and theory, students must earn a total of 16–17 credits in music history over a four-year period.

### History of Jazz

**Bill Kirchner**

A two-semester overview of jazz development, beginning with its roots in African, European, and American music and continuing to the bands of New Orleans and other American and world influences. The work and stylistic contributions of the great jazz originals, from Buddy Bolden to John Coltrane and beyond, are examined in their cultural and musical context. **3 credits**

### Classical Music History

**Daniel Beliavsky**

A one-semester survey of the great tradition of Western classical music before 1900. Students study the formal and aesthetic qualities of selected works and consider them in relation to their historical and social context. Special attention is given to developing an understanding of the relevance of this musical tradition to contemporary improvising musicians. **3 credits (fall only)**

### 20th-Century Innovators—Debussy to Cage

**Kirk Nurock**

A continuation of Classical Music History, this course explores Western concert music and its relationship to jazz and popular music in the 20th century. The development of these musical genres is discussed in the context of 20th-century history, philosophy, literature, and art. **2 credits (spring only)**

### Contemporary Jazz and Its Exponents

**Gerry Hemingway (on leave 2009–2010)**

Students study the most important, independent, and forward-looking thinkers of the last four decades and examine the integrity and meaning behind their desire for experimentation, newness, and growth. The course covers music from the early rebels (Ornette Coleman, Cecil Taylor, Sun Ra, and Albert Ayler) to the leading Chicago figures (Anthony Braxton, the Art Ensemble of Chicago, Henry Threadgill), from the autonomous European progressive-jazz scene to the South African and Brazilian sensibilities, and from the early fusion of the seventies to the marriage of jazz with underground hip-hop and various mutations of electronica. **2 credits (spring only)**

### Introduction to World Music History

**Gerry Hemingway (on leave 2009–2010)**

Knowledge of the world's musical forms and traditions is invaluable to aspiring musicians today. This course examines the historical and cultural contexts of music from around the world. Topics of special interest include: how music travels, cross-cultural syncretism, musical interconnections, and how music is brokered and commodified. **3 credits (fall only)**

## VOCAL COURSES

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With the exception of the Vocal Jazz Ensemble and Gospel Chorus, these classes are available for vocalists only.

### Basic Arranging for Vocalists

**Amy London**

This course addresses the special needs of vocalists developing arrangements of their repertoires. Through analysis of recordings and scores, students investigate functions and stylistic characteristics of each instrument in the rhythm section, “stock” arranging techniques (introductions and endings), tempos and rhythmic feels, language for communicating with rhythm sections, and the role of improvisation in vocal jazz. **1 credit**

### Gospel Chorus

**Charlotte Small**

This class is open to all students who are interested in singing gospel music. The course involves singing a variety of gospel styles, ranging from traditional to urban contemporary. The focus is on phrasing, stamina, and three-part singing to achieve authentic gospel sound. **1–2 credits (fall only)**

### Piano for Vocalists

**Rachel Z**

It is essential that singers learn to accompany themselves on the piano. They must be able to play the chords of a tune in order to learn the tune and to develop a stronger working knowledge of jazz harmony and melody. By the end of this course, vocalists will be able to select an appropriate key for a piece of music and play through the chords while singing the melody. *Prerequisite:* one year of keyboard harmony or the equivalent. **1 credit (spring only)**

### Songwriting

**Kirk Nurock**

This elective helps vocalists develop the craft of songwriting (melody, lyrics, harmony, song form). Open to vocalists who have completed Piano IB (or have tested at level 2 or higher) and Theory IB. Although vocalists actively engage in rehearsing and singing their songs, this course is not a performance ensemble. Emphasis is on the analysis and development of songs rather than on their performance. **2 credits (fall only)**

### Vocal Blues

**Junior Mance**

The blues is one of the foundations of jazz. This ensemble course enables singers to understand the blues in its many guises, to interpret the blues with feeling, and to apply its patterns and moods to their own repertoire and improvisations. Vocalists have the opportunity to sing with the accompaniment of Mr. Mance, one of the great blues pianists of our time. The course is a part of the required vocal curriculum. **2 credits**

### Vocal Improvisation I & II

**Richard Harper**

Building on musicianship, these classes—for intermediate and advanced singers—explore the challenges of “blowing” over changes including blues, rhythm, and other standard forms. This course is a part of the required vocal curriculum, depending on evaluation placement. **1 credit**

### Vocal Musicianship I & II

**Richard Harper**

For beginning and intermediate students, these courses focus on basic skills needed for efficient sight-singing and vocal improvisation. They include singing scales, modes, chords, roots, rhythms using solfège, and “singing by numbers.” This course is a part of the required vocal curriculum, depending on evaluation placement. **1 credit**

### Introduction to Vocal Jazz Performance

**Julie Hardy**

This is a basic course for students who may be lacking some fundamental jazz vocal skills, and who have not had extensive experience fronting and leading a band. The course helps these first-semester students develop a familiarity with common jazz repertoire, and an experiential understanding of the elements of musical structure and jazz style, along with better overall control of their intonation, dynamics, and rhythmic precision. This course is part of the required vocal curriculum, depending on evaluation placement. **2 credits**

### Vocal Performance 1—The Band

**Joan Stiles**

In this class, vocal students are accompanied by a rhythm section and learn how to communicate effectively with the band: explaining the form and mood of the tune; counting off tempos; and assigning and signaling solos, introductions, and endings. They also gain experience in writing out clear transposed lead sheets and implementing their arranging decisions. This course is part of the required vocal curriculum, depending on evaluation placement. **1–2 credits**

### Vocal Performance 2—Repertoire

**Amy London**

This class pushes students to expand their jazz repertoires in preparation for the Sophomore Jury. Students explore a wide variety of tempos, moods, and rhythmic styles, including swing (slow, medium, and fast), bossa nova, samba, rumba, waltz, Afro-Cuban, blues, and funk. The class also helps students continue to develop their basic music and performance skills, with attention to interpretation of lyrics, storytelling, and stage presence. This course is part of the required vocal curriculum, depending on evaluation placement. **1–2 credits**

### Vocal Performance 3—Capstone

**Janet Lawson**

Vocalists learn to interact with the band as equal partners. Students explore more complex jazz forms and more challenging tempos, write original lyrics for instrumental tunes, and apply their improvising skills. Emphasis is placed on applied theory; on internalizing melody, chords, and scales in order to improvise with acumen; and on personalizing interpretations of music through arrangements as well as improvisation. This course is part of the required vocal curriculum, depending on evaluation placement. **1–2 credits**

### Story, Song, and Stage

**Staff**

This course investigates the story in a song and how to stage that story effectively. It is designed to aid the vocalist in becoming a public performer capable of engaging an audience in a personal interpretation of the meaning of a song. There are four primary foci: personalization of the lyric through the creation of background story, character, sense memory and environment;

development of lyric interpretive melody singing including the purposeful use of melodic variations; development of ease and flexibility in the vocal production; staging and performance using all these skills in a public forum. This course is part of the required vocal curriculum, depending on evaluation placement. **1-2 credits**

### **Sight-Singing 1**

#### **Junko Arita**

This class is designed to help students develop basic sight-singing skills using solfège and melodia, as well as original compositions and/or arrangements of existing music. The class emphasizes techniques for staying calm while maintaining the correct rhythm in realistic professional situations. This course is part of the required vocal curriculum, depending on evaluation placement. **1 credit**

### **Sight-Singing 2**

#### **Junko Arita**

This continuation of Sight-Singing 1 develops more advanced sight-singing skills in non-diatonic situations. It also applies analysis and different approaches to music theory and sight-singing. This course is a part of the required vocal curriculum, depending on evaluation placement. **1 credit**

### **Vocal Jazz Ensemble**

#### **Amy London**

Students work on a variety of vocal pieces involving sight-reading, inner-part singing, and vocal blending skills. Students sing both a cappella and accompanied selections, including vocal improvisation. This class, part of the required vocal curriculum, culminates in a concert accompanied by a rhythm section. **2 credits**

### **Cabaret**

#### **Kamal Scott**

This is a performance-driven class that explores the great traditions, musical styles, and intimacy of the American cabaret, lounge, and nightclub. Techniques in storytelling through song and the skills associated with the vocal style of cabaret are introduced. This class is a cross-divisional offering of The New School for Drama and The New School for Jazz and Contemporary Music and is open to students currently enrolled in those divisions. Final enrollment is at the discretion of the instructor. **2 credits**

## **PERFORMANCE MUSIC STUDIO ELECTIVES**

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As students complete core curriculum requirements, they may choose from a variety of elective courses. Instructors possess vast expertise in their performance fields, and students benefit from this firsthand knowledge.

### **Advanced Rhythmic Concepts Ensemble**

#### **Rory Stuart**

This ensemble focuses on student performance of concepts from the Rhythmic Analysis level 2 and 3 classes. Students learn rhythmic superimpositions, metric modulations, odd meters, changing meters, and cross-rhythms, using original music by the instructor and ensemble members, as well as blues, standards, and originals by other jazz composers. Improvisation in solos, accompaniment, and ensemble work are all used to further mastery. The instrumental makeup of the ensemble is flexible and multiple players can be used on any instruments in the ensemble's arrangements. This ensemble is an opportunity to go further in making the advanced concepts from Rhythm class a part of your playing. *Prerequisite:* two semesters of Rhythmic Analysis level II or III, or permission of instructor. Final enrollment is at the discretion of the instructor. **2 credits (spring only)**

### **Afrobeat Ensemble**

#### **Aaron Johnson**

This ensemble focuses on the music of Nigerian composer and activist Fela Kuti, the godfather and originator of Afrobeat. He combined knowledge of his native music with what he learned from stints in London and the United States in the 1960s, bringing together elements of traditional West African music, jazz, rhythm and blues, and Afro-Cuban music. Afrobeat uses a deceptively complex layering of simple rhythmic and melodic lines woven together to create a lush background for horn sections, soloists and vocalists. One of the most important skills any student in this class will gain is an understanding of how to articulate in Afrobeat music, and, by extension, other African and Afro-Caribbean styles of music, which present articulation challenges very different from those of, say, jazz and rock 'n' roll. Another important and related point that will be emphasized is how Afrobeat incorporates the rhythms of the clave. Also, students gain an understanding of West African harmony, which is rare in traditional jazz. **2 credits**

### **Afro-Cuban Jazz Orchestra**

#### **Bobby Sanabria**

The Afro-Cuban tradition began in New York City in 1940. Machito and his Afro-Cubans, under the direction of maestro Mario Bauza, fused the harmonic sophistication of jazz with the rhythmic complexity of Afro-Cuban music. The ensemble explores that rich legacy with a repertoire that hints at the past, present, and future of the genre. The ensemble performs once a month at the Nuyorican Poets Café and every semester in a concert featuring a renowned guest soloist. High-level sight reading and solo skills are recommended. Final enrollment is at the discretion of the instructor. **1-2 credits**

### **Art Blakey and the Jazz Messengers Ensemble**

#### **Charles Tolliver**

An in-depth study of the repertory and performance traditions of Art Blakey. Original recordings are studied, and students work toward developing an authentic playing style in an ensemble devoted to Blakey's work. Final enrollment is at the discretion of the instructor. **2 credits**

## **The Art of the Rhythm Section**

### **Hal Galper**

This class focuses on the various aspects of rhythm section playing: the logistics of listening; clarifying instrument roles; the decision-making process; and developing performance awareness, concentration, and instrumental control. Final enrollment is at the discretion of the instructor. **2 credits**

## **The Blues**

### **Junior Mance**

The blues is the foundation of almost all of jazz. In this ensemble course, students learn to understand the blues in its many guises, interpret the blues with feeling, and apply its patterns and moods to their own improvisations. Final enrollment is at the discretion of the instructor. **2 credits**

## **Brazilian Jazz Ensemble**

### **Richard Boukas**

An authentic repertoire ensemble covering bossa nova, MPB, samba, choro, baião, frevo, maracatu, and other Brazilian genres in their organic fusion with jazz, popular, and classical traditions. Master composers include Hermeto Pascoal, Jovino Santos Neto, Jobim, Pixinguinha, Gnattali, Guinga, Edu Lobo, Ivan Lins, Milton Nascimento, and composers from the thriving São Paulo scene. Students learn rhythm section roles and interaction adapted from percussion sources, idiomatic melodic phrasing, and improvisation concepts for Brazilian grooves. The ensemble requires strong readers, saxophonists with flute double, and one vocalist with instrumental scatting ability (familiarity with Portuguese is helpful). Final enrollment is at the discretion of the instructor. **2 credits (fall only)**

## **Brazilian Percussion Workshop**

### **Scott Kettner**

An introduction to Brazilian rhythms in the tradition of the Rio de Janeiro samba schools. No prior drumming experience is required. Students learn to work with specific rhythms such as samba, partido alto, afoxé, maracatu, baião, and samba reggae. They also learn to play surdo, tamborim, agogo, repinique, chocalho, and caixa. Some of the percussion patterns are applied to the drum set. Final enrollment is at the discretion of the instructor. **2 credits (fall only)**

## **Charles Mingus Ensemble**

### **Andy McKee**

Charles Mingus, one of the most important composers and band leaders in jazz history, contributed much to the formation of modern jazz. This class is devoted to listening, analyzing, and, especially, performing Mingus' compositions. Attention is focused on capturing the experimental spirit of the Mingus Jazz Workshop. Final enrollment is at the discretion of the instructor. **2 credits (fall only)**

## **Charlie Parker Ensemble**

### **David Glasser**

The repertoire of Charlie Parker is learned and studied. Specific tunes and original arrangements are practiced and recorded, including the music of some of Parker's contemporaries, such as Dizzy Gillespie, Thelonious Monk, Bud Powell, and Tadd Dameron. The language of the bebop musicians is studied through listening, emulation, and implementation. Repertoire includes such works as "Groovin' High," "Blue and Boogie," "Salt Peanuts," "Dizzy Atmosphere," "Shaw Nuff," "Round Midnight," "Donna Lee,"

"Confirmation," "Hot House," "Eb-Pob," "The Squirrel," "One Base Hit," and "Two Base Hit." Final enrollment is at the discretion of the instructor. **2 credits (spring only)**

## **Chick Corea Ensemble**

### **Armen Donelian**

Students play, listen to, and study the music of Chick Corea, one of the most prolific, influential, and multi-directional pianists and composers in jazz history. Special attention is paid to developing students' improvisational originality, melodic and harmonic clarity, sensitivity to dynamics and timbral nuances, propulsive and relaxed sense of time and rhythm, and interplay within the rhythm section. Works include "Steps," "What Was," "Tones for Joan's Bones," "Windows," "Litha," "Captain Marvel," "Like This," and "Morning Sprite." A final concert is presented. Final enrollment is at the discretion of the instructor. **2 credits (spring only)**

## **Choral Musicianship**

### **Richard Boukas**

A mixed a cappella choir (women and men) comprising vocal and instrumental jazz students offers musicians the uplifting experience of singing European polyphonic music from 1300 to the present. Masterpieces from the European Renaissance and baroque periods are performed, including works by Ockeghem, Josquin, Tallis, Byrd, Victoria, Monteverdi, Schütz, Bach, Brahms, and select contemporary composers. Proper breath support and vocal production, choral rehearsal techniques, working with a conductor, singing in Latin and other foreign languages, reading C clefs, and transposing are covered. Performances are not part of the choir's obligation, although informal presentations are possible with mutual interest. Final enrollment is at the discretion of the instructor. *Prerequisite:* ability to sight-sing lines of medium difficulty in a choral setting. **1-2 credits (spring only)**

## **Coltrane Ensemble**

### **Reggie Workman**

This repertoire ensemble explores the compositions and performances of John Coltrane. Mr. Workman performed with Coltrane as a member of his band and develops the ensemble in the spirit of the great Coltrane groups. Final enrollment is at the discretion of the instructor. **2 credits**

## **Electric Miles Ensemble**

### **Adam Holzman**

This ensemble covers arrangements of mid- to late-eighties Miles Davis repertoire, including material from *We Want Miles*, *You're Under Arrest*, *Tutu*, *Amandla*, and *Live Around The World*. The ensemble uses the music and format of Miles' later bands as a framework for exploring fresh approaches to comping and soloing. Modern rhythm section ideas, superimposing chords over static harmonies, and polytonal street grooves are explored. These ideas are applied to other material, including student compositions. Final enrollment is at the discretion of the instructor. **2 credits**

## **Futuristic Concepts of Music**

### **Reggie Workman**

An ensemble focusing on the art of spontaneous improvisation as developed in the sixties by Ornette Coleman, Cecil Taylor, John Coltrane, Albert Ayler, and others. Final enrollment is at the discretion of the instructor. **2 credits (fall only)**

## Herbie Hancock Ensemble

### Peter Zak

A performance ensemble devoted to exploring the compositions of Herbie Hancock from the early sixties through the seventies. The class discusses and applies many key elements of Hancock's writing and playing style, focusing on material from his Blue Note albums as well as on his later Headhunters compositions. Hancock's concepts are applied to every instrument in the band. Final enrollment is at the discretion of the instructor. **2 credits**

## Jazz Orchestra

### Charles Tolliver

The big band of the swing and bop eras has provided the foundation for today's larger jazz ensembles and studio recording groups. Experience playing in a big band is useful for all jazz musicians. It develops sight-reading skills and teaches the student to play in a section. Jazz Orchestra is a top-level ensemble that often performs at jazz clubs in New York City, frequently playing student arrangements and compositions. Final enrollment is at the discretion of the instructor. **1-2 credits**

## Live Drum 'n' Bass Ensemble

### Amir Ziv

Drum 'n' Bass is a British-born fusion of dub, techno, ambient, electronica, and hip-hop spun and manipulated by DJs at 160-plus beats per minute. Live Drum 'n' Bass is a reinterpretation of DJ culture, crossbred with the interactive matrix commonly used by improvising musicians. Its structure is derived from real-time polyrhythmic layering of sound textures, polytonal-loop-based melodies, forms made on the fly, harmonic progressions, and a highly innovative drumming style. Fast tempos, unorthodox techniques, and a seasoned sense of form and rhythm are some of the more challenging elements required to effectively reinterpret or "reverse-engineer" programmed music of this kind. Students must at least be in a high-level Rhythmic Analysis class. Final enrollment is at the discretion of the instructor. **2 credits (fall only)**

## M-BASE Ensemble

### Andy Milne

Oral dictation is used to improve students' melodic ear training and ability to distinguish unfamiliar rhythms and melodic passages. The music taught is based primarily on the compositions of Ralph Alessi, David Gilmore, Steve Coleman, and Andy Milne. In these works, students face specific rhythmic challenges not normally found in standard jazz repertoire. The course gives students a firsthand look at the music characterized as "M-BASE" and helps them develop the musical muscles to understand and improvise with this music. Although much of this music doesn't sound like traditional jazz standards, it draws heavily on the lexicon of that music. Much attention is given to connecting the melodic and harmonic content of M-BASE with the more familiar jazz standards. This is not a superficial survey on soloing over odd time signatures but an extensive study in developing a rhythmic concept that will open doors for playing in any meter, including 4/4. The approach used encourages students to hear musical phrases rather than time signatures. The process of eliminating the conceptual bar line helps foster a greater sense of freedom, based on understanding music from the ground up. Final enrollment is at the discretion of the instructor. **2 credits**

## Middle East Ensemble

### Harel Shachal (on leave 2009–2010)

This class is appropriate for all instrumentalists and vocalists. By listening, reading, and performing music, the class explores traditional as well as contemporary music of the Middle East. The class also examines different scales and modes, odd meters, quarter-tones, and story-telling using sounds. Most significantly, the class focuses on learning to apply Middle Eastern music to jazz. To that end, students are expected to bring original music to the ensemble. Final enrollment is at the discretion of the instructor. **2 credits**

## Ornette Coleman Ensemble

### Jane Ira Bloom

This ensemble emphasizes an aural and intuitive approach to learning, performing, and improvising the early compositions of Ornette Coleman. The course explores music from albums including *Something Else, This is Our Music, Tomorrow is the Question*, and *The Shape of Jazz to Come*. Final enrollment is at the discretion of the instructor. **2 credits**

## Rhythm and Blues Revue Ensemble

### Bernard Purdie

This is a performance ensemble that uses lead and back-up vocalists, horn and rhythm sections, the electric bass, one or more keyboards, and one or more guitarists. The group rehearses and performs music drawn from the repertoires of such R&B greats as Ray Charles and James Brown. Final enrollment is at the discretion of the instructor. **2 credits**

## Sonny Rollins Ensemble

### Armen Donelian

This ensemble is dedicated to the music of Sonny Rollins, one of jazz's pivotal saxophonists and composers. Particular attention is paid to Rollins' early work as a leader, including compositions such as "Oleo," "St. Thomas," "Valtz Hot," "Airegin," "Strode Road," "Newk's Fadeaway," "Tenor Madness," "Blue Seven," and "Pent-Up House." Standards known for Rollins' interpretations of them are also played, including "The Way You Look Tonight," "You Don't Know What Love Is," "Easy Living," "Star Eyes," "I've Got You Under My Skin," "I'll Remember April," "What Is This Thing Called Love," "Softly as in a Morning Sunrise," "Four," "Woody 'n' You," "You Stepped Out of a Dream," and "All the Things You Are." Instrumentalists and vocalists are encouraged to audition. One Rollins solo transcription is required during the semester. Final enrollment is at the discretion of the instructor. **2 credits (fall only)**

## Sound in Time

### Gerry Hemingway (on leave 2009–2010)

Sound in Time explores the diverse parameters of timbre as an organizing musical principle. Students learn to create, combine, and transform sound by understanding the components of sound. Investigations focus on the overtone series, on differentiating between discrete and diffuse timbres, on understanding extended techniques, and on how attack and decay, rhythm and groove, tonality and microtonality, and dynamic envelopes affect timbre textures. Students who want to integrate and expand their approach to jazz improvisation and composition should enroll in this course. Final enrollment is at the discretion of the instructor. **2 credits**

## **Standards: The Art of the Ballad**

### **Jane Ira Bloom, Junior Mance**

A performance course in which students develop an understanding of how to interpret a jazz standard, with special emphasis on the subtleties of ballad playing. Attention is given to the influence of the jazz vocal tradition in shaping a personal instrumental approach to song. One vocalist will be accepted. Final enrollment is at the discretion of the instructor. **2 credits**

## **Standards: The American Song Tradition**

### **Satoshi Inoue, Reggie Workman**

Students who have recently entered the music community will be exposed to some of the material that can be considered standard up to approximately 1965. Students examine songs made popular through theater, Broadway, and film, concentrating on composers in the later part of the 19th century and early part of the 20th century. Students are expected to memorize a substantial number of songs from the era in more than one key. Material that the average musician may encounter in the course of his or her career is the focus. **2 credits (spring only)**

## **The Sun Ra Arkestra Ensemble**

### **Ahmed Abdullah**

The works of master composer, arranger, bandleader, and pianist Sun Ra are overdue for critical attention from music students. For many years, his music was available only to those who visited his Arkestra. Sun Ra's compositions give students a range of challenges, incorporating odd intervals and ranging from ballads to swing and beyond. In the Sun Ra Arkestra Ensemble, compositions are rehearsed in an unusual big band format and presented in a unique style that reveals the philosophical underpinnings of the music. Sun Ra's lyrics, some of which speak of space travel and a planet without cemeteries, challenge students to expand their understanding of art music. In this ensemble class, we explore the multidisciplinary vision—combining poetry, music, and dance with lyrics—that is Sun Ra's legacy. Final enrollment is at the discretion of the instructor. **1-2 credits (spring only)**

## **Super Trios Ensemble**

### **Lee Ann Ledgerwood**

This ensemble covers the musical contributions of piano trios including those led by Nat King Cole, Bill Evans, Paul Bley, Hampton Hawes, McCoy Tyner, and Keith Jarrett. Enrollment is limited to pianists, acoustic bassists, and drummers. Particular emphasis is placed on communication and support among the various members of the ensemble and the individual role of each player. Final enrollment is at the discretion of the instructor. **2 credits**

## **Thelonious Monk Ensemble**

### **Steve Cardenas**

An ensemble focusing on Monk's important compositions and stylistic innovations. Students are required to bring in their own arrangements of Monk's music. Final enrollment is at the discretion of the instructor. **2 credits (spring only)**

## **Wayne Shorter Ensemble**

### **Doug Weiss**

Wayne Shorter is one of the giants of improvised music, as well as a noted leader and composer. This ensemble studies Shorter's work in depth, in terms of both composition and improvisation. Classroom activities include

learning early compositions directly from the recordings as well as reading transcriptions made by the instructor. Final enrollment is at the discretion of the instructor. **2 credits**

## **MUSIC THEORY, COMPOSITION AND ARRANGING, AND TECHNOLOGY ELECTIVES**

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### **Arranging/Orchestration I and II**

#### **Rich Shemaria**

This course offers arranging and orchestration techniques for small and large groups. Included is an in-depth study of basic voicings, instrument sonorities and capabilities, and extended forms. The fall semester focuses on small groups, while the spring semester concentrates on big bands. Students are encouraged to start in the fall, but may enroll in the spring upon written approval of the instructor. *Prerequisite:* second semester of Theory II or equivalent. **2 credits**

### **Advanced Composition/Arranging I and II**

#### **Bill Kirchner**

This course enables advanced students to develop a personal style of composition and arranging that goes beyond the song form. It includes intensive analysis of recordings and scores (both jazz and modern classical), writing assignments, sophisticated compositional techniques, and end-of-semester projects that are performed by top New York professionals. The fall semester emphasizes small groups (2-5 horns and rhythm section); the spring semester focuses on big bands and other large ensembles. In addition, both semesters include writing projects for unconventional instrumentations played by the students in class; one recent assignment was for trumpet, trombone, bass clarinet, violin, and guitar. *Prerequisite:* second semester of Theory II or equivalent or permission of the instructor. **2 credits**

### **Advanced Ear Training**

#### **Armen Donelian**

The focus is on the harmonic and melodic vocabulary and repertoire of the sixties and later, including Wayne Shorter, Herbie Hancock, and Chick Corea. Topics may include advanced transcriptions of John Coltrane, Clifford Brown, and Bill Evans; composition and dictation of harmonic progressions using Arnold Schoenberg's *Theory of Harmony*; atonal sight-singing using *Modus Novus* by Lars Edlund; and analysis and dictation of the chord voicings of Scriabin, Debussy, Ravel, and Bartok. *Prerequisite:* second semester of Ear Training II with a grade of B+ or higher, or placement out of required Ear Training. **2 credits**

### **Advanced Reharmonization I**

#### **Lee Ann Ledgerwood**

This class explores a variety of techniques for reharmonization. Focus is on pedal point, creation of chromatic voicings, and enabling the student to discover a personalized relationship with harmony. New and unique approaches are taught using the jazz standard repertoire. *Prerequisite:* second semester of Theory II or equivalent. **2 credits (fall only)**

## Advanced Reharmonization II

Lee Ann Ledgerwood

The main focus is on a linear approach to the reharmonization of standards employing a diagram of chromatic tones and relating them to the existing key centers. The result is a fresh approach to reharmonization that remains true to the composer's intent. *Prerequisite:* Advanced Reharmonization I or permission of the instructor. **2 credits (spring only)**

## Basics of Web Design and Programming

Brian Camelio

The ideal website is one that looks good and is easy to update. This course introduces the basics of Web design and programming, enabling students to design and create websites for self-promotion. Topics covered include ASP, HTML, JavaScript, FTP, and image treatment on the Web. **2 credits**

## Bebop Harmony

David Glasser

This class explores Barry Harris' approach to improvisation through an in-depth understanding of dominant chords. Mr. Harris' simple but profound approach reveals the choices available within and moving through different tonalities. Material covered includes dominant seventh scales, tri-tone relationships, diminished chords, whole-tone scales, augmented chords, and chromaticisms as they occur in moving between major and minor tonalities. Emphasis is on the practical application of these concepts to common jazz standards. Students are required to bring their instruments for class participation. *Prerequisite:* second semester of Theory I or equivalent. **2 credits**

## Introduction to Film Scoring

Sonny Kompanek

Whether 30-second television commercial, 20-minute documentary or full-length feature film, scoring to picture is an increasingly valuable creative outlet and source of income for the professional musician. This course presents an historical overview of music written for films and examines the work of such key composers as Bernard Hermann, Ennio Morricone, Jerry Goldsmith, Carl Stalling, and John Williams. Several scores are analyzed cue by cue, to demonstrate how they are constructed. Technical aspects are explored, including the synchronization of sound to picture and the use of computers and MIDI in the realization of the music. Documentaries, industrials, and commercials as well as feature films are explored. Some basic computer experience is recommended but not required. This is a limited-enrollment class. *Prerequisite:* second semester of Theory II or equivalent. **2 credits**

## Introduction to Finale

Staff

This introductory class teaches the basics of computer copying needed for the design of professional-looking lead sheets and scores. A must for jazz musicians and composers. *Prerequisite:* second semester of Theory I or equivalent. **1 credit (fall only)**

## Introduction to Sibelius

Gene Perla

This limited-enrollment introductory class teaches the basics of computer music copying and leads up to the design of professional looking lead sheets and scores in Sibelius, which has now reached equal status with Finale. *Prerequisite:* Theory 1B or equivalent. **1 credit (spring only)**

## Linear Composition for Improvisers

Jane Ira Bloom, Diane Moser

Students explore how to structure compositions and improvisations using melodic lines of horizontal motion. They learn to compose using improvisation as their point of departure and are required to write and perform several compositional and improvisational assignments. A live concert recording of students' original compositions is the final class project. Final enrollment is at the discretion of the instructor. **2 credits**

## MIDI Systems

David Lopato

MIDI is a language vital to the creativity and productivity of more and more musicians today whether they are working on compositions or improvisations. This course takes the student on a tour of the basics of music sequencing. It begins with an explanation of MIDI: how it enables computers and synthesizers to "talk" to one another and how it is incorporated into the traditional multi-track recording studio. Using of sequencing software, students learn to program both ends of this computer-synth conversation. With these skills, students explore how to use the technology to create song demos, horn arrangements, complex orchestrations, and "music minus one" accompaniments for practicing purposes. No prior computer or electronic music experience is necessary. This is a limited enrollment class. *Prerequisite:* second semester of Theory I. **2 credits**

## The Music of Bill Evans

Lee Ann Ledgerwood

An overview of the career of Bill Evans, this class focuses on his compositional and pianistic styles, his musical collaborations, and his harmonic influence on many of today's artists. The class includes live demonstrations and audio and film examples. *Prerequisite:* second semester of Theory I or equivalent. **1 credit (fall only)**

## ProTools

Karl Wenninger

Students get extensive hands-on experience with ProTools, the leading software for digital recording. Recordings of the spoken word, field recordings, multitrack recordings, and sampled material from commercial CDs are used for editing, mixing, and sound processing purposes. **2 credits**

## Score Reading and Analysis

Kirk Nurock

Students explore the content of a variety of tonal works. Score-reading skills (both transposed and concert) are taught as students analyze the layers of large ensemble pieces in classical and jazz genres. Focus is on in-depth examinations of motivic development, harmonic language, rhythm, structure, and orchestration. Students learn to play lines at the piano while singing others and to recognize essential compositional elements while listening to recordings. *Prerequisite:* second semester of Theory II or equivalent. **2 credits (fall only)**

## Special Topics

Robert Sadin

An intensive seminar in musical analysis and composition in which masterworks of the classical repertoire are discussed in the context of techniques and problems of contemporary composition, including jazz and more commercial forms. Specific topics vary from semester to semester.

Students compose and perform as well as analyze. This course is designed for serious, self-motivated students. *Prerequisite:* second semester of Theory II or equivalent. **1 credit**

### **Species Counterpoint**

#### **Armen Donelian**

Classical species counterpoint is an effective tool for developing the ear to hear and react to the subtleties of interacting melodic lines. It cultivates a linear sophistication for both improvisation and composition. The study of species counterpoint dates back to the pre-baroque and comprises a series of little “puzzles” that must be “solved” within strict guidelines. In addition to exploring two- and three-voice settings, the course explores creative application of contrapuntal techniques to jazz tunes. *Prerequisite:* second semester of Theory I or equivalent. **2 credits**

### **Words and Music**

#### **Diane Moser**

Using words as a compositional tool is the theme of this class. The elements of poetry, prose, song, and short story are the same as those of music: the pulse of the work, the rhythms of the words, the texture and harmony in the flow of sentences and the emotions felt. Students examine the historic collaborations of Charles Mingus/Langston Hughes, David Amram/Jack Kerouac, Bill Zavatsky/Marc Copland, and Jayne Cortez/Ornette Coleman, as well as poets Steve Dalachinsky, John O’Hara, and others. Students perform and compose weekly assignments throughout the course. A collaboration with poets and a live concert recording of students’ original compositions is the final class project. Final enrollment is at the discretion of the instructor. **2 credits (fall only)**

## **BUSINESS COURSES**

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### **Art and Commerce**

#### **Bob Hurwitz**

This limited-enrollment class is taught by Bob Hurwitz, who is the CEO of Nonesuch records, one of the handful of companies in the recording industry that has flourished in the past decade. Mr. Hurwitz works with his students to explore the many issues involved in bridging the gap between the world of music and the world of business. This class routinely includes guest appearances by Nonesuch recording artists such as Bill Frisell and Brad Mehldau. **1 credit (spring only)**

### **Internship in the Music Industry**

#### **Brenda Barlow (coordinator)**

Learn about the music industry with direct work experience as an intern at companies such as Verve, Blue Note, Sony, and Jazz at Lincoln Center. Opportunities are also available at nonprofit organizations, clubs, and recording studios across New York City. Interns are required to work at least 80 hours per semester, though many organizations will require 15–20 hours per week. Gain valuable work experience, make professional contacts, and create potential employment opportunities. *Prerequisite:* sophomore status or higher. **1–2 credits**

### **Marketing Yourself**

#### **Andy Milne**

In this hands-on class, students develop “do it yourself” skills to more effectively market themselves and their music, and learn how professional marketing strategies are created. They explore different stages of bringing a recording into the marketplace, how to balance art and commerce, the communication skills and techniques necessary to describe their music, and the fundamentals of touring. By the end of the semester, each student will have produced a professional press kit and be armed with the skills and information necessary to adapt to their future projects. **2 credits**

### **Music Pedagogy**

#### **Dan Greenblatt**

This course develops students’ skills as music teachers, with a primary focus on private lesson instruction, and prepares them for careers in the music industry. Attention is also given to group lessons, clinics, ensembles, and master classes. Topics covered include preparation and organization of teaching materials, setting standards, dealing with equipment, pacing and timing, motivating ambivalent students, and developmental psychology as it applies to teaching music. Students are asked to share and analyze their experiences and to develop a critical understanding of their past and present music teachers. The first part of the semester is oriented toward basic instrumental instruction techniques; the second part moves to teaching more advanced students, including instruction in jazz style and improvisation. **2 credits**

### **Stage Presence, Showmanship, and the Inner Voice**

#### **Kirk Nurock**

Students develop skills for reaching their audience in the most effective way. Students cultivate a stage presence, combining professionalism with personal style. The class explores ritual, gesture, formality, and fun from the perspective of leader, sidperson, and audience. Also explored are announcing at the microphone; acknowledging and riding applause; timing, humor, and suspense; and the importance of visuals (clothing, lighting, and stage arrangement). A particular focus is on the projection of emotion—how to “go inside” to play deeply while opening to the powerful spirituality of a large gathering. **1 credit (fall only)**

### **Survey of the Music Business**

#### **Gene Perla**

This course provides an overview of the business of music. Students become acquainted with how the music business affects the professional musician, music educator, and businessperson. Practical information covers areas such as copyright laws, performing rights, mechanical rights, agents, management, unions and benefits, the non-for-profit sector, creating work for yourself, and the success mindset, as well as problems faced by professional musicians including procrastination, lack of motivation, poor career development, and lack of work. Emphasis is on the use of the internet and other contemporary technologies to further the musician’s career. Students learn necessary skills in order to become successful professional musicians and develop the knowledge to build a career in the music industry that includes variety, longevity, and levels of success. **2 credits**

## ADDITIONAL AND INTERDISCIPLINARY ELECTIVES

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### Audio Engineering Internship

**Christopher Hoffman**

It is beneficial for musicians to have at least a basic understanding of electronics and recording in order to take full advantage of new technology. Students learn the fundamentals of various electronic devices commonly found in recording studios. For the first eight weeks, students explore cables, microphones, mixing consoles, recording devices, recording media, and outboard processing (equalizers, compressors, reverb, etc.) and learn how to connect equipment for optimal performance. After this preliminary portion, recording sessions and live performances take place. Students receive hands-on experience with studio setups, microphone selection and placement, mixing, tracking, and live sound reinforcement. Each student is required to complete a minimum of three recording sessions and three live performances. **2 credits**

### Eyes of the Masters

This is a series of ten master classes presented by ten prominent artists in jazz and contemporary music. Among the masters who have participated in recent years are Brad Meldhau, Jason Moran, Mark Turner, Butch Morris, Grady Tate, Bill Frisell, Steve Coleman, Randy Weston, Pat Metheny, and Maria Schneider. **1 credit (spring only)**

### Listening Discovery—"What the Heck Was That?"

**Martin Mueller**

In this limited-enrollment course students present musical samples, duplicating a "listening party," a gathering held purely for the love and discovery of music. New music. Old music. Loud music. Soft music. In each class session, students will be required to bring in a burned copy of anything but standard tunes that everyone's heard a million times by an artist that everyone knows. It is about quality. It is about range. It is, perhaps more than anything else, about surprise. Students may very well bring "Blue Bossa," but only if it is "Blue Bossa" as performed by a punk-jazz band from Norway who recorded it on a four-track at some obscure festival just before its singer died from an aneurysm bungee-jumping from her Harley. In other words, you bring something interesting, something unexpected. It can be mainstream, but the song should be sonically fascinating, well recorded, somehow unique, and not something others have heard. Each class will consist of a series of blind listening rounds. After listening and commentary on each round, each student contributing samples will explain why they choose their selection, and be prepared to articulate what this music means in relation to his or herself, artistry, and study at The New School for Jazz and Contemporary Music. Grading is pass/fail and is based on a strict attendance and participation formula as well as the submission of one short paper at the end of the semester. **1 credit**

### Hip Hop: Skill, Style, Science

**Evan Rapport**

This course explores hip hop aesthetics, techniques, and history by focusing on the music and discourse of those who are engaged in hip hop culture in various ways, including emceeing, deejaying, graffiti writing, and breaking. The focus of the course is on elements of musical style such as rhythm, form, sampling, and stress and rhyme patterns. Other topics include politics, authenticity, and the connections between hip hop and the African diaspora. The course offers opportunities for performance and composition, and is cross-listed with Eugene Lang College. **3 credits (spring only)**

### Punk and Noise

**Evan Rapport**

This course explores the aesthetics, techniques, history, and elements of style of punk and noise music, with an emphasis on New York City-based musicians, audiences, and venues. Related topics include postmodernism, youth subcultures, the music industry, and issues of politics and gender. The course offers opportunities for performance and composition. Cross-listed with Eugene Lang College. **3 credits (fall only)**

### Visual Music

**Ernesto Klar**

This course reprises the highly successful "Jazz and Animation" project, in which composers from Jazz work with animators and digital designers from Parsons in a collaborative studio, creating a multimedia performance of animated video accompanied by live original music. Composers attend weekly classes that include Parsons students who are developing animations and instruction from Mr. Klar in the compositional process. Final enrollment is at the discretion of the instructor. **3 credits (spring only)**

### Music Industry Seminars

This series of ten seminars conducted by New York industry professionals covers various aspects of the music business. Areas covered include production, recording, promotion, marketing, and education. **1 credit**

## FACULTY BIOGRAPHIES

**Ahmed Abdullah** (*composer/trumpeter/writer*), BM, Queens College. Mr. Abdullah has been leader of his own ensembles since 1972 and is currently with the band Diaspora. He has performed and recorded as sideman with numerous artists including Sam Rivers, Rashid Ali, Arthur Blythe, Billy Bang, and Ed Blackwell. Mr. Abdullah has worked with Sun Ra as a key member of the Arkestra, performing worldwide and on more than 25 recordings spanning 20 years.

**Junko Arita** (*vocalist*), BFA, The New School for Jazz and Contemporary Music; BA, Meiji Gakuin University, Tokyo. Junko Arita has worked extensively in composition, arranging, and computer music notation.

**Jane Ira Bloom** (*saxophonist/composer/producer*), graduate of Yale University and the Yale School of Music. Ms. Bloom is a winner of the *Downbeat* International Critics' Poll for soprano saxophone. She has received the Doris Duke Jazz Competition Award and fellowships from the NEA, Rockefeller and Ford Foundations, as well as the IAJE Charlie Parker Fellowship for Jazz Innovation. She has performed, recorded, and collaborated with Charlie Haden, Ed Blackwell, George Coleman, Rufus Reid, Kenny Wheeler, Julian Priester, Fred Hersch, Jay Clayton, and Cleo Laine. She has created compositions and undertaken commissions for the American Composers Orchestra, Pilobolus Dance Theatre, and the NASA Art Program. Ms. Bloom has performed at the Montreal, Paris, Berlin, San Francisco, Detroit, JVC, and Texaco Jazz Festivals; at the Kennedy Center, Carnegie Hall, and Lincoln Center; and in New York clubs.

**Richard Boukas** (*guitarist/vocalist*), BA, New York University. Richard Boukas is the founder of the New School Brazilian Jazz Ensemble and resource team chair in Brazilian music for IAJE. Recognized as the "best Brazilian jazz guitarist in U.S." by *Guitar One* magazine, Mr. Boukas is a Malandro recording artist and leader or co-leader on several recordings and founder of JazzEthnics, a nonprofit arts-in-education organization. He is the recipient of four NEA performance grants and a NYFA Composer Fellowship. Artist residencies include Campos do Jordao (Brazil), Harvard and Cornell Universities, University of Denver, and the National Guitar Workshop. He is the award-winning producer for Queens Public Television and VOX, the webcasting station for The New School.

**Joanne Brackeen** (*pianist/composer*) is a two-time winner of *Downbeat* International Critics' Poll for best pianist and a two-time NEA grant winner. Ms. Brackeen has been described as a "virtuoso pianist, one of jazz's most prized possessions." She has performed or recorded with Art Blakey & the Jazz Messengers, Joe Henderson, Stan Getz, Pharoah Sanders, Freddie Hubbard, Dave Liebman, Toots Thielmans, Jon Faddis, Eddie Gomez, and Jack DeJohnette. Leading her own groups, she has performed in North and South America, Europe, Asia, and Australia. Venues have included the Kennedy Center, the Smithsonian Institute, Carnegie Hall, and Avery Fisher Hall, as well as the JVC, Monterey, Montreal, North Sea, and Montreux Jazz Festivals. With more than 25 recordings as a leader, Ms. Brackeen is currently a recording artist for Arkadia Records. Her most recent CD, *Pink Elephant Magic*, received a Grammy nomination in 2000.

**Cecil Bridgewater** (*trumpeter/composer*) studied music education, performance, and composition at the University of Illinois. He has performed with Art Blakey & the Jazz Messengers, Horace Silver, Joe Henderson, McCoy Tyner, Dizzy Gillespie, Jimmy Heath, Benny Golson, and the Duke Ellington and Count Basie Orchestras. He has performed, composed, and arranged for the Thad Jones/Mel Lewis Orchestra, Max Roach, Lena Horne, and Dee Dee Bridgewater. Mr. Bridgewater's arrangement for "Undecided Now" on the award-winning CD *Dear Ella* was nominated for a Grammy. With commissions from Meet the Composer, he produced *The Cannonball Adderley Suite*. With a NY State Council on the Arts commission, he produced the orchestral piece *New Dawn*. He has played on many recordings under his own name, including the most recent, *Mean What You Say* on Brownstone Records.

**Brian Camello** (*guitarist/composer*), BM, University of Vermont. The recipient of several grants, including a 1986 ASCAP Young Composers Grant and a VCA grant, Mr. Camello has worked with Jim Hall, Phish, Kenny Werner, Gil Goldstein, Jonathan Tunic, Betty Buckley, the Hal Leonard Corp., Rittor Music, and Warner Brothers Music. He is the founder and CEO of ArtistShare, a Web distribution cooperative that has launched work by Maria Schneider (including her Grammy-winning CD *Concert in the Garden*), Jane Ira Bloom, Jim Hall, Bob Brookmeyer, Brian Lynch, and Danilo Perez.

**Jeff Carney** (*bassist*), BM, San Francisco Conservatory of Music. Mr. Carney has accompanied Stan Getz, Art Farmer, John Abercrombie, Bobby McFerrin, Dewey Redman, Bobby Hutcherson, Joe Henderson, Woody Shaw, Freddie Hubbard, and Clifford Jordan, as well as popular music stars including Sting, James Taylor, Billy Joel, Elton John, and Barbra Streisand. Principal bassist with the New York Pops Orchestra at Carnegie Hall, Mr. Carney has played with the New York Philharmonic, the San Francisco Symphony, and the Broadway orchestras for *Secret Garden* and *Beauty and the Beast*.

**Haim Cotton** (*pianist*) studied at Tel Aviv Academy of Music and Juilliard. Mr. Cotton has performed with Randy Brecker, Anton Fig, and others. His debut solo album is *100% Cotton* and he is staff composer at OMNI-MUSIC.

**Andrew Cyrille** (*drummer/composer*) attended the Juilliard and Hartnett Schools of Music and worked with jazz artists including Mary Lou Williams, Coleman Hawkins, Illinois Jacquet, Kenny Dorham, Freddie Hubbard, Walt Dickerson, and Babatunde Olatunji. From the mid-sixties to the seventies, Mr. Cyrille collaborated with pianist Cecil Taylor, was a member of the choral theater group Voices Inc., and taught as artist-in-residence at Antioch College. Mr. Cyrille organized several percussion groups featuring notable drummers such as Kenny Clarke, Milford Graves, Famoudou Don Moye, Rashied Ali, Daniel Ponce, and Michael Carvin. Mr. Cyrille has toured and performed throughout North America, Europe, Africa, and the former USSR. He is currently a member of TRIO3, also featuring Oliver Lake and Reggie Workman. He has received three NEA grants for performance and composition, two Meet the Composer/AT&T-Rockefeller Foundation grants, and an Arts International award to perform with his quintet in Accra, Ghana, and West Africa. In 1999, Mr. Cyrille received a Guggenheim Fellowship for composition.

**Gerard D'Angelo** (*pianist/arranger*), BM (Composition and Performance), Five Towns College. Mr. D'Angelo has performed with Zoot Sims, Ira Sullivan, Mel Lewis, Nat Adderley, Red Rodney, Bucky Pizzarelli, George Anders, and Georgie Auld.

**Armen Donelian** (*pianist/composer/author*), BA, Columbia University; Artists' Certificate, Westchester Conservatory of Music. Mr. Donelian has performed and recorded in 18 countries as solo artist, bandleader, and sideman with Sonny Rollins, Chet Baker, Billy Harper, Anne Marie Moss, Paquito D'Rivera, and Night Ark. A Steinway-affiliated artist, he has produced six recordings for Sunnyside, Odin, and Atlas labels. He is the recipient of six NEA Jazz Fellowships, five Meet the Composer grants, one New Jersey State Council on the Arts 2000 grant, one CEC International Partners/Artslink Collaborative Grant, and one Faculty Development grant from The New School. He is also the author of *Training the Ear* (Advance) and articles in *Rutgers Annual Review of Jazz Studies*, *Downbeat*, and *Keyboard* magazines.

**Mario Escalera** (*woodwinds/composer*), MA, Conducting and Music Education, Teachers College, Columbia University; BA, Liberal Arts, Regents College, SUNY; BA, Flute and Composition, Empire State College. Mr. Escalera studied privately with Kenny Dorham and Bobby Capers and has performed with "Screamin'" Jay Hawkins, Al Hibbler, Jaki Byard, Ray Draper, Richard Williams, and Patato Valdez. He has made three recordings as composer and leader and was the recipient of a CAPS composition fellowship and a Meet the Composers grant.

**Hal Galper** (*pianist/composer/publisher/author*), graduate, Berklee College of Music. Mr. Galper has worked with Chet Baker, Cannonball Adderley, John Scofield, the Phil Woods Quintet, and Mike & Randy Brecker, producing more than 82 recordings, 20 as a leader. Mr. Galper has also worked with the Slide Hampton Quartet, the Lee Konitz Duo, and the Stan Getz Quartet. His articles have appeared in *Downbeat* and the *Jazz Educators' Journal*. Mr. Galper has won a Grammy award for his work with the Phil Woods Quartet/Quintet, received a Distinguished Alumni Award from Berklee College of Music, and multiple awards from the IAJE. He has also received grants from the NEA, the Lila Wallace-Readers Digest Foundation, and The New School.

**Dave Glasser** (*saxophonist*), BM, MM, Eastman School of Music; extensive study with Barry Harris. Mr. Glasser has been a member of the Clark Terry Quintet since 1995, and has performed extensively with the Count Basie Orchestra and Illinois Jacquet's big band. In addition, he has performed in concert with Dizzy Gillespie, Sir Roland Hanna, Sarah Vaughn, Billy Eckstine, and Junior Mance. His CD as a leader, *Uh! Oh!* (Nagel Heyer), features his composing, arranging, and performing and includes Clark Terry, Roy Hargrove, Barry Harris, Frank Wess, Benny Powell, Peter Washington, and Curtis Boyd. Mr. Glasser is a former faculty member of the Clark Terry International Institute of Jazz Studies and a clinician at the Thelonious Monk Institute in Boston.

**Dan Greenblatt** (*saxophonist/composer/author*), BA, Amherst College; MA, PhD, University of Michigan. Mr. Greenblatt studied music privately with Joe Viola, Patience Higgins, Barry Harris, and Chuck Metcalf. From 1978 to 2002, he performed and recorded in Seattle with George Cables, Jay Thomas, Don Lanphere, Jimmy Heath, Ernestine Anderson, Frank Wess, and many others. Released CD, *Stretch*, as a leader in 1999. He joined the faculty of The New School for Jazz and Contemporary Music in 2003 and became its director of Academic Affairs in 2004. Mr. Greenblatt published *The Blues Scales: Essential Tools for Jazz Improvisation* (Sher Music) in 2004.

**Chico Hamilton** (*drummer/composer/bandleader/producer/arranger*) first performed as a youngster with schoolmates Dexter Gordon, Charles Mingus, and Illinois Jacquet in the 1930s. After working with jazz legends such as Duke Ellington, Lionel Hampton, Billie Holiday, and Count Basie, Mr. Hamilton released his first album as a leader in 1955, earning the first of numerous *Downbeat* Readers' Poll awards. That same year, he formed a groundbreaking jazz quintet combining his drums with cello, flute, guitar, and bass. Having explored a great many lineups and sound textures throughout the years, Mr. Hamilton has introduced Jim Hall, Eric Dolphy, Larry Coryell, and Ron Carter and collaborated with the original Gerry Mulligan Quartet. He has also appeared in several films, such as *Jazz on a Summer's Day*, and composed the score for Roman Polanski's *Repulsion*. A founding faculty member of The New School for Jazz and Contemporary Music, he was honored with a Beacons in Jazz award from The New School in 1999.

**Billy Harper** (*saxophonist*), BM, North Texas State. Mr. Harper has performed with Art Blakey & the Jazz Messengers, Max Roach, Thad Jones, Mel Lewis Orchestra, Gil Evans Orchestra, Donald Byrd, and Lee Morgan. He has taught at Livingston College and Rutgers University and received a special grant from the New Jersey State Council for the Arts to teach improvisation at 15 high schools. His awards and honors include three music composition grants, two from the NEA and one from the Creative Arts Program. He also received the International Critics Award for Tenor Saxophone for two consecutive years. Mr. Harper and his quintet, which released the CD *Soul of an Angel* (Metropolitan Records), have performed extensively in Europe and the Far East.

**Richard Harper** (*keyboards/vocals/brass/winds*), ABD, Ethnomusicology and Composition, Union Institute; MM, Manhattan School of Music; BA, Wesleyan University. Mr. Harper performed with Sam Rivers, Jaki Byard, Carlos Garnett, Craig Harris, Deirdre Murray, and Lena Horne. He received an excellence in teaching award from the State University of New York at Old Westbury. He has made recordings with Makanda McIntyre and James Jabbo Ware. His latest release as sideman is *Get Hit in Your Soul* with Jack Walrath.

**Gerry Hemingway** (*composer/percussionist*) has been at the forefront of improvised music for three decades. He has led many groups, including his most recent quartet with Ellery Eskelin, Ray Anderson, and Mark Dresser. Mr. Hemingway has also worked in collaborative groups with Mark Helias and Ray Anderson (BassDrumBone); Reggie Workman and Miya Masaoka (Brew); Georg Graewe and Ernst Reijseger (GRH trio); Marilyn Crispell and Barry Guy (CGH trio); as well as in tandem with Thomas Lehn, John Butcher, and others. A Guggenheim fellow, he has received a variety of commissions for chamber and orchestral work including "Terrains," a concerto for percussionist and orchestra commissioned by the Kansas City Symphony. Mr. Hemingway has recently completed a two-year recording project for the German label, Between the Lines, entitled *Songs*. (On leave 2009–2010)

**Adam Holzman** (*keyboardist*) worked with Miles Davis' band from 1985 to 1989 as musical director for the entire band, performing in more than 200 countries. Mr. Holzman has toured and recorded with artists including Chaka Khan, Michel Petrucciani, Wayne Shorter, and Kenny Garrett. In the spring of 1997, he joined Grover Washington Jr.'s band. By the late nineties, he was also playing with FM Tribe and Francis M'Bappe in New York City. In addition to his role as a sideman, Mr. Holzman has led the Los Angeles-based jazz-rock group The Fents and formed the progressive-influenced Mona Lisa Overdrive.

**Satoshi Inoue** (*guitarist/author*), BFA, The New School for Jazz and Contemporary Music. Mr. Inoue has performed with Cecil Bridgewater, Jim Hall, Jimmy Heath, Junior Mance, Barry Harris, Slide Hampton, Arnie Lawrence, and Larry Goldings. Author of *Interpretations/Jim Hall Guitar Master Class, Vol. 1, 2, 3*, he also writes a monthly column for a Japanese jazz magazine and he has produced two albums as a leader on Paddle Wheel/King Records.

**Vic Juris** (*guitarist*) studied with Charlie Banacos and Pat Martino. He is currently a member of Dave Liebman group and Gary Peacock Quartet, and leader and musical director of the Charles Mingus Guitar Quintet. He has performed with Barry Miles, Richie Cole, Eddie Jefferson, Jimmy Smith, Mel Torme, Nancy Wilson, and Sarah Vaughan. Mr. Juris is the leader of his own group and a Steeple Chase recording artist. His latest release is *Songbook*.

**Michael Karn** (*saxophonist/bassist*), BM, New York University; private studies with Joe Lovano. Mr. Karn has performed and recorded with Ray Charles, Jimmy Cobb, Charles Earland, Junior Mance, Charli Persip, Irene Reid, Valery Ponomarev, and Andy Bey. He recently toured with Harry Connick. He has made two recordings as a leader on Criss Cross Jazz: *Head to Head* and *In Focus*.

**Bill Kirchner** (*woodwinds/composer/author*), BA, Manhattan College; recipient of Grammy and Indie awards; leader of the Bill Kirchner Nonet. Mr. Kirchner has placed in eight *Downbeat* International Critics' Polls as "talent deserving wider recognition—arranger." He is producer/annotator of new and reissued recordings for a number of labels; producer of the NPR "Jazz Profile" series; and editor of *A Miles Davis Reader* (Smithsonian Press, 1977) and *The Oxford Companion to Jazz* (Oxford University Press, 2000). His current CDs include *Some Enchanted Evening* and *Trance Dance* (A-Records).

**Janet Lawson** (*vocalist*). A Grammy nominee for her first album, *The Janet Lawson Quintet*, with Bill O'Connell, Ratz Harris, Jimmy Madison and Roger Rosenberg, she has also performed with Duke Ellington, Tommy Flanagan, Clark Terry, Billy Hart, Cedar Walton, Billy Higgins, Bob Dorough, and numerous others. Performances include jazz festivals and clubs in Europe. Lawson is a co-founder of The New School Vocal Jazz Program; has created vocal jazz programs in schools and music camps throughout Latvia; and conducted vocal jazz workshops in London, Paris, Canada, other European countries, and throughout the United States. Ms. Lawson has received numerous awards and honors, including grants from the National Endowment for the Arts for composing and co-writing, with lyricist Diane Snow Austin, the musical *JASS IS A LADY*, supported by ASCAP and produced by Playwrights Horizons in New York; from the Rockefeller Foundation; and from the New York and Pennsylvania Councils

on the Arts and ArtsLink. She is listed in the *New Grove Dictionary of Jazz* and the *All Music Guide to Jazz* and is included in Leslie Gourse's *Louis' Children*, and Scott Yanow's *The Jazz Singers*. The Japanese record label CELESTE released a double CD of her previous recordings. Lawson's forthcoming books include *The Integrated Artist: Improvisation as a Way of Life* and a soon-to-be-published children's book and accompanying CD about the history of jazz, *Grandma Sage and Her Magic Music Room*, co-written with renowned composer and author Carman Moore. Lawson was nominated for the 2007 IAJE Jazz Education Hall of Fame Award. She received a Collaborative Project Award with adjunct professor of visual arts Craig Houser. Private studies include Hall Overton, Warne Marsh, Hal Galper.

**Lee Ann Ledgerwood** (*pianist/composer*) studied at Cleveland Institute of Music, North Texas State University, and Berklee College of Music. Ms. Ledgerwood performed or toured with Red Mitchell, Eddie Gomez, Joe Chambers, Buster Williams, and others. Her recordings include *You Wish Now*, *Zen Quartet* (featuring Jon Gordon), and *Transitions* (piano trio).

**Elisabeth Lohninger** (*vocalist*), MA in Music Pedagogy from Hochschule Mozarteum, Salzburg, Austria; jazz studies at Bruckner Conservatory, Linz, Austria; Mannes College The New School for Music; and The New School for General Studies. Ms. Lohninger has made several recordings as a leader or as a duo, most notably *Austrian LiedGood* with pianist Walter Fischbacher and *Beneath Your Surface* with the Elisabeth Lohninger Quartet. She regularly tours internationally with her quartet and is a Wasserman Award-winning film music composer for *I'm Thursdays* by British filmmaker Helena Smith.

**Amy London** (*vocalist/lyricist*), BA in Voice, Syracuse University. Ms. London was in the original Broadway cast of *City of Angels* and City Center's *Promises, Promises*. She has been featured on recordings and appeared with Barry Harris, Sir Roland Hanna, Charles Aznavour, Frank Wess, and Chris Anderson. Her debut CD with Roni Ben-Hur is entitled *Two for the Road*. Ms. London also performs with fellow faculty member Jim Snidero on *Jazz Conception*. She is currently a member of El Mollenium Band.

**David Lopato** (*pianist/composer*), BA, Yale University; graduate study at California Institute of the Arts. Mr. Lopato has performed with Ray Anderson, Jane Ira Bloom, Wadada Leo Smith, and David Mott and has recorded with Lumina and Enemy Records.

**Arun Luthra** (*saxophonist*), BFA, The New School for Jazz and Contemporary Music. Ms. Luthra has recorded and performed with Billy Harper, Eddie Henderson, Bernard Purdie, Greg Tardy, Bobby Short, Loren Schoenberg, Jon Gordon, Brit Woodman, Ken Peplowski, and Lew Soloff and has made numerous recordings as a sideman.

**Ed MacEachen** (*guitarist*), BA, Cleveland State University. Mr. MacEachen has toured and/or performed with Jackie Byard, Barry Harris, Jack McDuff, Stanley Turrentine, Ernestine Anderson, Chico Hamilton, and others. He is featured on *Starlight* (Jazz Today Records) and also appears on *First Things First* (On Track Records) and *At This Moment* (Wonderlust Records).

**Junior Mance** (*pianist*) spent his early periods with tenor saxophonists Gene Ammons and Lester Young before joining Cannonball Adderley's first quintet in 1956. After stints with Dizzy Gillespie and the Johnny Griffin/Eddie "Lockjaw" Davis Quintet, he formed his own trio in the spring of 1961. For two years, this trio toured as back-up group for vocalist Joe Williams. Since that time, Mr. Mance has enjoyed considerable success on his own. In the early 1970s, he and bassist Martin Rivera began working together at New York jazz venues, as well as appearing regularly at Toronto's Café des Copains. As a veteran performer, Mr. Mance has seen his career expand considerably in the last decade. He often performs in New York with baritone saxophonist Joe Temperley and has traveled the world as a member of Lionel Hampton's Golden Men of Jazz. Mr. Mance has recorded 36 albums as a leader and countless others as a sideman. His most recent CD as a leader is a concert recording with tenor saxophonist Houston Person for Enja. In 1997, he was inducted into the International Jazz Hall of Fame. Mr. Mance has been a faculty member at New School Jazz since 1988.

**Andy McKee** (*bassist*), having performed extensively with many jazz greats, has been a member of groups led by Philly Joe Jones, Chet Baker, Michel Petrucciani, and Elvin Jones, as well as the Mingus Big Band. Arriving in New York in 1980, Mr. McKee worked with performers such as Jaki Byard, Clifford Jordan, Sal Nistico, Charlie Rouse, Billy Harper, and Brazilian drummer Edison Machado. While living in France in the mid-eighties, he performed and toured with Mal Waldron, Clark Terry, Steve Lacy, Don Cherry, Horace Parlan, Steve Grossman, and Barry Altschul. Mr. McKee's own group, NEXT, received critical acclaim for live performances in the United States and Europe as well as for their Mapleshade recording, *Sound Roots*.

**Andy Milne** (*pianist/composer*), BFA, York University, studied at Banff Centre for Fine Arts. As the leader of Cosmic Dapp Theory, Mr. Milne has had a long association with Steve Coleman in his core unit Five Elements and in the M-BASE collective. He has also performed and/or recorded with Joe Lovano, Archie Shepp, Cassandra Wilson, Greg Osby, Ralph Alessi, Matthew Garrison, Reggie Washington, Carla Cook, Dianne Reeves, Robin Eubanks, and Red Mitchell.

**Diane Moser** (*pianist/composer*) has been a featured performer and composer with jazz ensembles, big bands, orchestras, chamber music ensembles, dance companies, and theater companies. She is the musical director/pianist/contributing composer of Diane Moser's Composers Big Band, a 17-piece big band formed for the purpose of developing and presenting new music for big bands. Presenting monthly concerts beginning in January of 1997, the band features the music of its seven resident composers. It has featured over 80 guest composers and performers as well. Since 1999, she has lead her quintet, The Diane Moser Quintet, and was awarded a grant in 2003 through Chamber Music America's "New Works: Creation and Presentation" to compose an extended work for her quintet, "Music for The Last Flower," which is based on the book by James Thurber. She has been a featured performer and composer with Mark Dresser, Marty Ehrlich, Mark Helias, Gerry Hemingway, Howard Johnson, Oliver Lake, Charles McPherson, Curtis Pagler, Diamanda Galas, Jim French, Yale Strom, Andrew Cyrille, poet Marilyn Mohr, Cedar Rapids Symphony Orchestra, Tri-City Symphony, The Drifters, and others.

**Kirk Nurock** (*composer/pianist/arranger/conductor*), BM, MM, Juilliard (Composition). Mr. Nurock has performed with Phil Woods, Sonny Stitt, and Chet Baker. Mr. Nurock's jazz and new music compositions and arrangements have been performed and recorded by such artists as Dizzy Gillespie, Randy Brecker, Jane Ira Bloom, Marty Ehrlich, Jay Clayton, and Theo Bleckmann. After returning from five years as jazz professor at the Hochschule der Künste in Berlin, he has released a CD, *Remembering Tree Friends*, with Bobby Previte and Harvie S (Koch Jazz). He has also done composition studies with Manny Albam, Johnny Richards, Vincent Persichetti, and Luciano Berio.

**Jimmy Owens** (*trumpeter/composer*), MEd, University of Massachusetts. A fine hard-bop soloist, Jimmy Owens started on trumpet when he was ten years old and later studied with Donald Byrd. Mr. Owens has played as a sideman with many of the most important names in jazz: Lionel Hampton, Hank Crawford, Charles Mingus, Herbie Mann, Duke Ellington, Gerry Mulligan, Count Basie, the Thad Jones/Mel Lewis Orchestra, and the Dizzy Gillespie reunion band. He appeared on Billy Cobham's *Spectrum* album in 1973 and was a founding member of the Collective Black Artists group. Mr. Owens was also closely involved with the Jazzmobile in New York and has served on several arts commissions. He directs the Jimmy Owens Plus Ensemble.

**Charli Persip's** (*drummer/author*) long drumming career for several big band and post-bop ensembles has showcased the unrelenting swing and dramatic accenting strokes that signify his style. Mr. Persip's first major professional gig was in 1953 with Tad Dameron's band. He was put to work later that year in Dizzy's United Nation Orchestra and continued with Dizzy until 1958. In the late fifties and early sixties he worked with many great large bands and influential smaller groups such as Dinah Washington, Lee Morgan, Gil Evans, Eric Dolphy, and Roland Kirk. He also led his own band called The Jazz Statesmen with Freddie Hubbard and Ron Carter, releasing an album in 1960 called *The Jazz Statesmen*. In the 1970s, Mr.

Persip was drum instructor for the Jazzmobile in New York and led his own band Superband with trumpeter Gary LaFurn. He also played a role in bands led by Archie Shepp, Roland Kirk, and Frank Foster. Mr. Persip is the author of *How Not to Play the Drums*.

**Ron Petrides** (*composer/guitarist*), PhD, Composition, New York University; MM, Peabody Conservatory of John Hopkins University; BFA, The New School for Jazz and Contemporary Music. Private composition studies with Richard Danielpour. Member, Baltimore Composers Forum. Appearances on Canadian Broadcast Corporation and WNYC; performances with Pete Menger, Sonny Stitt, and Walter Bishop Jr.

**Benny Powell** (*trombonist/composer*) has performed with King Kolax, Lionel Hampton, Dizzy Gillespie, and Clifford Jordan, but he is still best known for his 12-year tenure with the legendary Count Basie, and for his eight-bar contribution to the hit, "April in Paris." After leaving Basie, Mr. Powell embarked on a diverse musical career. A versatile player, he has worked extensively on Broadway, television, and recordings. During the sixties and seventies, he was trombonist in Duke Pearson's New York big band and in the renowned Thad Jones/Mel Lewis Jazz Orchestra. Having made his name as a leader in his own right, Mr. Powell is also a respected teacher and an activist dedicated to the cause of jazz. After a decade in Hollywood, where he worked on *The Merv Griffin Show*, Mr. Powell returned to New York in the early 1980s and connected with two visionary instrumentalist-composers, the late clarinetist John Carter and pianist Randy Weston, with whom he still performs. Mr. Powell's recordings as a leader are with John Carter, Philly Joe Jones, and Jimmy Heath, among others.

**Bernard Purdie** (*drummer*) began playing professionally at age 14 and has been active in New York and around the world for nearly 50 years. One of the most versatile and frequently recorded drummers in history, "Pretty" Purdie can be found on CD's by King Curtis, Aretha Franklin, the Brecker Brothers, Hank Crawford, the Rolling Stones, Herbie Mann, Larry Coryell, Cat Stevens, and hundreds of other artists. Mr. Purdie originally joined the faculty in the early days of The New School for Jazz and Contemporary Music and recently rejoined to head up the Rhythm and Blues Revue Ensemble.

**Robert Sadin** (*conductor/arranger/composer/producer*) studied at Juilliard and Cleveland Institute of Music. Mr. Sadin has conducted the Lincoln Center Jazz Orchestra and is a former member of the Princeton University Music Department and music director and conductor of the University of Cincinnati Conservatory of Music. He has guest-conducted the Leningrad Philharmonic and the Saint Paul Chamber Orchestra. Mr. Sadin's musical arrangements are featured on recordings with Grover Washington, Kathleen Battle, Wynton Marsalis, Herbie Hancock, and Andre Previn. He is the producer of the Grammy-award winning Hancock CD, *Gershwin's World*.

**Bobby Sanabria** (*percussionist/drummer*), BM, Berklee College of Music. Mr. Sanabria has performed and recorded with Mario Bauza, Mongo Santamaria, Tito Puente, Dizzy Gillespie, Charles McPheerson, and Paquito D'Rivera, among others. He has worked on the soundtracks to many movie and television productions and is the leader of Bobby Sanabria and Ascension. Mr. Sanabria has received a grant from the National Endowment for the Arts, three Mid-Atlantic Foundation grants, and numerous Meet the Composer grants. He is the creator of a three-part video series, *Getting Started on Congas* (Warner Bros.).

**David Schnitter** (*saxophonist*), BA, Jersey City State College. Mr. Schnitter has performed and recorded extensively with Art Blakey & the Jazz Messengers, Red Rodney, Richard "Groove" Holmes, Charles Earland, Freddie Hubbard, Johnny Griffin, Slide Hampton, and Bobby Hutcherson. Mr. Schnitter has recorded as a leader for Muse Records.

**Kamal Scott** (*vocalist*) is a seasoned performer who has participated in many art forms, including dance. He has been a guest artist with the Boston Pops under the direction of John Williams, the Virginia Beach Pops, and the New Jersey Philharmonic. His Broadway credits include *Hello Dolly*, *Guys and Dolls*, *The Two Gentlemen of Verona* and, most notably, the title role in the original Broadway cast of *The Wiz* for five years. Mr. Scott is an

accomplished vocal teacher devoted to the art of bel canto singing and vocal technique. He was a guest professor at Sarah Lawrence College for two years and served on the faculty at MIT and the Brookline Music School.

**Harel Shachal** (*saxophonist*), BFA, The New School for Jazz and Contemporary Music; additional studies in composition in Israel at the Rimon School for Jazz and Contemporary Music. Mr. Shachal has written scores for plays, television, and movies, including as featured saxophonist on the score for *First We'll Take Manhattan* and *Pretty Persuasion*, starring James Wood and Selma Blair. Mr. Shachal played and recorded with The Seam Line, Hypnotica, Kokolo Afrobeat Orchestra, Cardamon Quartet, the Mej Trio, and others. Mr. Shachal is the founder and leader of the group Anistar. (on leave 2009–2010)

**Rich Shemaria** (*pianist/composer*) studied at California State University at Long Beach. In 1990–1991, he collaborated with Bob Brookmeyer and Manny Alban in the Composers Workshop. In 1994–1995, he was the director of the UMO Jazz Orchestra at Sibelius Academy in Helsinki, Finland. He is the leader of the Rich Shemaria Jazz Orchestra and the co-leader of the David Schroeder/Rich Shemaria Quintet. His compositions and arrangements have been commissioned and recorded by Airmen of Note, UMO Jazz Orchestra, Diva, Pratt Brothers Big Band, Randy Johnson, Steve Johns/Peter Brainin Band, Jim Pugh/Dave Taylor Project, and the Mannes College Brass Ensemble. His CD is entitled, *Rich Shemaria Jazz Orchestra: 3AM* (Amosaya Records).

**Jim Snidero** (*saxophonist*) studied at University of North Texas. Mr. Snidero has made more than a dozen recordings as a leader for EMI, Criss Cross, Red, and Double Time, among others. Has performed and recorded with Toshiko Akiyoshi, Mingus Big Band, Jack McDuff, Eddie Palmieri, Frank Sinatra, Sting, Brian Lynch, Conrad Herwig, Walt Weisskopf, and Frank Wess. Mr. Snidero is also the author of *The Jazz Conception Series* and a Selmer clinician.

**Joan Stiles** (*pianist*), ABD, City University of New York; MM, Manhattan School of Music; BA, Brooklyn College. Ms. Stiles has performed with Jeannie Bryson, Sheila Jordan, Zandra Alexander, and Harvie S. Her published work includes "Nocturne" in *Dr. Johnson's Piano Method*, as well as pieces in *Black Music Research Journal*, *Jazz/Keyboard Workshop*, *1001 Keyboard Ideas*, *The Piano Stylist*, and *Sheet Music Magazine*. Her recent CD as a leader, *Love Call*, is on Zoho.

**Rory Stuart** (*guitarist/composer*) is co-leader of the Cadence All-Stars and has led his own quartet since 1982. Mr. Stuart has worked with artists including Charlie Rouse, Charles Earland, Vinny Golia, Michael Cochrane, and Joe Locke. His two recordings as a leader have both received 4-star reviews from *Downbeat* magazine and twice he has been voted Talent Deserving Wider Recognition on the *Downbeat* International Critics' Poll. Mr. Stuart has written an instructional article in the Master's Series in *Guitar Player* and is currently writing a book on jazz improvisation. In addition to performances nationally and internationally, he has led workshops and clinics funded by Meet the Composer.

**Francesca Tanksley** (*pianist/composer*), MA, Queens College. She has performed with Billy Harper, Erica Lindsay, Melba Liston, David "Fathead" Newman, Howard Johnson, Sheila Jordan, Nick Brignola, Jay Clayton, and Cecil Payne. Ms. Tanksley leads her own trio and has recorded with Billy Harper and Erica Lindsay.

**Charles Tolliver** (*trumpeter/composer/arranger/producer*) has performed with Jackie McLean, Sonny Rollins, McCoy Tyner, Horace Silver, the Gerald Wilson Orchestra, the Oliver Nelson Orchestra, Roy Ayers, Roy Haynes, Art Blakey, and Max Roach. He has produced numerous recordings as a leader and is director of the Charles Tolliver Big Band.

**Johannes Weidenmueller** (*bassist*), graduate of the Conservatory of Music in Cologne (Germany) and the Mannes College of Music. He has been a member of the Hank Jones trio, Ray Barretto's New World Spirit, the Carl Allen-Vincent Herring quintet, the John Abercrombie quartet, and the Joe Lovano trio. Other associations include Eddie Henderson, Dewey Redman, Randy Brecker, Kenny Wheeler, Toots Thielemans, George Benson, Wynton

## STUDENT LIFE

Marsalis, Joshua Redman, Gary Bartz, Jonny Coles, Clifford Jordan, Joe Chambers, and many others. He has appeared at major jazz and music festivals around the world and has collaborated in productions with the National Orchestra of Spain, the Balhasar Neumann orchestra and choir, Flamenco musician Chano Dominguez, the Indian music ensemble of Gaurav Madzumdar. He has been the recipient of numerous awards and grants including the young European jazz artist of the year award in 1993 and 1996, the Hennessy jazz prize 1996, grants from Arts International and the New School faculty development grant. He has taught workshops and clinics at the Banff Center for the Arts, NYU, the Amsterdam Conservatory, the University of North Carolina at Chapel Hill, Monk Institute Aspen, and many others. He is also the author of *Intro to Polyrhythms*, co-authored with drummer Ari Hoenig, which was published by Mel Bay in 2006.

**Doug Weiss** (*bassist*), BM, William Paterson College. He performed with Joe Williams, Lee Konitz, Buddy Montgomery, Lew Tabakin/Toshiko Akiyoshi Big Band, Joe Chambers, and Art Farmer. Mr. Weiss has toured Europe and the Far East extensively and is currently a member of the Eddie Henderson Quintet. He has recorded with Kevin Hays, Jeff Williams, and the Joe Roccisano Big Band. Mr. Weiss also performs with the Vanguard Jazz Orchestra.

**Reggie Workman** (*bassist/composer*) has performed with almost every notable figure in the jazz world. Mr. Workman made his first recording in 1958 and became a member of Coltrane's famous quartet in 1960, along with Elvin Jones and McCoy Tyner. His 50-year career includes landmark recordings with John Coltrane, Art Blakey, Archie Shepp, Lee Morgan, Wayne Shorter, and Cecil Taylor. His own groups have included Top Shelf, The Reggie Workman Ensemble, and his current group, Trio 3. In 1998, Mr. Workman launched Tribute to an African American Legacy, an ongoing initiative featuring arrangements and new works inspired by 20th-century African-American composers. Among his many accolades, Mr. Workman has received the Eubie Blake Award for Musical Excellence (1978), the International Association of Jazz Educators' Award for Merits in Education (1991), a Lifetime Achievement Award from the Jazz Foundation of America (1997), and the Living Legacy Jazz Award from the Mid-Atlantic Arts Foundation (1999).

**Rachel Z** (*pianist*), BM, New England Conservatory. Rachel Nicolazzo (aka Rachel Z) is equally adept at acoustic straight-ahead and electronic fusion. She has performed and recorded extensively with Steps Ahead, as well as with Bob Moses, Miroslav Vitous, George Garzone, Najee, Al DiMeola, Larry Coryell, Special EFX, and Angela Bofill. Vibraphonist Mike Mainieri produced her Columbia Records debut, *Trust the Universe*, in 1993. In 1996, NYC Records released her debut album, *A Room of One's Own*. Her additional records as leader include an album on GRP, *Love is the Power*, and *On the Milky Way Express*. She collaborated, orchestrated, and performed on Wayne Shorter's album *High Life*, which won a Grammy for Best Contemporary Jazz Album.

**Peter Zak** (*pianist*), BA, University of California, Berkeley. Has performed and/or recorded with George Coleman, John Handy, Etta Jones, Jon Hendricks, Scott Hamilton, Eric Alexander, Ryan Kisor, and Benny Bailey. He was a semi-finalist in the 1999 Thelonious Monk International Jazz Piano Competition. His solo recordings include *More than Love* and *Purple Refrain*.

**Amir Ziv** (*drummer/composer/bandleader*), BFA, The New School for Jazz and Contemporary Music; graduation with honors from Percussion Institute of Technology; private studies with Kenwood Dennard, Efrain Toro, Jim Priess, Joe Porcaro, and Ralph Humphry. Mr. Ziv has performed and/or recorded with John Zorn, Matthew Garrison, Evan Lurie, Marc Ribot, Pizzicato Five, and Kenwood Dennard. He is a member of Sambanditos, co-founder of BloomziV, a drummer with Cyro Baptista's Beat the Donkey, and the leader of Droid.

## FACILITIES

Our main building, located at 55 West 13th Street, houses the Performance Space, classrooms, offices, university computer labs, and the Student Activities Center. It is a place to meet and socialize as well as study. At 55 West 13th Street, there are also lockers for storing equipment, mailboxes for correspondence and class information, and bulletin boards posting notices for gigs, concerts, equipment sales, and many other opportunities.

## Building Hours

During the academic year, normal building hours are Monday through Friday, 8:00 a.m. to 12:00 midnight; Saturday, 9:00 a.m. to 8:00 p.m.; and Sunday, 9:00 a.m. to 12:00 midnight. The equipment room is staffed from 9:30 a.m. to 12:00 midnight Monday through Friday; from 10:00 a.m. to 8:00 p.m. on Saturday; and from 12:00 noon to 12:00 midnight on Sunday.

Hours may vary in different buildings, including separate hours for computer labs and studios. Students should check with the appropriate department for a current schedule. Students may work in buildings until closing time, but may not use any studio, classroom, lab, or shop where there is a class in progress.

## Lockers

Fire regulations prohibit students from storing materials or work in the hallways. All students are assigned small lockers. Large lockers are assigned by instrument category (bass players get preference) and are available each semester to matriculated students on a first-come, first-served basis. Locks placed on unassigned lockers will be cut and the contents removed.

All lockers must be emptied at the end of the spring semester. One week after the last day of classes, any remaining locks will be cut and the contents of all lockers will be removed and discarded.

Students should not leave valuables in lockers. The New School is not responsible for any misplaced or stolen items.

## Posting Policy

All posters and fliers put up on bulletin boards in The New School must have an approval stamp from the Office of Student Development. The office reserves the right to remove posters that

- are hung in stairwells or other inappropriate locations
- are written entirely in a foreign language without English translations
- are not in accordance with the Code of Conduct or Policy on Free Expression
- have been up for 30 days or are obsolete
- do not have an approval stamp

## Solicitation

Authorization for canvassing (i.e., collecting donations, selling food or subscriptions, or conducting similar transactions) is given only to recognized Jazz and New School groups and organizations. Solicitation (including, without limitation, fliers, leaflets, or advertising of any kind) in Jazz buildings is allowed only with permission from the New School Jazz office.

## Libraries

The New School libraries offer a full array of workshops and lab classes for students and faculty.

Individual reference appointments are available upon request from students and faculty. For information about the libraries listed below, please visit [www.library.newschool.edu](http://www.library.newschool.edu).

### University Libraries

Fogelman Social Science and Humanities Library

Gimbel Art and Design Library

Scherman Music Library

### Consortium Libraries

New York University

Avery Fisher Center for Music and Media

Elmer Holmes Bobst Library

Courant Institute of Mathematical Sciences

Cardozo Law Library

Cooper Union Library

New York Academy of Art

The New-York Historical Society

The New York Public Library

## The University Writing Center

The University Writing Center helps students become better expository writers through individual tutoring sessions in every phase of the writing process. Tutors can help students organize an assignment, develop a rough draft, and revise a paper. Rather than offering a quick-fix editing or proof-reading service, the center offers tutors who help students develop versatile, lifelong communication skills that will serve them throughout their careers. The staff includes many professional writers in addition to ESOL specialists and speech coaches. Visit [www.newschool.edu/admin/writingcenter](http://www.newschool.edu/admin/writingcenter) for more information.

## Other Resources

### Barnes and Noble

105 Fifth Avenue at 18th Street

212.675.5500

[www.barnesandnoble.com/textbooks/](http://www.barnesandnoble.com/textbooks/)

Textbooks for most courses are available for purchase at Barnes & Noble.

## The Foundation Center

79 Fifth Avenue, 2nd floor

212.620.4230

[www.fdncenter.org](http://www.fdncenter.org)

Many foundations administer scholarship programs for students, but most funds are granted to colleges and universities, which then distribute awards according to various criteria. A small number of foundations (some 5,000 organizations identified by the Foundation Center) nonetheless approve grants directly to individuals. These organizations are listed in an online database, and a significant proportion of those grants are for direct scholarships, fellowships, and loans to students at all undergraduate levels. Students pursuing foundation funding for their education should contact reference librarians at the Foundation Center. To learn more about these special resources for scholarships, visit the website and/or the scholarship library/learning center.

## MyNewSchool

MyNewSchool is the university's customizable web portal located at [my.newschool.edu](http://my.newschool.edu). Through a single secure sign-on process, students can access their university e-mail account, view and make changes to their student records, participate in online courses, receive personal and campus announcements, explore library resources, and much more. Most student business is transacted online through mynewschool, including registering for classes, verifying financial aid awards, making payment arrangements, and viewing final grades. New students are notified when their mynewschool account has been established.

## Computer Facilities

Students have access to the latest technology in the university's computer, print, and A/V equipment centers. Features include:

- Mac and Windows open labs
- Computer-equipped presentation classrooms
- Advanced video, audio, Web, print design, 2D and 3D modeling and animation programs; and research, statistics and Microsoft Office software and hardware
- AV recording studio with microphones and lighting gear
- Private editing suites, an equipment center, and a print output center
- Self-help and online reservation for select facilities
- Specialty scanners (oversized, slide, film, and drum)

For centers and hours, visit [www.newschool.edu/at](http://www.newschool.edu/at) and choose "Labs and Services."

### Wireless

The New School provides free wireless Internet access throughout the campus. Students should be sure to have the latest anti-virus and anti-spyware software.

### University Help Desk

The University Help Desk is the point of contact for students, faculty, and staff requiring assistance or information on all university computing issues. The help desk is open Monday through Friday from 8:30 a.m. to 6:00 p.m. Telephone messages can be left on the voice mail. Voice messages are returned during business hours, usually within one hour.

Problems that cannot be corrected immediately will be assigned to a queue in an online database. The help desk is monitored for follow-up service.

## COMMUNICATION

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Students receive official notices and other communications through university email, in departmental mailboxes, and on departmental and common-area bulletin boards.

Every matriculated student is assigned a university email address (user@newschool.edu). It is **mandatory** that students check their New School email accounts regularly. Students may set up automatic forwarding to have New School email sent directly to their private address. To set up email forwarding, use the GroupWise application on New School computers and follow the instructions at [www.newschool.edu/at](http://www.newschool.edu/at). Students can access their New School email by logging in to MyNewSchool.

**Please note:** The New School for Jazz and Contemporary Music is not able to send email to outside accounts such as hotmail, gmail, and yahoo. All university email to students must be sent through newschool.edu addresses. Students are accountable for all official communication sent by New School email.

At the beginning of each semester, BFA students are assigned mailboxes located across from the main Jazz office (room 510). Many essential notices are put in students' mailboxes; students are expected to check their boxes regularly. There are also official bulletin boards in the hallway outside the Jazz office. Students should check these boards regularly for information and announcements. Please be aware that any material put in mailboxes or posted on these boards constitutes due notice for official purposes—students are responsible for all information in mailboxes or on bulletin boards.

## CHANGES OF ADDRESS AND PHONE NUMBER

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Students are responsible for keeping their address and phone number current with the university. Students may update their contact information in MyNewSchool (<http://my.newschool.edu>) as needed. University correspondence is mailed to the address designated as “official” or e-mailed to the student's New School e-mail address.

## STUDENT SERVICES

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Student Services offers workshops, lectures, events, and programs that enrich each student's academic experience at The New School and reflect the university's diverse student population. It brings together students from all the university's divisions to build a community dedicated to the principles of fairness, civility, and diversity. Students are encouraged to become involved in student organizations and other leadership programs. Student Services also offers a recreation program and a health education program. Offices include:

Student Housing and Residence Life

Student Health Services

International Student Services

Student Disability Services

Student Rights and Responsibilities

Career Development

Intercultural Support

Student Development

Recreation and Intramural Sports

To find out more about Student Services, visit [www.newschool.edu/student-services.aspx](http://www.newschool.edu/student-services.aspx).

## Student Housing and Residence Life

Student Housing and Residence Life offers undergraduates and graduate students unique living and learning spaces with amenities to suit individual needs and budgets. All residences and some apartment facilities are fully furnished and are staffed with professional residence hall directors and student resident advisors. Through the enthusiasm and creativity of our resident advisors, students are exposed to diverse educational and social programs at The New School and in New York City. There is 24-hour security coverage, and our residential staff is trained in handling crises and emergencies should the need arise. The Residence Hall Handbook details housing services and residence hall policies that are essential to creating safe, supportive, and respectful communities.

For students who wish to navigate the metro New York real estate market, listings of rental properties, shared apartments, short-term accommodations, and subletting opportunities are available in the Student Housing office. Student Housing provides a compilation of these listings upon request. The Off-Campus Housing Resource Guide also provides information about New York City and its neighborhoods and the ins and outs of the local real estate market. Workshops and one-on-one sessions are also available. For more information about student housing, visit [www.newschool.edu/student-services](http://www.newschool.edu/student-services).

## Student Health and Counseling Services

Student Health Services promotes the health and well-being of students by providing counseling and medical services, health education, and the Student Health Insurance Plan. All degree, diploma, visiting, mobility, graduate certificate, and nonmatriculating students in undergraduate and graduate degree programs, including students taking courses only online, are automatically charged a Health Services Fee at registration.

Student Health and Counseling Services offers medical services to students who are ill or injured or have questions about their health. A staff of physicians, nurse practitioners, physician assistants, nurses, and office assistants is available to serve students' medical needs. The counseling services staff—which includes licensed psychologists, clinical social workers, psychological counselors, and a psychiatrist—provides students with a supportive environment to discuss concerns or problems. Counseling Services works with each student to decide on a plan of treatment that addresses these concerns in a reasonable and helpful manner. The Health Education Program offers health-related workshops and training and outreach programs throughout the university. For more information about Student Health and Counseling Services, visit [www.newschool.edu/student-services/health](http://www.newschool.edu/student-services/health).

## Student Health Insurance

The Student Health Insurance Plan offers affordable medical insurance. All degree, diploma, visiting, mobility, graduate certificate, and nonmatriculating students in undergraduate and graduate degree programs, including students taking courses only online, are automatically enrolled in the plan unless they waive participation by demonstrating that they already have comparable health insurance. Graduate and undergraduate students who register for fewer than 6 credits may waive participation

without demonstrating that they have other insurance. There is a deadline for waiving student health insurance. For complete information about the Student Health Insurance Plan, visit [www.newschool.edu/student-services/health](http://www.newschool.edu/student-services/health).

## International Student Services

This school is authorized under federal law to enroll nonimmigrant alien students. International Student Services' mission is to help international students reach their fullest potential and have positive experiences while at the university. In cooperation with the university community, International Student Services promotes diversity and respect for cultures from all over the world. The office offers workshops, handouts, and other programs, as well as advice and support. All international students are required to attend orientation and check in with International Student Services. The office checks documents to see that students have been properly admitted into the United States, and reviews rights, responsibilities, and regulations. Each international student has access to one-on-one advising sessions. For more information, please visit [www.newschool.edu/student-services](http://www.newschool.edu/student-services).

## Student Disability Services

The New School fosters an environment that encourages all students to reach a high level of achievement. Through student services and programs, the school emphasizes the importance of recognizing and embracing individual differences. In keeping with this philosophy, The New School is committed to helping students with disabilities obtain equal access to academic and programmatic services. Student Disability Services is designed to assist students with disabilities in need of academic and programmatic accommodations as required by the Americans with Disabilities Act of 1990 (ADA) and Section 504 of the Federal Rehabilitation Act of 1973. If you have either a temporary or chronic disability of any kind, feel free to submit medical documentation to Student Disability Services at the beginning of the semester. The staff members can advise you on policies and procedures and discuss any available accommodations and support. For more information about Student Disability Services, please visit [www.newschool.edu/student-services](http://www.newschool.edu/student-services).

## University Student Senate

The University Student Senate (USS) is the official university student government of The New School. Senators are elected by matriculated students from every academic division with the number of senators determined by the size of the school. Elections are held each April for the following school year. The USS represents students' concerns to administration, plans university-wide events, makes suggestions for improving the university, helps with student orientation, works with the provost and deans on academic planning, represents the students on university-wide committees, and works generally to ensure that the student experience at The New School is positive. The USS meets two or three times a month; the schedule is posted on the USS website. Meetings are open to all students, and students are encouraged to bring their concerns or ideas to the USS. Visit [www.newschool.edu/student-services](http://www.newschool.edu/student-services) for more information.

## Career Services and Advising

New School Career Development: [www.newschool.edu/student-services](http://www.newschool.edu/student-services)

The Office of Career Development emphasizes a holistic approach to career planning, helping students make sound career decisions to ensure personal and professional growth. The services provided are designed to empower students as they enter the competitive global arena. The services include individual counseling, special programs and workshops, full- and part-time employment opportunities, career resource information, job search strategies, résumé reviews, mock interviews, and cover-letter writing. To facilitate the online search, Career Development posts career information arranged by field on its website. The online database of job opportunities for New School students is hosted through College Central. To access the database, visit [www.collegecentral.com/newschool](http://www.collegecentral.com/newschool). Registration is required. The registration process enables students to upload their résumés and search for positions.

## Intercultural Support/HEOP

The Office of Intercultural Support (OIS) works with students of diverse backgrounds to build community at The New School. OIS offers individual counseling services and sponsors events and workshops to promote intercultural awareness. The staff works closely with recognized student organizations as well as the University Diversity Committee. The office also administers the Higher Education Opportunity Program and the Student Ombuds Office.

## Food Services

Students may enroll in a meal plan or take advantages of dining facilities on campus on a cash basis. For more information, visit [www.newschool.edu/student-services](http://www.newschool.edu/student-services).

## Diversity Initiative

The Diversity Initiative supports the work of the University Diversity Committee, and of the diversity committees of the university's individual schools and departments, through the sponsorship, or co-sponsorship, of co-curricular programming. All members of the New School community are invited to develop proposals for public performances and presentations that foster inclusion and represent diverse perspectives as enumerated in the University Diversity Committee's Mission Statement below. For information, contact Celesti Colds Fechter, Associate Dean for Academic Services, New School for General Studies, 212.229/5615.

### University Diversity Committee Mission Statement

The mission of The New School Diversity Committee is to support-among students, faculty, and staff-the inclusion of people who are members of class, ethnic, and racial groups that have been historically underrepresented in American higher education; people who are members of the international community; people who are disabled; and people of all sexual orientations and gender identities. We believe that an academic community fostered by such inclusion contributes to the free and respectful exchange of differing ideas, beliefs and perspectives in educational, co-curricular, and public programming and is an essential element in the education of students who will take their places as citizens in a pluralistic world.

# UNIVERSITY POLICIES

## REGISTRATION

The Office of the Registrar registers students for classes, charges tuition and fees, and processes course changes and withdrawals.

Registration procedures at The New School vary by school. The Registration Information and Procedures booklet, distributed each semester, provides students with detailed registration instructions specific to their school, as well as relevant policy information. Students should follow the registration procedures outlined by their school.

Note the following specifics regarding registration procedures:

- Exact advising and web registration dates will be provided by the student's department. Generally, new students register over the summer (for the fall term) or in January (for the spring term). Continuing degree students register in April for the following fall term, and in November for the following spring term.
- All course registrations must be approved by a departmental advisor before a student registers, and then submitted to the registrar's office through MyNewSchool or in person. Students who register for a course without an advisor's approval will be asked to drop the course, and may be administratively withdrawn from the course.
- Student Financial Services e-mails continuing degree students a schedule of classes and a single invoice for tuition and fees several weeks before the start of the semester. Students should verify the accuracy of the schedule. A student is not registered, and will not receive credit, for courses not appearing on the schedule. Registration is not complete until payment or payment arrangements have been made.
- Students who do not register or who do not make payments by the stated deadlines (see below) will incur late fees. Deadlines for completing registration will not be extended because of delays in clearing registration holds (which may be imposed for reasons including non-payment of tuition, late fees, or library fees, or for failure to submit vaccination forms).

## Registration Holds

In the event that a student fails to satisfy requirements for documentation, payment, or return of library materials, the appropriate university office will place a hold preventing further registration. Students should check MyNewSchool at least two weeks prior to registration to see if any holds have been placed on their account. MyNewSchool will indicate the type of hold and the appropriate office to contact to resolve the hold. The deadlines for completing registration will not be extended because of delays in clearing holds, and students will be subject to any applicable late fees.

## Full-Time and Half-Time Status

For undergraduate degree or diploma students, full-time status is defined as enrollment in a minimum of 12 credits per semester. Half-time status is defined as enrollment in a minimum of 6 credits per semester.

For graduate degree or diploma students, full-time status is defined as enrollment in a minimum of either 12 or 9 credits per semester, depending on the program. Half-time status is defined as enrollment in a minimum of one-half the credits required for full-time status (6 or 4.5, depending on program).

Students with loans or tuition grants from external sources, including New York State TAP awards, should be advised that such programs may require 12 credits for full-time status. It is the student's responsibility to meet the full-time status requirements as defined by each external source of funds.

## Adding, Dropping, and Withdrawing from Courses

To add, drop, or withdraw from a course, students must contact their academic advisor for approval and instructions. All course changes must be submitted to the Office of the Registrar through MyNewSchool or in person. No course change is effective until this step is complete.

There is a financial penalty for dropping classes once the term has begun. (See the University Refund Schedule for more information.)

Deadlines for adding, dropping, and withdrawing from courses are as follows (see the Academic Calendar for exact dates for each semester):

Adding a course: through 2nd week of semester

Dropping a course (deleted from student's academic transcript): through 3rd week of semester

Withdrawal with a grade of W noted on academic transcript (no academic penalty)

Undergraduate students: through 7th week of semester

Parsons, Mannes graduate students: through 7th week of semester

All other graduate students: through end of semester

Withdrawal with a grade of WF noted on academic transcript (equivalent to an F in GPA)

Undergraduate students: after 7th week of semester

Parsons, Mannes graduate students: after 7th week of semester

Late-starting courses may be added after these deadlines with an advisor's permission.

Attendance in class or completion of course requirements alone does not constitute formal registration and will not make a student eligible to receive credit for that course. Likewise, failure to attend classes, failure to complete coursework, failure to complete payment, or notification of the instructor, does not constitute official withdrawal and may result in a permanent grade of WF on the student's record.

## Refund Schedule and Policies

In the event of early withdrawal, a percentage of tuition will be refunded (see University Refund Schedule below). Refunds will be granted only after the official withdrawal procedure has been completed or the university determines the student is no longer enrolled. Refund processing takes approximately four weeks.

## University Refund Schedule—Degree Students

Courses dropped	% Semester Tuition Charges Refunded
Before semester begins	100%
Within first week of semester	90%
Within second week of semester	80%
Within third week of semester	70%
Within fourth week of semester	60%
After fourth week of semester	No refund

Fees, including tuition deposits for new students, are non-refundable. Housing fees are subject to the terms stated in the housing contract.

The above percentages will be applied to the number of credits dropped and the tuition will be recalculated based on the new credit load. Refund amounts will be the difference between tuition already paid and the recalculated tuition. Student financial aid may be affected when a student withdraws or drops credits. Students should contact Student Financial Services with questions regarding their account. Failure to complete payment prior to withdrawal does not relieve a student of financial liability.

For students receiving Title IV funds (federal aid) who withdraw officially or unofficially from all classes, refund calculations will be based on the amount of Title IV aid earned and on the amount of time the student was in attendance, using a proportional calculation through 60 percent of the payment period. This calculation has no relationship to the student's institutional charges. The amount of tuition, fees, housing, and meal plan charges assessed will be based on the institutional refund policy.

## Late Registration and Late Payment Fees

The policy outlined below applies to all continuing degree students, except those returning from a leave of absence or mobility. It does not apply to newly admitted students during their first semester.

Please note that tuition and fee policies are subject to change.

*Fall semester:* Students registered for the fall semester are required to make arrangements to pay by August 10. Failure to do so will result in a late payment fee of \$150. Students who register after August 10 will be charged a late registration fee of \$150.

*Spring Semester:* Students registered for the spring semester will be required to make arrangements to pay by January 10. Failure to do so will result in a late payment fee of \$150. Students who register after January 10 will be charged a late registration fee of \$150.

*Appeals:* Students who are charged the late payment fee or late registration fee and have extenuating circumstances that warrant a review of the fee may appeal by writing a letter stating their case and attaching appropriate documentation.

The appeal must be received prior to October 15 for the fall term or prior to February 15 for the spring term. The fee must be paid before the appeal can be reviewed. If the appeal is granted, a refund will be issued. The appeal should be sent to:

Late Fee Appeal Committee  
c/o William Kimmel  
University Registrar  
The New School  
79 Fifth Avenue, 5th floor  
New York, NY 10003

## TRANSFERRING CREDITS

Evaluation of transfer credit for undergraduate degree students is handled through the Office of Admissions (at Mannes, transfer credit evaluation is handled through the Dean's Office). The Office of the Registrar will post approved transfer credit to the student's transcript. Graduate students complete a Transfer of Credit Petition available at the registrar's office. The New School does not transfer grades or grade points from other schools. Credits only are transferred.

## BILLING, PAYMENT, AND REFUND POLICIES

### Billing and Payment Information

For registered continuing students, invoices will be sent electronically as of the Fall 2007 semester. An email will be sent to the student's New School email address (@newschool.edu) notifying him or her that the invoice is ready to view through MyNewSchool. The fall invoices are available for viewing in early July with a payment due date of August 10; invoices for the spring semester are available in December with a payment due date of January 10. The invoice contains all current financial aid as of the date of the invoice.

Students who register just prior to the start of classes must pay their tuition and fees (and housing if applicable) in full, less approved financial aid awards. Degree students may also make payment arrangements with the approval of Student Financial Services at the point of registration.

Accepted forms of payment: Payment may be made by Visa, MasterCard, American Express, check (US funds only), money order, travelers check, cash (in person only), and wire transfer (see instructions below). Students are encouraged to make payment online at MyNewSchool for timely, accurate, and secure posting. Online payment may be made using a checking or savings account, or Visa, MasterCard, or American Express.

Wire Transfer: For information on how to wire transfer funds to The New School, please sign on to MyNewSchool (click the "Student" tab, then in the "Student Financial Services" channel click "Wire transfer information.>").

Students who do not have access to MyNewSchool, please email Student Financial Services for instructions. Only students who have been admitted and deposited can send funds by wire.

### Monthly Payment Plan

The university offers a monthly payment plan, which is accessible through MyNewSchool. It enables students or their families to pay interest-free monthly installments toward tuition, fees, and housing. Many students and families find monthly installments more manageable than one lump payment each semester. The payment plan is not a loan, so there are no credit checks. It is available for the fall and spring semesters for five or four monthly installments (this payment plan is not available for summer charges). Matriculated students taking 6 or more credits per semester and New School for Social Research students maintaining status are eligible. There is a small enrollment fee, and students need to enroll each semester.

## Deferral of Payment for Employer Reimbursement

Students expecting reimbursement from an employer or sponsor may defer payment of tuition and fees by submitting a signed authorization letter on official employer/sponsor letterhead along with the appropriate deferral form(s) as described below. This may be done by mail or fax or in person, but not by email.

The authorization letter must show a current date and must include the student's full name (and, if available, the student's New School ID number), the amount to be reimbursed, the academic term for which the charges will be covered, the signer's address and telephone number, and the specific terms for reimbursement (either contingent on receipt of grades or else billable upon registration; see below). Any portion of charges that the employer has not agreed to pay may not be deferred. Registered degree students may fax the forms (instructions below). Nonmatriculated students must submit the forms with their registration.

A registered degree student must submit the authorization and the deferment form(s) to Student Financial Services by the appropriate payment due date in order to avoid the late payment fee. A nonmatriculated (general credit, noncredit, or certificate) student must submit the authorization and deferment form(s) with his or her registration.

Authorizations letters and forms should be faxed to 212.229.8582; mailed to The New School, attention Third Party Billing, 79 Fifth Avenue, 5th floor, New York, NY 10003; or brought in person to the cashiering office at 72 Fifth Avenue. Payment may be made online at [mynewschool.edu](http://mynewschool.edu) by ACH or credit card, or by faxing a credit card authorization along with the deferral form to 212.229.8582. Payment of all charges is the responsibility of the student. The student is liable for any and all deferred charges that the employer does not pay for any reason. The student's liability is not contingent on receiving grades, receiving passing grades, or completing courses. For answers to questions regarding employer reimbursement, email [sfs@newschool.edu](mailto:sfs@newschool.edu) or call 212.229.8930, option 2.

## Terms of Reimbursement

If the reimbursement will be made upon receipt of grades: There is a participation fee of \$150, and the student must complete both the Employer Reimbursement Deferment Form and the Deferral Credit Card Payment Authorization. (These forms can be downloaded from the website: go to [www.newschool.edu/student-services](http://www.newschool.edu/student-services) and select Billing and Payment.) Payment of the \$150 participation fee and any balance of tuition and university fees not covered by the authorization letter must be made prior to or submitted with the deferment forms. Deferred charges must be paid in full by February 1 for the fall semester, June 15 for the spring semester, and August 15 for summer term.

If payment is not contingent on receipt of grades and The New School can bill the employer directly: There is no participation fee. The student submits only the Employer Reimbursement Deferment Form (found on the website; see above) with the employer authorization letter. The New School will send an invoice for payment to the employer according to the authorization. Payment for any balance due not covered by the authorization letter must be made prior to or submitted with the deferment form.

## Deferral for Approved Financial Aid

Students receiving financial aid may defer tuition and fees only if an award has been granted and the proper forms have been signed and returned to Student Financial Services. Approved financial aid awards appear on student invoices and reduce the amount due. Students must make payment in full of any charges not covered by their financial aid package.

It is the student's responsibility to know the status of his or her financial aid awards, including loans, so that all tuition and other charges are satisfied in a timely fashion. In the event anticipated financial aid or loans are not realized, the student will be required to pay any outstanding balance through other means.

For additional information contact Student Financial Services.

## Returned-Check Fee

If for any reason a check does not clear for payment after being deposited, a penalty of \$30 is charged to the student's account. The university cannot presume that the student has withdrawn from classes because the check has not cleared or has been stopped; payment and penalty remain due. Payment for the amount of the returned check and the \$30 returned check fee must be made with cash, a certified bank check, or a money order. Another personal check is not acceptable. A penalty (ten percent of the balance) is charged if payment for a returned check is not received within four weeks. If a second check is returned, all future charges must be paid with cash, a certified bank check, or a money order; personal checks will no longer be accepted.

## GRADES AND GRADING

Faculty members determine the grades that each student will receive for work done under their instruction. Depending on the character of the class, grades reflect the degree of accomplishment in some or all of the following elements: concept, technical facility, execution, preparation for class, individual progress, class participation, and attendance. Instructors discuss their grading practices with students during the first class session. Grades are recorded for all students registered in a course for credit. They are generally posted within two weeks of the end of the course. Students can access their grades and view their academic transcript on MyNewSchool. The university does not automatically mail paper copies of grades to students. Students who need an official copy of their grades for the current term can request it through MyNewSchool.

Numerical values of grades are as follows:

A = 4.0   B+ = 3.3   C+ = 2.3   D = 1.0  
A- = 3.7   B = 3.0   C = 2.0   F = 0.0  
B- = 2.7   C- = 1.7   WF = 0.0

The following grades are not figured into the grade-point average:

W = Withdraw  
I = Temporary incomplete  
P = Pass (credits count toward degree)  
U = Unsatisfactory (credits do not count toward degree)  
AP = Approved (non-credit certificate)  
NA = Not approved (non-credit certificate)  
GM = Grade not reported

## Undergraduate Grade Descriptions

- A Work of exceptional quality, which often goes beyond the stated goals of the course.
- A- Work of very high quality.
- B+ Work of high quality that indicates substantially higher-than-average abilities.
- B Very good work that satisfies the goals of the course.
- B- Good work.
- C+ Above-average work.
- C Average work that indicates an understanding of the course material; passable. Satisfactory completion of a course is considered to be a grade of C or higher.
- C- Passing work but below Good Academic Standing.
- D Below-average work that indicates a student does not fully understand the assignments. Probation level though passing for credit.
- F Failure, no credit.
- W Withdrawal. The grade of W may be issued by the Office of the Registrar to a student who officially withdraws from a course within the applicable deadline. There is no academic penalty, but the grade will appear on the student transcript. A grade of W may also be issued by an instructor to a graduate student (except at Parsons and Mannes) who has not completed course requirements nor arranged for an Incomplete.
- WF Withdrawal Failing. The grade of WF is issued by an instructor to a student (any undergraduate student or a graduate student at Parsons or Mannes) who has not attended or not completed all required work in a course but did not officially withdraw before the withdrawal deadline. It differs from an "F," which would indicate that the student technically completed requirements but that the level of work did not qualify for a passing grade. The WF is equivalent to an F in calculating the grade point average (zero grade points) and no credit is awarded.
- I Temporary Incomplete. The grade of I may be granted to a student under unusual and extenuating circumstances, such as when the student's academic life is interrupted by a medical or personal emergency. This mark is not given automatically but only upon the student's request and at the discretion of the instructor. A Request for Incomplete form must be completed and signed by student and instructor. The time allowed for completion of the work and removal of the "I" mark will be set by the instructor with the following limitations:  
Undergraduate students: Work must be completed no later than the seventh week of the following fall semester for spring or summer term incompletes and no later than the seventh week of the following spring semester for fall term incompletes. Grades of "I" not revised in the prescribed time will be recorded as a final grade of "WF" by the Office of the Registrar.
- P/U Pass/Unsatisfactory. Traditionally used in noncredit classes only.

## Grade-Point Averages

The semester grade-point average is computed by multiplying the number of credits earned in each course by the numerical values associated with the grade received in that course. The grade points for all courses are totaled and then divided by the total number of graded credits attempted, including any failed courses.

The cumulative grade-point average is computed by dividing the total number of grade points earned (quality points) by the total number of graded credits attempted. Credits transferred from another institution are not included in the cumulative GPA.

## Grade Changes

Final grades are subject to revision by the instructor with the approval of the dean's office for one semester following the term in which the course was offered (one year for graduate students). After that time has elapsed, all grades recorded in the registrar's office become a permanent part of the academic record, and no changes are permitted.

## Grade Appeals

Students may petition for review of any grade up to 60 days after the grade was issued. Before deciding to appeal, the student must request a verbal explanation of the basis of the grade from the instructor. If the instructor is unavailable by phone or for an appointment, the explanation may be requested and provided by email.

If the student is not satisfied with the explanation, the student may pursue the matter as follows:

- The student submits a letter (hard copy, not email) outlining any questions and/or objections to the faculty member, with a copy to the department chair or director. If the faculty member is also the chair or director, the copy will be sent to the assistant dean.
- The instructor submits a written response to the student's letter within one month of receipt, with a copy to the department chair or director, or the assistant dean if the faculty member is also the chair or director.

If the student is not satisfied by the faculty member's written response, the department chair will review both letters, clarify any outstanding questions or issues, and make a determination about the grade. Some cases may also be reviewed and evaluated by the assistant dean, whose decision will be final. The review will test the fairness and effectiveness of the grading procedure used. Actual coursework will not, under normal circumstances, be re-evaluated by the assistant dean.

## Academic Transcripts

An official transcript carries the registrar's signature and the New School seal, and documents a student's permanent academic record at the university. Students may have a transcript mailed to the address of their choosing (including other colleges and institutions) by submitting an official request to the Office of the Registrar. This can be done online at MyNewSchool, or by completing the transcript request form available on the web at

[http://www.newschool.edu/studentservices/registrar/transcript\\_requests.aspx?s=6:1](http://www.newschool.edu/studentservices/registrar/transcript_requests.aspx?s=6:1)

Standard transcript services are free of charge. Transcripts are not issued for students with outstanding debts to the university.

## ACADEMIC STANDING AND PROGRESS

The Office of Academic Affairs closely monitors every student's academic progress each semester. In addition to a complete review of students' grades at the end of every semester, the office conducts a mid-semester evaluation, asking every instructor to report on the progress of the students in their classes. Instructors also report to the office whenever a student misses two consecutive weeks of class without an approved excuse. In a number of cases,

the office will contact a student who has fallen behind in class work and/or has missed several classes and encourage the student to get tutoring in the relevant subjects.

## Attendance

Consistent classroom attendance in all courses is of the utmost importance for BFA students. When a student misses class not only does s/he suffer from having missed important material and discussions, but the entire class suffers from missing the contributions of an important member of that classroom community. These adverse consequences are heightened when the class that is missed is an ensemble, where the absence disrupts the group's musical development and progress.

While there is no uniform, university-wide policy on attendance, the rule of thumb is that students may not receive credit for any course if they miss more than 20 percent of the classes. Most Jazz classes meet once weekly for 15 weeks, so students who miss more than three classes in a semester should expect this poor attendance to adversely affect their grades, including the possibility, depending on the particular policies of individual instructors, of receiving a grade of 'F' because of poor attendance.

Under certain circumstances, absences may be excused. Two of these circumstances are covered by university policy: illness (instructors and/or the Office of Academic Affairs may ask the student to provide a doctor's note to verify that an absence was related to illness) and family emergency (a student may be asked to provide a note from a family member for verification).

There is a third circumstance under which class absences may be excused, which is specific to Jazz students, many of whom are working professional musicians. This is the "gig-related" absence. The New School for Jazz and Contemporary Music recognizes that its students may need to take gigs to earn money and to advance their careers.

In all cases where classes are missed, regardless of whether an absence is excused or not, students are fully responsible for all material covered in all classes missed, including lecture notes, assignments, tunes and parts, quizzes, and tests. Students must arrange to get lecture notes and assignments, must turn in all homework and papers, must arrange to make up all tests and quizzes, and must arrange for appropriate substitutes in their ensembles whenever they miss class for any reason. The fact that an absence from a class is excused does not in any way release the student from responsibility for any of the material missed in that class. Instructors will not be expected to rehash the class for students who have been absent.

## Gig-Related Absences

While students' professional absences can, at the discretion of their teachers and the Academic Affairs Office, be excused (i. e., they will not count against each teacher's absence policy), such excused absences in no way diminish the students' responsibility to maintain their academic standing and progress.

1) Gig-related absences can be excused only if the student seeks permission from the teacher in advance. If a student goes to a teacher after the missed class saying that s/he missed it because of a gig, the teacher will regard the absence as unexcused. Students in ensemble classes are required to arrange for a musically appropriate and reliable substitute for every missed class unless specifically and explicitly released from that obligation in advance by the instructor.

2) Special issues for students who take road gigs requiring multiple absences:

a) Students must complete the Road Gig Checklist (available from the Academic Advising office) and make an appointment with the director of Academic Affairs to submit the checklist and discuss their preparations before leaving town. This form requires students to: provide accurate contact information and a complete itinerary for the tour; notify each teacher (including those outside of Jazz), in writing or email, about each class they anticipate missing; and arrange to cover all responsibilities in all classes missed

b) If the road gig occurs during Out of Proficiency (OOP) advising time, the student must inform his/her OOP advisor in advance (again in writing or email) of when the student will be out of town. Every reasonable effort must be made to complete the OOP advising process before the student leaves.

If the student does not meet all of the relevant stipulations, absences will be regarded as unexcused.

## Dean's List

Undergraduates who are full-time students and have a term grade-point average of 3.7 or higher are placed on the Dean's List, which is noted on the academic transcript.

## Retaking a Course

With approval, graduate students with a grade of B- or below and undergraduate students with a grade of F or WF in a course are eligible to retake the course and have the original grade removed from the cumulative GPA. Approval will be granted for this up to three times during a single degree program. The initial grade will continue to appear on the transcript but will drop out of the cumulative GPA; the grade earned the second time will be used to compute the GPA. Retaken courses will not count twice toward fulfillment of graduation requirements nor for student loan or New York Tuition Assistance Program (TAP) certification. Students who wish to retake a course should contact the director of Academic Affairs to learn the proper procedure prior to registration.

## Academic Standing

All undergraduate students must earn a 2.0 term and cumulative GPA to remain in good academic standing. Students with a term or cumulative GPA of less than 2.0 will be placed on academic probation. Students who earn a term or cumulative GPA of less than 2.0 for two consecutive semesters will be dismissed. Any undergraduate earning a term GPA of less than 1.0 will be dismissed.

## Dismissal Notification

Students dismissed based on fall semester grades must be notified before spring semester classes begin. Otherwise, the student will be placed on probation and allowed to attend spring term classes

## Academic Dismissal Appeals

Students who are dismissed from their degree program may petition the Academic Status Review Committee to reverse the decision by filing a formal appeal. All appeals must be presented in writing, with supporting documentation, within two weeks of receipt of notice of academic dismissal. Students may expect to hear the results of an appeal within two to four weeks of its submission.

Appeals must contain the following information:

- An explanation of poor performance and/or failure to complete required course work.
- A description of plans to improve academic performance and/or to complete outstanding work.
- Any other relevant information pertaining to academic history or potential.

The Academic Status Review Committee is chaired by the assistant dean and is composed of at least six staff and faculty members from the university community.

### **Academic Standing and Financial Aid**

Satisfactory academic progress is a crucial factor in maintaining eligibility for state, federal, and institutional financial aid. In addition to the standards described above, certain aid programs (such as New York State's Tuition Assistance Program) may have additional or different academic progress requirements. Failure to meet these requirements may jeopardize a student's continued financial assistance. Students should contact Student Financial Services with questions about general requirements or personal status.

A student who loses financial aid eligibility because of failure to satisfy academic progress requirements may have his or her financial aid reinstated if satisfactory academic standing is regained or if he or she is readmitted to the academic program.

## **ACADEMIC PROGRAM STATUS**

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### **Change of Major or Program**

Students generally declare a major either as part of the admission process or upon entering their second year of study at the university. After this initial major is declared, students who wish to change their major should work with their advisor to complete a Change of Department form. This form should only be used to change departments within the same division and degree program. If a student seeks entrance to a different degree program within their division (e.g. from a BA to a BS) or to another division of the university, he or she should apply directly through the proper admission office.

### **Leave of Absence**

Students in good academic standing may petition for a leave of absence. Students taking a leave of absence should meet with the director or assistant director of Academic Advising and complete the official Exit Form. Leaves of absence are typically approved for one or two semesters, depending on the curriculum and academic requirements of the program. Recipients of student loans should note that a leave of absence constitutes a break in their program of study, resulting in loss of their loan repayment grace period and/or eligibility for student deferment. They should consult Student Financial Services when contemplating taking a leave of absence. International students on F1 and J1 visas normally fall out of status during the period of a leave and must return to their home countries during the leave; international students should consult International Student Services when contemplating a leave of absence.

Academic records for students on leave are maintained in accordance with the relevant drop and withdrawal deadlines, and refunds are calculated in accordance with the University Refund Schedule.

Medical leaves of absence require appropriate documentation. To return from a medical leave, a student must submit follow-up documentation indicating that the student is able to continue study, at which point a decision will be made as to the student's eligibility to return.

If unable to return to study as planned, students must contact their academic affairs officer immediately to request an extension of their leave.

## **Withdrawal from a Degree Program**

Students who wish to withdraw completely from the university must meet with the director or assistant director of Academic Advising and complete the official Exit Form. Their academic records will be maintained in accordance with the relevant drop and withdrawal deadlines, and refunds will be calculated in accordance with the University Refund Schedule.

Students who withdraw and later wish to return to the university must reapply through the Office of Admission.

## **Readmission**

A student seeking to return to the university may be required to apply for readmission if he or she

- was dismissed
- did not complete the official Exit Form before taking a leave or withdrawing
- was not approved for a leave of absence
- was approved for a leave of absence but did not return to the university within the approved time frame
- withdrew from his or her program

## **GRADUATION**

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### **Requirements for Graduation**

To earn an undergraduate degree, students must have a minimum 2.0 cumulative grade-point average and must complete all degree requirements (as specified in school catalogs) prior to the graduation date.

To earn a graduate degree, students must have a minimum 3.0 cumulative gpa and must complete all degree requirements (as specified in school catalogs) prior to the graduation date. Doctoral programs may require cumulative gpa's above 3.0.

### **Petitioning to Graduate**

Students who intend to graduate must file a Graduation Petition form with the Office of the Registrar and pay the appropriate fee by the dates listed below. The petition must be filed regardless of intent to attend the commencement ceremony:

### **For January graduation**

Prior to October 1 No fee

After October 1 \$20 late fee

After November 1 \$50 late fee

The final deadline to petition is November 15.

### **For May graduation**

Prior to February 15 No fee

After February 15 \$20 late fee

After March 15 \$50 late fee

The final deadline to petition is March 30.

Ph.D. students must pay for the microfilming and binding of their dissertation when they petition to graduate.

## **The Commencement Ceremony**

The graduation ceremony for both May and January graduates is held in May. Undergraduate students who are within nine credits of completing their degree requirements and who will complete all outstanding credits in the summer term following commencement may participate in the ceremony. Graduate students must complete all degree requirements in the semester prior to commencement to participate in the ceremony. Participation in commencement exercises does not ensure that degree requirements have been met.

Students attending the May ceremony must purchase graduation attire from the university supplier.

## **Graduation with Honors**

Undergraduates who have completed at least 60 credits in residence for a bachelor's degree and 34 credits for an associate's degree and who have a cumulative grade point average of 3.7 or higher may graduate "with honors" noted on their diplomas and transcripts. Departmental graduation honors are internally awarded and may be noted on transcripts but not on the diploma.

## **Degree Conferral and Issuing of Diplomas**

The New School confers degrees in January and May. After all semester grades are received and posted, the student's academic record is evaluated to determine eligibility to graduate. This process will take several weeks. If the student is eligible to graduate, the degree will be conferred and a diploma will be mailed to the student's specified "diploma address" approximately 12 weeks later. Diplomas are not issued to students with outstanding debts to the university.

## **STANDARDS OF CONDUCT**

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At The New School for Jazz and Contemporary Music, all students are expected to take an active role in their own education.

All students are responsible for promoting, protecting, and upholding the highest standards of academic integrity and honesty. Students are required to learn the procedures specific to their disciplines for correctly and appropriately differentiating original work from quoted, incorporated, or emulated sources.

All students are responsible for keeping track of their progress in particular courses. Students should familiarize themselves with course requirements by reading syllabi and by attending to oral and written instructions for assignments throughout the semester. Students are responsible for knowing and complying with the attendance policy of each instructor. If students have questions about course requirements, assignments, examinations, attendance records, progress or grades, they should ask instructors for clarification.

**All students are responsible for keeping track of their academic progress. At all times, students should be aware of the credits they have earned, are in the process of earning, and have yet to earn in order to meet graduation requirements.** If students have questions, they should ask the Office of Academic Advising for clarification.

## **ACADEMIC HONESTY**

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Academic honesty, the duty of every member of an academic community to claim authorship of his or her own work and only for that work and to recognize the contributions of others accurately and completely, is fundamental to the integrity of intellectual debate as well as to creative and academic pursuits. All members of the New School community are expected to conduct themselves in accordance with the standards of academic honesty. Students are responsible for knowing and making use of proper procedures for writing papers, presenting and performing their work, taking examinations, and doing research. Instructors are equally responsible for informing students of their policies with respect to the limits within which students may collaborate with or seek help from others on specific assignments. Instructors are expected to educate students about the legal and ethical restrictions placed upon creative work and about the consequences of dishonesty in the professional world.

"Academic honesty includes accurate use of quotations, as well as appropriate and explicit citation of sources in instances of paraphrasing and describing ideas or reporting on research findings or any aspect of the work of others (including that of instructors and other students). The standards of academic honesty and citation of sources apply to all forms of academic work (examinations, essay theses, dissertations, computer work, art and design work, oral presentations, and other projects).

"The standards also include responsibility for meeting the requirements of particular courses of study.

"The New School recognizes that the different nature of work across the divisions of the university may entail different procedures for citing sources and referring to the work of others. Particular academic procedures, however, are based in universal principles valid in all divisions of The New School and institutions of higher education in general." (from "University Policies Governing Student Conduct,")

Academic dishonesty includes, but is not limited to:

- Cheating on examinations, either by copying another student's work or by utilizing unauthorized materials

- Any act of plagiarism, that is, the fraudulent presentation of the written, oral, or visual work of others as original
- Theft of another student's work
- Purchase of another student's work
- Submitting the same work for more than one course
- Destruction or defacement of the work of others
- Aiding or abetting any act of dishonesty
- Any attempt to gain academic advantage by presenting misleading information, making deceptive statements, or falsifying documents.

## Plagiarism

Plagiarism is the use of another person's words or ideas in any academic work without proper acknowledgment. This includes quoting books, journals, Internet postings, or other student papers. For further information on proper acknowledgment and plagiarism, including proper expectations for paraphrasing source material and proper forms of citation in research and writing, students should consult the *MLA Style Manual and Guide to Scholarly Publishing* (second edition), chapter 6, on documentation. The New School Writing Center provides useful online resources to help students understand and avoid plagiarism; visit [www.newschool.edu/admin/writingcenter/usefullinks](http://www.newschool.edu/admin/writingcenter/usefullinks).

Students must receive instructor's permission prior to submitting the same or substantially overlapping material for two different assignments. Submission of the same work for two assignments without prior permission is plagiarism.

### Procedures and Penalties

An instructor who suspects a student has committed plagiarism in course work should give the student an opportunity to explain the origin of the work and should investigate whether the student understands the relevant standards of academic conduct.

On the basis of this discussion, the instructor will assess the case, taking into consideration the student's intent to deceive, the amount of plagiarism, and the type of assignment involved to determine whether a minor or major offense has occurred. An instructor who determines that a minor offense has occurred may counsel a student about standards of academic honesty, explain the consequences of plagiarism, and require the student to resubmit the assignment in an appropriate form.

An instructor who determines that a major offense has occurred should fail the plagiarized assignment and submit a report to the director of Academic Affairs. The report should include the student's name, the course, semester, notes on conversations with the student, and copies of the relevant plagiarized submission (with problems identified). Questions about the handling of plagiarism cases should be addressed to the director of Academic Affairs. In cases where the student is taking a course with a faculty member of a different division, the dean's office of the faculty member will inform the student's dean, who will handle the case.

The director of Academic Affairs will issue a formal letter to the student, with a copy to the instructor, documenting the case. A copy of this letter will remain in the Office of Academic Affairs. The director of Academic Affairs, in consultation with the dean and relevant members of the student's department, may also impose additional sanctions, which can include a failing grade in a course, suspension, or dismissal. For a second major offense, the director of Academic Affairs will impose suspension or dismissal.

## Appeals

Students may appeal the findings and penalties in cases of plagiarism to the university appeals committee.

## INSTITUTIONAL INFORMATION

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**Online access to your student account and records.** All registered students can access their personal current student information through MyNewSchool, the university's Web portal. Once students have a password, they can view course schedules, status of tuition and fees (paid, owed, refundable), and grades earned.

## Equal Employment and Educational Opportunity

The New School is committed to creating and maintaining an environment that promises diversity and tolerance in all areas of employment, education and access to its educational, artistic or cultural programs and activities. The New School does not discriminate on the basis of age, race, color, gender or sexual orientation, religion, religious practices, mental or physical disability, national or ethnic origin, citizenship status, veteran or marital status.

Inquiries concerning the application of the laws and regulations concerning equal employment and educational opportunity at The New School (including Title VI-equal opportunity regardless of race, color or national origin; Section 504-equal opportunity for the disabled; and Title IX-equal opportunity without regard to gender) may be referred to: The Office of the General Counsel, The New School, 80 Fifth Avenue, Suite 800, New York, New York 10011. Inquiries may also be referred to: the Office of Federal Contract Compliance Programs, U.S. Department of Labor, 23 Federal Plaza, New York, NY 10278 or the U.S. Equal Employment Opportunity Commission (EEOC), New York District Office, 201 Varick Street, Suite 1009, New York, NY 10014. For individuals with hearing impairments, EEOC's TDD number is (212) 741-3080.

Students or Employees who believe they have been discriminated against on the basis of a disability may contact their Division's Dean Office, their Department Director, or the Office of the Senior Vice-President for Human Resources & Labor Relations, who is the University Disability Official.

## The Student Right-to-Know Act

The New School discloses information about the persistence of undergraduate students pursuing degrees at this institution. This data is made available to all students and prospective students as required by the Student Right to Know Act. During the 2009–2010 academic year, the university reports the "persistence rate" for the year 2007 (i.e., the percentage of all freshmen studying full time in fall 2007 who were still studying full time in the same degree programs in fall 2008). This information can be found under the common data set information. Visit the Office of Institutional Research at [www.newschool.edu/admin/oir](http://www.newschool.edu/admin/oir) for more information.

## Campus Crime Reporting and Statistics

Campus Crime Reporting & Statistics: The Security & Advisory Committee on Campus Safety will provide upon request all campus crime statistics as reported to the United States Department of Education. Anyone wishing to review the University's current crime statistics may access them through the web site for the Department of Education: <http://ope.ed.gov/security>. A copy of the statistics may also be obtained by contacting the Director of Security for The New School at (212) 229-5101.

## Intellectual Property Policy

Under The New School's Intellectual Property Policy, the university shall have a nonexclusive, royalty-free, worldwide license to use works created by its students and faculty for archival, reference, research, classroom, and other educational purposes. With regard to tangible works of fine art or applied art, this license will attach only to stored images of such work (e.g., slides, videos, digitized images) and does not give the university a right to the tangible works themselves. With regard to literary, artistic, and musical works, this license will attach only to brief excerpts of such works for purposes of education. When using works pursuant to this license, the university will make reasonable efforts to display indicia of the authorship of a work. This license shall be presumed to arise automatically, and no additional formality shall be required. If the university wishes to acquire rights to use the work or a reproduction or image of the work for advertising, promotional, or fundraising purposes, the university will negotiate directly with the creator in order to obtain permission.

## Use of Photographs

The New School reserves the right to take or cause to be taken, without remuneration, photographs, film or videos, and other graphic depictions of students, faculty, staff, and visitors for promotional, educational, and/or noncommercial purposes, as well as approve such use by third parties with whom the university may engage in joint marketing. Such purposes may include print and electronic publications. This paragraph serves as public notice of the intent of the university to do so and as a release to the university giving permission to use those images for such purposes.

## Statement of Ethical Responsibility for Research Involving Human Subjects

New School faculty and staff engaged in research or supervising student research projects must be aware of their responsibilities for ethical conduct in any project involving the use of human subjects. Faculty and staff are responsible for research done by students under their supervision with respect to these matters. Each research design must be examined for possible risk to subjects. If even minor risk of physical, psychological, sociological, or other harm may be involved, the faculty or staff member must consult with the university Institutional Review Board. The full policy with guidelines and consent forms can be found at [newschool.edu/admin/gsp/gspframeset.html](http://newschool.edu/admin/gsp/gspframeset.html).

## Religious Absences/Equivalent Opportunity

Pursuant to Section 224-a of the New York State Education Laws, any student who is absent from school, because of his or her religious beliefs, will be given an equivalent opportunity to register for classes or make up any examination, study or work requirements which he or she may have missed because of such absence on any particular day or days.

## Immunization Requirements

New York State requires that matriculated students enrolling for six or more credits (including equivalency credit) who were born on or after January 1, 1957, provide the university with documentation of their immunity to measles, mumps, and rubella.

All students must also affirm that they have read the material distributed by the university on meningococcal disease and either plan to get an immunization, have documentation of having had a meningococcal immunization, or decline the immunization in writing. All new students receive in their admission packet an immunization and meningitis documentation form that must be completed and submitted prior to registering for classes. Students who do not submit the form will not be allowed to register.

Information about the measles, mumps, and rubella immunization requirements and meningococcal disease is posted at [www.newschool.edu/student-affairs/health](http://www.newschool.edu/student-affairs/health).

## Academic Freedom: Free Exchange of Ideas

An abiding commitment to preserving and enhancing freedom of speech, thought, inquiry, and artistic expression is deeply rooted in the history of The New School. The New School was founded in 1919 by scholars responding to a threat to academic freedom in this country. The University in Exile, progenitor of The New School for Social Research, was established in 1933 in response to threats to academic freedom abroad. The bylaws of the institution, adopted when it received its charter from the State of New York in 1934, state that the "principles of academic freedom and responsibility ... have ever been the glory of the New School for Social Research." Since its beginnings The New School, has endeavored to be an educational community in which public as well as scholarly issues are openly discussed and debated, regardless of how controversial or unpopular the views expressed are. From the first, providing such a forum was seen as an integral part of a university's responsibility in a democratic society.

The New School is committed to academic freedom in all forms and for all members of its community. It is equally committed to protecting the right of free speech of all outside individuals authorized to use its facilities or invited to participate in the educational activities of any of the university's schools. A university in any meaningful sense of the term is compromised without unhindered exchanges of ideas, however unpopular, and without the assurance that both the presentation and confrontation of ideas takes place freely and without coercion. Because of its educational role as a forum for public debate, the university is committed to for preserving and securing the conditions that permit the free exchange of ideas to flourish. Faculty members, administrators, staff members, students, and guests are obligated to reflect in their actions a respect for the right of all individuals to speak their views freely and be heard. They must refrain from any action that would cause that right to be abridged. At the same time, the university recognizes that the right of speakers to speak and be heard does not preclude the right of others to express differing points of view. However, this latter right must be exercised in ways that allow speakers to state their position and must not involve any form of intimidation or physical violence.

Beyond the responsibility of individuals for their own actions, members of the New School community share in a collective responsibility for preserving freedom of speech. This collective responsibility entails mutual cooperation in minimizing the possibility that speech will be curtailed, especially when contentious issues are being discussed, and in ensuring that due process is accorded to any individual alleged to have interfered with the free exchange of ideas.

Consistent with these principles, the university is prepared to take necessary steps to secure the conditions for free speech. Individuals whose acts abridge that freedom will be referred to the appropriate academic school for disciplinary review.

A school official has a legitimate educational interest if the official needs to review an education record in order to fulfill his or her professional responsibilities for the university.

The right to file a complaint with the U.S. Department of Education concerning alleged failures by the university to comply with the requirements of FERPA.

The name and address of the office that administers FERPA is:  
Family Policy Compliance Office  
U.S. Department of Education  
400 Maryland Avenue, SW  
Washington, DC 20202-5901

## Family Educational Rights and Privacy Act

The Family Educational Rights and Privacy Act of 1974, with which The New School complies, was enacted to protect the privacy of education records, to establish the right of students to inspect and review their education records, and to provide guidelines for correction of inaccurate or misleading statements.

The New School has established the following student information as public or directory information, which may be disclosed by the institution at its discretion: student name; major field of study; dates of attendance; full- or part-time enrollment status; year level; degrees and awards received, including dean's list; the most recent previous educational institution attended, addresses, phone numbers, photographs, email addresses; and date and place of birth.

Students may request that The New School withhold release of their directory information by notifying the Registrar's Office in writing. This notification must be renewed annually at the start of each fall term.

The Family Educational Rights and Privacy Act (FERPA) affords students certain rights with respect to their education records. These rights include:

*The right to inspect and review the student's education records within 45 days of the day the university receives a request for access.*

A student should submit to the registrar, dean, head of the academic department, or other appropriate official, a written request that identifies the record(s) the student wishes to inspect. The university official will make arrangements for access and notify the student of the time and place where the records may be inspected. If the records are not maintained by the university official to whom the request was submitted, that official shall advise the student of the correct official to whom the request should be addressed.

*The right to request the amendment of the student's education records that the student believes are inaccurate, misleading, or otherwise in violation of the student's privacy rights under FERPA.*

A student who wishes to ask the university to amend a record should write to the university official responsible for the record, clearly identify the part of the record the student wants changed, and specify why, in the student's opinion, it should be changed.

If the university decides not to amend the record as requested, the university will notify the student in writing of the decision and the student's right to a hearing regarding the request for amendment. Additional information regarding the hearing procedures will be provided to the student when notified of the right to a hearing.

*The right to provide written consent before the university discloses personally identifiable information from the student's education records, except to the extent that FERPA authorizes disclosure without consent.*

The university discloses education records without a student's prior written consent under the FERPA exception for disclosure to school officials with legitimate educational interests. A school official is a person employed by the university in an administrative, supervisory, academic or research, or support staff position (including law enforcement unit personnel and health services staff); a person or company with whom the university has contracted as its agent to provide a service instead of university employees or officials (such as an attorney, auditor, or collection agent); a person serving on the New School Board of Trustees; or a student serving on an official committee, such as a disciplinary or grievance committee, or assisting another school official in performing his or her tasks.

## ABOUT THE UNIVERSITY

### OFFICERS AND BOARD OF TRUSTEES

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Visit [www.newschool.edu/administration](http://www.newschool.edu/administration).

### THE DIVISIONS OF THE NEW SCHOOL

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#### The New School for General Studies

66 West 12th Street, New York, NY 10011

212.229.5615, [www.newschool.edu/generalstudies](http://www.newschool.edu/generalstudies)

A pioneer of lifelong education in the United States, The New School for General Studies is still a center of innovation today. Its offerings include a bachelor's degree program for returning students, graduate degree programs that integrate theory and practice, and a broad and serious curriculum open to noncredit students. The school offers the following degrees: the BA and BS in Liberal Arts, BFA in Performing Arts (in association with the American Musical and Dramatic Academy), MA and MS in International Affairs, MA in Media Studies, MFA in Creative Writing, and MA in TESOL. The New School offers graduate-level certificates in Documentary Media Studies and Media Management and undergraduate and noncredit certificates in Creative Arts Therapies, English Language Teaching, English as a Second Language, Film Production, and Screenwriting. Accelerated joint bachelor's/master's degree options are available in several graduate programs at the university. The curriculum open to noncredit students includes courses in history, psychology, social sciences, literature, philosophy, film and media studies, fine arts, acting, writing, business, foreign languages, and food studies. The school is also the home of the Vera List Center for Art and Politics.

#### The New School for Social Research

16 East 16th Street, New York, NY 10003

212.229.5700, [www.newschool.edu/socialresearch](http://www.newschool.edu/socialresearch)

The New School for Social Research is a graduate center for the social sciences and philosophy that began in 1933 as the University in Exile, the legendary haven for European scholars seeking refuge from fascism. Today each department and program excels in its own area of inquiry while promoting dialogue that transcends the concerns of its field. Students participate in interdepartmental courses and multidisciplinary conferences and forums and collaborate with other social scientists, designers and artists, and faculty and students in other parts of The New School. They also participate in interdepartmental courses and multidisciplinary conferences and forums. The New School for Social Research awards master's and doctoral degrees in Anthropology, Economics, Philosophy, Political Science, Psychology, and Sociology, as well as interdisciplinary master's degrees in Historical Studies and Liberal Studies.

#### Parsons The New School for Design

2 West 13th Street, New York, NY 10011

212.229.8950, [www.newschool.edu/parsons](http://www.newschool.edu/parsons)

Parsons The New School for Design is a degree-granting college of art and design offering professional and liberal education at the undergraduate and graduate levels. The school is recognized for its focus on critical thinking skills, social engagement, collaborative methods, and global perspective. Parsons graduates are known worldwide for their leadership in creative, management, and scholarly areas of art and design. The school was named

in 1936 for longtime president Frank Alvah Parsons, who devoted his life to integrating visual art and industrial design. Professional internships, interdisciplinary collaboration, and international study opportunities augment Parsons' undergraduate, graduate, and certificate programs. Parsons offers the following degree programs: BFA in Architectural Design, Communication Design, Design and Technology, Fashion Design, Fine Arts, Illustration, Integrated Design, Interior Design, Photography, and Product Design, as well as a five-year BA/BFA dual-degree program in each of these areas of study; BBA in Design and Management; BS in Environmental Studies; AAS in Fashion Marketing, Fashion Studies, Graphic Design, and Interior Design; MFA in Design and Technology, Lighting Design, Interior Design,\* Fine Arts, and Photography; MArch; MArch/MFA (dual degree) in Lighting Design; and MA in History of Decorative Arts and Design. An MFA in Fashion Design and Society\* and Transdisciplinary Studies,\* MA in Fashion Studies,\* and MS in Design Management\* are in development. Nonmatriculated students of all ages can participate in a variety of programs throughout the year in New York and Paris, such as Summer Intensive Studies (pre-college and college-level), Continuing Education (certificate programs and general art and design courses for adults), and the Parsons Pre-College Academy (certificate programs and general art and design education for young people in grades 4–12).

\*New York State approval pending.

#### Eugene Lang College The New School for Liberal Arts

65 West 11th Street, New York NY 10011

212.229.5665, [www.newschool.edu/lang](http://www.newschool.edu/lang)

Eugene Lang College is The New School's four-year liberal arts college for traditional-age undergraduates. Established in 1985, the school was named in honor of the educational philanthropist and New School trustee Eugene M. Lang. Lang students enjoy the benefits of study in small seminar-style classes and can pursue the BA in the Arts, Culture and Media, Economics, Environmental Studies, History, Interdisciplinary Science, Literary Studies, Philosophy, Psychology, or Liberal Arts. Liberal Arts majors can complete interdisciplinary programs in Education Studies, Religious Studies, Social Inquiry, and Urban Studies; they can also elect a self-designed program of study. In addition, Lang offers a dual-degree program in which students earn a BA from Lang and a BFA from Parsons The New School for Design or The New School for Jazz and Contemporary Music. The college also offers several combined bachelor's/master's degree programs with other divisions at The New School.

#### Milano The New School for Management and Urban Policy

72 Fifth Avenue, New York, NY 10011

212.229.5400, [www.newschool.edu/milano](http://www.newschool.edu/milano)

The J.M. Kaplan Center for New York City Affairs was founded in 1964 as the first academic institution in the United States devoted to the study of a single metropolitan area. In 1975, the Kaplan Center evolved into the Robert J. Milano Graduate School of Management and Urban Policy (later renamed Milano The New School for Management and Urban Policy). Today the school trains working professionals for leadership in government, corporations, and nongovernmental and community organizations. Milano's teachers are world-class theorists and working practitioners who use New York City as a training ground and laboratory for their students. The curriculum focuses on urban policy, nonprofit management, and organizational change. Students can earn an MS in Nonprofit Management, Organizational Change Management, or Urban Policy Analysis and Management; a PhD in Public and Urban Policy; or a post-master's certificate in Organizational Development.

#### Mannes College The New School for Music

150 West 85th Street, New York, NY 10024

212.580.0210, [www.newschool.edu/mannes](http://www.newschool.edu/mannes)

Mannes is a leading conservatory of classical music that was founded in 1916 by violin and piano duo David Mannes and Clara Damrosch Mannes. It provides professional training for graduate and undergraduate students of music, preparatory instruction for children ages 4 to 18, and classes for adult students at every level of proficiency. At Mannes, a comprehensive curriculum, a faculty of experienced artists, and the resources of an innovative university support students in their quest for virtuosity. Mannes offers the BM, BS, and MM, as well as undergraduate and professional diplomas. Students can major in every classical instrument, orchestral or choral conducting, composition, theory, and voice. The Mannes community comprises students from every corner of the world and instructors at the top of their fields, including performers and conductors from prominent orchestras, ensembles, and opera companies, as well as renowned soloists, composers, and scholars.

### **The New School for Drama**

151 Bank Street, New York, NY 10014

212.229.5150, [www.newschool.edu/drama](http://www.newschool.edu/drama)

The New School has been a center of innovation in theater since Erwin Piscator founded the Dramatic Workshop at the university in the 1940s. Today The New School for Drama prepares talented graduate students for lives and careers as performing artists. The school awards the MFA in Acting, Directing, or Playwriting. Students work under the instruction of distinguished theater professionals in small, challenging classes. The three-year program is progressive: Students begin with self-discovery, develop technical skills in the second year, and finish by writing, directing, and acting in productions and developing a business plan. New York City offers Drama students both limitless opportunities to learn through observation and a wealth of career possibilities.

### **The New School for Jazz and Contemporary Music**

55 West 13th Street, fifth floor, New York, NY 10011

212.229.5896, [www.newschool.edu/jazz](http://www.newschool.edu/jazz)

Established in 1986, The New School for Jazz and Contemporary Music offers talented musicians an opportunity to train with professional artists from New York City's illustrious jazz community. The school's teaching model is based on the tradition of the artist as mentor; students work with accomplished musicians immersed in the history and evolution of jazz, blues, pop, and newer genres. Learning takes place in three environments: the classroom (through instruction in ensemble playing, instrumental music, music history, music theory, and related topics), tutorial instrumental study (through one-on-one sessions with renowned musicians), and master classes (through lectures, performances, and workshops). In these settings, students develop their creative talent while working to meet the high standards set by their instructors. The school awards the BFA; it also offers a five-year dual-degree BA/BFA program in conjunction with Eugene Lang College The New School for Liberal Arts.