

# MAHANAIM CATALOG

2022-23





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## WELCOME FROM THE PRESIDENT

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I would like to welcome you to Mahanaim School. Whether you are reading this catalog because you have already enrolled or are contemplating applying, you are welcome at Mahanaim. While we have a range of advantages in our school and our musical education, none to us is as important as our community.

To attend Mahanaim is to become a welcomed member of that community. While many music schools have intense competition between students, at Mahanaim, we believe that great music comes from communities of collaborators. Orchestras and choirs succeed because their members work together; Mahanaim is the same. Every student matters and every student gets an extensive opportunity to perform. We believe that there is no replacement for actual experience, and at Mahanaim, you will get more performance experience than anywhere else.

Dr. Eun Sook Park  
President



### VISION

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By 2030, Mahanaim will be a degree-granting, accredited music conservatory. It will serve a diverse student body of talented musicians from New York and around the globe who are able to receive a world-class music education regardless of financial status.



### MISSION

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Mahanaim educates and cultivates excellent musicians by providing music programs grounded in the education of the mind within a faith-based environment, based on talent and not financial ability, making a conservatory-style education accessible to more underserved populations around the world.



### CORE VALUES

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Our students, faculty, partners, staff, and alumni are a faith community who are mindful of the wider context of the music, with core values of

#### **SELFLESSNESS**

To study not only for our personal benefit or gain but with the ultimate goal of benefiting others through our music. Also, music is not done within oneself, but it is shared with others as an interaction between musicians and the audience.

#### **INTELLECTUAL DEPTH**

To not just possess a wealth of knowledge, but also the ability to think deeply. It is also knowing how much we don't know and thus approaching our studies with a heart of humility.

#### **PERSISTENCE**

To have a mindset to never give up and to overcome all obstacles on the pathway to becoming top musicians. As an institution, to provide opportunities and encouragement for students always to push forward.

#### **FAITHFULNESS**

To have hope and assurance in what we are doing and learning, where we are going, faith in God for our futures, and to be faithful to each other as a community.

## HISTORY

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- Mahanaim was founded in 2007 by Pastor Ock Soo Park. Pastor Park is the founder of Good News Mission, which currently operates 1156 churches around the world. Pastor Park also established the Gracias Choir in 2000—the group has since expanded to include a full orchestra. It has become a renowned and award-winning music group comprised of 110 members.
- Mahanaim is a DBA of the International Youth Fellowship Educational Foundation (IYFEF), a 501(c)3 organization incorporated in 2007 in New York State. In November of 2008, Mahanaim received its first license from the Bureau of Proprietary School Supervision (BPSS) under the New York State Education Department (NYSED) to run Music, Theology, and ESL programs. In 2014, Mahanaim received I-17 status from SEVIS, which allowed the school to accept international students with M1 status.
- In the Spring of 2012, 38 graduates of Sesory Music School (secondary education) in Daejeon, Korea, matriculated into Mahanaim as freshmen.

## GOVERNANCE

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Mahanaim was founded and is overseen by the Good News New York Church. Originally incorporated as International Youth Fellowship Educational Foundation (IYFEF), Mahanaim is in pursuit of becoming an accredited institution of higher education. Mahanaim's institutional policies and academic programs are reviewed, accepted, and formally implemented by the Mahanaim Board of Trustees. Responsibility for the operations of the school is vested in the President and the Executive Cabinet.

## LICENSURE

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Mahanaim is licensed by the New York State Education Department. All inquiries into Mahaniam's licensure may be directed to the Bureau of Proprietary School Supervision (BPSS) at:  
New York State Education Department  
Bureau of Proprietary School Supervision  
89 Washington Avenue, EBA 560  
Albany, NY 12234  
bpss@mail.nysed.gov  
(518) 474-3969

## AFFILIATIONS

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### GOOD NEWS NEW YORK CHURCH

Mahanaim was founded by the Good News New York Church in 2007 with the purpose of bringing change to the world through music. Good News New York Church is the sole-proprietor of Mahanaim.

For more information about the Good News New York Church visit [gnmusa.org](http://gnmusa.org).



### GRACIAS CHOIR

Gracias Choir and Orchestra is an intellectual foundation of Mahanaim. Collaborating and delivering the common mission, Gracias Choir continues to provide opportunities to all Mahanaim students and graduates for their domestic and international performances. Also, the Choir provides its musical knowledge to support Mahanaim's curriculum.

For more information about the Gracias Choir and Orchestra visit [graciaschoir.com](http://graciaschoir.com).



# ACADEMIC CALENDAR

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## FALL 2022

### JULY 2022

July 25: First day of Fall 2022 Term  
July 29: Student Orientation/Student Assembly Founding Meeting

### AUGUST 2022

August 5: Last Day of Course Add/Drop  
August 5: 10-Minute Concert Repertoire Submission Deadline  
August 15 - 23: 10-minute Concerts  
August 19: Recital Repertoire Submission Deadline (Instrument & Piano Students)  
August 22: Midterm Repertoire Submission Deadline

### SEPTEMBER 2022

September 5: Labor Day – School closed  
September 6 – 9: Midterm Exams  
September 9: Recital Repertoire Submission Deadline (Voice Students)  
September 14 – October 14: Fall break with Gracias Christmas Cantata Tour

### OCTOBER 2022

October 3: Recital Repertoire Change Deadline  
September 14 - October 14: Fall break with Gracias Christmas Cantata Tour  
October 17: Fall 2022 Term Resumes  
October 21: Faculty Concert

### NOVEMBER 2022

November 3 - December 2: Recitals  
November 14 - 18: Spring 2023 Registration week  
November 28: Final Jury Repertoire Submission Deadline  
November 28 - December 2: Student Advising Week

### DECEMBER 2022

November 3 - December 2: Recitals  
November 28 - December 2: Student Advising Week  
December 5 - 9: Student Course Evaluation Week  
December 9: Spring 2023 Chamber Group Request Deadline  
December 9: Opera Ensemble Concert  
December 10: Chamber Concert  
December 12 - 16: Final Jury/Exams

## SPRING 2023

### JANUARY 2023

January 23: First day of Spring 2023  
January 23 - 27: Special Advising Week  
January 23 - February 3: Course Add/Drop Period

### FEBRUARY 2023

February 3: 10-Minute Concert Repertoire Submission Deadline  
February 13 - 21: 10-Minute Concerts  
February 13: Midterm Repertoire Submission Deadline  
February 17: Recital Repertoire Submission Deadline (Instrument & Piano Students)  
February 20: President's Day  
February 27 - Recital Repertoire Change Deadline

### MARCH 2023

March 3: Recital Repertoire Submission Deadline (Voice Students)  
March 6 - 10: Midterm Exams  
March 27 - April 7: Recitals

### APRIL 2023

March 27 - April 7: Recitals  
April 10 - 14: Spring Break  
April 20 - May 5: Recitals  
April 17 - 21: Fall 2023 Registration week

### MAY 2023

April 20 - May 5: Recitals  
May 1: Final Jury Repertoire Submission Deadline  
May 1 - 5: Student Advising Week  
May 6: Chamber Concert  
May 7: Opera Ensemble Concert  
May 8 - 12: Student Course Evaluation Week  
May 12: Fall 2023 Chamber Group Request Deadline  
May 12: Last Class / Lesson of Spring 2023  
May 13: Spring Concert  
May 15 - 19: Final Jury/Exams

# ADMISSIONS

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Mahanaim provides a conservatory environment in which students develop proficiencies in their specific instruments. It is expected that students have appropriate proficiency in their instrument in order to be admitted; thus, the prescreening and audition are the key parts of the admission process. The potential to grow and musical talent are also considered in our musical qualifications. In addition, students are required to document their academic abilities. Thus, we have a two-phase admissions process. During phase I, Mahanaim will review students' applications and pre-screening recordings. After reviewing the applications, Mahanaim will announce results to the applicants within two weeks after the application submission deadline. Phase II of Mahanaim's admissions process is comprised of a live audition and placement testing. If you pass phase I, you will be notified with a date and location for the live audition. After the audition, you will receive an admissions decision via email.

## ADMISSION DEADLINES

Mahanaim admits new students in both the Fall and Spring term. All applications must be received by the deadlines below. Completed applications received after the deadline will be considered only for the following term. Incomplete applications will not be considered.

- Fall term enrollment: March 1st
- Spring term enrollment: September 1st

## PHASE I - APPLICATION AND PRESCREENING

### THINGS TO PREPARE FOR THE APPLICATION

The applicant will prepare the following materials before and during the application process:

|  |   |   |
|--|---|---|
|  <b>Personal information and academic history for the online application</b>  |  <b>Copy of the passport (only for international applicants)</b>   |  <b>High School Equivalency Transcript</b>   |
|  <b>Personal Essay</b> <ul style="list-style-type: none"><li>• Topic<ul style="list-style-type: none"><li>▸ Describe your goal in life and tell us your specific reasons for choosing to apply to Mahanaim as you pursue these goals.</li><li>▸ Describe a time when you confronted a challenge, obstacle, or failure. How did it influence you, and what did you learn from the experience?</li></ul></li><li>• Format<ul style="list-style-type: none"><li>▸ File Format: PDF format</li><li>▸ Title: Last Name, First Name</li><li>▸ Lengths: 400-600 words</li><li>▸ Font: Times New Roman</li><li>▸ Font Size: 12</li><li>▸ Margins: Use a 1" margin on all sides</li><li>▸ Line Spacing: 1.5 or double line spacing</li><li>▸ Alignment: Use left align</li></ul></li></ul> |   | <ul style="list-style-type: none"><li>• Official high school transcript</li><li>• Students who took the GED/HiSET should submit their test scores</li></ul>   |
|  <b>Two Recommendation letters</b> <ul style="list-style-type: none"><li>• Two recommendation letters from teachers of the institution you currently attend, including music teachers, lesson teachers, and other subjects teachers are required.</li><li>• Letters should be in English, the letter should be notarized if translated.</li><li>• Letters should be sent directly from the teachers from the institution. Once the applicant provides the teachers' email addresses, Mahanaim will contact the teachers directly.</li></ul>  |   |  <b>Pre-screening Recordings</b> <ul style="list-style-type: none"><li>• Please upload your recording on YouTube and provide the link on the application.</li><li>• Applicant needs to write the composer and the piece title of the prescreening repertoire in the application.</li><li>• Please visit <a href="#">Pre-screening Requirements</a> for more information.</li></ul> |
| <p>After preparing all these documents, the applicant can proceed to fill out the application on Mahanaim's website. The application does not need to be completed in one sitting. The applicant can save their progress and go back to finalize the application.</p>  |   |   |
|  <b>Complete the application</b> <p>(An applicant will see the section where to upload personal essays, recommenders' information, pre-screening/audition information and pre-screening links.)</p> <p>To access the online application page, please go to <a href="#">Apply Now</a>.</p>   |  <b>Application Fee</b> <p>New applicants are required to submit a non-refundable application fee of \$100 at the time of application submission. An applicant will have a section at the end of the application to pay the fee with a credit card through PayPal.</p> |   |

Please visit [How to Apply](#) for more information.

## PHASE II - LIVE AUDITION AND MUSIC THEORY TEST

Phase II is the second part of the admissions process, which evaluates the applicant's musical qualifications to study at Mahanaim. It is composed of the live audition, solfeggio test, a music theory test and a brief interview.

### LIVE AUDITION

For the applicants who passed the evaluation of Phase I will be invited via email to participate in live auditions. The audition can happen in-person or via Zoom depending on the applicant's location. The details will be shared in the live audition invitation email.

Please visit [Audition Requirements](#) for more information. The applicant must have listed the repertoire that (s)he will play during the audition in the application form.

### SOLFEGGIO TEST

The core curriculum for all students includes eight terms of aural skills training through Solfeggio. All applicants must take a Solfeggio test during Phase II. Students will be tested on sight-singing and dictation exercises of basic rhythms, meters, melodic patterns, and chord progressions.

### MUSIC THEORY TEST

Applicants for the Conducting (Choral/Orchestral) or Composition Program need to show their proficiency in music theory. Students will take a written test on scales, intervals, triads and four-parts.

### LIVE INTERVIEW

As part of the audition process, students will have a brief interview with an audition jury member. The interviewer will check your communication skills, mindset and attitude. The conversation during interview is a part of Phase II evaluation.

## INTERNATIONAL STUDENTS

International Affairs assists international students who hold temporary visas. Services include advice on visas, work authorization, and other issues. Students may visit [International Affairs](#) for more assistance and information.

### ENGLISH LANGUAGE PROFICIENCY POLICY FOR INTERNATIONAL STUDENTS

The ability to effectively communicate in English is vital to study at Mahanaim. This means students should know how to read, write and speak English fluently. An international student must demonstrate English proficiency unless they can demonstrate that they meet one of the following criteria:

- They come from a country where English is one of the official languages of the country;
- They graduated from a high school where English is the primary language of instruction;
- Their family is expats from an English speaking country and they can demonstrate that English is the primary language spoken at home.

Unless exempt by the criteria above, all international students must present one of the following standardized English Proficiency Tests, and in order to be considered for admission to Mahanaim, students must score:

- TOEFL iBT: 50 or higher
- IELTS: 5.5 or higher
- Duolingo: 85 or higher

### ENGLISH TEST SCORE REPORTING

The school code for each test is as follows:

- TOEFL: B175
- IELTS: Nominated Institution "Mahanaim"
- Duolingo: Please share your certified results to Mahanaim ('Other' Category) through your Duolingo Test account.

The student should arrange for the score to be reported directly to Mahanaim before the admissions deadline.

## ENGLISH AS A SECOND LANGUAGE

Students who score between 40-49 on the TOEFL exam, 5 on the IELTS, or 70-84 on Duolingo will be granted admission to Mahanaim on the condition that they complete two terms of ESL coursework during their first year of matriculation. Students scoring below the minimum score will need to submit a higher score in order to be considered for admission.

## TUITION

- Full-Time Tuition: \$7,500
- Full-Time Clock Hour Range: 12-21 clock hours
- Per-clock Hour Tuition: \$700

\*Payment plans are available. For more information, go to the Bursar section on page 19.



# REGISTRAR

## REGISTRATION PROCEDURE AND POLICIES

Students (both new and current) are required to follow the plan of study according to their program and enrollment status and are automatically registered for classes according to their program requirements for that term. Registration is done following the student's regular advising appointment with their academic advisor. Students wishing to register for courses outside of their plan of study must receive the approval of their program chair. Registration is not complete until the payment of tuition and fees has been made or other arrangements have been made in accordance with the policies of the Mahanaim Bursar.

### NEW STUDENTS

In order to be registered for their first term, new students who have been admitted to Mahanaim must sign and submit the required documentation (e.g. Registration form, FERPA release forms, etc.) and submit it to the Registrar. New students are then assigned an academic advisor who will register the students for their first term courses. Students will then receive their tuition invoice and should make their first tuition payment and all fee payments by the assigned due dates.

### CURRENT STUDENTS

Students already enrolled in Mahanaim who are returning for their next term of study must fill out and submit the next term's registration form, indicating their plan to enroll, their program, and preferred method to pay tuition. They must also pay any outstanding fees or other balances and resolve any holds on their account in order to be officially registered for that term. Students may not attend classes and will not be added to any class rosters until this requirement is fulfilled in accordance with the tuition/fee policies. Students on an installment-based payment plan must pay their first payment by its due date in order to begin attending classes.

## TRANSCRIPT AND OFFICIAL DOCUMENTS REQUEST

Request for an official transcript should be made to the Registrar by filling out a [Transcript Request Form](#). A fee of \$10 will be charged per copy. Official transcripts carry the notation Official Transcript, the signature of the Registrar, and the Mahanaim seal on them. The transcript will be mailed to the address provided by the student in his/her transcript request form. Transcript requests typically take one week to fulfill; however, a student can request an expedited transcript by notifying the Registrar of such and paying an additional \$10 expedited transcript fee. Students should not have an outstanding balance when requesting transcripts from the school.

The Registrar can also issue a student an unofficial transcript free of charge once per term. Requests for enrollment verification, graduation verification, and leave of absence verification should be made to the Registrar by submitting an [Official Document Request Form](#). There are applicable fees for each copy of a verification.

## ADD/DROP CLASSES

Students wishing to add or drop a course must complete an [Add, Drop, or Withdraw Form](#) and receive a signature from the instructor of the course they wish to either add or drop. Requests must be made during the add/drop period. The instructor will then pass the form along to their program chair and the Associate VP of Academic Affairs for approval. The Registrar will receive all approved changes and update the student's audit and schedule accordingly, thus notifying the student. No schedule changes can be made after the add/drop period.

### ADD

Students may add courses without academic penalty within the first two weeks of class given that it falls within the maximum clock hour load allowed. No new courses may be added after two weeks.

### DROP

Students may drop courses without academic penalty within the first two weeks of class. Dropped courses do not appear on the student's transcript.

### WITHDRAWAL

After week two students may withdraw from courses and receive a "W" on their transcript. After week four students may withdraw from courses with the consent of the instructor, Program Chair, and Associate VP of Academic Affairs and receive a "WP" (Withdrew Passing) or "WF" (Withdrew Failing) on their transcript. Students who simply stop attending class and completing assignments will receive a grade of "F" for the course. A student may not withdraw from a course after week eight of the course, unless a valid reason with supporting documentation can be provided. Approval must be obtained through the same process as an add/drop request.

For all add, drop, or course withdrawal requests, please fill out an [Add, Drop, or Withdraw Form](#) and submit it to the Registrar either in person or at [registrar@mahanaim.com](mailto:registrar@mahanaim.com).

## GRADING POLICY

### GRADING SYSTEM

|    |     |           |  |
|----|-----|-----------|--|
| A  | 4.0 | 95-100%   |  |
| A- | 3.7 | 90-94%    |  |
| B+ | 3.3 | 87-89%    |  |
| B  | 3.0 | 83-86%    |  |
| B- | 2.7 | 80-82%    | Minimum passing grade for all Music courses (excluding Musical Studies)  |
| C+ | 2.3 | 77-79%    | Minimum passing grade for all Musical Studies courses  |
| C  | 2.0 | 73-76%    |  |
| C- | 1.7 | 70-72%    |  |
| D+ | 1.3 | 66-69%    |  |
| D  | 1.0 | 60-65%    | Minimum passing grade for all Liberal Arts courses   |
| F  | 0.0 | Below 60% |  |
| W  | N/A |           | Withdrawal No penalty  |
| P  | N/A |           | Passed (Used when a letter grade is not required to show successful completion of work and is not included in the GPA) |
| NP | N/A |           | Not Passed   |
| WV | N/A |           | Course waived. Proficiency Met   |
| I  | N/A |           | Incomplete   |

A grade of "W" (Withdrawal) is received when students have officially withdrawn from a course. A "W" grade will appear on transcript, but is not calculated in students' GPA.

A grade of "P" (Passed) is awarded by instructors when 'passed'/'not passed' courses are satisfactorily completed.



A grade of “NP” (Not Passed) is awarded by instructors when ‘passed’/ ‘not passed’ courses are not satisfactorily completed.

A grade of “WV” (Waived) is awarded when students have placed out of courses or credits are transferred from a previous institution. Please see the Transfer Policy for more details.

A grade of “I” (Incomplete) may be awarded at the instructor’s discretion with approval of the Vice President of Academic Affairs when required coursework is outstanding at the end of the term and the following conditions are met:

- There are unusual and extenuating circumstances such as the student in question having a medical or personal emergency.
- The student successfully completed all work in the course up to the point in the event which the request for the “I” is based on.
- The student is in good academic standing (not on academic probation or facing any disciplinary issues).

The request for the “I” must have the work required for course completion listed out and approved by the instructor. The default deadline to make up work will be no later than the first month of the following term. However, an extension of up to the end of the following term can be granted with the permission of the Vice President of Academic Affairs.

The letter “I” will be replaced by the final grade if all work is completed within the time frame agreed upon and a new grade is communicated to the Registrar. A final grade of “F” will be awarded if work is not completed by the specified deadline. A final grade reported to replace an “I” cannot be appealed. As long as the “I” remains on the student’s record, it will be treated as an “I” (for GPA calculation, Satisfactory Academic Progress, graduation eligibility) until it is replaced. Requests for an incomplete grade can be made by filling out the [Incomplete Grade Request Form](#) and submitting it to the Registrar either in person or at [registrar@mahanaim.com](mailto:registrar@mahanaim.com).

### RETAKING A COURSE

Students may retake a course to improve their grade. When a student has taken a course more than once, both grades will show on the transcript with the lower grade being “struck through.” The higher grade alone will be used to calculate GPA, determine Satisfactory Academic Progress, and all other school functions. The lower grade will remain on the transcript, but will not be calculated into the GPA, but it will be used in calculating Satisfactory Academic Progress. Students may retake a course as many times as needed to pass the course. Clock hours can be earned for a course only once.

## GRADUATION

Prior to official completion of their program, a student must meet the standards established by the faculty and administration of Mahanaim. These standards include:

- Satisfaction and completion of all program and instructional requirements with a minimum cumulative GPA of 2.0, with no incomplete or pending grades.
- Financially cleared by the Bursar that the student does not have an outstanding balance.
- Return all books, scores, equipment and materials to the library or other departments.
- Must be in good standing and have no current or pending disciplinary cases.
- Have completed an Application for Graduation and their Graduation interview.

Students who intend to graduate must complete a [Graduation Application](#) as directed by the Registrar by the end of the first week of their final term. The application will require the student to visit each school office to receive an initial check where each officer will list any pending requirements the student has yet to fulfill in order

to graduate along with a signature to indicate whether the student is on track to graduate. Students who are on track to graduate on time will be added to the expected graduates list for commencement purposes.

The Registrar will forward the list of students who have received preliminary approval to the Bursar, who will send out an invoice for the \$250 graduation fee.

Students who have pending conditions that cannot be resolved by the end of the term will not be approved and will be removed from the process.

At the end of the term, the Registrar will do a final check for graduation approval to ensure all pending conditions have been fulfilled/resolved before the graduation can be finalized.

## LEAVE OF ABSENCE AND WITHDRAWAL

### TERMS DEFINED

A Leave of Absence involves a scenario where factors lead to a student’s need to not actively be engaged in progressing toward their program, but with an assumption that it will be temporary. A Withdrawal is a similar scenario, but one where a student assumes they will not return. Both actions require the filing of the appropriate form with the Registrar. Any possible refund of tuition is based on the date when the Registrar receives the appropriate paperwork.

International students should be aware that both Leave of Absences (except for medical leaves of absence) and Withdrawals have visa implications:

- International students requesting a leave of absence are required to leave the United States for the duration of their leave, unless they are on a medical leave of absence. This is in accordance with federal law governing the visa status of M-1 students. Thus, an international student must follow the procedures for a leave of absence.
- M-1 students receiving an authorized withdrawal must leave the country immediately upon its approval.
- Students who have withdrawn from the school without authorization will have their visa status terminated immediately and must exit the country.

For more information contact [international@mahanaim.com](mailto:international@mahanaim.com).

### LEAVE OF ABSENCE

Students who wish to pause their academic progress, at any time before graduation, with plans to resume their studies after one or two terms, must complete a [Leave of Absence Form](#) and submit it to the Registrar.

Leaves are generally granted for one or a maximum of two terms only. Students desiring re-entry after one term of leave of absence may register for courses without reapplication. Students desiring re-entry after two terms of leave must re-audition for placement in private lessons.

Students taking a leave of absence before the add/drop period ends will be dropped from all courses that they are enrolled in during that term. If the personal leave of absence begins after the add/drop period has already ended, the student will receive a grade of “W” and be withdrawn from all courses for that term.

### WITHDRAWAL

#### • Authorized Withdrawal

Students may withdraw from Mahanaim at any time by filling out a [Withdrawal Form](#), but if students later desire re-admission, they must reapply and have no right of guaranteed readmission following withdrawal. Students wishing to withdraw must notify the Registrar in writing or via email and must complete a [With-](#)

[drawal Form](#). Withdrawing students are also required to have an exit interview with the Vice President of Academic Excellence. A student must notify the Registrar in writing of their intent to withdraw in order to receive any refund of tuition due pursuant to Section 5002 of the Education Law. Not filing notice will affect processing time and could affect the amount of the refund.

Students withdrawing during the add/drop period will be dropped from all courses they are enrolled in during that term. If the authorized withdrawal begins after the add/drop period has already ended, the student will receive a grade of “W” and be withdrawn from all courses for that term. If the student withdraws during the drop/add period, no notation of the registered courses will be placed on the transcript.

• **Unauthorized Withdrawal**

Students who have not attended any classes or instructional events for 3 consecutive weeks without notice to the school or any instructors will be in violation of the general attendance policy and will be considered to have withdrawn from the school without the authorization of Mahanaim. An unauthorized withdrawal forfeits all fees and deposits paid by the student to the school. An unauthorized withdrawal will result in a grade of F for all courses the student was enrolled in. This unauthorized withdrawal does not qualify a student for a tuition refund.

If a student has not registered for courses for two consecutive terms and has not applied for a leave of absence, the school will assume that the student has permanently withdrawn from the school. Such a student must reapply for admission.

## STUDENT HOLD

A hold will prevent students from class registration and the release of a certificate. Students with unpaid financial obligations, which can be a composite of tuition, fees, or library fines, will have a financial hold placed on their accounts. Students with a balance will be sent a monthly statement by the Bursar. Two weeks before registration begins, the Bursar sends a list of current holds to the Registrar, who will then only open registration for students who do not have a hold. Questions or concerns about tuition and fees should be directed to the Bursar. Questions or concerns about library fines should be directed to the Librarian.

## REMOVAL OF HOLDS

A hold is not removed until the student resolves the problem with the caused issue. Only the Director of Finance, the Bursar, or the Registrar may remove holds. Students with unpaid tuition or fee balances should meet with the Bursar to make arrangements so as to prevent a registration hold for future terms.

Students who have a balance due at the point of graduation will have notices sent to them by the Bursar. They should work with their advisor to develop a plan to prevent holds on their program.

**Questions on any of the policies or procedures in the Registrar section of the catalog may be directed to the Registrar at [registrar@mahanaim.com](mailto:registrar@mahanaim.com).**

# BURSAR

## HOW TO PAY TUITION AND FEES

Tuition and fees for the Fall and Spring terms are sent to student’s school email before each term begins. No paper bills are mailed to the students’ home address. Billing statements are processed each month for students who have current activity resulting in an account balance or credit. Rates for tuition and fees are approved by the school. These will appear on the invoice according to the program in which student is enrolled.

### TUITION

Full-time: \$7,500 per term  
Part-time: \$700 per clock hour

### FEES AND CHARGES

Application Fee: \$100 (non-refundable)  
Technology Fee: \$100 per term  
Wire Fee: \$15  
Late Payment Fee: \$50 per installment  
Graduation Fee \$250  
Official Transcript Fee: \$10 per copy  
Expedite Fee for Transcript: \$10  
Verification Fee: based on designation of mailing cost  
ID Card Replacement Fee: \$15  
Extracurricular Accompaniment: \$50 per session  
Reevaluation Fee: \$50 per jury or recital

Invoices and receipts are prepared and emailed to the student based on student’s payment schedule. Payments to the revolving accounts are applied to outstanding charges beginning with the oldest term first and chronologically within the term.

### DUE DATES

Term: Payment Due Dates  
Fall 2022: 7/18 (8/17, 9/17, 10/17 if you choose the payment plan)  
Spring 2023: 1/9 (2/9, 3/9, 4/10 if you choose the payment plan)

### PAYMENT PLANS

Students have the option to pay a bill in full or pay through a payment plan. If a student chooses to use the payment plan, the student will pay in four installments. By enrolling in a payment plan and staying current on payments, the students is able to register for future terms.

### WAYS TO PAY

When receiving a bill at their school email address (they’re typically sent monthly), there are several ways to make a payment.

Students can:

- Pay by check (Make checks payable to “Mahanaim” and include the student’s full name and ID number on the check.)
- Pay by cash
- Pay by credit card (Please contact the Bursar to receive a Paypal invoice. There will be a processing fee if the student chooses to pay by credit card.)
- Pay by wire (For wiring instructions, please send an email request to [bursar@mahanaim.com](mailto:bursar@mahanaim.com). Be sure

to include the student's email name and ID number. Wire payments have a \$15 processing fee plus additional bank charges depending on which bank is used. A student must also email the Bursar a copy of the wire receipt to confirm that Bursar received the payment.)

A student must pay their tuition by the due date or by the installment due dates, or else the account is subject to a late fee of \$50 which will be assessed for each installment until the account is satisfied.

If a student cannot pay by the due date, the student must fill out a [Tuition Delay Request Form](#).

## REFUND POLICY

Refunds will be based on the date of receipt of written notifications of withdrawal. Nonattendance in a course does not constitute an official withdrawal. A student with an unauthorized withdrawal forfeits all deposits, tuition, and fees paid to the school. Students are responsible for payment for all tuition and fees until an official withdrawal is presented to the Registrar.

A refund could be given for two reasons:

- Overpaying could result in a refund.
- Dropping/withdrawing from a class. A student may receive a cancellation of tuition charges after dropping a class or withdrawing from a term. The amount of cancellation of charges depends on how far into a term the student has dropped a class. View deadlines for dropping or withdrawing from classes.

## DURING THE TERM IF TERMINATION OCCURS

Refund Rate:

- Prior to or during the first week 100%
- During the second week 80%
- During the third week 65%
- During the fourth week 50%
- During the fifth week 30%
- After the fifth week 0%

If the student does not request a refund, the credit balance will remain on the student's account to offset future charges. To request a refund, students must visit the Bursar.

## TUITION PAYMENT DELAY REQUEST

- Tuition must be received by the due date. Any late tuition will be charged a \$50 late fee per installment plan. If the student is unable to pay by the due date(s), the student can submit a [Tuition Delay Request Form](#) to put in a request to delay tuition payment.
- Once the student completes the form, the Bursar will review the request and will respond back to the student's school email with either an approval or a rejection.
- This form must be submitted at least one business day prior to the due date.
- If student is unable to pay by the original expected due date that the student put on the form, then the student must submit another form with a new expected due date. If the student does not pay by the expected due date, a late fee will be assessed.

Questions on any of the policies or procedures in the Bursar section of the catalog may be directed to the Bursar at [bursar@mahanaim.com](mailto:bursar@mahanaim.com).

# PROGRAMS OF STUDY

Mahanaim offers developing musicians a wide range of academic programs centered around a strong core curriculum that trains highly skilled musicians to succeed no matter where they go. Mahanaim graduates find success in furthering their education and in their professional endeavours.

Mahanaim offers music programs taught by outstanding faculty and is comprised of the core music curriculum, specialized courses by program, and liberal arts courses, all taught in an intensive conservatory setting.

## PROGRAM OVERVIEW

### PERFORMANCE

- Voice
- Piano
- Orchestral Instruments
  - Violin
  - Viola
  - Cello
  - Double Bass
  - Flute
  - Oboe
  - Clarinet
  - Bassoon
  - Horn
  - Trombone
  - Trumpet
  - Tuba
  - Percussion

### CONDUCTING

- Choral Conducting
- Orchestral Conducting

### COMPOSITION

## CORE PROGRAM

The core curriculum is comprised of courses that all students regardless of their specialty will take during their program. It gives students a solid foundation in performance skills and experience in various settings as well as in music history, theory, keyboard, and aural skills. All students share a common Liberal Arts requirement as well.

### PRIVATE LESSONS & JURIES

- All students have private studio lessons with their private instructor for each term of their program. Mahanaim students will meet with their private instructor twice a week, for a total of 30 private lessons a term.
- During the seventh week of the term, students will have a midterm performance exam.
- At the conclusion of each term, students perform a jury before their private instructor, program chair, and another member of faculty, for a total of eight juries. Jury requirements change with each year the

student advances in their program. Details can be found in the [Repertoire Requirements](#) document and the appropriate major lesson syllabus.

## RECITALS

### • 10-Minute Concerts

Students will perform a 10-minute excerpt of their recital program at the beginning of each term. 10-Minute Concerts are performed for the student's peers and are an opportunity to receive feedback early on in the term. These performances are not graded, but are a requirement to pass the Recital course.

### • Solo Recital

Students also prepare and perform a solo recital at the end of each term. Recitals are performed on stage for the same evaluation panel as the jury in addition to the student's peers and the public. Recital requirements change with each year the student advances in their program. Details can be found in the Repertoire Requirements document and Recital syllabus.

### • Commencement Recital

The commencement recital is the culminating experience of all Mahanaim graduates and an opportunity to put all of the skills, technique, and knowledge accrued over four years on display for the entire Mahanaim community, their families, and the general public. Students and their instructors select one piece to prepare starting in their junior year and undergo a series of auditions and rehearsals throughout their last year leading up to the commencement concert, which is held in the Spring for graduating students.

## ENSEMBLES & CONDUCTING

- All students have Choir for two years of study.
- According to their program, students will have additional requirements in small, large, or a combination of ensembles such as Chamber, Orchestra, Vocal Ensemble, or Choir.
- All students not already specializing in conducting have four terms of Choral Conducting.

## PIANO REQUIREMENT

- All students not already majoring in piano have four terms of Required Piano (six for Composition majors) to become proficient in basic keyboard skills essential for any musician in an instructing or leadership position.

## CONCERTS

### • Seasonal Concert

Seasonal Concerts are held in Mahanaim for the public at the end of each term. Performances are chosen by audition and will feature, solo, duet, chamber, choir, and orchestra performances. All students and groups are welcome to audition for the seasonal concert. The seasonal concert does not fulfill any course requirements.

### • Ensemble Concerts

Mahanaim holds both a Vocal Ensemble and Chamber Concert at the end of each term along with the Seasonal Concert. All concerts are open to the public. All students enrolled in either Vocal Ensemble or a chamber group must perform in their respective ensemble concerts for that term as a part of their ensemble course grade.

## MUSICAL STUDIES

- All students take a six-term course series called Musical Studies for their first three years, which combines topics in music theory, music history, harmony, and analysis into one comprehensive course.

## SOLFEGGIO

- All students take a six-term solfeggio course series during their first three years to develop their aural skills, pitch, and sight-reading skills.

## LIBERAL ARTS COURSES

- Students take courses in the humanities and social sciences.
- All students share the same liberal arts requirements. The courses are:
  - Introduction to New Testament
  - Introduction to Old Testament
  - English Composition I
  - English Composition II
  - American Literature
  - Introduction to Drama
  - Spanish I
  - Spanish II
  - Public Speaking
  - History of Art

## NON-COURSE REQUIREMENTS

### RECITAL ATTENDANCE REQUIREMENT (NOCS 010)

- Experiencing music as both a performer and audience member is integral to the development of a Mahanaim musician and contributes to the school community. All students are required to attend at least one 20, 30, 40, and 50 minute recital, for a total of at least four recitals, each term of their program. Students may receive an attendance card from the Associate VP of Academic Affairs, who is in attendance at every student recital. They must then fill out the card and return it at the conclusion of the recital to be counted for attendance. This is a Non-Clock Hour requirement with no letter grade given at the end of the term. A student will receive a pass/non-pass grade instead. Records of attendance are kept by the Office of Academic Affairs staff.
- Students who have failed to fulfill the requirement in a given term may make up for lacking attendance cards in the following term. However, a student who attends more than four recitals in one term cannot use their extra cards to fulfill the following term's requirements.
- Piano students who are accompanying other students' recitals may use those recitals to fulfill their requirements as long as they fill out an attendance card each time.

# PERFORMANCE

The performance program prepares students who aspire to be professional instrumental or vocal performers in solo or group settings, chamber or orchestral musicians, studio instructors, and other professions in the music field. Performance students are given extensive opportunities to perform on stage each term of their program as they develop their technique, expression, and overall musicality across a wide range of repertoire through intensive studio and small group instruction.

## VOICE PROGRAM REQUIREMENTS

Specific requirements for midterm and final juries, solo recitals, and 10-minute concerts for voice students can be found in the [Repertoire Requirements](#) manual. Pre-screening and live audition requirements can be found on the [Admissions page](#) on the school website. In addition to the core curriculum, voice students have the following requirements:

### DICTION

- Students will take six terms of diction starting from their first year. Diction covers Italian I and II, German I and II, and French I and II.
- Diction courses correspond to repertoire requirements each year, so it is recommended to take diction according to the recommended plan of study together with Private Lessons.

### VOCAL ENSEMBLE & CONCERT

- Beginning from Year 2, students will have 6 terms of ensemble courses total. Students will take Vocal Ensemble in year 2 and Opera Ensemble in years 3 and 4.
- The Vocal & Opera Ensemble Concert is held at the end of each term for the public and all vocal and opera ensemble students must participate as a part of their course participation grade.

### VOCAL COACHING

- Voice students have Vocal Coaching lessons each term of their program, for eight terms in total.



## CURRICULAR CHART

| Performance - Voice  |           |           |           |           |           |           |           |           |  |
|--|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|--|
| Courses & Requirements by Year and Term                                      | Year 1    |           | Year 2    |           | Year 3    |           | Year 4    |           |  |
| <b>Private Lessons I-VIII</b><br>MUSC 101, 102, 201, 202, 301, 302, 401, 402 | 3         | 3         | 3         | 3         | 4         | 4         | 4         | 4         |  |
| <b>Recital I-IV</b><br>MUSC 103, 104, 203, 204, 303, 304, 403, 404           | 2         | 2         | 2         | 2         | 3         | 3         | 3         | 3         |  |
| <b>Solfeggio I-VI</b><br>MUSC 105, 106, 205, 206, 305, 306                   | 1         | 1         | 1         | 1         | 1         | 1         | 1         | 1         |  |
| <b>Musical Studies I-VI</b><br>MUSC 107, 108, 207, 208, 307, 308             | 3         | 3         | 3         | 3         | 3         | 3         |           |           |  |
| <b>Choir</b><br>MUSC 109   | 1         | 1         | 1         | 1         |           |           |           |           |  |
| <b>Required Piano I-IV</b><br>MUSC 164, 165, 264, 265                        | 1         | 1         | 1         | 1         |           |           |           |           |  |
| <b>Choral Conducting I-IV</b><br>MUSC 310, 311, 410, 411                     |           |           |           |           | 1         | 1         | 1         | 1         |  |
| <b>Diction - Italian I-II</b><br>MUSC 134, 135                               | 1         | 1         |           |           |           |           |           |           |  |
| <b>Diction - German I-II</b><br>MUSC 234, 235                                |           |           | 1         | 1         |           |           |           |           |  |
| <b>Diction - French I-II</b><br>MUSC 334, 335                                |           |           |           |           | 1         | 1         |           |           |  |
| <b>Vocal Ensemble</b><br>MUSC 232  |           |           | 1         | 1         |           |           |           |           |  |
| <b>Opera Ensemble</b><br>MUSC 333  |           |           |           |           | 2         | 2         | 2         | 2         |  |
| <b>Vocal Coaching I-VIII</b><br>MUSC 130, 131, 230, 231, 330, 331, 430, 431  | 1         | 1         | 1         | 1         | 1         | 1         | 1         | 1         |  |
| <b>English Composition I</b><br>LARTS 101                                    | 3         |           |           |           |           |           |           |           |  |
| <b>English Composition II</b><br>LARTS 102                                   |           | 3         |           |           |           |           |           |           |  |
| <b>Introduction to New Testament</b><br>LARTS 110                            | 2         |           |           |           |           |           |           |           |  |
| <b>Introduction to Old Testament</b><br>LARTS 111                            |           | 2         |           |           |           |           |           |           |  |
| <b>History of Art</b><br>LARTS 115   |           |           | 2         |           |           |           |           |           |  |
| <b>Public Speaking</b><br>LARTS 120  |           |           | 3         |           |           |           |           |           |  |
| <b>Introduction to Drama</b><br>LARTS 130                                    |           |           |           | 3         |           |           |           |           |  |
| <b>Spanish I</b><br>LARTS 135  |           |           |           |           | 3         |           |           |           |  |
| <b>Spanish II</b><br>LARTS 136   |           |           |           |           |           | 3         |           |           |  |
| <b>American Literature</b><br>LARTS 203                                      |           |           |           |           |           |           |           | 3         |  |
| <b>Recital Attendance</b><br>NOCS 010  | 0         | 0         | 0         | 0         | 0         | 0         | 0         | 0         |  |
| <b>TOTAL: 137</b>  | <b>18</b> | <b>18</b> | <b>19</b> | <b>17</b> | <b>19</b> | <b>19</b> | <b>15</b> | <b>12</b> |  |

## PIANO PROGRAM REQUIREMENTS

Specific requirements for midterm and final juries, solo recitals, and 10-minute concerts for piano students can be found in the [Repertoire Requirements](#) manual. Pre-screening and live audition requirements can be found on the Admissions page on the school website. In addition to the core curriculum, piano students have the following requirements:

### ACCOMPANIMENT

- Pianists will not only develop their skills as soloists but as accompanists as well. Students will take eight semesters of accompaniment lessons during their program years while accompanying a minimum of 3 students of other majors each term.

### CHAMBER AND CHAMBER CONCERT

- Students will enroll in Chamber for all eight terms of their program to fulfill their ensemble requirement.
- The Chamber Concert is held at the end of each term for the public and all chamber groups must participate as a part of their Chamber course participation grade.

### KEYBOARD HARMONY

- In years 2 and 3, piano students begin a four-term Keyboard Harmony course sequence to develop their musicianship skills at the keyboard including score-reading, clef-reading, transposition and figured bass.



## CURRICULAR CHART

| Performance - Piano   |           |           |           |           |           |           |           |           |  |
|---|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|--|
| Courses & Requirements by Year and Term                                     | Year 1    |           | Year 2    |           | Year 3    |           | Year 4    |           |  |
| <b>Private Lessons I-VIII</b><br>PVT 101, 102, 201, 202, 301, 302, 401, 402 | 3         | 3         | 3         | 3         | 4         | 4         | 4         | 4         |  |
| <b>Recital I-IV</b><br>MUSC 103, 104, 203, 204, 303, 304, 403, 404          | 2         | 2         | 2         | 2         | 3         | 3         | 3         | 3         |  |
| <b>Solfeggio I-VI</b><br>MUSC 105, 106, 205, 206, 305, 306                  | 1         | 1         | 1         | 1         | 1         | 1         | 1         | 1         |  |
| <b>Musical Studies I-VI</b><br>MUSC 107, 108, 207, 208, 307, 308            | 3         | 3         | 3         | 3         | 3         | 3         |           |           |  |
| <b>Choir</b><br>MUSC 109  | 1         | 1         | 1         | 1         |           |           |           |           |  |
| <b>Choral Conducting I-IV</b><br>MUSC 310, 311, 410, 411                    |           |           |           |           | 1         | 1         | 1         | 1         |  |
| <b>Accompaniment I-IV</b><br>MUSC 146, 147, 246, 247, 346, 347              | 1         | 1         | 1         | 1         | 1         | 1         | 1         | 1         |  |
| <b>Chamber</b><br>MUSC 162  | 2         | 2         | 2         | 2         | 2         | 2         | 2         | 2         |  |
| <b>Keyboard Harmony I-IV</b><br>MUSC 248, 249, 348, 349                     |           |           | 1         | 1         | 1         | 1         |           |           |  |
| <b>English Composition I</b><br>LARTS 101                                   | 3         |           |           |           |           |           |           |           |  |
| <b>English Composition II</b><br>LARTS 102                                  |           | 3         |           |           |           |           |           |           |  |
| <b>Introduction to New Testament</b><br>LARTS 110                           | 2         |           |           |           |           |           |           |           |  |
| <b>Introduction to Old Testament</b><br>LARTS 111                           |           | 2         |           |           |           |           |           |           |  |
| <b>History of Art</b><br>LARTS 115  |           |           | 2         |           |           |           |           |           |  |
| <b>Public Speaking</b><br>LARTS 120   |           |           | 3         |           |           |           |           |           |  |
| <b>Introduction to Drama</b><br>LARTS 130                                   |           |           |           | 3         |           |           |           |           |  |
| <b>Spanish I</b><br>LARTS 135   |           |           |           |           | 3         |           |           |           |  |
| <b>Spanish II</b><br>LARTS 136  |           |           |           |           |           | 3         |           |           |  |
| <b>American Literature</b><br>LARTS 203                                     |           |           |           |           |           |           |           | 3         |  |
| <b>Recital Attendance</b><br>NOCS 010                                       | 0         | 0         | 0         | 0         | 0         | 0         | 0         | 0         |  |
| <b>TOTAL: 137</b>   | <b>18</b> | <b>18</b> | <b>19</b> | <b>17</b> | <b>19</b> | <b>19</b> | <b>15</b> | <b>12</b> |  |

## ORCHESTRAL INSTRUMENTS PROGRAM REQUIREMENTS

Specific requirements for midterm and final juries, solo recitals, and 10-minute concerts for orchestral instruments students can be found in the [Repertoire Requirements](#) manual. Pre-screening and live audition requirements can be found on the Admissions page on the school website. In addition to the core curriculum, orchestral instrument students have the following requirements:

### CHAMBER & CHAMBER CONCERT

- Students will enroll in Chamber for all eight terms of their program to fulfill their ensemble requirement.
- The Chamber Concert is held at the end of each term for the public and all chamber groups must participate as a part of their Chamber course participation grade.

### ORCHESTRA & SPRING CONCERT

- Students will enroll in Orchestra for all eight terms of their program.
- The Mahanaim Orchestra performs at every seasonal concert at the end of each term. Participation is calculated into the course grade for that term.



## CURRICULAR CHART

| Performance - Orchestral Instruments   |           |           |           |           |           |           |           |           |   |
|--|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|---|
| Courses & Requirements by Year and Term                                      | Year 1    |           | Year 2    |           | Year 3    |           | Year 4    |           |   |
| <b>Private Lessons I-VIII</b><br>MUSC 101, 102, 201, 202, 301, 302, 401, 402 | 3         | 3         | 3         | 3         | 4         | 4         | 4         | 4         |   |
| <b>Recital I-IV</b><br>MUSC 103, 104, 203, 204, 303, 304, 403, 404           | 2         | 2         | 2         | 2         | 3         | 3         | 3         | 3         |   |
| <b>Solfeggio I-VI</b><br>MUSC 105, 106, 205, 206, 305, 306                   | 1         | 1         | 1         | 1         | 1         | 1         | 1         | 1         |   |
| <b>Musical Studies I-VI</b><br>MUSC 107, 108, 207, 208, 307, 308             | 3         | 3         | 3         | 3         | 3         | 3         |           |           |   |
| <b>Choir</b><br>MUSC 109   | 1         | 1         | 1         | 1         |           |           |           |           |   |
| <b>Required Piano I-IV</b><br>MUSC 164, 165, 264, 265                        | 1         | 1         | 1         | 1         |           |           |           |           |   |
| <b>Choral Conducting I-IV</b><br>MUSC 310, 311, 410, 411                     |           |           |           |           | 1         | 1         | 1         | 1         |   |
| <b>Orchestra</b><br>MUSC 163   | 2         | 2         | 2         | 2         | 2         | 2         | 2         | 2         |   |
| <b>Chamber</b><br>MUSC 162   | 2         | 2         | 2         | 2         | 2         | 2         | 2         | 2         |   |
| <b>English Composition I</b><br>LARTS 101                                    | 3         |           |           |           |           |           |           |           |   |
| <b>English Composition II</b><br>LARTS 102                                   |           | 3         |           |           |           |           |           |           |   |
| <b>Introduction to New Testament</b><br>LARTS 110                            | 2         |           |           |           |           |           |           |           |   |
| <b>Introduction to Old Testament</b><br>LARTS 111                            |           | 2         |           |           |           |           |           |           |   |
| <b>History of Art</b><br>LARTS 115   |           |           | 2         |           |           |           |           |           |   |
| <b>Public Speaking</b><br>LAR 120  |           |           | 3         |           |           |           |           |           |   |
| <b>Introduction to Drama</b><br>LARTS 130                                    |           |           |           | 3         |           |           |           |           |   |
| <b>Spanish I</b><br>LARTS 135  |           |           |           |           | 3         |           |           |           |   |
| <b>Spanish II</b><br>LARTS 136   |           |           |           |           |           | 3         |           |           |   |
| <b>American Literature</b><br>LARTS 203                                      |           |           |           |           |           |           |           | 3         |   |
| <b>Recital Attendance</b><br>NOCS 010  | 0         | 0         | 0         | 0         | 0         | 0         | 0         | 0         | 0 |
| <b>TOTAL: 140</b>  | <b>20</b> | <b>20</b> | <b>20</b> | <b>18</b> | <b>19</b> | <b>19</b> | <b>16</b> | <b>13</b> |   |

# CONDUCTING

The conducting program prepares students who intend to pursue a profession in conducting or continue their education. Conducting students gain hands-on experience in leadership and management of rehearsals and performances in both school and professional settings. Tracks are offered in both Choral and Orchestral conducting, giving students the opportunity to work with Mahanaim's small and large ensembles.

## CHORAL CONDUCTING PROGRAM REQUIREMENTS

Specific requirements for midterm and final juries, solo recitals, and 10-minute concerts for choral conducting students can be found in the [Repertoire Requirements](#) manual. Pre-screening and live audition requirements can be found on the [Admissions page](#) on the school website. In addition to the core curriculum, choral conducting students have the following requirements:

### SCORE READING

In Year 1, students will enroll in two terms of Score Reading to develop and reinforce their ability to read choral and orchestral music in all clefs and apply these skills to the process of reading transposing instruments in orchestral scores.

### VOCAL LESSONS

In Year 2, students will enroll in two terms of Vocal Lessons, taught one-on-one by a voice faculty member. Students will better grasp vocal techniques in order to use voices effectively when leading a vocal ensemble or choir. Students will learn various repertoire from basic to intermediate levels and will develop the fundamentals of voice training and sound production.

### CHOIR

Students will enroll in Choir for all eight terms of their program instead of the core requirement of four terms. Choral conducting students will have opportunities to rehearse conducting with the Mahaniam Choir during classes.

### ANALYSIS

In years 2 and 3, students will enroll in four terms of Analysis where they will discuss the musical forms, harmony, and counterpoint of various eras. These courses will focus on analyzing, rather than writing, music from each area.

### POLYPHONY

In Year 4, students will enroll in two terms of Polyphony which focuses primarily on the writing of counterpoint in certain styles and will also examine these styles from a historical and analytical perspective.

## CURRICULAR CHART

| Choral Conducting  |           |           |           |           |           |           |           |           |  |
|--|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|--|
| Courses & Requirements by Year and Term                                      | Year 1    |           | Year 2    |           | Year 3    |           | Year 4    |           |  |
| <b>Private Lessons I-VIII</b><br>MUSC 101, 102, 201, 202, 301, 302, 401, 402 | 3         | 3         | 3         | 3         | 4         | 4         | 4         | 4         |  |
| <b>Recital I-IV</b><br>MUSC 103, 104, 203, 204, 303, 304, 403, 404           | 2         | 2         | 2         | 2         | 3         | 3         | 3         | 3         |  |
| <b>Solfeggio I-VI</b><br>MUSC 105, 106, 205, 206, 305, 306                   | 1         | 1         | 1         | 1         | 1         | 1         | 1         | 1         |  |
| <b>Musical Studies I-VI</b><br>MUSC 107, 108, 207, 208, 307, 308             | 3         | 3         | 3         | 3         | 3         | 3         |           |           |  |
| <b>Choir</b><br>MUSC 109   | 1         | 1         | 1         | 1         | 1         | 1         | 1         | 1         |  |
| <b>Required Piano I-IV</b><br>MUSC 164, 165, 264, 265                        | 1         | 1         | 1         | 1         |           |           |           |           |  |
| <b>Score Reading I-II</b><br>MUSC 384, 385                                   | 2         | 2         |           |           |           |           |           |           |  |
| <b>Analysis I-IV</b><br>MUSC 382, 383, 482, 483                              |           |           | 2         | 2         | 2         | 2         |           |           |  |
| <b>Polyphony I-II</b><br>MUSC 278, 279                                       |           |           |           |           |           |           | 2         | 2         |  |
| <b>Vocal Lesson I-II</b><br>MUSC 130, 131                                    |           |           | 1         | 1         |           |           |           |           |  |
| <b>English Composition I</b><br>LARTS 101                                    | 3         |           |           |           |           |           |           |           |  |
| <b>English Composition II</b><br>LARTS 102                                   |           | 3         |           |           |           |           |           |           |  |
| <b>Introduction to New Testament</b><br>LARTS 110                            | 2         |           |           |           |           |           |           |           |  |
| <b>Introduction to Old Testament</b><br>LARTS 111                            |           | 2         |           |           |           |           |           |           |  |
| <b>History of Art</b><br>LARTS 115   |           |           | 2         |           |           |           |           |           |  |
| <b>Public Speaking</b><br>LARTS 120  |           |           |           |           |           |           |           | 3         |  |
| <b>Introduction to Drama</b><br>LARTS 130                                    |           |           |           | 3         |           |           |           |           |  |
| <b>Spanish I</b><br>LARTS 135  |           |           |           |           | 3         |           |           |           |  |
| <b>Spanish II</b><br>LARTS 136   |           |           |           |           |           | 3         |           |           |  |
| <b>American Literature</b><br>LARTS 203                                      |           |           |           |           |           |           | 3         |           |  |
| <b>Recital Attendance</b><br>NOCS 010  | 0         | 0         | 0         | 0         | 0         | 0         | 0         | 0         |  |
| <b>TOTAL: 131</b>  | <b>18</b> | <b>18</b> | <b>16</b> | <b>17</b> | <b>17</b> | <b>17</b> | <b>14</b> | <b>14</b> |  |



## ORCHESTRAL CONDUCTING PROGRAM REQUIREMENTS

Specific requirements for midterm and final juries, solo recitals, and 10-minute concerts for orchestral conducting students can be found in the [Repertoire Requirements](#) manual. Pre-screening and live audition requirements can be found on the [Admissions page](#) on the school website. In addition to the core curriculum, orchestral conducting students have the following requirements:

### PRIVATE LESSONS AND YEAR 1 EVALUATIONS

In Year 1, Orchestral Conducting students will take their first two terms of private lessons in Choral Conducting. From Year 2, private lessons will switch to Orchestral Conducting. Students should adhere to the repertoire guidelines for Choral Conducting students for their Year 1 midterm, final jury, 10-minute concert, and solo recital.

### SCORE READING

In Year 1, students will enroll in two terms of Score Reading to develop and reinforce their ability to read choral and orchestral music in all clefs and apply these skills to the process of reading transposing instruments in orchestral scores.

### INSTRUMENTATION

In Year 2, students will enroll in two terms of Instrumentation where they will develop their understanding of all instruments in the orchestra and how to score for both small and larger combinations of instruments.

### ANALYSIS

In years 2 and 3, students will enroll in four terms of Analysis where they will discuss the musical forms, harmony, and counterpoint of various eras. These courses will focus on analyzing, rather than writing, music from each area.

### ORCHESTRATION

In years 3 and 4, students will enroll in four terms of Orchestration to study the orchestrational techniques and styles of various eras and apply the various elements of orchestration to scoring projects for ensembles of various sizes.

### POLYPHONY

In Year 4, students will enroll in two terms of Polyphony which focuses primarily on the writing of counterpoint in certain styles and will also examine these styles from a historical and analytical perspective.

## CURRICULAR CHART

| Orchestral Conducting  |           |           |           |           |           |           |           |           |
|--|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
| Courses & Requirements by Year and Term                                      | Year 1    |           | Year 2    |           | Year 3    |           | Year 4    |           |
| <b>Private Lessons I-VIII</b><br>MUSC 101, 102, 201, 202, 301, 302, 401, 402 | 3         | 3         | 3         | 3         | 4         | 4         | 4         | 4         |
| <b>Recital I-IV</b><br>MUSC 103, 104, 203, 204, 303, 304, 403, 404           | 2         | 2         | 2         | 2         | 3         | 3         | 3         | 3         |
| <b>Solfeggio I-VI</b><br>MUSC 105, 106, 205, 206, 305, 306                   | 1         | 1         | 1         | 1         | 1         | 1         | 1         | 1         |
| <b>Musical Studies I-VI</b><br>MUSC 107, 108, 207, 208, 307, 308             | 3         | 3         | 3         | 3         | 3         | 3         |           |           |
| <b>Choir</b><br>MUSC 109   | 1         | 1         | 1         | 1         |           |           |           |           |
| <b>Required Piano I-IV</b><br>MUSC 164, 165, 264, 265                        | 1         | 1         | 1         | 1         |           |           |           |           |
| <b>Score Reading I-II</b><br>MUSC 384, 385                                   | 2         | 2         |           |           |           |           |           |           |
| <b>Instrumentation I-II</b><br>MUSC 176, 177                                 |           |           | 2         | 2         |           |           |           |           |
| <b>Orchestration I-IV</b><br>MUSC 280, 281, 380, 381                         |           |           |           |           | 2         | 2         | 2         | 2         |
| <b>Analysis I-IV</b><br>MUSC 382, 383, 482, 483                              |           |           | 2         | 2         | 2         | 2         |           |           |
| <b>Polyphony I-II</b><br>MUSC 278, 279                                       |           |           |           |           |           |           | 2         | 2         |
| <b>English Composition I</b><br>LARTS 101                                    | 3         |           |           |           |           |           |           |           |
| <b>English Composition II</b><br>LARTS 102                                   |           | 3         |           |           |           |           |           |           |
| <b>Introduction to New Testament</b><br>LARTS 110                            | 2         |           |           |           |           |           |           |           |
| <b>Introduction to Old Testament</b><br>LARTS 111                            |           | 2         |           |           |           |           |           |           |
| <b>History of Art</b><br>LARTS 115   |           |           | 2         |           |           |           |           |           |
| <b>Public Speaking</b><br>LARTS 120  |           |           |           |           |           |           |           | 3         |
| <b>Introduction to Drama</b><br>LARTS 130                                    |           |           |           | 3         |           |           |           |           |
| <b>Spanish I</b><br>LARTS 135  |           |           |           |           | 3         |           |           |           |
| <b>Spanish II</b><br>LARTS 136   |           |           |           |           |           | 3         |           |           |
| <b>American Literature</b><br>LARTS 203                                      |           |           |           |           |           |           | 3         |           |
| <b>Recital Attendance</b><br>NOCS 010  | 0         | 0         | 0         | 0         | 0         | 0         | 0         | 0         |
| <b>TOTAL: 137</b>  | <b>18</b> | <b>18</b> | <b>17</b> | <b>18</b> | <b>18</b> | <b>18</b> | <b>15</b> | <b>15</b> |

# COMPOSITION

The composition program is for students who want to express their creative vision by writing music with depth and meaning. Through four years of intensive instruction in compositional techniques, composers will develop their musical interpretation, taste, and direction to form their own expressive voice. With the knowledge and tools to create music, composers will be given ample opportunities to work with their peers and hear their works come to life every term of their program.

## COMPOSITION PROGRAM REQUIREMENTS

Requirements for the midterm, final juries, solo recitals, and 10-minute concerts differ from the Performance and Conducting programs.

### MIDTERM AND FINAL JURY

Both the midterm and final jury for composers' Private Lessons course will be an evaluation of the music written and not a performance evaluation. Students will submit their work-in-progress during the midterm and their portfolio for that term for the final. All end of term portfolios must contain two pieces, one of which has not been performed at any other evaluations during that term.

### 10-MINUTE CONCERTS

Composers will have 10-minute concerts starting from the second term of Year 1.

### RECITALS

Freshmen composers have a 10-minute recital in their first term. For all terms after, recitals must be a minimum of 15-minutes and contain 50% new work.

More specific requirements for midterm and final juries, solo recitals, and 10-minute concerts for composition students can be found in the [Repertoire Requirements](#) manual. Pre-screening and live audition requirements can be found on the Admissions page on the school website. In addition to the core curriculum, composition students have the following requirements:

### INSTRUMENTATION

In Year 1, students will enroll in two terms of Instrumentation where they will develop their understanding of all instruments in the orchestra and how to score for both small and larger combinations of instruments.

### KEYBOARD HARMONY

In Years 1 and 2, students take a four-term Keyboard Harmony course sequence together with piano students to develop their musicianship skills at the keyboard including score-reading, clef-reading, transposition, and figured bass.

### ORCHESTRATION

In years 2 and 3, students will enroll in four terms of Orchestration to study the orchestrational techniques and styles of various eras and apply the various elements of orchestration to scoring projects for ensembles of various sizes.

### POLYPHONY

In year 2, students will enroll in two terms of Polyphony which focuses primarily on the writing of counterpoint in certain styles and will also examine these styles from a historical and analytical perspective.

### ANALYSIS

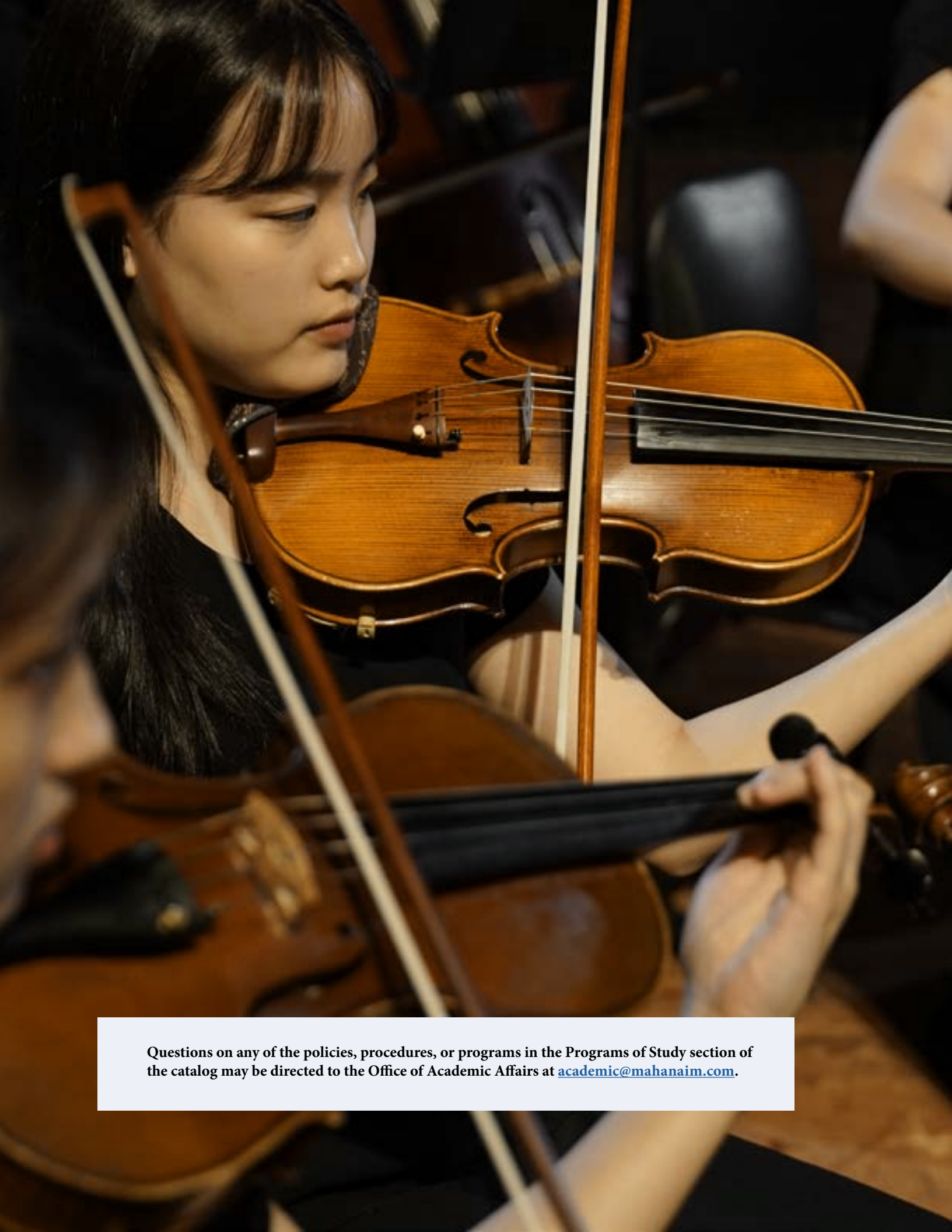
In years 3 and 4, students will enroll in four terms of Analysis where they will discuss the musical forms, harmony, and counterpoint of various eras. These courses will focus on analyzing, rather than writing, music from each area.

## SCORE READING

In Year 4, students will enroll in two terms of Score Reading to develop and reinforce their ability to read choral and orchestral music in all clefs and apply these skills to the process of reading transposing instruments in orchestral scores.

## CURRICULAR CHART

| Composition  |           |           |           |           |           |           |           |           |        |
|--|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|--------|
| Courses & Requirements by Year and Term                                    | Year 1    | Year 2    | Year 3    | Year 4    | Year 3    | Year 4    | Year 3    | Year 4    | Year 4 |
| <b>Major Lessons I-VIII</b><br>MUSC 101, 102, 201, 202, 301, 302, 401, 402 | 3         | 3         | 3         | 3         | 4         | 4         | 4         | 4         | 4      |
| <b>Recital I-IV</b><br>MUSC 103, 104, 203, 204, 303, 304, 403, 404         | 2         | 2         | 2         | 2         | 3         | 3         | 3         | 3         | 3      |
| <b>Solfeggio I-VI</b><br>MUSC 105, 106, 205, 206, 305, 306                 | 1         | 1         | 1         | 1         | 1         | 1         | 1         | 1         | 1      |
| <b>Musical Studies I-VI</b><br>MUSC 107, 108, 207, 208, 307, 308           | 3         | 3         | 3         | 3         | 3         | 3         |           |           |        |
| <b>Choir</b><br>MUSC 109   | 1         | 1         | 1         | 1         |           |           |           |           |        |
| <b>Required Piano I-IV</b><br>MUSC 164, 165, 264, 265                      | 1         | 1         | 1         | 1         |           |           |           |           |        |
| <b>Choral Conducting I-II</b><br>MUSC 310, 311, 410, 411                   |           |           |           |           | 1         | 1         | 1         | 1         |        |
| <b>Instrumentation I-II</b><br>MUSC 276, 277                               | 2         | 2         |           |           |           |           |           |           |        |
| <b>Keyboard Harmony I-IV</b><br>MUSC 248, 249, 348, 349                    | 1         | 1         | 1         | 1         |           |           |           |           |        |
| <b>Orchestration I-IV</b><br>MUSC 280, 281, 380, 381                       |           |           | 2         | 2         | 2         | 2         |           |           |        |
| <b>Analysis I-IV</b><br>MUSC 382, 383, 482, 483                            |           |           |           |           | 2         | 2         | 2         | 2         |        |
| <b>Polyphony I-II</b><br>MUSC 278, 279                                     |           |           | 2         | 2         |           |           |           |           |        |
| <b>Score Reading I-II</b><br>MUSC 384, 385                                 |           |           |           |           |           |           | 2         | 2         |        |
| <b>English Composition I</b><br>LARTS 101                                  | 3         |           |           |           |           |           |           |           |        |
| <b>English Composition II</b><br>LARTS 102                                 |           | 3         |           |           |           |           |           |           |        |
| <b>Introduction to New Testament</b><br>LARTS 110                          | 2         |           |           |           |           |           |           |           |        |
| <b>Introduction to Old Testament</b><br>LARTS 111                          |           | 2         |           |           |           |           |           |           |        |
| <b>History of Art</b><br>LARTS 115   |           |           | 2         |           |           |           |           |           |        |
| <b>Public Speaking</b><br>LARTS 120  |           |           |           |           |           |           |           |           | 3      |
| <b>Introduction to Drama</b><br>LARTS 130                                  |           |           |           | 3         |           |           |           |           |        |
| <b>Spanish I</b><br>LARTS 135  |           |           |           |           | 3         |           |           |           |        |
| <b>Spanish II</b><br>LARTS 136   |           |           |           |           |           | 3         |           |           |        |
| <b>American Literature</b><br>LARTS 203                                    |           |           |           |           |           |           |           | 3         |        |
| <b>Recital Attendance</b><br>NOCS 010                                      | 0         | 0         | 0         | 0         | 0         | 0         | 0         | 0         | 0      |
| <b>TOTAL: 145</b>  | <b>19</b> | <b>19</b> | <b>18</b> | <b>19</b> | <b>19</b> | <b>19</b> | <b>16</b> | <b>16</b> |        |



# COURSE DESCRIPTIONS

## COURSE PREFIXES AND CODES

000-999: Non-Course / Remedial Courses / Graduation Requirements  
 100-199: Introductory or General;  
 200-299: Intermediate;  
 300-499: Advanced;

| Course Type          | Prefix |
|----------------------|--------|
| Music Courses        | MUSC   |
| Liberal Arts Courses | LARTS  |
| Non-Courses          | NOCS   |

## CORE PROGRAM

### PRIVATE LESSONS I - VIII

MUSC 101, 102, 201, 202, 301, 302, 401, 402

Spring/Fall

3-4 Clock Hours each

Private lessons are offered to the student through private weekly instruction one time per week and 50-minute sessions. Each student will develop a well-rounded skill set according to their major. Training and instruction from a private instructor will be tailored to each student's current need and ability. Instruction will be balanced between developing a student's technique and musicianship. Students will have a midterm evaluation and final jury each term. Studio recitals will be held as a part of the course for the first two years of the program.

### RECITAL I - VIII

MUSC 103,104, 203, 204, 303, 304, 403, 404

Spring/Fall

2-3 Clock Hours each

An integral part of the core music curriculum is the recital component, as the stage experience is important for a musician's development as a professional performer. At the end of every term, students will be required to perform a recital on a date and time that is scheduled by the music department. The required length of the program, as well as repertoire requirements, change each year. A 10-minute excerpt from the recital program will be performed in the middle of the term for feed-

back and to check progress.

### SOLFEGGIO I

MUSC 105

Spring

1 Clock Hour

This is the first course of a six-term course sequence. Students will practice basic rhythms, meters, and melodic patterns, laying the foundation for more advanced materials in the future. In addition to the materials in the textbook, students will have a chance to develop their skills through studying corresponding examples from musical literature.

### SOLFEGGIO II

MUSC 106

Fall

1 Clock Hour

This is the second course of an six-term course sequence. Students will improve their mastery of basic rhythms, meters, and melodic patterns, while introducing some more advanced materials including tenor clef and various compound meters. In addition to the materials in the textbook, students will have a chance to develop their skills through studying corresponding examples from musical literature.

### SOLFEGGIO III

Questions on any of the policies, procedures, or programs in the Programs of Study section of the catalog may be directed to the Office of Academic Affairs at [academic@mahanaim.com](mailto:academic@mahanaim.com).

MUSC 205

Spring

1 Clock Hour

This is the third course of an six-term course sequence. Students continue to develop their ear-training and sight-singing skills. Building on the foundations of diatonic harmony, this course introduces more challenging melodies with chromatic harmony, modulation, large leaps, compound meters, and syncopations. In addition to the materials in the textbook, students will have a chance to develop their skills through studying corresponding examples from musical literature. Prerequisite: MUSC 105, MUSC 106

### **SOLFEGGIO IV**

MUSC 206

Fall

1 Clock Hour

This is the fourth course of an six-term course sequence. Students will practice melodies involving modal mixture, secondary dominants, and other chromatic elements, as well as intermediate level rhythms and meters, and learn to read in tenor clef. In addition to the materials in the textbook, students will have a chance to develop their skills through studying corresponding examples from musical literature. Prerequisite: MUSC 205

### **SOLFEGGIO V**

MUSC 305

Spring

1 Clock Hour

This is the fifth course of an six-term course sequence. Students practice melodies with challenging chromatic tonal elements, as well as mixed meters and a variety of rhythms. In addition to the materials in the textbook, students will have a chance to develop their skills through studying corresponding examples from musical literature. Prerequisite: MUSC 206

### **SOLFEGGIO VI**

MUSC 306

Fall

1 Clock Hour

This is the sixth and final course of this sequence. Students practice melodies with challenging chromatic motion, as well as mixed meters, quintuplets, and polyrhythms. In addition to the materials in the textbook, students will have a chance to develop their skills through studying correspond-

ing examples from musical literature. Prerequisite:

MUSC 305

### **MUSICAL STUDIES I**

MUSC 107

Spring

3 Clock Hours

Musical Studies I is the first term of a comprehensive three-year course that covers music history from ancient Greece through the 21st century with coordinating topics in music theory, composition, and analysis. This term focuses on the music of the Middle Ages through the 16th century as well as Renaissance counterpoint technique.

### **MUSICAL STUDIES II**

MUSC 108

Fall

3 Clock Hours

Musical Studies II is the second term of a comprehensive three-year course that covers music history from ancient Greece through the 21st century with coordinating topics in music theory, composition, and analysis. This term focuses on music history from the late 16th century through the French Baroque as well as basic part-writing skills with triads and seventh chords and non-chord tones. Prerequisite: MUSC 107

### **MUSICAL STUDIES III**

MUSC 207

Spring

3 Clock Hours

Musical Studies III is the third term of a comprehensive three-year course which covers music history from ancient Greece through the 21st-century with coordinating topics in music theory, composition, and analysis. This term focuses on music history from J.S. Bach through Haydn as well as the part-writing and analysis of basic chromatic harmonies and modulations. Prerequisite: MUSC 108

### **MUSICAL STUDIES IV**

MUSC 208

Fall

3 Clock Hours

Musical Studies IV is the fourth term a comprehensive three-year course that covers music history from ancient Greece through the 21st century with coordinating topics in music theory, composition, and analysis. This term focuses on music history

from Mozart through Weber as well as part-writing and analysis of new chromatic chords and modulations. Prerequisite: MUSC 207

### **MUSICAL STUDIES V**

MUSC 307

Spring

3 Clock Hours

Musical Studies V is the fifth term of a comprehensive three-year course which covers music history from ancient Greece through the 21st century with coordinating topics in music theory, composition, and analysis. This term focuses on composers from the mid-nineteenth century through traditional approaches of the mid-twentieth century as well as the part-writing and analysis of complex chromatic chords and modulations. Prerequisite: MUSC 208

### **MUSICAL STUDIES VI**

MUSC 308

Fall

3 Clock Hours

Musical Studies VI is the sixth term of a comprehensive three-year course which covers music history from ancient Greece through the 21st century with coordinating topics in music theory, composition, and analysis. This term focuses on music history of the 20th–21st centuries as well as compositional and analytical techniques which apply to that music. Prerequisite: MUSC 307

### **REQUIRED PIANO I - IV**

MUSC 164, 165, 264, 265

Spring/Fall

1 Clock Hour each

Students enrolled for “required” piano lessons will receive one fifty-minute private lesson per week during the fifteen-week term. Private lessons are designed to build technical proficiency, repertoire, practical keyboard skills, and awareness of pianistic problems. Students majoring in Composition will acquire the skills they need to compose at the piano. Additionally, the lessons will supplement the student’s classical music and music theory training.

### **CHOIR**

MUSC 109

Spring/Fall

1 Clock Hour

Choir is a non-audition ensemble that all students are required to take part in during their first two years of study. The Choir will study, rehearse and

perform a variety of major, folk, classical, and traditional choral literature. Choir classes are offered to the student through weekly instruction two times per week and 50 minutes per session apart from sectional and individual practice.

### **CHORAL CONDUCTING I**

MUSC 310

Spring

1 Clock Hour

Choral Conducting I is an introduction to the basic techniques of conducting. Topics addressed will include gesture technique, repertoire, methods, and rehearsal procedures. Classes are offered to the student through weekly instruction once per week and 50 minutes per session. Regardless of their program, all students will take this course beginning from their senior year. As a musician and possible educator, conducting is arguably the most important skill one can possess. Like learning an instrument, conducting will require specific and focused practice in order for you to see improvement.

### **CHORAL CONDUCTING II**

MUSC 311

Fall

1 Clock Hour

This is the second introductory course to the basic techniques of conducting. Lessons will continue to address and further develop gesture technique, repertoire, methods, and rehearsal procedures. Classes are offered to the student through weekly instruction once per week and 50 minutes per session. Students will also continue to practice conducting with both an accompanist and vocal groups. Remember, like learning an instrument, conducting will require specific and focused practice in order for you to see improvement. Prerequisite: MUSC 310

### **CHORAL CONDUCTING III**

MUSC 410

Spring

1 Clock Hour

This course is the third in a series designed to be an introduction to the basic techniques of conducting. Course III will combine the techniques and practices learned in the I and II and apply them with a high level of musicality. Classes are offered to the student through weekly instruction once per week and 50 minutes per session. Regardless of their major, all students will take this course in their senior year. New components added to course III include

a research presentation on pieces studied and work with an orchestral group. Prerequisite: MUSC 311

### **CHORAL CONDUCTING IV**

MUSC 411

Fall

1 Clock Hour

This is the final course covering the basic techniques of conducting. Course IV will combine the techniques and practices learned in I, II, and III and apply them with a high level of musicality. Classes are offered to the student through weekly instruction once per week and 50 minutes per session. Course IV will introduce the student to challenging and serious repertoire for choir and orchestra. Students will also be required to give research presentations and class performances to demonstrate their skills. Prerequisite: MUSC 410

## **VOICE**

### **DICTION - ITALIAN I - II**

MUSC 134, 135

Spring/Fall

1 Clock Hour each

The goal of the Italian Diction class is to become familiarized with lyric diction in Italian and furthermore, to enjoy and appreciate Italian vocal repertoire. This diction class deals with Italian phonetics as used in lyric diction and considers the changes that occur in spoken Italian and the way in which it is sung. These changes are due to the existing differences between speaking and singing. Without understanding the pattern of Italian speech sounds and the norms ruling them in words and phrases, it is pointless to sing arias from the Italian repertoire. Students will learn the distinctive aural qualities of Italian and apply them to singing Italian repertoires. Though Italian may seem easy to sing compared to French and German, this is deceptive because the phonetic principles of Italian are often completely opposed to those of English. To master them, focused study and practice are mandatory.

### **DICTION - GERMAN I - II**

MUSC 234, 235

Spring/Fall

1 Clock Hour each

The goal of German Diction is to learn how to pronounce German lyrics in German song literature using the International Phonetic Alphabet. Class

will also focus on translating and understanding the lyrics and deciphering the symbolism used in the lyrics to find out its hidden meaning. Ultimately, this class will help improve one's performance of German lieder by being able to communicate better with the audience through clearer German diction and understanding of the poetry.

### **DICTION - FRENCH I - II**

MUSC 334, 335

Spring/Fall

1 Clock Hour each

The goal of French Diction is to assure students that they can sing in French as well and comfortably as in any other language. For English-speaking singers as well as foreign singers, many tend to be reluctant to sing French vocal repertoire because of ideas they may have about the difficulties of singing the French language. Students will become familiarized with lyric diction in French and furthermore, enjoy and appreciate French vocal repertoire. In order for the singers who attempt to sing all this repertoire in the original French language, careful study is required to enable them to render the literary texts as well as the music. Therefore, the ultimate outcome of singing French mélodies will be an acquisition of the same quality of sound, of voice production, that he or she has in their own language without spoiling it with the typical accent and pronunciation of their own language.

### **VOCAL ENSEMBLE**

MUSC 232

Spring/Fall

1 Clock Hour

This is a performance course. Singers will perform non-operatic ensemble repertoire at the end of each term. Repertoire will be assigned and can be found in Oratorio, Vocal Literature, Salon Settings, Art Song Ensembles, etc. Repertoire will be assigned based on fach, vocal ability, performance-time balance, vocal range, etc., in addition to the greater goal of creating an exciting, dynamic, and cohesive performance at the end of the term.

### **OPERA ENSEMBLE**

MUSC 333

Spring/Fall

2 Clock Hours

This is a performance course. Singers will perform Operatic Repertoire at the end of each term. This course is an introduction to Stage Acting, Stage

Direction, Recitativo Secco, and other basic elements of Operatic Performance. Repertoire will be assigned based on fach, vocal ability, performance-time balance, vocal range, etc., in addition to the greater goal of creating an exciting, dynamic, and cohesive performance at the end of the term.

### **VOCAL COACHING I - VIII**

MUSC 130, 131, 230, 231, 330, 331, 430, 431

Spring/Fall

1 Clock Hour each

The purpose of this vocal coaching class is to unify the elements and techniques of Private Voice lessons, Diction, and Vocal/Opera Ensemble. Students will learn the techniques of preparing and putting together all genres of repertoire, which include art Songs, operatic Arias, oratorio and more popular styles. This class will provide students an opportunity to work on languages, diction rules, interpretation and expression of the text, phrasing, accuracy of pitches and rhythms, musical style, and appropriate performance practice. The vocal coaching will be a great setting to explore and expand the repertoire and cultivate their musicality. Students may bring materials that they may be preparing for auditions, recitals or other singing engagements. A special emphasis on recitals will be encouraged.

## **PIANO**

### **ACCOMPANIMENT I-VIII**

MUSC 146, 147, 246, 247, 346, 347, 446, 447

Spring/Fall

1 Clock Hour each

Accompaniment lessons are designed to develop the basic skills required of a pianist for instrumental and vocal accompaniment. This collaborative piano course will prepare students to accompany vocal and instrumental performances. Accompaniment requires an approach and skills which are different from those developed by the solo pianist. The students will gain knowledge of the basic collaborative vocal and instrumental repertoire, develop skills and abilities to effectively work with a singer and an instrumentalist. Students enrolled in this course will receive one fifty-minute private lesson per week during the fifteen-week term.

### **KEYBOARD HARMONY I**

MUSC 248

Spring

1 Clock Hour each

This course is an introduction to basic musicianship skills at the keyboard, including score-reading, clef-reading, transposition, and figured bass. Topics include triads and their inversions, seventh chords and their inversions, and single passing tones. Exercises teach reading in alto clef. Prerequisite: MUSC 107

### **KEYBOARD HARMONY II**

MUSC 249

Fall

1 Clock Hour

This course is an introduction to basic musicianship skills at the keyboard, including score-reading, clef-reading, transposition, and figured bass. Topics include triads and their inversions, seventh chords and their inversions, and single passing tones. Exercises will also include score reading in different clefs. Prerequisite: MUSC 248

### **KEYBOARD HARMONY III**

MUSC 348

Spring

1 Clock Hour

This course is an introduction to basic musicianship skills at the keyboard, including score-reading, clef-reading, transposition, and figured bass. Topics include various eighteenth-century compositional styles, from Corelli's trio sonatas to more and more complicated figured basses by Bach. Exercises teach reading in soprano, alto, and tenor clefs. Prerequisite: MUSC 249

### **KEYBOARD HARMONY IV**

MUSC 349

Fall

1 Clock Hour

This course is an introduction to basic musicianship skills at the keyboard, including score-reading, clef-reading, transposition, and figured bass. Topics include various eighteenth-century compositional styles, from Corelli's trio sonatas to more and more complicated figured basses by Bach. Exercises teach reading in soprano, alto, and tenor clefs. Prerequisite: MUSC 348

## **ORCHESTRAL INSTRUMENTS**

### **CHAMBER**

MUSC 162

Spring/Fall

2 Clock Hours each

Participation in Chamber is a central component of the music program. Regular weekly rehearsals both with and without coaching develop each member into a well-rounded musician who is able to work collaboratively with their peers in a professional and fluent manner. Coaches will place emphasis on group participation, ensemble issues, and rehearsal techniques. Groups are exposed to a wide range of chamber music literature from all periods and for different combinations of orchestral instruments, culminating in performances both on- and off-campus each term.

### **ORCHESTRA**

MUSC 163

Spring/Fall

2 Clock Hours each

Mahanaim Orchestra rehearsals are two hours long, and two times per week. Through reading, rehearsing, and performing symphonic masterworks, representing the tradition of Western classical music, students will gain excellent ensemble performance skills, improve their instrumental technique, and broaden their repertoire and music theory knowledge. There will be at least one concert performance each term. The main objective of this course is to prepare highly competitive and very passionate orchestral players.

## **COMPOSITION & CONDUCTING**

### **SCORE READING I**

MUSC 384

Spring

2 Clock Hours

This is the first course of a two-term course sequence. Students will develop and reinforce their ability to read choral and orchestral music in all clefs (treble, bass, soprano, mezzo-soprano, alto, tenor, and baritone) and apply these skills to the process of reading transposing instruments in orchestral scores.

### **SCORE READING II**

MUSC 385

Fall

2 Clock Hours

This is the second course of a four-term course sequence. Students will develop and reinforce their ability to read choral and orchestral music in all clefs (treble, bass, soprano, mezzo-soprano,

alto, tenor, and baritone) and apply these skills to the process of reading transposing instruments in orchestral scores. Prerequisite: MUSC 384

### **INSTRUMENTATION I**

MUSC 176

Spring

2 Clock Hours

This is the first course of a two-term course sequence. This term will provide an overview of the instruments of the orchestra and an introduction to scoring for small ensembles.

### **INSTRUMENTATION II**

MUSC 177

Fall

2 Clock Hours

This is the second course of a two-term course sequence. This term will complete our overview of the instruments of the orchestra and discuss scoring for large combinations of instruments. Prerequisite: MUSC 176

### **ORCHESTRATION I**

MUSC 280

Spring

2 Clock Hours

This is the first course of a four-term course sequence. This term will cover the orchestrational techniques and styles of the Baroque era. Prerequisite: MUSC 177

### **ORCHESTRATION II**

MUSC 281

Fall

2 Clock Hours

This is the second course of a four-term course sequence. This term will discuss the orchestrational techniques and styles of the Classical/Early Romantic era. The course will help to reinforce the detailed aspects of orchestration (such as range, tessitura, transposition, and articulation) and deepen the student's knowledge of the large structural elements of orchestration. Assignments will include scoring projects for ensembles of various sizes, incorporating the stylistic elements of the late 18th and early 19th centuries. Prerequisite: MUSC 280

### **ORCHESTRATION III**

MUSC 380

Spring

2 Clock Hours

This is the third course of a four-term course sequence. This course will focus on the analytical study of selected works from the orchestral repertoire from the Romantic era, providing the theoretical and historical context for the advanced study of orchestration. The course seeks to develop a more sophisticated understanding of the fundamental principles of orchestration and proficiency in orchestrating excerpts from piano scores for small or large orchestras. This term will discuss the orchestrational techniques and styles of the 19th century. Prerequisite: MUSC 281

### **ORCHESTRATION IV**

MUSC 381

Fall

2 Clock Hours

This is the final course of a four-term course sequence. This course will focus on analytical study of selected works from the orchestral repertoire from the Modern/Contemporary era, providing the theoretical and historical context for the advanced study of orchestration. The course seeks to develop a more sophisticated understanding of the fundamental principles of orchestration and proficiency in orchestrating excerpts from piano scores for small or large orchestras. This term will discuss the orchestrational techniques and styles of the 20th and 21st centuries. Prerequisite: MUSC 380

### **ANALYSIS I**

MUSC 382

Spring

2 Clock Hours

This is the first course of a four-term course sequence. This term's course will discuss the musical forms, harmony, and counterpoint of the Baroque era. Following a similar structure and covering similar topics to Polyphony II, this course focuses on analyzing (rather than writing) Baroque music and moves into more advanced material in these areas. Prerequisite: MUSC 107

### **ANALYSIS II**

MUSC 383

Fall

2 Clock Hours

This is the second course of a four-term course sequence. This term's course will discuss the musical language and forms of the Classical era. Prerequisite: MUSC 382

### **ANALYSIS III**

MUSC 482

Spring

2 Clock Hours

This is the third course of a four-term course sequence. This term's course will discuss the musical language and forms of the Romantic era. Prerequisite: MUSC 383

### **ANALYSIS IV**

MUSC 483

Fall

2 Clock Hours

This is the final course of a four-term course sequence. This term's course will discuss the musical language and forms of the Modern/Contemporary era. Prerequisite: MUSC 482

### **POLYPHONY I**

MUSC 278

Spring

2 Clock Hours

This is the first course of a two-term course sequence. This term will focus primarily on the writing of counterpoint in the Renaissance style of the 16th century, and will also examine this musical style from a historical and analytical perspective. The second term will deal with the Baroque contrapuntal genres of the 18th century. Prerequisite: MUSC 107

### **POLYPHONY II**

MUSC 279

Fall

2 Clock Hours

This is the second course of a two-term course sequence. This term will begin with a review and continuation of counterpoint in the Renaissance style of the 16th century, and will then focus on the writing of counterpoint in the Baroque style of the 18th century. Prerequisite: MUSC 278

### **VOCAL LESSON I, II**

MUSC 130, 131

Spring/Fall

1 Clock Hour each

This course is designed for students studying choral conducting who need to have a grasp of vocal technique in order to use voices effectively when leading a vocal ensemble or choir. Students will learn art songs, opera arias, or lieds from the basic

to intermediate levels and will develop the fundamentals of voice training and sound production to be able to sing individually. Lessons will be offered one on one, once a week.

## LIBERAL ARTS

### ENGLISH COMPOSITION I

LARTS 101

Spring

3 Clock Hours

This course prepares students to produce clear, well-developed, well-organized, grammatically correct writing. The curriculum is designed to give students guided practice in drafting, revising, and editing essays. Prerequisite: English placement

### ENGLISH COMPOSITION II

LARTS 102

Fall

3 Clock Hours

Composition II, a course in research and argumentation, focuses on scholarly research and the citation of information supporting sustained rhetorically effective arguments. Building on the work of Writing I, this course addresses sensitivity to complex rhetorical and stylistic choices. Students will learn to use sources and resources effectively and ethically, including library holdings and databases, in service of scholarly arguments grounded in research. Prerequisite: LARTS 101

### INTRODUCTION TO NEW TESTAMENT

LARTS 110

Spring

2 Clock Hours

This is a course that is dedicated to teaching students about the historical factors and influence of the formation, content, and influence of the New Testament as an anthology and as individual books. This class will also explore how the historical figures and themes of the Old Testament have influenced and impacted the narrative, events, and themes of the New Testament. Students will also be introduced to every book of the New Testament and come to know and understand the New Testament in a deeper and meaningful manner.

### INTRODUCTION TO OLD TESTAMENT

LARTS 111

Spring

2 Clock Hours

Introduction to the Old Testament is a comprehensive course that will provide students with a historical understanding of the Old Testament of the Bible. In the course, the students will learn a comprehensive overview of the events, characters, and books of the Old Testament. The student will also be introduced to the literary understanding of the different books of the Old Testament. Prerequisite: LARTS 110

### HISTORY OF ART

LARTS 115

Spring

2 Clock Hours

History of Western European Art: Ancient Aegean to Baroque is a one term course designed for the beginning student with little to no background in the history of art. The aim is to acquaint you with the general historical development of art as understood through a range of ideas, themes, and concepts, from approximately the ancient Aegean era to the Baroque period. The emphasis will be on the traditions of Western European cultures.

### PUBLIC SPEAKING

LARTS 120

Spring / Fall

3 Clock Hours

This course is an introduction to speech communication, which emphasizes the practical skill of public speaking. Through weekly lectures, discussions, readings, presentations, and critiques, students will have a forum to put to practice the skills they've obtained. Students will develop skills and techniques necessary to give effective presentations, which include good content, organization, delivery, audience, and analysis. By the end of this course, students will be enabled to address the audience as effective communicators with confidence, competence, and creativity. Prerequisite: English proficiency

### SPANISH I

LARTS 135

Spring

3 Clock Hours

This course is designed to introduce students with no previous knowledge of Spanish to the basics of the Spanish language. In this course, the students will be exposed to learn basic grammar and

vocabulary and basic writing activities. They will develop skills for listening and speaking for routine social or professional situations. The purpose of this course is to introduce the students to the fundamentals of the Spanish language to help students to be able to communicate and interact with Spanish-speaking people. Prerequisite: English proficiency

### SPANISH II

LARTS 136

Fall

3 Clock Hours

This course is the second half of the introductory sequence in Spanish. In this course, the students will be exposed to learn intermediate grammar and vocabulary, do intermediate writing activities and develop skills for listening and speaking for routine social or professional situations. The purpose of this course is to continue introducing the students to the fundamentals of the Spanish language to help students to be able to communicate and interact with Spanish-speaking people. Prerequisite: LARTS 135

### INTRODUCTION TO DRAMA

LARTS 130

Fall

3 Clock Hours

An introduction to the detailed process of planning, producing, rehearsing, and finally presenting a variety of stage performances centered on dramatic theatre. Projects will include short plays, scenes, and monologues that can be original works or improvisations. Individual and group projects will be undertaken. With the goal of developing students into better performers, this course will teach students the techniques and practices necessary to both prepare and put on an expressive performance that can connect and resonate with the audience. Prerequisite: LARTS 102

### AMERICAN LITERATURE

LARTS 203

Fall

3 Clock Hours

This course aims to improve the students' written and oral communication skills while strengthening their ability to understand and analyze American literature in a variety of genres. The course guides students in the close reading and critical analysis of classic and contemporary works of American

literature and helps them appreciate the cultural and historical contexts in which the works were written. Students will broaden their skills using in-class conversations and assignments. Prerequisite: LARTS 102

# ACADEMIC EXCELLENCE CENTER

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The Academic Excellence Center (AEC) is Mahanaim’s “one-stop” academic center which supports students’ co-curricular learning. The AEC is located in the Mahanaim Library and is a place where students can study, collaborate, and create as well as interact with academic staff and students. The AEC contains the Writing Center, Peer Tutoring, Peer Mentoring, Career Counseling, the Mahanaim Library, and CARE Teams.

## WRITING CENTER

The Writing Center is an integral part of the Academic Excellence Center, aiming to assist students throughout their writing process by providing them with one-on-one tutoring. The center also offers additional support for ESL students by holding Writing Seminars, a stepping-stone service that provides students a space to build their communication skills as writers whose second language is English.

## PEER TUTORING

Peer Tutoring is offered either through one-on-one or study group sessions that meet regularly during the term. Peer Tutors are student-teachers that lead peer-to-peer teaching and learning sessions that help tutees learn comfortably through a peer-level learning experience. The Associate Director of the AEC manages and oversees Peer Tutoring.

## PEER MENTORING

Peer Mentoring is a function of the Academic Excellence Center (AEC) to support first-term students at Mahanaim to better assist their transition into the Mahanaim community. Peer Mentors are upperclassmen student volunteers that provide group mentoring under the supervision of the Director of the AEC.

From the first day at Mahanaim, first-term students can make new friends with upperclassmen who have first-hand knowledge and experience with many of the struggles, questions, or issues new students typically encounter. Peer Mentors are an invaluable resource for new students who may not know what to do or where to go for help while navigating their first term.

Mentors are grouped with five to six first-term students for one term, meeting at least once a month to answer their questions and check that the new students are adapting well to the new environment.

## CAREER SERVICES

Career Services provides resources and services meant to help each Mahanaim student find what their next step will be as a professional musician and to succeed in getting there. Career Services provides practical career tips for students and many teaching, performance, and networking opportunities to aid in their professional advancement beyond Mahanaim.

## CARE TEAMS

CARE Teams connect students that are facing hardships to school support services and personnel who can most effectively aid the student. CARE teams will treat each student’s situation with the utmost care and confidentiality while taking steps that address the unique circumstances the student faces.

## LIBRARY

The Mahanaim Library serves to support the teaching and performance activities of the school’s programs. The library selects and maintains a collection of library materials that assist students and faculty with their academic pursuits. The library also has a network of computers that provide access to the internet and use of Mahanaim’s website, library website, student accounts, email, library catalog, and subscription databases, and streaming services. The computers allow for playback of audio CDs and DVDs as well. To accommodate the needs of its patrons the library is open during the school building hours of operation.

Detailed information regarding the AEC support services and the Library can be found on the [Mahanaim Website](#).



## FACILITIES

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### MAHANAIM CAMPUS AND HUNTINGTON

Mahanaim sits on a beautiful 11-acre campus in the town of Huntington, a town along the northshore of Long Island. Situated along route 110 just south of downtown Huntington, the campus is only a ten minute walk to the Long Island Railroad, where students can hop a train for a 50-minute ride into the city. Mahanaim is also only a five-minute drive from Huntington's vibrant downtown, which is known for its restaurants, shops, parks, and numerous museums and other attractions.

Huntington Harbor lies just beyond the town and is lined by many beaches, parks, and popular destinations. A short drive along the shore in either direction will take students to any one of the numerous small towns that line the northshore including Cold Spring Harbor, Oyster Bay, and Northport. Originally constructed in 1938, Mahanaim is a single-building campus consisting of multiple classrooms, offices, music practice rooms, performance halls, and meeting spaces. A cafeteria, gymnasium, auditorium, and library space are also located throughout the campus. Mahanaim has ample parking for students, staff, and visitors, and is surrounded by quiet fields and residential neighborhoods.



### AUDITORIUM

With all of the original hand-carved woodwork, the Mahanaim Auditorium is a wonderful venue that is as beautiful acoustically as it is aesthetically. Mahanaim's auditorium provides our school with an on-campus location where all major concerts, recitals, and other various performances and events can be held year round with very minimal cost and travel for students. With a fully functional stage, lighting system, sound system, and orchestra and balcony-level seating for close to 900, students can experience what performing on a grand stage is really like. Mahanaim Seasonal Concerts are all held in the Mahanaim Auditorium.



### MAHANAIM HALL

As the secondary performance space in Mahanaim, Mahanaim Hall is one of the most beautiful and spacious rooms on campus. It has become a multi-purposed gem that really contributes to the character of the campus. Mahanaim Hall is used as the primary rehearsal space for the orchestra and choir. Smaller concerts such as the Chamber Concert and Vocal Ensemble Concert are also held there. Finally, Mahanaim Hall serves as a regular venue for studio and solo recitals, juries, and master classes.



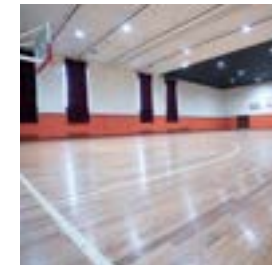
### GRACIAS HALL

Gracias Hall is a small concert and lecture hall. With theater-style seating for 150, a small elevated stage, and fully capable audio/video setup, this room is able to cater to any kind of need. Gracias Hall is used for ceremonies, mini concerts, recitals, juries, lectures, and presentations.



### RECORDING STUDIO

Another unique feature of Mahanaim is an audio and video recording studio. Students have access to a sound booth if they need to record their performances and pieces for auditions, tests, or juries for their professors to monitor their progress. With such a diverse curriculum that our students are exposed to, Mahanaim has had to diversify its rooms and facilities to match those needs.



### GYMNASIUM

Mahanaim has an indoor gym with full basketball court. It is a great place to not only play basketball, but for other exercise activities that the students wish to engage in. The gymnasium is available to students year round. The gym also offers full showers and changing rooms. Outside, Mahanaim's 11-acre campus is open to students for exercise, sports, or recreational activities on the multiple open fields. Mahanaim greatly encourages students to engage in activities that will improve and benefit their well-being.

## ACADEMIC LIFE

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### ATTENDANCE

Classes at Mahanaim are designed to be highly interactive and participatory, so excessive absences will decrease a student's learning benefit and will damage their academic performance. Additionally, any scholarships or awards can also be affected by a student's failure to attend and have penalties or consequences for excessive absenteeism. Mahanaim does understand that there will be events such as illness or occurrences such as religious observances which can affect attendance. Students and faculty may refer to the following policy regarding attendance.

#### COURSE ATTENDANCE

Each faculty member at Mahanaim will have their specific attendance policy stated in the course syllabus which must be followed. The institutional policy is that missing more than 25% of a course's lessons or lectures, for any combination of factors excused or unexcused, will result in the student being withdrawn from the course or possibly receiving a failing grade. Faculty have the right to impose stricter policies and penalties, including penalties on work they deem late because of an absence.

#### EXCUSED VS. UNEXCUSED ABSENCES

Excused absences are those which the student notifies the faculty member about in advance (such as religious observances) or those for which the student provides documentation of a situation wherein the student was able to neither attend class nor notify the faculty member in advance (such as injury or illness). For cases in which the student needs to be absent from multiple courses for a professional or artistic opportunity outside of the school, they must submit an [Excused Absence Request Form](#), together with confirmations from each of their instructors to the Associate VP of Academic Affairs for approval, and then the Registrar who will notify all faculty of the approved absence.

Students who miss class due to circumstances connected to a school-recognized disability should contact the Disability Services Coordinator at [sollip.kim@mahanaim.com](mailto:sollip.kim@mahanaim.com).

## TARDINESS

Instructors have the right to establish their own penalties for tardiness, including counting a given degree of tardiness as an absence.

## MISSED PRIVATE LESSONS

If a private lesson is missed as an excused absence, the faculty member will work with the student to reschedule through the Registrar. To qualify as an excused absence, the student must give advance notice at least 24 hours in advance to their instructor and the Registrar. Unexcused absences are not permitted for private lessons. Faculty are not obligated to reschedule unexcused absences that result in missed lessons. All missed private lessons should be reported immediately to the AVPAA by the instructor. Given the significance of private lessons to the Mahanaim curriculum, one unexcused absence will result in a mandatory meeting with the AVPAA before the student can continue their lessons. Further unexcused absences will be handled in accordance with Mahanaim's [Disciplinary Measures policy](#).

## HEALTH-RELATED ISSUES

If because of injury, illness, or hospitalization, a student realizes they will have to miss a number of classes, the student should report such to the Student Health Advisor along with the appropriate medical documentation such as a doctor's note. Following a consultation, the Student Health Advisor will notify the Registrar and will recommend a CARE team to support the student in their academic recovery in the event of a prolonged absence. The Student Health Advisor can be reached at [health@mahanaim.com](mailto:health@mahanaim.com).

## MENTAL HEALTH ISSUES

Students who are having motivational issues resulting from emotional or mental health issues should contact the Student Wellness Center for assistance and support. Following a consultation, the Student Wellness Center will notify the Registrar and will recommend a CARE team to support the student in their academic recovery in the event of a prolonged absence.

## ENROLLMENT STATUS AND COURSELOAD

When matriculating into Mahanaim, students are expected to enroll full-time. A student may only enroll part-time for the following reasons:

- When there are outstanding requirements they need to complete in the last year of their program
  - If they have a reduced courseload due to remedial requirements
  - Due to financial hardship

Please note that regardless of enrollment status, students must complete their program within the maximum program length of eight years.

## ENROLLMENT STATUS

- Full-Time Students: A student who enrolls full-time and follows the standard curriculum required to complete their certificate in 4 years. Matriculated students pay a flat tuition rate which allows for registration of 12-21 clock hours. A student must maintain a minimum load of 12 clock hours to be considered full-time.
- Part-Time Students: A part-time student is defined as being enrolled in less than 12 clock hours. Students enrolled as part-time students are billed for tuition on a per-clock hour basis.

## NOTICE TO PART-TIME STUDENTS

Students who enroll in Mahanaim on a part-time basis must be aware of the implications before registering for courses.

- By enrolling part-time and taking fewer courses than the recommended plan of study, you may be delaying your graduation by multiple terms.
- You must still adhere to the Mahanaim Program Length Policy, which states that all students must complete all program requirements in 8 years or less.

- Because you are paying tuition on a per-clock hour basis, you will end up paying more tuition than a full-time student.

## PRIVATE INSTRUCTOR CHANGE

Students who wish to change their private instructor for private lessons should first fill out a [Private Teacher Change Form](#) and then discuss with the Vice President of Academic Affairs through an interview and state the reason why they want to change teachers. The act of requesting does not guarantee a change. The VPAA must approve changes based on what they determine to be best for the student's learning and based on the circumstances of the request.

Teacher change requests will be considered if made within the first four weeks of the term and if there are multiple teachers teaching the same studio during the term. For studios in which there is only one instructor teaching, students should assume that they will need to finish the current term with their original teacher before a change can be given consideration. A change cannot always be guaranteed and will be determined on a case-by-case basis.

## PROGRAM CHANGE

Students who have completed between two to four terms of full-time study who wish to change to a program of study other than the one to which they were officially admitted or are currently registered in must follow the steps below:

- Successfully complete two terms of full-time study (12 clock hours or more) in their current program, including two terms of Private Lessons.
- One term prior to the term they wish to switch programs, discuss with their academic advisor regarding the new program of interest.
- Discuss with the Program Chair of the program they wish to switch to.
- Submit a [Program Change application](#) to the Office of Academic Affairs by March 1st for the Fall Term and September 1st for the Spring term. The application must have the signatures of both Program Chairs.
- Final approval to proceed with admission into the new program must be given by the VP of Academic Affairs.
- Upon approval, the student should schedule and perform an audition for the program of interest with the Office of Academic Affairs.
- Take any relevant placement tests (e.g. for major instrument placement and recital placement).
- Upon passing the audition for the new program of interest and being accepted into the program, the student will be treated as a transfer student, with the previously taken courses that are equivalent to the courses in the new program carrying over.

\*Program change requests from students in their first two terms or fourth and final year of study will not be accepted.

\*Students who change programs will delay their graduation by one year or more depending on their placement and the requirements for graduation of their new program.

To begin the program change process, please contact the Office of Academic Affairs at [academic@mahanaim.com](mailto:academic@mahanaim.com).

## REPERTOIRE REQUIREMENTS

For Mahanaim's current repertoire requirements for all student performance evaluations including the midterm and final jury, solo recitals, and ten-minute concerts for all programs, please see the [Repertoire Requirements](#). Reper-

toire Requirements may be revised by Mahanaim on a term-basis. It is the responsibility of all students and faculty to consult the most recent requirements on the Mahanaim website to be up to date with what is expected for their performance evaluations.

## PROGRAM LENGTH

All clock hours applied to graduation and certificate completion, must have been completed within 8 years of the first enrollment date. Any courses required for graduation which were completed more than 8 years before, must be retaken.

The program begins with the date of a student's first enrollment at Mahanaim and includes all non-medical leaves of absence. Readmission to programs beyond the maximum time allowed means starting the program anew. Any extensions or exceptions require written approval of the Vice President of Academic Affairs.

| Program     | Normal Time | Maximum Time |
|-------------|-------------|--------------|
| Performance | 4 years     | 8 years      |
| Conducting  | 4 years     | 8 years      |
| Composition | 4 years     | 8 years      |

## STUDENT EXAMINATIONS

During each term of a student's matriculation, students are required to complete a number of assessments. Final exam/jury week runs on a different schedule from the regular lesson/lecture schedule and is determined and posted in advance by the Registrar.

- **Midterm Exams:** 7th - 8th week. According to the regular class schedule.
- **10-Minute Concerts:** 4th week of the term of the term. According to the raffle schedule set at the beginning of the term.
- **Final Exams:** 16th week of the term. According to the schedule set by the Registrar.
- **Final Projects:** Varies depending on the course syllabus.
- **Final Juries:** 16th week of the term. According to the schedule set by the Registrar
- **Solo Recitals:** 10th-15th week of the term. According to the raffle schedule set at the beginning of the term.

### MIDTERM EXAMS

All courses will administer midterm examinations within the 7th to 8th week of the term according to the regular lesson/lecture schedule, making grades available to students via Moodle by no later than the end of the 9th week. Private lesson midterms must be administered according to the requirements found in the [Repertoire Requirements](#) manual. For all other courses, midterms are decided by the instructor and explained in the course syllabus.

### 10-MINUTE CONCERTS

Students enrolled in a Recital course will perform an excerpt of their recital program according to the day and time scheduled by the Registrar. These begin 4 weeks into the term and the order and schedule are determined by raffle. The concert must be 10-minutes in length. Students may choose any piece(s) from their recital program to perform. The 10-minute recital will be performed before their peers. Students will receive comments and feedback on their progress from the Associate VPAA and their peers but will not receive a letter grade. This is a pass/fail component of the recital and is addressed in the Recital syllabus.

## FINAL EXAMS & PROJECTS

Final exams are taken during the 16th and final week of the term after all lessons and classes have concluded. The day, time, and location of a course's final exam may differ from that course's regular lesson/lecture schedule. Students should check the finals schedule administered by the Registrar in advance to know when and where their exams will be taken.

Some courses may alternatively require a project, presentation, or paper in place of an examination. The starting and due dates of such assignments may vary and it is the student's responsibility to check their course syllabus to be aware of all requirements.

## FINAL JURIES

Students will have a final jury as a part of the Private Lessons course at the end of each term of their program during the 16th week of the term. Repertoire for the jury will be decided through consultation between the student and their private instructor and must fall within the rules and parameters established in the [Repertoire Requirements](#) manual according to the student's year in the program. The jury will be evaluated by the student's private instructor, program chair, the Associate VP of Academic Affairs, and another member of the faculty. More detailed information on the final jury can be found in the Private Lesson syllabus.

## SOLO RECITALS

Students will prepare and perform solo recitals at the end of each term. Solo recitals are scheduled to begin from the 10th week of the term and are held until the 15th week, prior to final exams. Repertoire for the recital will be decided through consultation between the student and their major instructor and must fall within the rules and parameters established in the [Repertoire Requirements](#) manual according to the student's year in the program. Recitals will be performed before the student's peers and the evaluators. At the start of the term, the Registrar will assign days and times with shorter recitals being scheduled before longer recitals. A student may switch dates and times with another student due to schedule conflicts or unavoidable circumstances with the permission of the Office of Academic Affairs. Recitals are evaluated by the same panel as the final jury. More detailed information on the solo recital can be found in the Recital syllabus.

## SUBMITTING REPERTOIRE FOR EXAMS, JURIES, AND RECITALS

Please see the [Repertoire Submission Policy](#) on the Mahanaim website for information on where to submit repertoire, the deadlines for submission, and how to make changes to one's repertoire after submission.

## EXAMS MISSED DUE TO EMERGENCIES OR ILLNESS

In the event that a student must miss an exam due to an unforeseen emergency or illness, the student must provide documentation in advance or at the earliest possible time for an excused absence. The instructor of the course(s) where the exam was missed may then arrange for an alternative date for the student to make up the missed exam.

## EXAMS MISSED DUE TO AN UNEXCUSED ABSENCE

In the event that a student fails to show up for an exam and does not provide documentation to receive an excused absence either before or after the exam date has passed, the student forfeits their right to make up the missed exam and will receive an F for the exam grade.

## MISSED JURIES OR RECITALS

Should a student be unable to perform their final jury or solo recital on the date/time they are scheduled for, the student may have their performance rescheduled for a later date as long as they are able to provide documentation granting an excused absence (unavoidable emergency, illness, etc.). In the case of recitals, a student may have their performance pushed back towards the end of the recital period, or to within the first month of the following term. A missed jury will need to be rescheduled to take place within the first month of the following term. The student will receive an "I" for Incomplete on their academic record until the jury or recital is made up.

If the student is unable to perform due to a physical injury or other long-term circumstance, the Incomplete grade and makeup date may be extended with the permission of the Vice President of Academic Affairs. The student cannot take the next level of lessons or recital until the incomplete ones are made up.

#### **JURY AND RECITAL RE-EVALUATIONS**

In the event that a student receives a failing grade for his or her jury or recital, the private instructor, with the approval of the VPAA, may give the student the option to make up for the failing grade by performing all or certain portions of the jury or recital for a re-evaluation. An exact date must be decided by the Registrar, but can be no later than one month into the following term. All evaluators must re-evaluate the recital. A student's transcript will indicate an "I" for Incomplete if a re-evaluation has been scheduled. Only one re-evaluation may be allowed. If the student fails to improve their grade after the re-evaluation, they must take a failing grade and repeat the course.

Questions on any of the Academic Life policies or procedures may be directed to the Office of Academic Affairs at [academic@mahanaim.com](mailto:academic@mahanaim.com).



# ACADEMIC POLICIES

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## ACADEMIC ADVISING

Each student is assigned an academic advisor from among the program chairs upon enrolling in Mahanaim as a freshman. In most cases, a student's academic advisor will be the Program Chair of the program they are enrolled in and will not change for the duration of their program unless under the most extreme of circumstances. Academic advisors guide students through their program by tracking their progress towards graduation, ensuring they are enrolling in the right courses and fulfilling all requirements, and addressing academic issues or questions. As a member of the Academic Advising Team and CARE teams, academic advisors also refer the student to other staff and support services that can assist the student when necessary.

Advising periods typically run during the first week and the 12th-13th week of the term. Beginning-of-term advising is optional for continuing students, however, end-of-term advising is mandatory as that is when students will plan and enroll in their courses for the following term.

Freshmen and students in special circumstances such as being on academic probation will be required to have an advising appointment during the first week of classes. Students can also request advising at any time during the term by appointment.

## ACADEMIC APPEALS

### DEFINITION OF AN ACADEMIC APPEAL

A petition by a student to the school to change a decision rendered through evaluation about an academic matter that has a significant level of academic consequence. This applies to final course grades and grades by jury, but not individual assignments unless the student can establish that such assignment(s) would have resulted in a different final course grade.

### BASIS FOR AN APPEAL

A final course grade or jury grade is deemed to have been assigned in an arbitrary or capricious manner if, through sufficient evidence, the student establishes one or more of the following:

- The student believes the school's academic policies were not followed or were applied incorrectly.
- The student believes the decision rendered was based on a miscalculation or a mis-recording of grades.
- The student believes the decision rendered does not comply with the standards and procedures in the course syllabus or other stated requirements of the course.

For appeals made on the grounds of discrimination or harassment on the basis of race, color, national origin, disability, age, or any other protected status, the Appeals Officer will immediately notify the Title IX Coordinator.

For detailed information on the appeals process, please refer to the Student Handbook or [Academic Appeals](#) page on the Mahanaim website.

## ACADEMIC INTEGRITY

The Mahanaim faculty, staff, and students affirm that the principles of truth, fairness and honesty are absolutely necessary in an academic environment. Upholding the standard of academic integrity that relies on honesty is the responsibility of faculty, staff, and students. Charges of violating academic integrity shall be handled according to established student discipline procedures.

## VIOLATIONS OF ACADEMIC INTEGRITY

- Reporting Alleged Offenses  
Alleged violations of the Academic Integrity policy may be reported by a faculty or staff member, a student, a program chair, the Associate Vice President of Academic Affairs, or the Vice President of Academic Affairs to the Office of Academic Excellence where all steps short of a Level III hearing will be overseen by either the Vice President of Academic Excellence or Director of the Academic Excellence Center.

Conduct that constitutes an offense includes:

### CHEATING

The unauthorized use or attempted use of material, information, notes, study aids, devices or communication during an academic exercise. Examples of cheating include, but are not limited to:

- Copying from another student during an exam or allowing another to copy your work.
- Unauthorized collaboration on a take home assignment, project or exam.
- Using notes, books, electronic devices or other unauthorized materials during a closed book exam.
- Taking an exam for another student, or asking or allowing another student to take an exam for you.
- Unauthorized sharing of examination questions and/or answers before or after an examination.
- Retaining exam materials for use or circulation that clearly should have been returned after the exam.
- Changing an already graded exam or assignment and resubmitting it for a grade without permission.
- Submitting substantial portions of the same paper or assignment to more than one course without the permission of each instructor.
- Allowing others to research and write an assigned paper or do an assigned project for you (and vice versa), including using commercial term paper services.
- Submitting someone else's work as your own.

### PLAGIARISM

The act of stealing or using ideas, research, or writings of another as one's own and submitting such work in a course. Examples of plagiarism include, but are not limited to:

- Directly quoting another person's actual words or images without the use of quotation marks and/or a citation attributing the words to their source.
- Presenting another person's ideas or theories in your own words without acknowledging the source.
- Using facts, statistics, or other material taken from a source without acknowledging the source.
- Fabricating and/or falsifying text, data, sources, or citations.

### FALSIFICATION OF RECORDS AND OFFICIAL DOCUMENTS

- Forging signatures of authorization.
- Falsifying information on an academic record such as a transcript, certificate, honor, or diploma.
- Falsifying/ altering information on an official document such as a test or assignment.

### OTHER EXAMPLES OF ACADEMIC INTEGRITY VIOLATIONS

- Accessing another student's electronic accounts without authorization.
- Misrepresentation to avoid academic work by fabricating an otherwise justifiable excuse such as illness, emergency accident, etc. in order to avoid a timely submission of academic work or sitting for an exam.
- Coercing any other person to engage in academic dishonesty.
- Aiding any other person engaged in academic dishonesty.
- Deliberately impeding the progress of another student by giving false or misleading information, impeding access to library or class resources, altering the student's records or coursework, etc.
- Any other behaviors or actions identified by faculty as violating Academic Integrity.

For more information on the offences and sanctions under the academic integrity policy, please refer to the Student Handbook or the [Academic Integrity](#) page on the Mahanaim website.

## DISCIPLINARY MEASURES

Under the Disciplinary Measures Policy, the following are the sanctions that Mahanaim's Judiciary Committee or Academic Council may impose on a student who has violated a school policy including: Academic Integrity, Satisfactory Academic Progress, Attendance Policy, and the Student Code of Conduct.

### PROBATION

Probation is a term used to designate a temporary period of close academic supervision of a student by the Office of Academic Affairs, generally including some form of learning plan or other support service, imposed with certain conditions (e.g. stricter attendance requirements) to improve unsatisfactory academic performance.

A student may be placed on academic probation for failure to meet the standards of Satisfactory Academic Progress, for violations of the Academic Integrity policy, for failing to adhere to a CARE team plan, or for repeated Attendance Policy violations. A probation will usually last one term, but it may be extended for a second term upon review by the Academic Council at the end of the term if the conditions imposed on him/her have not been met. If a student is on probation for more than two terms, he/she is subject to suspension or expulsion. Any violation of these rules, the conditions of probation, or other school rules committed during the probationary period will subject the student to further discipline, including suspension or expulsion.

### SUSPENSION

Suspension is a term used to designate a temporary period of separation from the school where a student previously on academic probation has failed to meet the conditions of Satisfactory Academic Progress or satisfy other academic probation conditions imposed by the school for more than one term. A student may also be suspended on the grounds of a serious Academic Integrity, Student Code of Conduct, or Attendance Policy violation without having been on probation first.

Students who have been suspended may not take Mahanaim courses or participate in rehearsals, ensembles, performances, student organizations, school functions, or campus activities for the remainder of the current term plus one full term afterwards. The student is prohibited from accessing the school campus during this time. International students who are suspended will have their I-20 terminated and will need to leave the United States immediately.

Students who have been suspended are eligible to return after they have satisfied the conditions of the suspension set by the school and will automatically be placed on probation for their first term of re-enrollment and must adhere to any conditions of that probation. Students wishing to return to the school after a period of suspension must follow the same re-audition procedures as a student who is returning after a one-year leave of absence.

### EXPULSION

Expulsion is a term used to designate a student's permanent separation from the school. Once expelled, students may not petition for readmission to the school or any other school campus or division governed by the board. The student's enrollment is terminated, financial support ceases, and all amounts owed to Mahanaim by the student are due. International students who are expelled will have their I-20 terminated and will need to leave the United States immediately. An indication of expulsion may appear on the student's transcript. The expelled student will not participate in any school-related activity and will be permanently banned from school property.

Mahanaim reserves the right to expel any student whose continued attendance or behavior is considered detrimental to the interest of his or her fellow students or of Mahanaim. Other reasons for expulsion include serious violations of the Academic Integrity or Student Code of Conduct Policies.

### APPEALS

A student has the right to appeal a decision made by the Judiciary Committee or Academic Council. For information regarding the appeals process, please see the Mahanaim [Judicial Process page](#).

## OTHER POSSIBLE ACTIONS

- **Warning**  
A written statement advising the student that a violation of a school policy has been committed and that further violations may result in more severe disciplinary action.
- **Referral to Counseling**  
Having the student schedule a mandatory counseling session(s) with the Chief Student Experience Officer (CXO) for a set duration or until the CXO makes a recommendation to the Judiciary Committee.
- **Learning Plan**  
A plan to address certain academic or musical areas that have led to a student being placed on probation or suspension. May also include information literacy.
- **Financial Hold**  
A status documented in the Registrar's official file which may preclude the student from registering, or from graduating until financial clearance has been received from the Chief Financial Officer in accordance with school rules.
- **Restricted Access to School Property**  
A student's access to school property, including electronic resources, may be restricted for a specified period of time or until certain conditions are met.
- **Removal from Student Dining**  
A student's access to school dining services may be restricted for a specified period of time or until certain conditions are met.
- **Loss of Privileges**  
A student will be restricted from participating in school activities, functions, or events, from accessing certain facilities or services of the school for a specified period of time or until certain conditions are met.
- **Restitution**  
Payment to the school or to other persons, groups, or organizations for damage to property or costs incurred as a result of the violation of the Student Code of Conduct. In the event that more than one student is involved, the cost of restitution will be divided equally among the guilty parties.
- **Grade Penalty**  
A grade of F will be given for the work in which the offense occurred or failure for the course.
- **Administrative Drop**  
A student may be dropped from a course in which a violation has occurred.
- **Interim Action**  
The school may impose restrictions on a student or suspend a student for an interim period prior to resolution of the student's violation.

Other sanctions such as but not limited to work assignments, essays, service, etc. are permissible under existing school rules and will be determined case-by-case.

## JUDICIAL PROCESS & PROCEDURES

The Judiciary Committee is responsible for ensuring the Mahanaim community upholds the values of honesty, integrity, civility, and respect for each other, the school, and for the academic process. When serious cases of alleged or accepted violations of school policy and regulations by students, student organizations or faculty are brought to the judiciary, they will conduct investigations and fair hearings, upholding due process and ensuring the school culture is maintained with a safe and inclusive learning environment. These policies include Academic Integrity, Academic Grievances, and the Code of Conduct. After determining whether a case qualifies for review by recommendation of the investigating officer, the committee will hear all evidence, ask questions, determine whether or not the individual or organization in question violated policy and if so, impose appropriate sanctions. Standards and procedures of the Judiciary Committee do not attempt to duplicate civil and criminal legal processes, nor do they attempt to substitute for them. Mahanaim reserves the right to deal with misconduct whether or not law enforcement agencies are involved and/or criminal charges may be pending.

For a detailed description of the judicial process, please refer to the Student Handbook or [Judicial Process](#) page on the Mahanaim website.

## SATISFACTORY ACADEMIC PROGRESS

All students enrolled in a program at Mahanaim must make measured progress toward their certificate every term and maintain good academic standing with the school. The set of standards for both satisfactory academic progress (SAP) and good academic standing (GAS) are combined into one set of standards. Students will be evaluated at the end of each term to determine good academic standing according to the conditions listed below.

### QUALITATIVE ASSESSMENT

Mahanaim evaluates student success through two different measures. The first is a qualitative assessment of progress which is done by monitoring each student's term and cumulative GPA. Students must maintain a minimum term and cumulative GPA of 2.0 or above.

### QUANTITATIVE ASSESSMENT

The second is a quantitative assessment. All students must maintain a pace of progress by successfully completing 67% of clock hours attempted toward the program at the end of each term and academic year. Pace is calculated by dividing the clock hours completed by the clock hours attempted for that year.

Please Note:

The following courses DO NOT count as ATTEMPTED or COMPLETED:

- Pass/Non-Pass courses
- Non-course requirements
- Dropped courses within the two-week drop period

The following courses DO count as ATTEMPTED but NOT completed

- Withdrawn courses after the two-week drop period
- Failed, incomplete courses

The Academic Council is in charge of upholding the standards of SAP/GAS. Monitoring of each student's compliance with the standards is carried out at the end of each term with the academic advisor and student. A student's SAP/GAS will determine whether or not the student will need to be placed on academic probation.

Not meeting the program requirements could result in not qualifying for financial aid, being unable to move forward in the program, and having to pay additional fees to retake courses. Please consult the Student Handbook to determine the impact of SAP on financial aid eligibility. Not all courses open every term. As such, the inability to meet standards could result in delayed graduation.

**Questions on any of the Academic policies or procedures may be directed to the Office of Academic Affairs at [academic@mahanaim.com](mailto:academic@mahanaim.com).**

# FACULTY

## FULL-TIME FACULTY

Chen, Bowei; Assistant Professor of Theory & Practice; DMA, Stony Brook University, MM, BA

Choi, Seong Sook; Chair and Associate Professor of Voice; DMA, Stony Brook University; MM, Manhattan School of Music & Yonsei University; BM, Yonsei University

Heil, Sungyoung; Instructor of Piano; MM, St. Petersburg Conservatory, BM

Henderson, Terry; Chair and Instructor of Liberal Arts; MA, Epic Bible College

Lee, Eunjoo; Instructor of Voice; MM, Conservatorio di Musica; BM, Chugye University of Arts

Lee, Rami; Instructor of Violin; Associate Vice-President of Academic Affairs; MM, Rimsky-Korsakov Saint Petersburg State Conservatory

Park, Eun Sook; Chair and Professor of Conducting, President of Mahanaim; Rimsky-Korsakov Saint Petersburg State Conservatory, MM & BM, Rimsky-Korsakov Saint Petersburg State Conservatory

Raykerus, Pavel; Professor of Piano, Vice-President of Academic Affairs; Ph.D., Rimsky-Korsakov Saint Petersburg State Conservatory

Westervelt, Lisa J.; Chair of Orchestral Instruments & Associate Professor of Flute; DMA, Stony Brook University; MM, Rice University- The Shepherd School of Music; BM, Oberlin College-Conservatory of Music

## PART-TIME FACULTY

Chen, Nan-Cheng; Adjunct Professor of Cello; MM, The Juilliard School, BM

Cho, Jun-Young; Adjunct Professor of Piano; DMA, Shepherd School of Music; MM, The Juilliard School, BM

Fisher, Russell; Adjunct Professor of Percussion; MMA, Yale School of Music; MM, Peabody Conservatory; BM, NYU Steinhardt

Gonzalez, Cesar; Adjunct Professor of Liberal Arts; MD, Pontifica Javeriana University & MBA, Universidad de Antioquia; BA, University of Antioquia

Huckins, Eric; Adjunct Professor of Horn; MM, The Juilliard School; BM, Curtis Institute of Music

Johnson, Graeme Steele, Adjunct Professor of Clarinet; MM, Yale School of Music; BM, The University of Texas at Austin - Butler School of Music

Massol, James; Assistant Professor of Theory & Practice; DMA, University of Colorado; MM, University of Cincinnati College-Conservatory of Music, BM

Moon, Eunmi; Instructor of Voice; MM, Columbia University and The Juilliard School

Morgan, Tammy; Adjunct Professor of Liberal Arts; Ph.D., Union Institute & University; MFA, Stony Brook

University; MBA, Long Island University Post; BS, Southampton College of LIU

Mrmevska, Kalina; Assistant Professor of Piano; DMA, Stony Brook University; MA, Ss. Cyril and Methodius University in Skopje, BA

Pieri, Giammarie; Adjunct Professor of Liberal Arts; MA, Columbia University & MA, Webster University; BA, Webster University

Rinker, Troy; Adjunct Clinical Professor of Contrabass; BM, University of Central Arkansas

Znatchenii, Slava; Adjunct Professor of Oboe; MM, Manhattan School of Music; BM, Mannes College of Music





