

2016 SPRING / FALL
STUDENT CATALOG

HIGHER
POWERED
EDUCATION





Looking Forward To Your Future

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PHILOSOPHY

For many years, the International Youth Fellowship (IYF) and International Youth Fellowship Educational Foundation (IYFEF) have directed many college students, utilizing the knowledge of the world of the heart that is manifested in the Bible. Through this methodology, many students have amazingly acquired progressive and healthy mind-sets while evolving into more effective individuals.

We have discovered with assurance, how people such as Abraham Lincoln, and Biblical figures such as Joseph and David, gained wisdom from the Word of God. We have also discovered education methodologies that will produce leaders for the next generation who will become catalysts of peace and bliss for all people.

MISSION

The Mission of Mahanaim is to cultivate selfless servant leaders who possess the qualities needed to comfort, heal, and transform the world. Mahanaim achieves this by providing unsurpassed academic programs while instilling in our students faith in God, hope for the future, and the inspiration needed to ignite change. Mahanaim is constantly striving to contribute to the academic, spiritual, cultural, and artistic enrichment of its students, as well as fulfill our obligation to our surrounding communities.

VISION

Mahanaim will fulfill its mission through rigorous, intensive learning that pushes students to expand their boundaries of knowledge and gain insight on their respective fields of study. Mahanaim will pursue the proper licensing needed to confer degrees in New York State and institutional accreditation, both on the national and regional level.

Mahanaim is making this vision a reality by implementing educational programs in theology, music, and English as a Second Language.

Good News Theology teaches Biblical, Gospel-based Theology and equips students with the armor of God. Mahanaim will then dispatch theological scholars all over the world to preach the Gospel and faith according to the Bible. Theologians from Mahanaim will also fight against the forces that cloud the Gospel to ultimately contribute to its mission for the world: Spreading the truth of the Gospel to every corner of the Earth.

Gracias Music at Mahanaim specializes in unsurpassed classical music education. Musicians from Mahanaim will

develop pure hearts toward music and acquire a high level of performance skills, enabling them to soothe the hearts of audiences. Gracias Music ultimately aims to glorify God through administering music education with these specific goals in mind.

Mahanaim English equips students from all over the world, with the powerful tool of English. It serves as a cornerstone for individuals that wish to become leaders of the world who strive to serve others, not themselves.

GOVERNANCE

Mahanaim is governed by the International Youth Fellowship Educational Foundation (IYFEF), 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 IYFEF Board of Directors. Mahanaim is reviewed on a quarterly basis by the IYFEF. Institutional changes such as general direction, key personnel changes, and financial policies, are voted upon and implemented by the IYFEF. The IYFEF retains sole responsibility for the effectiveness of all Mahanaim's programs and initiatives, both curricular and extra-curricular.

FACILITIES

The Huntington Campus

Mahanaim's New York campus is located in Huntington, NY, approximately one mile from the Huntington Station, which provides easy access for commuter students and convenient transportation to the campus. The town of Huntington lies approximately ten minutes north of Mahanaim. The Huntington campus was erected in the late 1930's as a middle school in the Huntington School District, and has since established itself as a notable landmark in Northern Long Island. Mahanaim is proud to be part of the Huntington community and serves as a great center of education and culture, creating an ideal learning and living environment for all.

Computer Lab

Mahanaim strives to enhance the learning experience for its users (currently enrolled students, faculty, and staff) through the innovative and effective use of technology at our computer lab. The computer lab also serves as a music lab with extensive music resources which allow students to enjoy music from different eras. The computer lab aims to create an environment that supports the educational pursuits of Mahanaim students. To ensure that these goals are met, the lab provides quality, state-of-the-art software and hardware resources. High-speed internet access, multimedia capability, and knowledgeable professionals managing the



area will allow students to obtain the information they need to succeed in today's academic landscape.

Multimedia Lab

The multimedia lab at Mahanaim is designed to optimize in-class instruction. A full range of language development materials is available for student practice. Students are strongly encouraged to use these materials to develop their language skills. Students may use the language lab to practice listening skills, enrich vocabulary, and improve their reading rate. The multimedia lab also offers computer assisted instruction, which gives students the opportunity to work with word processing programs, the internet communications network, and language skill development programs. In addition to being a component of regular course work, the multimedia lab is designed to help students develop their skills at their own pace and in areas of personal interest.

Music Practice Spaces

There are 31 practice spaces equipped with 37 grand or studio upright pianos available throughout the school. The Gracias Music Office allows students to reserve practice rooms on a daily basis. Mahanaim is planning to build more music practice spaces in the near future.

Disabled Access

Mahanaim is committed to creating an accommodating environment by providing disabled access to all parts of the campus. Our facilities are equipped with automatic doors, widened hallways and corridors, and an elevator to ensure that individuals with disabilities may be full participants in the Mahanaim community.

Cafeteria

This on-campus eatery provides the finest quality food and service at a reasonable cost to our students, faculty, staff, and guests. Our meal plans, which offer flexibility, exceptional value, and convenience, may be purchased at the Office of Student Life. Students also have the option of purchasing meals on a meal-to-meal basis.

Mahanaim Auditorium

The Mahanaim Auditorium serves as the site for Gracias Music concerts and various academic events. With seating for approximately 850 people, the Mahanaim Auditorium can facilitate academic lectures and seminars as well as cultural events. The Mahanaim Auditorium aims to be a cultural center in the town of Huntington.

Mahanaim Gymnasium

This newly renovated gymnasium provides recreation space for Mahanaim students, faculty, and staff and is also used for special events hosted by the school and the community.

Mahanaim's Licensure

Mahanaim is currently licensed to operate as a proprietary school by the New York State Education Department, Bureau of Proprietary School Supervision.

**New York State Education Department
Bureau of Proprietary School Supervision (BPSS)**

99 Washington Avenue, Room 1613 OCP
Albany, NY 12234
bpss@mail.nysed.gov
(518) 474-3969

Mahanaim's Nondiscriminatory Policy

Mahanaim (incorporated as International Youth Fellowship Educational Foundation) admits students of any race, color, national origin, and ethnic origin to all the rights, privileges, programs and activities generally accorded or made available to students at the school. Mahanaim does not discriminate on the basis of race, color, national origin and ethnic origin in the administration of its educational policies, admission policies, and athletic and other school administered programs.

Mahanaim currently offers three programs of study: Good News Theology, Gracias Music, and Mahanaim English. Students will select one of the three programs offered at the time of application. Tuition, deadlines, and application requirements may differ according to the program.

PROSPECTIVE STUDENT REQUIREMENTS

FOR ALL STUDENTS

1. A completed and signed admissions application
2. A copy of the applicant's official high school diploma, an official transcript, or GED

Additional Requirements for Gracias Music

1. Pre-screening recording (mp3 file or DVD) - due at time of application
2. Live Audition (as specified in the Application for Admission)

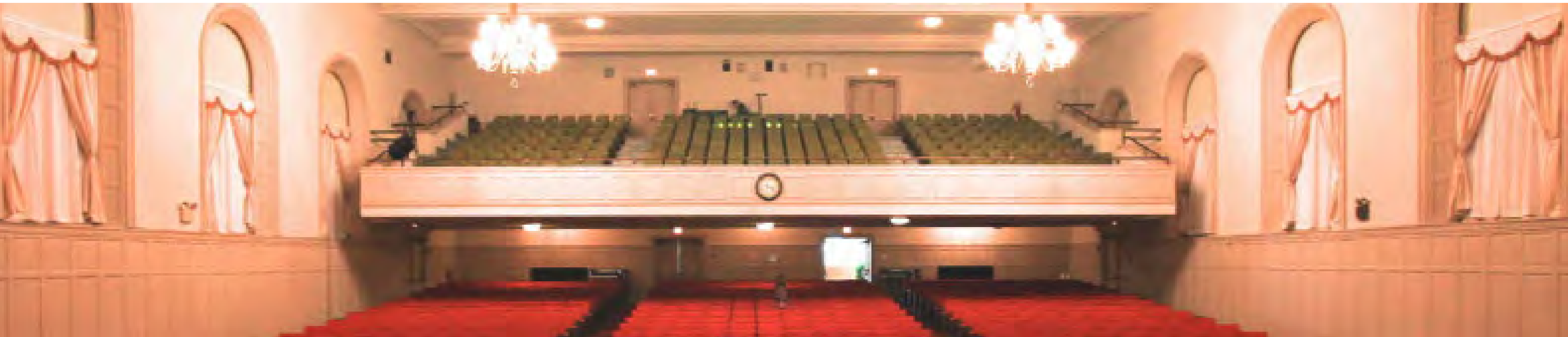
Additional Requirements for Good News Theology

1. ESSAY – Statement of Calling (as specified in the Application for Admission)

There are no specific requirements for Mahanaim English program.

The CELSA Placement Exam

Students enrolling at Mahanaim must exhibit English proficiency. This can be done through submitting TOEFL scores or taking the Mahanaim administered CELSA English placement test. Students who do not meet Mahanaim's CELSA score requirement of 42 must be enrolled in supplementary ESL courses. These courses will be determined by an academic advisor.



TUITION AND FEES

GOOD NEWS THEOLOGY (GNT)

(1 term = 15 weeks)

Full-time (FT) 4 terms: Clock Hours: 1125

Full-Time Program Cost Per Term

Tuition.....	\$1,850.00
Registration (one-time fee).....	\$ 100.00
Activity Fee	\$ 25.00
Technology Fee.....	\$ 100.00
Total.....	\$2,075.00

GRACIAS MUSIC

Gracias Music I (1 term = 15 weeks)

Full-time (4 terms)Clock Hours: 1155

Gracias Music II (1 term = 15 weeks)

Full-time (4 terms)Clock Hours: 870

Full-Time Program Cost for Gracias Music I,II

Tuition.....	\$30,000.00
Registration	\$ 100.00
Total	\$30,100.00

Gracias Music at Mahanaim (1 term = 15 weeks)

Full-time (4 terms)

Choral ConductingClock Hours: 1305

Voice.....Clock Hours: 1455

Piano.....Clock Hours: 1110

Stringed instruments.....Clock Hours: 1200

Full-Time Program Cost for Gracias Music at Mahanaim

Tuition.....	\$30,000
Fee (one-time fee).....	\$100
Total.....	\$30,100

**Payment Plan per term is available.*

MAHANAIM ENGLISH

IEP (Intensive English Program)

Full-time: 1 term = 12 weeks Clock Hours: 240

Tuition.....	\$1,340.00
Registration Fee	\$ 75.00
Technology Fee.....	\$ 25.00
Total.....	\$1,440.00

Practical ESL

Part-time (PT): 1 term = 16 weeks Clock Hours: 96

Tuition.....	\$ 625.00
Registration Fee	\$ 50.00
Technology Fee	\$ 25.00
Book Fee	\$ 100.00
Total.....	\$ 800.00

TOEFL Explorer

Part-time (PT): 1 term = 4 weeks Clock Hours: 52

Tuition.....	\$ 580.00
Registration Fee	\$ 30.00
Total.....	\$ 610.00

ESL Explorer

Part-time (PT): 1 term = 8 weeks Clock Hours: 120

Tuition.....	\$1,470.00
Registration Fee	\$ 30.00
Total.....	\$ 1,500.00

PAYMENT POLICY

Registration is not complete until the Office of the Bursar has received the full payment for all tuition and fees.

- Payments by cash, check, money order, Visa, MasterCard, Discover, and/or American Express can be made at the Office of the Bursar
- Make checks payable to Mahanaim
- Payments, other than cash, can be dropped off at the Office of the Bursar during operating hours or mailed to:

Office of the Bursar

Mahanaim
300 Nassau Road
Huntington, NY 11743

STUDENT REFUNDS

Refund Policy

Students who find it necessary to withdraw may do so. The effective date of a student's withdrawal will be his or her last official day of attendance. All monies due to the student will be refunded within 30 days of the last date of attendance. A student who cancels within seven days of signing the enrollment agreement, but before instruction begins, will be refunded in full with the exception of the non-refundable registration fee. In all other cases, a percentage of tuition costs will be refunded based on the elapsed time from the course start date as shown below.

Refund Procedure

A request for refund of tuition and fees must be made in writing to the Office of the Registrar. The student may submit a dated letter formally requesting a refund of tuition according to the above policy, or may fill out a Mahanaim provided form. The date on which the application is filed is considered the official date of the student's withdrawal and any refund to which the student may be entitled is computed using that date. The appropriate refund amount will be issued according to the tender it was received.

- Tuition will be refunded in full for those courses which at any time are cancelled by Mahanaim.
- Student activity fees will be refunded only in cases where the student's registration is cancelled because of withdrawal of all courses by Mahanaim. The application fee, instructional fees, and all other fees and service charges are not refundable.

Students must pay the non-refundable registration fee as well as the cost of any books received/used.

Student refunds for full-time and part-time students will be issued at the following rates:

During First Term

<i>If termination occurs</i>	<i>Refund Rate</i>
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%

During Subsequent Terms

<i>If termination occurs</i>	<i>Refund Rate</i>
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%

FINANCIAL AID

Mahanaim currently offers no financial aid for any of its programs.

SCHOLARSHIP INITIATIVES

Mahanaim is currently in the process of establishing scholarships for students who display academic excellence and reflect the values Mahanaim advocates and pursues. When ready to be offered to students, information on applying and qualifying for scholarships will be made available to the students.

ACADEMIC POLICIES

ATTENDANCE

Regular and punctual class attendance is expected and is essential to optimizing academic achievement. If a student has more than six absences, the student will be dismissed from the class. If the dismissal happens during the period in which the student is entitled to a refund, the refund amount will be calculated from Mahanaim's tuition refund policy, according to the date of dismissal, which is the sixth day of consecutive absence. The student will not be eligible for a tuition refund for that class. Any student dropped from a class for excessive absences will receive a grade of "W" (withdrawal).

TARDINESS

Students are expected to be in class on time and shall be penalized at the discretion of the instructor for tardiness. The instructor will determine the norms and consequences of tardiness and students are obligated to abide by them.

LEAVE OF ABSENCE

Students may request up to two terms for leave of absence. The request must be made to the School Director at least two weeks before the start of the term. The request should state the reason for the leave of absence. The School Director will have the authority to grant or deny the leave of absence. Two weeks before the start of the returning term, the student must submit a written notice of intention of return or a written request for an extension to the School Director. If a student takes two or more consecutive terms for leave of absence, the student must be re-evaluated to determine proper program and/or English proficiency placement.

CONDITIONS FOR INTERRUPTION

Absences occasioned by participation in a school-approved activity (field trips and special events) are governed by the following:

1. Students are responsible for initiating the process of makeup work. Work must be submitted when due whether or not the student is present.
2. Scheduled special events constitute an excuse to miss class, but preparations or practice will not be a viable excuse for class absence.
3. Students should clear their class schedules with directors before registering for classes to minimize potential conflicts.
4. Missed classes for authorized events will count as absences, so students who are involved in such events should be particularly careful not to miss other class sessions for unauthorized reasons.
5. Students shall not be penalized for missing class for authorized school activities by loss of attendance points. On

the rare occasion it would be impossible to make up a missed class or lab, the student should miss the activity.

ACADEMIC PROBATION

Probation is a term used to designate a period of close academic supervision, generally including reduced allowable activities, imposed to improve unsatisfactory academic performance.

A student's official transcript will reflect academic probation following any full term in which a student's current or cumulative grade point average drops below a "C" average (2.0). The designation will remain on the transcript unless the student receives a change of grade prior to the end of the withdrawal period of the following semester.

Academic probation will continue for the student until the current and cumulative GPA (Grade Point Average) is raised to 2.0. If a student is on probation for more than two consecutive terms, he/she is subject to dismissal.

EXPULSION

Ultimate authority for student discipline is vested in the School Director. Failure to meet the attendance requirement or a violation of the student conduct or substance policy outlined in the Mahanaim catalog are considered grounds for expulsion.

ACADEMIC INTEGRITY

The Mahanaim faculty, staff, and students affirm that the principles of truth and honesty are absolutely necessary in an academic environment. Upholding the standard of academic integrity that relies on honesty is the responsibility of both faculty and students. Conduct that violates the academic integrity of Mahanaim include:

1. Dishonesty

Examples of dishonesty include: Copying examinations, allowing one's own examination paper to be copied, reading a copy of an examination without the instructor's consent prior to the date it is given, unacceptable aid on take-home assignments or examinations, use of unauthorized aids, submitting the same work for different courses, and disclosing or accepting information if one takes a test at a different time than other students that are taking the same course.

2. Plagiarism

Plagiarism is stealing or using ideas or language of another as one's own. It involves failure to acknowledge material copied from others or failure to acknowledge one's indebtedness to another for the gist of important thoughts in a formal

statement, written or oral. Charges of violating academic integrity shall be handled according to established student discipline procedures.

CLASSROOM CONDUCT

Students are expected to behave in a manner that best promotes a positive learning experience for all. Common sense is to be exercised and students should be considerate of the whole learning environment. Students are expected not to sleep in class, nor excessively walk in and out of the classroom while a lecture or examination is taking place. Students are expected to remain silent during lectures and in-class work.

DISMISSAL

Students are subject to dismissal if they meet the criteria for probation two terms in a row. Any student dismissed from Mahanaim may petition to the Admissions Committee for readmission. The case will be carefully reviewed to determine if there is a basis for the student to resume their program of study at Mahanaim. Readmission is not guaranteed and should not be assumed. A student dismissed and then readmitted by the Admissions Committee is placed on academic probation and must maintain a GPA of 2.0 or higher for each term thereafter in order to remain at Mahanaim.

ACADEMIC GRIEVANCES

To assure an open atmosphere in academic life at Mahanaim, procedures have been established to provide a fair process for any academic complaint registered by a student. Students who feel they have been improperly evaluated by their instructor or any other member of the Mahanaim academic committee should first try to address the issue with the head instructor of his/her program. If this avenue proves unsuccessful, the student should submit, in writing, all the pertinent details of the grievance within one month of the alleged impropriety to the Office of Academic Affairs. The issue will then be dealt with by the Mahanaim Academic Judiciary Committee. Each case will be dealt with on its merits. Students can also contact BPSS for grievances. Please see page 2 for contact information.

REGISTRATION

Student registration is considered complete when all tuition and fees have been paid. Students with outstanding balances may not register for a new term. Good News Theology, Gracias Music, and Mahanaim English courses are offered at Mahanaim only in the fall and spring terms.

DROP/ADD POLICY

Students may add or drop courses prior to the start of the

term and throughout the first week of the term. Changes also may be made during the second week of the term with a fee of \$25. Course changes must be approved by an academic advisor. Any courses dropped after the second week of the term will be handled as a withdrawal from the course.

TRANSFER OF COURSES

Transfer students that plan on enrolling at Mahanaim will be given the opportunity to present their transcripts for course equivalency. It is at the discretion of the school whether or not to accept courses students have completed at other accredited and unaccredited institutions as sufficient instructional hours for its own programs. The student will be notified before the start of his/her program as to which courses are accepted by Mahanaim as satisfactorily completed courses.

ACADEMIC PROGRESS

Grading System

A	4.0	Excellent
A-	3.7	Outstanding
B+	3.3	Very Good
B	3.0	Good
B-	2.7	Above Average
C+	2.3	Better than Satisfactory
C	2.0	Acceptable
C-	1.7	Minimally Acceptable
D+	1.3	Unsatisfactory
D	1.0	Lowest Passing Grade
F	0.0	Failure
		Inferior Performance
W	N/A	Withdrawal No Penalty Only by authorization of School Director
P	N/A	Pass
NP	N/A	No Pass

Midterm Grades and Appraisal

At the end of the 8th week of each term, students will receive an evaluation in the form of a percentage or letter grade. This grade is not the final grade that appears on the transcript. This only indicates academic standing at the midpoint of the semester and urges those who have fallen out of good academic standing to make changes to better their learning.

Final Examinations

Mahanaim operates on an academic calendar, which includes finals week as an integral part of each spring and fall term. During the week of final exams, each class meets at the time designated in the published exam schedule. Makeup examinations may be requested from the course

instructor. Allowance for makeup examinations is at the sole discretion of the instructor.

LATE PAYMENT POLICY

Adult Programs

A student becomes liable for his/her tuition upon registration. Failure to make the payment by the due date will result in a late payment fee of \$50.00 on the following business day. The student will be give an additional 10 business days to pay the total balance on the account including the late payment fee. If the student misses the extended due date, then an additional \$50.00 late payment fee will be charged. Incremental late payment fees, up to \$150.00 per semester, will be assessed on all accounts not completely paid by the due dates. The student will be notified concerning outstanding tuition delinquencies and given an opportunity to make arrangements to pay tuition and fees. If the student continually fails to make tuition payments or fail to make arrangements for tuition and fee payment by the allotted time, the student will have his/her academic progress discontinued for the term and will not be able to attend class or receive grades.

Late 1 to 10 Business Days	Tuition + \$50 late fee
Late 11 to 20 Business Days	Tuition + \$100 late fee
Late 21 to 30 Business Days	Tuition + \$150 late fee

Youth Programs

The parent or guardian becomes liable for his/her child's tuition upon registration. Failure to make the payment by the due date is subject to 10% of the balance in late payment fee. The student will not be able to participate in classes if the parent or guardian fails to make payments or make arrangements for payments by the due date.

It is important to note that Mahanaim is not an accredited institution and there is no guarantee that courses taken at Mahanaim will be transferable to any other accredited or unaccredited institution if the student wishes to transfer.

FULL TIME AND PART TIME ENROLLMENT

Most students enrolled at Mahanaim will follow the set program requirements of the respective programs. Students registered for the courses outlined in the program requirement for his/her respective terms are considered full-time. Students who do not follow the program requirements, but register on a class-by-class basis, are considered part-time.

WITHDRAWAL

Students who decide to withdraw from Mahanaim will abide by the following polices:

1. A voluntary withdrawal will be granted if students request it in writing from the Office of the Registrar. In addition, students must meet with an academic advisor prior to withdrawal to ensure good standing with Mahanaim. Failure of a student to notify the School Director in writing of withdrawal may delay refund of tuition due pursuant to Section 5002 of the Education Law.

2. Students who have not attended classes, or who have not participated in instructional events, without any prior written notice, will - in accordance with school practice - be assumed to have withdrawn without authorization from Mahanaim and will be withdrawn from all administration, forfeit fees and any deposits paid to the institution. This unauthorized withdrawal will result in an "F" for the class the student has enrolled in. Student refunds will only be issued, in concordance with Mahanaim's refund policy. For full time students, there are no refunds per class, only per term.

3. If students have not registered for classes for two consecutive terms and neglect to turn in a Leave of Absence form, the institution will assume that students have permanently withdrawn from Mahanaim. Students wishing to be re-admitted must submit an Application for Re-admission.

Students may be withdrawn due to failure to meet financial obligations. Proper notices to the student will be given before such a withdrawal is issued. These students are prohibited from continuing in coursework and attendance of classes until all financial obligations to the school are met. Possible causes of such action may result from delinquency of payment to the school for any outstanding balance students have incurred. When students are notified that their withdrawal status has been removed they must contact the Admissions Office to re-register for subsequent coursework. The following rules apply for students wishing to return from a withdrawal:

1. Financial clearance must be granted from the Office of the Bursar before the student may return.
2. A Petition for Readmission prior to confirmation of registration is required. Students must submit a written explanation of their ability to return to the program.
3. If students are not enrolled for more than one year and are later re-admitted, they must meet the requirements current at the time of re-admission.

GRADUATION REQUIREMENTS

A Certificate of Completion will be awarded upon the Office of the Registrar and School Director's verification that all of the following graduation requirements have been fulfilled and posted on the student's transcript:

1. Pass all required courses
2. Paid all tuition and fees in full

BIBLE STUDY

To advocate the values stated in Mahanaim's mission statement and also to enhance the Christian mindset, all non-theology full-time students can register for a Bible Study class consisting of five instructional hours per week. This course is to equip students with the proper mentality and to enrich their spiritual experience at Mahanaim.

SPRING 2017

JANUARY

- January 23:
First day of 2017 Spring Gracias Music

FEBRUARY

- February 12:
First day of 2017 Fall Mahanaim Theology
- February 20: President's Day – No classes
- February 27 – March 10: 10 minutes Concert

MARCH

- March 6 – 10: Mid-terms (7th week)

APRIL

- April 1 – April 21:
Spring Break for Gracias Music (No Classes / Lessons)
- April 16: Easter Sunday

MAY

- May 1 – 26: Recitals
- **May 20:**
Opera Ensemble Concert / Chamber Concert
- May 26:
Last Class / Lesson of 2017 Spring Gracias Music
- **May 27: Spring Concert**
- May 30: Memorial Day (No Classes / Lessons)

JUNE

- May 30 – June 2: Finals
- June 2: Last day of 2017 Spring Mahanaim Theology

FALL 2017

JULY

- July 17: First day of 2017 Fall Gracias Music

AUGUST

- August 14 – 18 : 10 minutes Concert
- August 21 – 24 : Fall Break – No Classes
- August 30 – September 5 : Mid-terms

SEPTEMBER

- September 4:
Labor Day – No School – No Classes / Lessons
- September 3:
First day of 2017 Fall Mahanaim Theology
- September 19 – October 19: Fall Break

OCTOBER

- October 9: Columbus Day – No Classes / Lessons
- **October 23 - November 10: Recitals**

NOVEMBER

- November 4:
Opera Ensemble / Chamber Concert (Subject to Change)
- November 11: Fall Concert (Subject to Change)
- November 14:
Last Day of Lessons / Classes (Veteran's Day – School in Session)
- November 15 – 17: Finals
- November 17: Last day of 2017 Fall Gracias Music

DECEMBER

- December 15: Last day of 2017 Fall Mahanaim Theology

GOOD NEWS THEOLOGY PROGRAM DESCRIPTION

Good News Theology will help students possess a fully developed spiritual formation, extensive knowledge of both the Old and New Testaments, and essential skills needed for the next step of their careers, whether in the ministry, or short/long-term world missions. The program lasts a total of 60 weeks, spanning four 15-week instructional terms. Students are given one week at the end of each term for final examinations.

This educational program is designed to offer both an immersive in-class experience where students learn a wide range of Biblical topics, and genuine field experience through witnessing, community outreach, and event planning and implementation. The Good News Theology program offers no electives and is designed to be completed at the exact specifications of the program layout below. Mahanaim is excited to offer prospective students an educational experience that is relevant to our times, and grounded in the roots of Bible-based theology.

GOOD NEWS THEOLOGY PROGRAM REQUIREMENTS

TERM 1

Course	Instructional Hours/Week
Genesis I [THEO 110].....	3
The Four Gospels I [THEO 130].....	3
Church History I - The Early Church [CHIS 110].....	3
Systematic Theology - Repentance and Faith [SYST 110].....	3
English Composition [COMP 010].....	3
Witnessing [WTNS 001].....	4
TOTAL.....	19

TERM 2

Course	Instructional Hours/Week
Genesis II [THEO 210].....	3
The Four Gospels II [THEO 230].....	3
The Pentateuch I - Exodus and the Tabernacle[THEO 120].....	3
Church History II - Religious Reformations [CHIS 210].....	3
Speech Communication [SCOM 010].....	3
Witnessing [WTNS 001].....	4
TOTAL.....	19

TERM 3

Course	Instructional Hours/Week
The Pentateuch II [THEO 220].....	3
The Pauline Epistles [THEO 170].....	3
Systematic Theology - Soteriology [SYST 210].....	3
Church History III - Modern Religious Movements [CHIS 310].....	3
Individual Counseling [INDV 110].....	3
Witnessing [WTNS 001].....	4
TOTAL.....	19

TERM 4

Course	Instructional Hours/Week
Old Testament History [THEO 300].....	3
The Acts [THEO 190].....	3
Romans [THEO 150].....	3
Church Event Management [CEM 110].....	4
Witnessing [WTNS 001].....	5
TOTAL.....	18

TOTAL INSTRUCTIONAL HOUR..... 75

STUDENT PROGRESS CHART

Term	Instructional Hours Required	Minimum GPA Required
First.....	19.....	2.0
Second.....	19.....	2.0
Third.....	19.....	2.0
Fourth.....	18.....	2.0

Genesis I

[THEO 110]

An in-depth examination of significant events throughout the first eleven chapters of Genesis, specifically the creation process, the fall of man, Cain and Abel, the genealogy of Adam, the events behind the greatest damnation to humankind, the reasons for God's specific providence during this period, and the true heart of God.

Genesis II

[THEO 210]

This is the second and final course of study on the book of Genesis from chapters twelve to fifty. This course will identify and analyze Abraham, Isaac, Jacob and Joseph, the four main figures that foreshadow the major character of the Bible, Jesus Christ. This course will closely examine why and how they foreshadow Jesus Christ and what aspects of Christ they represent.

The Pentateuch I- Exodus and the Tabernacle
[THEO 120]

Prerequisites: NONE

The first course of a two-term course sequence that covers the Exodus of the Jews, and the structures, functions, and significances of the Tabernacle which leads to the discovery of the heart of God in each component of the Tabernacle, such as the Ark, bread table, veil, altar, laver candlestick, and incense table. The unfolding of the revelation of the person and work of Jesus Christ within the first few works of the Pentateuch will be closely examined.

The Pentateuch II

[THEO 220]

Prerequisites: THEO 120

The final course of a two-term course sequence that covers the last three works of Moses: Leviticus, Numbers and Deuteronomy, while continuing to unfold the revelation of the person and work of Jesus Christ.

Old Testament History

[THEO 240]

Prerequisites: NONE

Old Testament History is a theology course that provides accurate account of the history of Israel as well as the journey of the Ark of the Covenant to the establishment of the Temple, beginning with the prophet Samuel, until Babylonian captivity. This course also provides exegesis of significant events from the books of 1 Samuel, 2 Samuel, 1 Kings, and 2 Kings, describing the heart of God towards Israel, and the comparability of that heart towards modern man.

Romans

[THEO 150]

Prerequisites: NONE

The book of Romans is often called the greatest book on Earth, the Diamond of the Bible, and a summation of its sixty-six books. Martin Luther was inspired by it, leading to the biggest religious reformation in history. This course will observe how and why Romans has garnered this reputation among other Biblical works through examination of the nature of man, the intricacies of righteousness versus sin, the true meaning of the law, and the state of man after the death of Christ.

The Acts

[THEO 190]

Prerequisites: NONE

This course not only tracks the works of the saints, but also traces the providence of the Holy Ghost. Also covers how Peter, Paul, and Phillip, all who lived completely different lives from Jesus Christ, became His living manifestations through the divinity of the Holy Spirit upon His ascension.

The Four Gospels I

[THEO 130]

Prerequisites: NONE

Jesus ministered on the Earth for three years and His life is exclusively depicted in the first four books of the New Testament. Through His ministry, many people were changed, and through His death, the entire world. This course will detail Jesus' life, including the beginning of His ministry, healings, miracles, death, and resurrection, all of which are recorded in the books of Matthew, Mark, Luke, and John.

The Four Gospels II

[THEO 230]

Prerequisites: THEO 130

Jesus Christ often times conveyed His sermons through parables in order for layman comprehension. Through these original stories and examples of Jesus, we can understand and appreciate His precious heart. This course will analyze key parables of Jesus Christ, including the Good Samaritan and the Prodigal Son, as well as their implications on salvation and spiritual life.

The Pauline Epistles

[THEO 170]

Prerequisites: NONE

In his Epistles, Paul deals with spiritual life, rather than religious life. This course allows us to closely observe the structure of the early church, as well as appropriate Christian and church conduct, life after salvation in the Holy Spirit and the Gospel, and the analysis of the law in relation to grace.

Church History I: The Early Church [CHIS 110]

Prerequisites: NONE

This is the first course of a three-term course sequence, outlining key periods in the establishment of the church after the death of Christ, including the first church, the persecutions, the rise of heresy, and the development of Roman Catholicism during the Middle Ages.

Church History II: Religious Reformations [CHIS 210]

Prerequisites: CHIS 110

This is the second course of a three-term course sequence that examines Martin Luther and the Reformation, the missions of Hudson Taylor, the works of John Wesley and John Calvin, and the birth of American Christianity.

Church History III: Modern Religious Movements [CHIS 310]

Prerequisites: CHIS 210

This is the third and final course of a three-term course sequence that covers post-modern individuals that have made a lasting impact on the Gospel throughout the world, including Charles Studd, Norman Grubb, and D.L. Moody, as well as influential organizations such as WEC, Shield of Faith, and the Good News Mission.

Systematic Theology- Repentance and Faith [SYST 110]

Prerequisites: NONE

This is the first course of a two-term course sequence that deals with the systematic study of salvation, Christology, and Ecclesiology regarding the specific path a born-again believer must take for a genuine spiritual life.

Systematic Theology- Soteriology [SYST 210]

Prerequisites: SYST 110

This the final course of a two-term course sequence that specifically deals with the study of Soteriology, Christology, and Ecclesiology regarding the specific path a born-again believer must take for a genuine spiritual life.

Church Event Management [CEM 110]

Prerequisites: COMP 010, SCOM010, two semester completion of WTNS 001

This course is designed to cover planning, implementation, and effective management from start to finish for a variety of events including Bible conferences, Bible seminars, Bible crusades, youth camps, and community functions.

Individual Counseling [INDV 110]

Prerequisites: NONE

This course involves the study of spiritual counseling, topics in Christian anthropology, and conversational strategies for leading non-believers to Jesus Christ.

Witnessing* [WTNS 001]*

Prerequisites: NONE

Students will experience remote village witnessing, street and slum witnessing, hospital witnessing, door-to-door witnessing, while learning and practicing strategies for each type of witness setting.

ENGLISH FOR THEOLOGICAL STUDIES STUDENTS

English Composition* [COMP 010]

Prerequisites: Satisfactory English Proficiency

A basic course in writing with an emphasis on pre-writing, revising, and editing. Students will explore and analyze the work of scholars, essayists, and creative writers in order to use their prose as models for their own. Students will complete critical essays on a variety of topics and be provided an opportunity to submit their work for review and discussion with peers and the instructor.

Speech Communication* [SCOM 010]

Prerequisites: Satisfactory English Proficiency

This course explores theories of civic discourse and the role of language in public life. Students will develop skills in applying the principles of effective public speaking in structured speaking situations. A number of speeches on a variety of topics will be presented and analyzed to enable students to critically evaluate one another to become effective public speakers. A preaching practicum will also be integrated.

Bible Study for Non-Theology Students I, II, III [BIST 010, 020, 030]

Prerequisites: NONE

This institutional course is required for all non-theology studies students for all terms of their respective programs. This course allows students to create depth in their hearts and minds while learning the ethos of Mahanaim from a spiritual perspective. This course meets five times a week, one hour per session.

TEOLOGIA BUENAS NUEVAS

10

Track in Spanish

The goal of the Track in Spanish is to provide Good News Theology program in Spanish to meet the particular needs of Hispanic ministries in the United States as well as fulfill the mission and the vision of Mahanaim as a world mission center dispatching missionaries throughout the world.

DESCRIPCIÓN DE CURSOS-TEOLOGÍA BUENAS NUEVAS

DESCRIPCIÓN DE PROGRAMA DE TEOLOGÍA BUENAS NUEVAS

Teología Buenas Nuevas ayudará a los estudiantes que posean la formación espiritual desarrollada, conocimiento profundo del Antiguo y el Nuevo Testamento, y las habilidades esenciales necesarias para el siguiente paso de su carrera, ya sea en el ministerio, o misiones mundiales de corto / largo plazo. El programa dura 60 semanas en total, que abarca cuatro periodos de 15 semanas de instrucción. Los estudiantes tienen una semana de exámenes finales al final de cada trimestre.

Este programa educativo está diseñado para ofrecer tanto una experiencia inmersa de clase donde los estudiantes aprenden una amplia gama de temas bíblicos, y la experiencia de campo real a través de predicaciones, alcance a la comunidad, la planificación de eventos y la implementación de los mismos. El programa de Teología Buenas Nuevas ofrece cursos no-electivos y está detalladamente diseñado para completar los programas exactamente especificados a continuación. Mahanaim se complace en ofrecer a los estudiantes del futuro una experiencia educativa que sea relevante en nuestros tiempos, y fundamentada en las raíces de la teología Biblia-céntrica.

REQUISITO DEL PROGRAMA DE TEOLOGÍA BUENAS NUEVAS

PERÍODO 1

Materiá	Hora de instrucción /Semana
Génesis I [THEO 110].....	3
Los Cuatro Evangelios I [THEO 130].....	3
Historia de la Iglesia I- La iglesia primitiva [CHIS 110].....	3
Teología sistemática I- Arrepentimiento y la fe [SYST 110].....	3
Composición en inglés [COMP 010]	3
Evangelización [WTNS 001]	4
TOTAL.....	19

PERÍODO 2

Materiá	Hora de instrucción /Semana
Génesis II [THEO 210].....	3
Los Cuatro Evangelios II [THEO 230].....	3
Pentateuco I- Éxodo y el tabernáculo THEO 120]	3
Historia de la Iglesia II- Reformas religiosas [CHIS 210].....	3
Discurso de comunicación [SCOM 010]	3
Evangelización [WTNS 001].....	4
TOTAL.....	19

PERÍODO 3

Materiá	Hora de instrucción /Semana
Pentateuco II [THEO 220].....	3
Las Epístola Paulinas [THEO 170]	3
Teología sistemática II- Soteriología [SYST 210].....	3
Historia de la Iglesia III- Movimientos religiosos modernos [CHIS 310]	3
Consejería individual [INDV 110].....	3
Evangelización [WTNS 001]	4
TOTAL.....	19

PERÍODO 4

Materiá	Hora de instrucción /Semana
Historia del Antiguo Testamento [THEO 300].....	3
Hechos [THEO 190].....	3
Romanos [THEO 150].....	3
Gestión de eventos de la iglesia [CEM 110].....	4
Evangelización [WTNS 001].....	5
TOTAL.....	18
HORA TOTAL DE INSTRUCCIÓN.....	75

TABLA DE PROGRESO DE LOS ESTUDIANTES

Período	Requisito de la hora de instrucción	Promedio mínimo requerido
Primero.....	19.....	2.0
Segundo	19.....	2.0
Tercero.....	19.....	2.0
Cuarto.....	18.....	2.0

DESCRIPCIÓN DEL CURSO- TEOLOGÍA BUENAS NUEVAS

Génesis I

[THEO 110]

Una revisión minuciosa de los eventos significativos a lo largo de los primeros once capítulos del Génesis, específicamente el proceso de creación, la caída del hombre, Caín y Abel, la genealogía de Adán, los hechos detrás de la mayor condena a la humanidad, las razones de la providencia específica de Dios durante este período, y el verdadero corazón de Dios.

Génesis II

[THEO 210]

Este es el segundo curso y el final del estudio del libro del Génesis del capítulo doce al cincuenta. Este curso será para identificar y analizar Abraham, Isaac, Jacob y José, las cuatro principales figuras que prefiguran el personaje principal de la Biblia, Jesucristo. Este curso examinará detenidamente cómo y por qué son el preludio de Jesucristo, y qué aspectos de Cristo que representan.

Pentateuco I- Éxodo y el Tabernáculo

[THEO 120]

El primer curso de cursos de dos períodos seguidos que abarca el éxodo de los Judíos, y las estructuras, funciones y significados del Tabernáculo, que conduce a descubrir el corazón de Dios en cada uno de los componentes del Tabernáculo: como el Arca, la mesa de los panes, el velo, el altar, el candelero de oro, y el altar del incienso. El desarrollo de la revelación de la persona y obra de Jesucristo dentro de los primeros estudios de Pentateuco será examinado con detalle.

Pentateuco II

[THEO 220]

Prerequisites: THEO 120

El curso final de cursos de dos períodos seguidos que cubre las tres últimas obras de Moisés: Levítico, Números y Deuteronomio, mientras continúa desarrollándose la revelación de la persona y obra de Jesucristo.

Historia del Antiguo Testamento

[THEO 240]

Historia del Antiguo Testamento es un curso de teología que ofrece una cuenta exacta de la historia de Israel, así como el viaje del arca del pacto para el establecimiento del templo, comienza con el profeta Samuel, hasta la cautividad de Babilonia. Este curso también ofrece la exégesis de los acontecimientos significativos de los libros de 1 Samuel, 2 Samuel, 1 Reyes y 2 Reyes, que describen el corazón de Dios hacia Israel, y la comparabilidad de este corazón hacia el hombre moderno.

Romanos

[THEO 150]

El libro de Romanos a menudo se llama el libro más grande en la Tierra, el diamante de la Biblia, y un resumen de sus sesenta y seis libros. Martín Lutero se inspiró en él, dirigiendo la reforma religiosa más grande de la historia. En este curso se va a observar cómo y por qué el libro de Romanos ha ganado esta reputación entre otras obras bíblicas, a través de la revisión de la naturaleza del hombre, las complejidades de la justicia contra el pecado, el verdadero significado de la ley y el estado del hombre después de la muerte de Cristo.

Hechos

[THEO 190]

Prerequisites: NONE

Este curso no sólo examina las obras de los santos, sino también las huellas de la providencia del Espíritu Santo. También se explica cómo Pedro, Pablo y Felipe, todos los que llevaban una vida completamente diferente de Jesucristo, se convirtieron en sus manifestaciones de vida a través de la divinidad del Espíritu Santo en su ascensión.

Los Cuatro Evangelios I

[THEO 130]

Jesús ministró en la tierra durante tres años y su vida está exclusivamente representada en los primeros cuatro libros del Nuevo Testamento. A través de su ministerio, muchas personas se han cambiado, y con su muerte, el mundo entero. En este curso se observa la vida de Jesús, incluyendo el comienzo de su ministerio, sanidades, milagros, la muerte y la resurrección, todos los cuales están registrados en los libros de Mateo, Marcos, Lucas y Juan.

Los Cuatro Evangelios II

[THEO 230]

Jesucristo muchas veces transmite sus sermones a través de parábolas para que los laicos también comprendan. A través de estas historias originales y ejemplos de Jesús, podemos entender y apreciar su corazón precioso. Este curso analizará las parábolas clave de Jesucristo, incluida la del buen samaritano y del hijo pródigo, así como sus implicaciones en la salvación y la vida espiritual.

Las Epístolas Paulinas

[THEO 170]

En sus epístolas, Pablo trata de la vida espiritual, en lugar de la vida religiosa. Este curso nos permite observar en detalle a la estructura de la iglesia primitiva, así como la conducta apropiada del cristiano y de la iglesia, la vida después de la salvación en el Espíritu Santo y el Evangelio, y el análisis de la ley en relación a la gracia.

Historia de la Iglesia I: La iglesia primitiva [CHIS 110]

Prerequisites: NONE

Este es el primer curso de los tres cursos seguidos, destacando los períodos clave en el establecimiento de la iglesia después de la muerte de Cristo, incluyendo la primera iglesia, las persecuciones, el aumento de la herejía, y el desarrollo del catolicismo en la Edad Media.

Historia de la Iglesia II: Reformas religiosas [CHIS 210]

Este es el segundo curso de los tres cursos seguidos que examina Martín Lutero y la Reforma, las misiones de Hudson Taylor, la obra de John Wesley y Juan Calvino, y el nacimiento del cristianismo estadounidense.

Historia de la Iglesia III: Movimientos religiosos modernos [CHIS 310]

Este es el tercer final del curso de los tres cursos seguidos que trata los personajes de la etapa post-moderna que han hecho un impacto duradero en el Evangelio en todo el mundo, incluyendo a Charles Studd, Norman Grubb, y D.L. Moody, así como de organizaciones influyentes como el WEC, escudo de la fe, y la Misión Buenas Nuevas.

Teología sistemática- Arrepentimiento y Fe [SYST 110]

Este es el primer curso de dos cursos seguidos que se ocupa del estudio sistemático de la salvación, la cristología, eclesiología, respecto a la ruta específica para un creyente nacido de nuevo debe cómo tener una vida espiritual auténtica.

Teología sistemática- Soteriología [SYST 210]

Este es el curso final de dos cursos seguidos que específicamente se ocupa del estudio de la soteriología, la cristología, respecto a la ruta específica para un creyente nacido de nuevo debe cómo tener una vida espiritual auténtica.

Gestión de eventos de la iglesia [CEM 110]

Prerequisites: COMP 010, SCOM010, two semester completion of WTNS 001

Este curso está diseñado para cubrir la planificación, implementación y gestión eficaz de principio a fin para los varios eventos, incluidas las conferencias bíblicas, seminarios bíblicos, las cruzadas bíblicas, campamentos juveniles, y las funciones de la comunidad.

Consejería individual [INDV 110]

Este curso comprende el estudio de la consejería espiritual, los temas de la antropología cristiana, y las estrategias de conversación para dirigir a los no creyentes de Jesucristo.

Evangelización* [WTNS 001]*

Prerequisites: NONE

Los estudiantes experimentarán a predicar en los campos alejados, las calles y barrios, en hospitales, puerta a puerta, mientras que aprende y practica las estrategias para cada tipo de situaciones de evangelización.

INGLÉS PARA LOS ESTUDIANTES DEL ESTUDIO TEOLÓGICO

Composición en inglés [COMP 010]

Un curso básico de escritura con énfasis en la pre-escritura, revisión y edición. Los estudiantes explorarán y analizarán el trabajo de los estudiosos, ensayistas y escritores creativos con el fin de utilizar su prosa como el modelo por su propia cuenta. Los estudiantes completarán los ensayos críticos con los varios temas y tendrán la oportunidad de presentar su trabajo para la revisión y discusión con los compañeros y el instructor.

Discurso de comunicación [SCOM 010]

Este curso explora las teorías del discurso cívico y el papel del lenguaje en la vida pública. Los estudiantes desarrollarán habilidades para aplicar los principios de la oratoria eficaz en las conversaciones estructuradas. Un número de discursos sobre varios temas serán presentados y analizados para que los estudiantes puedan evaluarse de manera crítica entre sí para así convertirse en oradores eficaces. La predicación práctica también será un tema integrado en el curso.

Estudio bíblico para los estudiantes de no-teología I, II, III [BIST 010, 020, 030]

Prerequisito: NADA

Este curso institucional es requerido para todos los estudiantes que no son de estudio de teología de todos los programas que corresponden. Este curso permite a los estudiantes obtener la profundidad en sus corazones y sus mentes mientras se aprende el espíritu de Mahanaim desde la perspectiva espiritual. Este curso se reúne cinco veces a la semana, una hora por sesión.



GRACIAS
MUSIC

COURSE DESCRIPTIONS - GRACIAS MUSIC I

GRACIAS MUSIC I PROGRAM REQUIREMENTS

TERM 1

Course	Instructional Hours/Week
Major I [MUSC 101].....	2
Ensemble I [ENSM 102].....	1
Instrument Study I [INST 103].....	1
Score Reading I [SCRD 104]	2
Musical I [MUSL 105]	1
Accompaniment I [ACPM 106].....	1
Music Theory I [THRR 107].....	2
Harmony I [HRMN 108]	2
Music History I [MHST 109].....	2
Art History [AHST 119].....	1
Choir I [CHOR 112].....	2
Weekly Concert I [WCNT 111].....	1
Solfeggio I [SLFG 117].....	1
Term Total	19

TERM 2

Course	Instructional Hours/Week
Major II [MUSC 201].....	2
Ensemble II [ENSM 202].....	1
Instrument Study II [INST 203].....	1
Score Reading II [SCRD 204].....	2
Musical II [MUSL 205]	1
Accompaniment II [ACPM 206]	1
Music Theory II [THRR 207].....	2
Harmony II [HRMN 208]	2
Music History II [MHST 209].....	2
Choir II [CHOR 212].....	2
Weekly Concert II [WCNT 211]	1
Solfeggio II [SLFG 217].....	1
Term Total	18

TERM 3

Course	Instructional Hours/Week
Major III [MUSC 301]	2
Ensemble III [ENSM 302]	1
Score Reading III [SCRD 304].....	2
Accompaniment III [ACPM 306].....	1
Keyboard Study I [KBST 116].....	2
Orchestra I [ORCH 122].....	2
Music History III [MHST 309].....	2
Analysis I [ANLS 127]	2

Harmony III [HRMN 308]	2
Weekly Concert III [WCNT 311]	1
Choir III [CHOR 312].....	2
Solfeggio III [SLFG 317].....	1
Term Total	20

TERM 4

Course	Instructional Hours/Week
Major IV [MUSC 401]	2
Ensemble IV [ENSM 402].....	1
Score Reading IV [SCRD 404]	2
Accompaniment IV [ACPM 406].....	1
Keyboard Study II [KBST 216].....	2
Orchestra II [ORCH 222]	2
Music History IV [MHST 409]	2
Analysis II [ANLS 227].....	2
Harmony IV [HRMN 408].....	2
Weekly Concert IV [WCNT 411].....	1
Choir IV [CHOR 412].....	2
Solfeggio IV [SLFG 417]	1
Term Total	20

STUDENT PROGRESS CHART

Term	Instructional Hours	Minimum GPA
	Required	Required
First.....	19.....	2.0
Second	18.....	2.0
Third.....	20.....	2.0
Fourth.....	21.....	2.0

GRACIAS MUSIC I

Major

[MUSC 101, 201, 301, 401]

By offering a carefully selected and graded series of studies and pieces, students will develop an ability to express themselves through their respective instruments.

Major I

[MUSC 101]

Students will train and practice to perform by the professor who gives them a thorough critique. Students gain a wealth of practical performance experience through this course. The repertoire will be; W.A. Mozart - Divertimento No.3 F Major KV138, F. J. Haydn – Piano Trio No.1, J. Brahms - String Quartet No.2 in a minor Op.51/2

Major II

[MUSC 102]

Students will train and practice to perform by the professor who gives them a thorough critique. Students gain a wealth of practical performance experience through this course. The repertoire will be F. Mendelssohn - Piano trio No.1 d minor Op.49, D. Shostakovich - Piano Quintet in g minor , Op.57

Major III

[MUSC 103]

Students will train and practice to perform by the professor who gives them a thorough critique. Students gain a wealth of practical performance experience through this course. The repertoire will be L.V Beethoven - Piano Trio No.5 in D Major Op.70 No.1 "Ghost", R.A Schuman - Quartet for String in a minor Op.41 No.1"

Major IV

[MUSC 104]

Students will train and practice to perform by the professor who gives them a thorough critique. Students gain a wealth of practical performance experience through this course. The repertoire will be F.P Schubert - String Quartet No.14 in d minor <Death and the Maiden>, P.I Tchaikovsky- Sextet For Strings In d minor, Op.70 "Souvenir de Florence"

Choir

[CHOR 112, 212, 312, 412]

Choir is comprised of a mixed chorus of male and female vocal students who perform accompanied and unaccompanied choral music. Choir repertoire explores various genres of choral music from Bach to contemporary music. Such pieces include Oratorio Requiem, Cantata, and Passion, as well as masterworks of world-renowned composers and choral music. Course work concludes with one or more seasonal concerts per term.

Choir I

[CHOR 112]

Choir is comprised of a mixed chorus of male and female vocal students who perform accompanied and unaccompanied choral music. Choir repertoire explores various genres of choral music from Bach to modern day, such as Oratorio Requiem, Cantata, and Passion, as well as masterworks of world-renowned composers and choral music. Course work concludes with one or more seasonal concerts per term.

1. Elijah Rock
 2. Swing Low
 3. Climbing Up the Mountain
- Opera Choir – G. Verdi, Il Trovatore

Choir II

[CHOR 212]

Choir is comprised of a mixed chorus of male and female vocal students who perform accompanied and unaccompanied choral music. Choir repertoire explores various genres of choral music from Bach to modern day, such as Oratorio Requiem, Cantata, and Passion, as well as masterworks of world-renowned composers and choral music. Course work concludes with one or more seasonal concerts per term.

Opera Choir – G. Verdi, Nabucco, Carmen

Choir III

[CHOR 312]

- J. Brahms
1. Ave Maria
 2. Neue Liebeslieder-Walzer op.52, Nr.12, op.52 F. Mendelssohn, Oratoria "Elijah" Nr.34
 3. Debussy, Sonata

Choir IV

[CHOR 412]

- P. Tchaikovsky
- Wedding choir from opera "Oprichnik" S. V. Rachmaninov
1. We are singing to You from "Liturgy"
 2. Maria Rejoice

Solfeggio

[SLFG 117, 217, 317, 417]

In this course, students will learn the basic foundational music skills of ear-training and sight-singing in terms of tone and interval through simple classical pieces and music phrases. Students are ear-trained to write down what they hear and to sight-sing music pieces.

Solfeggio I

[SLFG 117]

Students learn the basic foundational music skills of ear-training and sight-singing in terms of tone and interval through simple classical pieces and music phrases. Students are ear-trained to write down what they hear and to sight-sing music pieces.

- Accidentals: Sharp (Textbook: Sight-Singing 1, P.43-44)
- Triple & Tie (Textbook: Ear-Training 1, P.107-108)
- Accidentals: Sharp & Flat (Textbook: Sight-Singing 1, P.45-46)
- Tie & Dotted crotchet (Textbook: Ear-Training, P.108-109)
- Accidentals & dotted crotchet (Textbook: Sight-Singing 1, P.47-49)
- Accidentals: Sharp & Flat (Textbook: Ear-Training 1, P.110-111)
- triple & Accidentals (Textbook: Sight-Singing 1, P.47-49)
- Accidentals: Sharp & Flat (Textbook: Ear-Training 1, P.110-111)
- triple & Accidentals (Textbook: Sight-Singing 1, P.50-51)
- Eighth & 16th note (Textbook: Ear-Training 1, P.112-113)
- triple & Accidentals (Sight-Singing 1, P.52-54)
- Accidentals: Sharp & Flat (Ear-Training 1, P.114-115)
- triple & Accidentals (Sight-Singing 1, P.54-55)
- Accidentals: Sharp & Flat (Ear-Training 1, P.116-117)
- triple & Accidentals (Textbook: Sight-Singing 1, P.56-57)
- 16th note & Accidentals : Nature (Textbook: Ear-Training 1, P.118-119)
- triple & Accidentals (Textbook: Sight-Singing 1, P.58-59)
- Accidentals: Sharp , Flat & Nature (Textbook: Ear-Training 1, P.120-121)
- Dotted Crotchet, Accidentals, Staccato & Scale (Textbook: Sight-Singing 1, P.60-61)
- Accidentals: Sharp , Flat & Nature (Textbook: Ear-Training 1, P.122-123)
- 6th Interval (Textbook: Sight-Singing 1, P.62-64)
- Accidentals: Sharp , Flat & Nature (Textbook: Ear-Training 1, P.122-123)
- Dotted Crotchet & Accidentals (Textbook: Sight-Singing 1, P.65-67)
- Accidentals: Sharp , Flat & Nature (Textbook: Ear-Training 1, P.124-125)
- Triple (Textbook: Sight-Singing 1, P.68-70)
- Accidentals: Sharp , Flat & Nature (Textbook: Ear-Training 1, P.126-127)
- Dotted Crotchet, Accidentals, Staccato & Scale (Textbook: Sight-Singing 1, P.71-74)
- Accidentals: Sharp , Flat & Nature (Textbook: Ear-Training 1, P.128)

Solfeggio II

[SLFG 217]

Students learn the basic foundational music skills of ear-training and sight-singing in terms of tone and interval through simple classical pieces and music phrases. Students are ear-trained to write down what they hear and to sight-sing music pieces.

- Triple & Accidentals (Textbook: Sight-Singing 1, P.56-57)
- 16th note & Accidentals : Nature (Textbook: Ear-Training 1, P.118-119)
- triple & Accidentals (Textbook: Sight-Singing 1, P.58-59)
- Accidentals: Sharp , Flat & Nature (Textbook: Ear-Training 1, P.120-121)
- Dotted Crotchet, Accidentals, Staccato & Scale (Textbook: Sight-Singing 1, P.60-61)
- Accidentals: Sharp , Flat & Nature (Textbook: Ear-Training 1, P.122-123)
- 6th Interval (Textbook: Sight-Singing 1, P.62-64)

Solfeggio III

[SLFG 317]

Students learn the basic foundational music skills of ear-training and sight-singing in terms of tone and interval through simple classical pieces and music phrases. Students are ear-trained to write down what they hear and to sight-sing music pieces.

- Accidentals: Sharp , Flat & Nature (Textbook: Ear-Training 1, P.122-123)
- dotted crotchet & Accidentals (Textbook: Sight-Singing 1, P.65-67)
- Accidentals: Sharp , Flat & Nature (Textbook: Ear-Training 1, P.124-125)
- Triple (Textbook: Sight-Singing 1, P.68-70)
- Accidentals: Sharp , Flat & Nature (Textbook: Ear-Training 1, P.126-127)
- Dotted Crotchet, Accidentals, Staccato & Scale (Textbook: Sight-Singing 1, P.71-74)
- Accidentals: Sharp , Flat & Nature (Textbook: Ear-Training 1, P.128)

Solfeggio IV

[SLFG 417]

Students learn the basic foundational music skills of ear-training and sight-singing in terms of tone and interval through simple classical pieces and music phrases. Students are ear-trained to write down what they hear and to sight-sing music pieces.

- G-Major (Textbook: Sight-Singing 2, P.7-9)
- G, D & E-Major (Textbook: Ear-Training 2, P.171-173)
- D-Major (Textbook: Sight-Singing 2, P.10-12)
- E, B & F -Major (Textbook: Ear-Training 2, P.174-176)

- D-Major (Textbook: Sight-Singing 2, P.13-14)
- C, F & B -Major (Textbook: Ear-Training 2, P.177-179)
- A-Major (Textbook: Sight-Singing 2, P.15-18)
- E \flat , A \flat & D \flat -Major (Textbook: Ear-Training 2, P.180-182)
- E-Major (Textbook: Sight-Singing 2, P.19-22)
- G \flat & C \flat -Major (Textbook: Ear-Training 1, P.183-185)

Weekly Concert

[WCNT 111, 211, 311, 411]

During this course sequence students will perform and will be subject to evaluation by their peers and professor regarding their weekly performance. Students will be evaluated based on their attitude and stage etiquette. Students will be graded on a pass or no-pass basis for this course.

Weekly Concert I

[WCNT 111]

- Introductions, Syllabus Handouts, Grading, Policies, Expectations, Introduction to Stringed Orchestral Playing
1. ARCANGELO CORELLI- Concerto Grosso, Op. 6, no. 8 in G Minor (“Christmas Concerto”)
 2. EDWARD ELGAR- Serenade for String Orchestra, Op. 20

Weekly Concert II

[WCNT 211]

- Different bowing techniques
- legato
 - détaché
 - martelé
 - collé
 - staccato
 - spiccato
 - sautillé
 - ricochet
 - arpeggiato
 - chords
 - combinations of the above

Weekly Concert III

[WCNT 311]

- Introductions, Syllabus Handouts, Grading, Policies, Expectations, Recap of Term 1 Material
1. WOLFGANG AMADEUS MOZART- Serenade no. 13, K 525 (“Eine Kleine Nachtmusik”)
 2. BENJAMIN BRITTEN- Simple Symphony

Weekly Concert IV

[WCNT 411]

1. PYOTR ILYICH TCHAIKOVSKY- Serenade for Strings in C major, Op. 48

2. EDWARD ELGAR- Serenade for String Orchestra, Op. 20

Ensemble

[ENSM 102, 202, 302, 402]

The ensemble course will equip the student with the ability to make music with others. Under the guidance of the instructor, the student will be introduced to a diverse set of works and to the different challenges each one presents.

Ensemble I

[ENSM 102]

String Quartet No.12 Op.127 - Ludwig van Beethoven

1. Maestoso Allegro
2. Adagio ma non troppo e molto cantabile
3. Scherzando vivace
4. Finale

Piano Quintet in F minor, Op.34 All Movements.

- Johannes Brahms
1. Allegro non troppo
 2. Andante, un poco Adagio
 3. Scherzo - Allegro
 4. Fianle : Poco sostenuto. Allegro non troppo.

Ensemble II

[ENSM 202]

Piano Trio No.1 in B flat major - Franz Schubert

1. Allegro moderato
2. Andante, un poco mosso
3. Scherzo, Allegro
4. Rondo: Allegro vivace

String Quartet in G minor, Op.74 No.3 “Reiterquartett” - Joseph Haydn

1. Allegro
2. Largo
3. Menuetto
4. Finale

Ensemble III

[ENSM 302]

Clarinet Quintet in B flat major - Carl Maria von Weber

1. Allegro
2. Fantasia, Adagio
3. Menuetto

Trio for Oboe, Bassoon and piano - Francis Poulenc

1. Presto
2. Andante
3. Rondo

GRACIAS MUSIC I

Ensemble IV

[ENSM 402]

- Sextet for Wind Quintet and Bass Clarinet “Mladi” - Leos Janacek
- Romance for Violin and Piano - Leos Janacek
- Concertino for Piano and Chamber Ensemble - Leos Janacek
- Dumka for Violin and Piano - Leos Janacek

Analysis I

[ANLS 127]

This course introduces a wide range of theoretical techniques, including the fundamentals of music theory, instrumentation, harmony, counterpoint, and analysis. Topics covered include intonation, rhythm, organization of chords, four-part harmonization, and cadence.

Analysis II

[ANLS 227]

This course focuses on works of larger scope, greater complexity, and various styles. Students will demonstrate a linear harmonic analysis of complete movements. Required for all majors except voice.

Music Theory I

[THRR 107]

This course is an introduction to chromaticism, applied dominant relationships, modulation, and tones of figuration. Emphasis is on the linear origin of many chord successions. This course focuses on the intensive study of the fundamental materials and procedures of tonal music. Students will be able to demonstrate skills in writing of harmonic progressions and setting of melodies and figured basses using triads and seventh chords and their inversions. Students will practice two-part counterpoint in all five species.

Music Theory II

[THRR 207]

In this course, students will continue their studies of chromaticism and figuration, as well as learn to set chorale melodies. Students will be responsible for written exercises in various styles and media. Students will practice three-part counterpoint in all five species.

Harmony I

[HRMN 108]

This course is an introductory studies in harmony and counterpoint. Emphasis is placed on scales, intervals, triads, non-harmonic tones and seventh chords. Projects will

include original compositions by students.

Harmony II

[HRMN 208]

This course places emphasis on the harmonic, melodic, rhythmic and basic formal procedures of the common practice period. Primary topics will be secondary dominants, modulation, Neapolitan and Augmented sixth chords, modulation and analysis. Projects will include original compositions by students.

Harmony III

[HRMN 308]

This course will focus on the student's analysis, in conjunction with written exercises, of the harmonic writing of composers from the common practice period.

Harmony IV

[HRMN 408]

This course includes analysis and composition of voice leading, melody, figured bass, and diatonic harmony.

Art History

[AHST 119]

In this course students examine and critically analyze major forms of artistic expression from the past and the present from a variety of cultures. While visual analysis is a fundamental tool of the art historian, art history emphasizes understanding how and why works of art function in context, considering such issues as patronage, gender, and the functions and effects of works of art.

Accompaniment I

[ACPM 106]

This course focuses on piano accompaniment for vocal musical pieces. Such components of effective accompaniment covered in this course sequence include simultaneous piano playing and reading of the literary text, defining the melodic character of a particular piece and its dynamic range, finding culmination points, caesuras, and recognizing vocal breathing patterns.

Accompaniment II

[ACPM 206]

In this course, pianists will learn instrumental and vocal repertoire, as well as the essential skills of collaboration. In-class coaching focuses on techniques of ensemble performance, achieving good balance, and creating orchestral sounds.

GRACIAS MUSIC I

Accompaniment III

[ACPM 306]

In this course, pianists and other instrumentalists are paired together to explore the performance of duo repertoire. In-class coaching focuses on the skills and artistry of collaborative performance and interpretation.

Accompaniment IV

[ACPM 406]

This course is a performance-based class focusing on selections from the standard song repertoire. It also covers issues of performance specifically related to piano-vocal collaboration. Pianists and singers, paired in different combinations over the course of the semester, will collaborate in preparation for in-class performances and presentations.

Music History I

[MHST 109]

This course is a study of the development of musical styles and forms from the early Middle Ages through the Classical period. Emphasis is on the relationship of music to social history, visual arts, literature, and philosophy.

Music History II

[MHST 209]

This course is a study of works from the early Classic to early Romantic.

Music History III

[MHST 309]

This course is study of works from the Romantic to the early 20th century.

Music History IV

[MHST 409]

This course surveys the major trends in twentieth-century compositional thought and practice: chromatic tonality, atonality, serialism. Emphasis will be on various composers and approaches to the problems of tonal language.

Orchestra

[ORCH 122, 222]

This course focuses on the study of the symphonic and operatic literature. It will also train students in sight-reading, and rehearsal and preparation for regular public performances. All majors in orchestral instruments are required to audition annually for seating placement.

Keyboard Study I

[KBST 116]

The Keyboard Study seeks to enhance the artistic and technical development of aspiring pianists through comprehensive mentorship, study and performance of solo pianists and collaborative artists.

Keyboard Study II

[KBST 216]

This is a course in keyboard harmony, including transposition, figured bass, melody harmonization, and analysis.

Score Reading I

[SCRD 104]

In this course, students will demonstrate an understanding of the structure of tonal music through analysis and written exercises in harmony and counterpoint.

Score Reading II

[SCRD 204]

The course focuses on the uses and functions of score reading within the musical structure as established by the important composers of the 18th, 19th, and 20th centuries. Students will be responsible for assignments in writing for individual instruments and small combinations, as well as for small and full orchestra. Required for students majoring in theory, composition, and conducting.

Score Reading III

[SCRD 304]

This course focuses on intensive study and analysis of orchestration, problems of texture, balance, and doubling, exercises and assignments in orchestration, and aspects of present-day orchestral music. Students will also be given individual projects. Required for students majoring in composition and conducting.

Score Reading IV

[SCRD 404]

This course offers informal sessions in which works of students and faculty are discussed in depth. Students will analyze important contemporary works, trends, and techniques.

Musical

[MUSL 105, 205]

This course provides a cultural background in music. Masterpieces of music, composers, and techniques are presented through listening materials and concert attendance.

Musical I

[MUSL 105]

Gordon Music Learning Theory

GRACIAS MUSIC I

Suzuki Method

Composer : Bach, Haydn, Beethoven, Mozart, Mendelssohn, Brahms

Musical II

[MUSL 205]

Dalcorze Method The Orff Approach

Composer : Tchaikovsky, Sibelius, Rachmaninoff, Stravinsky

Instrument Study

[INST 103, 203]

This course directs the student towards attaining a competent technique, diverse performing repertoire, and stylistic interpretive sensitivity.

Instrument Study I

[INST 103]

The Basics : Preparing Score and Parts

Instrumentation : The Orchestral Strings

Instrumentation : The Woodwinds

Instrumentation : The Brasses

Instrumentation : The Percussion

Instrumentation : Other Instruments

Instrument Study II

[INST 203]

Instrumentation : The Voice

Orchestration : Scoring Musical Elements

Orchestration : Scoring for Various Ensemble

Orchestration : Techniques of Transcribing

Orchestration : Techniques of Arranging

COURSE DESCRIPTIONS - GRACIAS MUSIC II

GRACIAS MUSIC II PROGRAM REQUIREMENTS

TERM 1

Course	Instructional Hours/Week
Major V [MUSC 501].....	2
Piano Study I [PSTD 116].....	1
Analysis III [ANLS 327].....	2
Ensemble V [ENSM 502].....	1
Harmony V [HRMN 508].....	2
Orchestration I [OCHT 118].....	1
Music History V [MHST 509].....	2
Score Reading V [SCRD 504].....	2
Weekly Concert V [WCNT 511].....	1
Choir V [CHOR 512].....	2
Solfeggio V [SLFG 517].....	1
Term Total	17

TERM 2

Course	Instructional Hours/Week
Major VI [MUSC 601].....	2
Piano Study II [PSTD 216].....	1
Analysis IV [ANLS 427].....	2
Ensemble VI [ENSM 602].....	1
Harmony VI [HRMN 608].....	2
Orchestration II [OCHT 218].....	1
Music History VI [MHST 609].....	2
Score Reading VI [SCRD 604].....	2
Weekly Concert VI [WCNT 611].....	1
Choir VI [CHOR 612].....	2
Solfeggio VI [SLFG 617].....	1
Term Total	17

TERM 3

Course	Instructional Hours/Week
Major VII [MUSC 701].....	2
Polyphony I [PLPH 128].....	2
Orchestration II [OCHT 318].....	2
Ensemble VII [ENSM 702].....	1
Thesis I [THSS 119].....	1
Weekly Concert VII [WCNT 711].....	1
Choir VII [CHOR 712].....	2
Solfeggio VII [SLFG 717].....	1
Term Total	12

TERM 4

Course	Instructional Hours/Week
Major VIII [MUSC 801].....	2
Polyphony II [PLPH 228].....	2
Orchestration V [OCHT 418].....	2
Ensemble VIII [ENSM 802].....	1
Thesis II [THSS 219].....	1
Weekly Concert VIII [WCNT 811].....	1
Choir VIII [CHOR 812].....	2
Solfeggio VIII [SLFG 817].....	1
Term Total	12

GRACIAS MUSIC II

Major

[MUSC 501, 601, 701, 801]

By offering a carefully selected and graded series of studies and pieces, students will develop an ability to express themselves through their respective instruments.

Major V

[MUSC 501]

Students will train and practice to perform by the professor who gives them a thorough critique. Students gain a wealth “of practical performance experience through this course. The repertoire will be two art songs by Baroque composers, sight reading and transposition by Bach, Handel Lascia Quio Pianga

Major VI

[MUSC 601]

Students will train and practice to perform by the professor who gives them a thorough critique. Students gain a wealth of practical performance experience through this course. The repertoire will be two art songs by German composers and one aria from an Italian opera, sight reading and transposition

1) German and Austrian: Schumann, Schubert, Brahms, Beethoven

L. V. Beethoven - Ich Liebe Dich

W. A. Mozart - Das Veilchen

2) Italian: Rossini, Verdi, Bellini, Puccini, Donizetti

Major VII

[MUSC 701]

Students will train and practice to perform by the professor who gives them a thorough critique. Students gain a wealth of practical performance experience through this course. The repertoire will be two art songs by Baroque composers, sight reading and transposition. Bach, Handel or Vivaldi

Major VIII

[MUSC 801]

Students will train and practice to perform by the professor who gives them a thorough critique. Students gain a wealth of practical performance experience through this course. The repertoire will be two art songs by German composers and one aria from an Italian opera, sight reading and transposition

1) German Composer: Schubert, Beethoven

2) Italian Composer: Rossini, Verdi, Bellini, Donizetti, Puccini

Choir

[CHOR 512, 612, 712, 812]

Choir is comprised of a mixed chorus of male and female vocal students who perform accompanied and unaccompanied

choral music. Choir repertoire explores various genres of choral music from Bach to contemporary music. Such pieces include Oratorio Requiem, Cantata, and Passion, as well as masterworks of world-renowned composers and choral music. Course work concludes with one or more seasonal concerts per term.

Choir V

[CHOR 512]

Choir is comprised of a mixed chorus of male and female vocal students who perform accompanied and unaccompanied choral music. Choir repertoire explores various genres of choral music from Bach to modern day, such as Oratorio Requiem, Cantata, and Passion, as well as masterworks of world-renowned composers and choral music. Course work concludes with one or more seasonal concerts per term. F.Schubert Kyrie, Sanctus, Benedictus, Agnus Dei

Choir VI

[CHOR 602]

Choir is comprised of a mixed chorus of male and female vocal students who perform accompanied and unaccompanied choral music. Choir repertoire explores various genres of choral music from Bach to modern day, such as Oratorio Requiem, Cantata, and Passion, as well as masterworks of world-renowned composers and choral music. Course work concludes with one or more seasonal concerts per term. Haydn The Creation Nr.3 and 26

Choir VII

[CHOR 702]

Choir is comprised of a mixed chorus of male and female vocal students who perform accompanied and unaccompanied choral music. Choir repertoire explores various genres of choral music from Bach to modern day, such as Oratorio Requiem, Cantata, and Passion, as well as masterworks of world-renowned composers and choral music. Course work concludes with one or more seasonal concerts per term. W.A.Mozart – Requiem

Choir VIII

[CHOR 802]

Choir is comprised of a mixed chorus of male and female vocal students who perform accompanied and unaccompanied choral music. Choir repertoire explores various genres of choral music from Bach to modern day, such as Oratorio Requiem, Cantata, and Passion, as well as masterworks of world-renowned composers and choral music. Course work concludes with one or more seasonal concerts per term. Ludwig van Beethoven Mass C Major, Kyrie

GRACIAS MUSIC II

Weekly Concert

[WCNT 511, 611, 711, 811]

During this course sequence students will perform and will be subject to evaluation by their peers and professor regarding their weekly performance. Students will be evaluated based on their attitude and stage etiquette. Students will be graded on a pass or no-pass basis for this course.

Weekly Concert V

[WCNT 511]

Prokofiev, Sonata No. 2 in D Major

Beethoven, “Kreuzter” Sonata, Op. 49

Weekly Concert VI

[WCNT 611]

Beethoven, Sonata in F Major, Op. 24

Mozart, Sonata in G Major, K. 302

Weekly Concert VII

[WCNT 711]

Bruch, Concerto Kreutzer and Rode

Katchaturian, Concerto

Weekly Conert VIII

[WCNT 811]

Wieniawski Polonaise in A Bach, Solo Sonata in G Minor

Analysis III

[ANLS 327]

This course will explore the interactions between text and music within the art-song repertoire from various style periods, drawing on theories of drama, linguistics, cognition, and music.

Analysis IV

[ANLS 427]

This course will provide an analysis of selected music in the 20th century to illustrate the diversity of techniques and approaches to pitch, rhythm, and formal structures

Solfeggio

[SLFG 517, 617, 717, 817]

In this course, students will learn the basic foundational music skills of ear-training and sight-singing in terms of tone and interval through simple classical pieces and music phrases. Students are ear-trained to write down what they hear and to sight-sing music pieces.

Solfeggio V

[SLFG 517]

Students learn the basic foundational music skills of ear-training and sight-singing in terms of tone and interval through simple classical pieces and music phrases. Students

are ear-trained to write down what they hear and to sight-sing music pieces.

- B-Major (Textbook: Sight-Singing 2, P.23-24)
- Triple & dotted Quarter (Textbook: Ear-Training 2, P.186-188)
- G#-Major (Textbook: Sight-Singing 2, P.25-28)
- Dotted eighth, 16th notes & 5th interval (Textbook: Ear-Training 2, P.189-192)
- F-Major (Textbook: Sight-Singing 2, P.29-33)
- E♭-Major , accidentals : #, ♭ (Textbook: Ear-Training 2, P.193-195)
- B♭-Major (Textbook: Sight-Singing 2, P.34-36)
- 32nd notes & trills (Textbook: Ear-Training 2, P.196-198)
- E♭-Major (Textbook: Sight-Singing 2, P.37-40)
- B-Major & Accidentals : double #, nature (Textbook: Ear-Training 1, P.199-201)
- A♭-Major (Textbook: Sight-Singing 2, P.41-44)
- Chord Progression (Textbook: Ear-Training 2, P.202-203)
- D♭-Major (Textbook: Sight-Singing 2, P.45-47)
- Chord Progression (Textbook: Ear-Training 2, P.204-205)
- G♭-Major (Textbook: Sight-Singing 2, P.48-50)
- Transposition (Textbook: Ear-Training 2, P.206-207)
- C♭-Major (Textbook: Sight-Singing 2, P.51-53)
- F Clef, C Clef (Textbook: Ear-Training 2, P.208-209)

Solfeggio VI

[SLFG 617]

Students learn the basic foundational music skills of ear-training and sight-singing in terms of tone and interval through simple classical pieces and music phrases. Students are ear-trained to write down what they hear and to sight-sing music pieces.

- G#-Major (Textbook: Sight-Singing 2, P.25-28)
- Dotted eighth, 16th notes & 5th interval (Textbook: Ear-Training 2, P.189-192)
- F-Major (Textbook: Sight-Singing 2, P.29-33)
- E♭-Major , accidentals : #, ♭ (Textbook: Ear-Training 2, P.193-195)
- B♭-Major (Textbook: Sight-Singing 2, P.34-36)
- 32nd notes & trills (Textbook: Ear-Training 2, P.196-198)
- E♭-Major (Textbook: Sight-Singing 2, P.37-40)
- B-Major & Accidentals : double #, nature (Textbook: Ear-Training 1, P.199-201)
- A♭-Major (Textbook: Sight-Singing 2, P.41-44)
- Chord Progression (Textbook: Ear-Training 2, P.202-203)
- D♭-Major (Textbook: Sight-Singing 2, P.45-47)
- Chord Progression (Textbook: Ear-Training 2, P.204-205)
- G♭-Major (Textbook: Sight-Singing 2, P.48-50)
- Transposition (Textbook: Ear-Training 2, P.206-207)
- C♭-Major (Textbook: Sight-Singing 2, P.51-53)
- F Clef, C Clef (Textbook: Ear-Training 2, P.208-209)

GRACIAS MUSIC II

Solfeggio VII

[SLFG 717]

Students learn the basic foundational music skills of ear-training and sight-singing in terms of tone and interval through simple classical pieces and music phrases. Students are ear-trained to write down what they hear and to sight-sing music pieces.

- G#-Major (Textbook: Sight-Singing 2, P.25-28)
- Dotted eighth, 16th notes & 5th interval (Textbook: Ear-Training 2, P.189-192)
- F-Major (Textbook: Sight-Singing 2, P.29-33)
- E♭-Major, accidentals : #, ♭ (Textbook: Ear-Training 2, P.193-195)
- B♭-Major (Textbook: Sight-Singing 2, P.34-36)
- 32nd notes & trills (Textbook: Ear-Training 2, P.196-198)
- E♭-Major (Textbook: Sight-Singing 2, P.37-40)
- B-Major & Accidentals : double #, nature (Textbook: Ear-Training 1, P.199-201)
- A♭-Major (Textbook: Sight-Singing 2, P.41-44)
- Chord Progression (Textbook: Ear-Training 2, P.202-203)
- D♭-Major (Textbook: Sight-Singing 2, P.45-47)
- Chord Progression (Textbook: Ear-Training 2, P.204-205)
- G♭-Major (Textbook: Sight-Singing 2, P.48-50)
- Transposition (Textbook: Ear-Training 2, P.206-207)
- C♭-Major (Textbook: Sight-Singing 2, P.51-53)
- F Clef, C Clef (Textbook: Ear-Training 2, P.208-209)

Solfeggio VIII

[SLFG 817]

Students learn the basic foundational music skills of ear-training and sight-singing in terms of tone and interval through simple classical pieces and music phrases. Students are ear-trained to write down what they hear and to sight-sing music pieces.

- 2 types Melody (Textbook: Ear-Training 2, P.218-221)
- D♭,A-Major scale, Accidental, dotted note (Textbook: Sight-Singing 2, P.76-79)
- 2 types Melody (Textbook: Ear-Training 2, P.222-223)
- D♭,F-Major scale, Accidental, dotted note (Textbook: Sight-Singing 2, P.80-85)
- 2 types Melody (Textbook: Ear-Training 2, P.224-225)
- Chord Progression (Textbook: Sight-Singing 2, P.86-89)
- 2 types Melody (Textbook: Ear-Training 2, P.226-227)
- Chord Progression (Textbook: Sight-Singing 2, P.90-93)
- 2 types Melody (Textbook: Ear-Training 2, P.228-229)
- Chord Progression (Textbook: Sight-Singing 2, P.94-97)
- 2 types Melody (Textbook: Ear-Training 2, P.230-231)
- Chord Progression (Textbook: Sight-Singing 2, P.98-101)
- 2 types Melody (Textbook: Ear-Training 2, P.232-233)
- Chord Progression (Textbook: Sight-Singing 2, P.45-47)
- Triad (Textbook: Ear-Training 2, P.234-235)
- Chord Progression (Textbook: Sight-Singing 2, P.102-106)

Ensemble

[ENSM 502, 602, 702 802]

The ensemble course will equip the student with the ability to make music with others. Under the guidance of the instructor, the student will be introduced to a diverse set of works and to the different challenges each one presents.

Ensemble V

[ENSM 502]

Septet in E flat major - Camille Saint-Saens

1. Preambule
2. Menuet
3. Intermede
4. Gavotte et Final

Woodwind Quintet - Carl Nielsen

1. Allegro ben moderato
2. Menuet
3. Prelude - Tema con variazioni

Ensemble VI

[ENSM 602]

Six Bagatelles for String Quartet - Anton Webern

Divertimento for String Trio in E flat major - Wolfgang

Amadeus Mozart

1. Allegro
2. Andante
3. Presto

Ensemble VII

[ENSM 702]

Octet for Wind Instrument - Igor Stravinsky

1. Sinfonia
2. Tema con Variazioni
3. Finale

Sonate for Flute, Viola and Harp - Claude Debussy

1. Pastorale
2. Interlude
3. Finale

Ensemble VIII

[ENSM 802]

String Quartet no.2 - Charles Ives

1. Discussions
2. Arguments
3. The Call of the Mountains

Keyboard Trio in G major Op.72 No.2 'Gypsy' - Joseph Haydn

1. Andante
2. Poco adagio, Cantabile
3. Rondo a l'Ongarese : Presto

GRACIAS MUSIC II

Piano Study

[PSTD 116, 216]

This course is specifically designed for students to expand musical thinking and reading musical text within the parameters of basic piano playing. Topics such as fingering, tempo, sight-reading, harmonizing, articulation, phasing, dynamics, and artistic expression in performance will be developed continually.

Piano Study I

[PSTD 116]

First Lessons in Bach

The Virtuoso Pianist in Sixty Exercise by Hanon

Piano Study II

[PSTD 216]

Complete Preludes, Nocturnes and Waltzes :

26 Preludes, 21 Nocturnes, 19 Waltzes for Piano by Chopin

Polyphony I

[PLPH 128]

This is a course in modal counterpoint, focusing on the study of two-, three-, and four-part compositional techniques. Writing is primarily in the sacred styles, but some work in secular styles may be undertaken. Analysis of masterpieces of the sixteenth-century repertory provides context for compositional study.

Polyphony II

[PLPH 228]

This course concentrates on the contrapuntal practice of J.S. Bach, including analysis and composition of suite movement, invention, fugue, and chorale-prelude or passacaglia.

Thesis

[THSS 119, 219]

This course focuses on bibliographic and research skills, with the goal that students will develop a topic, thesis, and proposal for their thesis project. Students will present and discuss their work in class. Various members of the department serve as the primary advisors for the thesis projects; the instructor of the thesis course will serve as the second reader.

Orchestration I

[OCHT 118]

This course uses the works of successful composers as a model for training future composers, conductors, and interpreters.

Orchestration II

[OCHT 218]

This course introduces students to advanced techniques of instrumentation and orchestration in the context of

chamber music. Writing assignments and projects will be either transcriptions of existing music or newly composed work.

Orchestration III

[OCHT 318]

In this course, students will learn to demonstrate individual instrument characteristics and to write phrases for individual instruments. Orchestration analysis of 20th-century literature will also be provided.

Orchestration IV

[OCHT 418]

This course involves intensive study of selected scores, composition of a short piece for small mixed chamber ensembles, and preparation of scores and parts for in-class performances.

Score Reading V

[SCRD 504]

In this course students will develop score-reading facility at the piano. They will be able to practice eye-and-hand coordination, clefs, transposition, and rhythm. Material used in this course is from Morris and Ferguson's Preparatory Exercises in Score Reading and vocal and chamber music scores. Keyboard experience required.

Score Reading VI

[SCRD 604]

This course expands score reading skills to include a broad range of musical styles and applications to contemporary literature.

Music History V

[MHST 509]

This course surveys the major trends in twentieth-century compositional thought and practice: chromatic neo-classicism, nationalism, avant-gardism, etc. Emphasis will be on various composers and approaches to the problems of tonal language.

Music History VI

[MHST 609]

This course covers classical antiquity to the 21st century.

Harmony

[HRMN 508, 608]

A study of the elements of music. Harmony is emphasized as the student learns the art of composition and chord progressions. Ear training is programmed for students to work at his/her own rate of speed as he/she learns to aurally discriminate melodies, harmonies, and rhythms.

COURSE DESCRIPTIONS - GRACIAS MUSIC AT MAHANAIM

GRACIAS MUSIC AT MAHANAIM PROGRAM DESCRIPTION

Gracias Music at Mahanaim offers a broad range of programs that mold talented students into true professionals of music. Gracias Music offers four concentrations: Stringed Instrument, Choral Conducting, Piano and Voice. Student course schedules include both classroom instruction and individual lessons in their specific concentration of study for an average of 24 hours per week. Students engage in four terms of course work. Students also may take a Bible study course each morning.

GRACIAS MUSIC AT MAHANAIM STRINGED INSTRUMENT CONCENTRATION

TERM 1

Course	Instructional Hours/Week
Stringed Instrument I [STRI 110].....	3
Solfeggio I [SOLF 110].....	4
Theory and Harmony I [MTRY 110].....	2
Music History I [MHIS 110]	1
Piano for non-piano students I [NONP 110].....	1
Chamber Music I [CHMB 110]	1
Stringed Orchestra I [ORCH 110].....	3
Bible Study For Non-Theology Students [BIST 010].....	5
Term Total.....	20

TERM 2

Course	Instructional Hours/Week
Stringed Instrument II [STRI 120].....	3
Solfeggio II [SOLF 120].....	4
Theory and Harmony II [MTRY 120].....	2
Music History II [MHIS 120].....	1
Piano for non-piano students II [NONP 120].....	1
Chamber Music II [CHMB 120].....	1
Stringed Orchestra II [ORCH 120]	3
Bible Study For Non-Theology Students [BIST 020].....	5
Term Total.....	20

TERM 3

Course	Instructional Hours/Week
Studio Lessons [MUSC 220]	2
Orchestra [ENSM 504].....	4

Theory and Harmony III [MTRY 210].....	2
Music History III [MHIS 210].....	1
Conducting for non-conducting students I [NONC 110].....	1
Chamber Music III [CHMB 210].....	1
Stringed Orchestra III [ORCH 210].....	3
Bible Study For Non-Theology Students III [BIST 030]	5
Term Total.....	20

TERM 4

Course	Instructional Hours/Week
Stringed Instrument IV [STRI 220]	3
Solfeggio IV [SOLF 220].....	4
Theory and Harmony IV [MTRY 220].....	2
Conducting for non-conducting students II [NONC 120].....	1
Chamber Music IV [CHMB 220].....	1
Stringed Orchestra IV [ORCH 220].....	3
Masterworks of World Literature [MOWL 110]	1
Graduation Recital [GREC 300]	0
Bible Study For Non-Theology Students IV [BIST 040].....	5
Term Total.....	20

STUDENT PROGRESS CHART

Term	Instructional Hours Required	Minimum GPA Required
First	20	2.0
Second.....	20	2.0
Third	20	2.0
Fourth.....	20	2.0

GRACIAS MUSIC AT MAHANAIM

GRACIAS MUSIC AT MAHANAIM CHORAL CONDUCTING CONCENTRATION

TERM 1

Course	Instructional Hours/Week
Choral Conducting I [CHOR 110]	3
Solfeggio I [SOLF 110].....	4
Theory and Harmony I [MTRY 110].....	2
Music History I [MHIS 110]	1
Piano for non-piano students I [NONP 110].....	1
Choir I [CHOI 110].....	6
Bible Study For Non-Theology Students I [BIST 010].....	5
Term Total.....	22

TERM 2

Course	Instructional Hours/Week
Choral Conducting II [CHOR 120].....	3
Solfeggio II [SOLF 120].....	4
Theory and Harmony II [MTRY 120].....	2
Music History II [MHIS 120].....	1
Piano for non-piano students II [NONP 120].....	1
Choir II [CHOI 120].....	6
Bible Study For Non-Theology Students II [BIST 020]	5
Term Total.....	22

TERM 3

Course	Instructional Hours/Week
Choral Conducting III [CHOR 210].....	3
Solfeggio III [SOLF 210]	4
Theory and Harmony III [MTRY 210].....	2
Music History III [MHIS 210].....	1
Piano for non-piano students III [NONP 210].....	1
Choir III [CHOI 210].....	6
Bible Study For Non-Theology Students III [BIST 030]	5
Term Total.....	22

TERM 4

Course	Instructional Hours/Week
Choral Conducting III [CHOR 210].....	3
Solfeggio IV [SOLF 220].....	4
Theory and Harmony IV [MTRY 220].....	2

Choir IV [CHOI 220].....	6
Masterworks of World Literature [MOWL 110].....	1
Graduation Recital [GREC 300]	0
Bible Study For Non-Theology Students IV [BIST 040]	5
Term Total.....	21

STUDENT PROGRESS CHART

Term	Instructional Hours Required	Minimum GPA Required
First	25	2.0
Second.....	25	2.0
Third	23	2.0
Fourth.....	23	2.0

COURSE DESCRIPTIONS -GRACIAS MUSIC AT MAHANAIM

GRACIAS MUSIC AT MAHANAIM PIANO CONCENTRATION

TERM 1

Course	Instructional Hours/Week
Piano I [PIAN 110].....	3
Solfeggio I [SOLF 110].....	4
Theory and Harmony I [MTRY 110].....	2
Music History I [MHIS 110]	1
Accompany Class I [ACCL 110].....	2
Chamber Music I [CHMB 110]	1
Bible Study For Non-Theology Students I [BIST 010].....	5
Term Total.....	18

TERM 2

Course	Instructional Hours/Week
Piano II [PIAN 120].....	3
Solfeggio II [SOLF 120].....	4
Theory and Harmony II [MTRY 120].....	2
Music History II [MHIS 120].....	1
Accompany Class II [ACCL 120]	2
Chamber Music II [CHMB 120].....	1
Bible Study For Non-Theology Students II [BIST 020]	5
Term Total.....	18

TERM 3

Course	Instructional Hours/Week
Piano III [PIAN 210].....	3
Solfeggio III [SOLF 210]	4
Theory and Harmony III [MTRY 210].....	2
Music History III [MHIS 210].....	1
Accompany Class III [ACCL 210]	2
Conducting for non-conducting students I [NONC 110].....	1
Chamber Music III [CHMB 210].....	1
Bible Study For Non-Theology Students III [BIST 030]	5
Term Total.....	19

TERM 4

Course	Instructional Hours/Week
Piano IV [PIAN 220]	3
Solfeggio IV [SOLF 220].....	4
Theory and Harmony IV [MTRY 220].....	2
Accompany Class IV [ACCL 220].....	2
Conducting for non-conducting students II [NONC 120].....	1
Chamber Music IV [CHMB 220].....	1
Masterworks of World Literature [MOWL 110].....	1
Graduation Recital [GREC 300]	0
Bible Study For Non-Theology Students IV [BIST 040].....	5
Term Total.....	24

STUDENT PROGRESS CHART

Term	Instructional Hours	Minimum GPA
	Required	Required
First	18.....	2.0
Second.....	18.....	2.0
Third	19.....	2.0
Fourth.....	19.....	2.0

GRACIAS MUSIC AT MAHANAIM

GRACIAS MUSIC AT MAHANAIM VOICE CONCENTRATION

TERM 1

Course	Instructional Hours/Week
Voice I [VOIC 110].....	3
Solfeggio I [SOLF 110].....	4
Theory and Harmony I [MTRY 110].....	2
Music History I [MHIS 110]	1
Piano for Non-Piano Students I [NONP 110].....	1
Italian Diction I [IDIC 110].....	1
Choir I [CHOI 110].....	6
Bible Study For Non-Theology Students I [BIST 010].....	5
Term Total.....	23

TERM 2

Course	Instructional Hours/Week
Voice II [VOIC 120].....	3
Solfeggio II [SOLF 120].....	4
Theory and Harmony II [MTRY 120].....	2
Music History II [MHIS 120].....	1
Piano for Non-Piano Students II [NONP 120].....	1
Italian Diction II [IDIC 120].....	1
Choir II [CHOI 120].....	6
Bible Study For Non-Theology Students II [BIST 020]	5
Term Total.....	23

TERM 3

Course	Instructional Hours/Week
Voice III [VOIC 210].....	3
Solfeggio III [SOLF 210]	4
Theory and Harmony III [MTRY 210].....	2
Music History III [MHIS 210].....	1
Piano for Non-Piano Students III [NONP 210].....	1
German Diction I [GDIC 110].....	1
Conducting for Non-Conducting Students I [NONC 110].....	1
Choir III [CHOI 210].....	6
Opera Class I [OPCL 110].....	2

Bible Study For Non-Theology Students III [BIST 030]	5
Term Total	26

TERM 4

Course	Instructional Hours/Week
Voice IV [VOIC 220]	3
Solfeggio IV [SOLF 220].....	4
Theory and Harmony IV [MTRY 220].....	2
French Diction I [FDIC 110]	1
Conducting for Non-Conducting Students II [NONC 120].....	1
Choir IV [CHOI 220].....	6
Opera Class II [OPCL 120].....	2
Bible Study For Non-Theology Students IV [BIST 040].....	5
Masterworks of World Literature [MOWL 110].....	1
Graduation Recital [GREC 300]	0
Term Total	25

STUDENT PROGRESS CHART

Term	Instructional Hours	Minimum GPA
	Required	Required
First.....	23.....	2.0
Second	23.....	2.0
Third.....	26.....	2.0
Fourth.....	25.....	2.0

COURSE DESCRIPTIONS -GRACIAS MUSIC AT MAHANAIM

Accompany Class I [ACCL 110]

Prerequisites: NONE. Must be a piano-concentration student

The first course of a four-term course sequence focusing on piano accompaniment for vocal musical pieces. Such components of effective accompaniment covered in this course sequence include simultaneous piano playing and reading of the literary text, defining the melodic character of a particular piece and its dynamic range, finding culmination points, caesuras, and recognizing vocal breathing patterns.

Accompany Class II [ACCL 120]

Prerequisites: ACCL 110. Must be a piano-concentration student

The second course of a four-term course sequence focusing on piano accompaniment for vocal musical pieces. Such components of effective accompaniment covered in this course sequence include simultaneous piano playing and reading of the literary text, defining the melodic character of a particular piece and its dynamic range, finding culmination points, caesuras, and recognizing vocal breathing patterns.

Accompany Class III [ACCL 210]

Prerequisites: ACCL 120. Must be a piano-concentration student

The third course of a four-term course sequence focusing on piano accompaniment for vocal musical pieces. Such components of effective accompaniment covered in this course sequence include simultaneous piano playing and reading of the literary text, defining the melodic character of a particular piece and its dynamic range, finding culmination points, caesuras, and recognizing vocal breathing patterns.

Accompany Class IV [ACCL 220]

Prerequisites: ACCL 210. Must be a piano-concentration student

The final course of a four-term course sequence focusing on piano accompaniment for vocal musical pieces. Such components of effective accompaniment covered in this course sequence include simultaneous piano playing and reading of the literary text, defining the melodic character of a particular piece and its dynamic range, finding culmination points, caesuras, and recognizing vocal breathing patterns.

Chamber Music I [CHMB 110]

Prerequisites: NONE. Must be a piano, violin, or cello-concentration student

The first course of a four-course term sequence. The chamber music course will equip the student with the ability to make music with others. Under the guidance of the instructor, the

student will be introduced to a diverse set of works and to the different challenges each one presents.

Chamber Music II [CHMB 120]

Prerequisites: CHMB 110. Must be a piano, violin, or celloconcentration student

The second course of a four-course term sequence.

The chamber music course will equip the student with the ability to make music with others. Under the guidance of the instructor, the student will be introduced to a diverse set of works and to the different challenges each one presents.

Chamber Music III [CHMB 210]

Prerequisites: CHMB 120. Must be a piano, violin, or cello-concentration student

The third course of a four-course term sequence.

The chamber music course will equip the student with the ability to make music with others. Under the guidance of the instructor, the student will be introduced to a diverse set of works and to the different challenges each one presents.

Chamber Music IV [CHMB 220]

Prerequisites: CHMB 210. Must be a piano, violin, or celloconcentration student

The fourth and final course of a four-course term sequence. The chamber music course will equip the student with the ability to make music with others. Under the guidance of the instructor, the student will be introduced to a diverse set of works and to the different challenges each one presents.

Choir I [CHOI 110]

Prerequisites: NONE. Must be a voice or choral conducting-concentration student

This is the first course of a four-term course sequence.

Choir is comprised of a mixed chorus of male and female vocal students who perform accompanied and unaccompanied choral music. Choir repertoire explores various genres of choral music from Bach to modern day, such as Oratorio Requiem, Cantata, and Passion, as well as masterworks of world-renowned composers and choral music. Course work concludes with one or more seasonal concerts per term.

Choir II [CHOI 120]

Prerequisites: CHOI 110. Must be a voice or choral conducting-concentration student

This is the second course of a four-term course sequence. Choir is comprised of a mixed chorus of male and female vocal students who perform accompanied and unaccompanied choral music. Choir repertoire explores various genres of choral music from Bach to modern day, such as Oratorio Requiem, Cantata, and Passion, as well as masterworks of world-renowned composers and choral music. Course work concludes with one or more seasonal concerts per term.

Choir III [CHOI 210]

Prerequisites: CHOI 120. Must be a voice or choral conducting-concentration student

This is the third course of a four-term course sequence. Choir is comprised of a mixed chorus of male and female vocal students who perform accompanied and unaccompanied choral music. Choir repertoire explores various genres of choral music from Bach to modern day, such as Oratorio Requiem, Cantata, and Passion, as well as masterworks of world-renowned composers and choral music. Course work concludes with one or more seasonal concerts per term.

Choir IV [CHOI 220]

Prerequisites: CHOI 210. Must be a voice or choral conducting-concentration student

This is the final course of a four-term course sequence. Choir is comprised of a mixed chorus of male and female vocal students who perform accompanied and unaccompanied choral music. Choir repertoire explores various genres of choral music from Bach to modern day, such as Oratorio Requiem, Cantata, and Passion, as well as masterworks of world-renowned composers and choral music. Course work concludes with one or more seasonal concerts per term.

Choral Conducting I [CHOR 110]

Prerequisites: NONE

The first course of a four-term course sequence that involves intense, one-on-one choral conducting lessons from a repertoire selected by the instructor. Musical works with and without accompaniment, homophonic pieces, folklore music, and various pieces of music from different epochs, styles, and genres will be covered, as well as training of the heart to understand the ideas of the composer.

Choral Conducting II [CHOR 120]

Prerequisites: CHOR 110

The second course of a four-term course sequence that involves intense, one-on-one choral conducting lessons

from a repertoire selected by the instructor. Music works with and without accompaniment, homophonic pieces, folklore music, and various pieces of music from different epochs, styles, and genres will be covered, as well as training of the heart to understand the ideas of the composer.

Choral Conducting III [CHOR 210]

Prerequisites: CHOR 120

This is the third course of a four-term course sequence that involves intense, one-on-one choral conducting lessons from a repertoire selected by the instructor. Music works with and without accompaniment, homophonic pieces, folklore music, and various pieces of music from different epochs, styles, and genres will be covered, as well as training of the heart to understand the ideas of the composer.

Choral Conducting IV [CHOR 220]

Prerequisites: CHOR 210

The final course of a four-term course sequence that involves intense, one-on-one choral conducting lessons from a repertoire selected by the instructor. Music works with and without accompaniment, homophonic pieces, folklore music, and various pieces of music from different epochs, styles, and genres will be covered, as well as training of the heart to understand the ideas of the composer.

Conducting for Non-Conducting Students I [NONC 110]

Prerequisites: NONE

This is the first course of a two-term course sequence. Conducting I is an introductory course that teaches the flow of musical compositions by reading and analyzing music. Students are taught how to express their own musical interpretations through basic conducting.

Conducting for Non-Conducting Students II [NONC 120]

Prerequisites: NONC 110. Required of all music students except choral conducting-concentration students

This is the final course of a two-term course sequence, where students develop a broader understanding of the flow of musical composition by reading and analyzing pieces that are more difficult. Students are able to better express their own musical interpretations of difficult pieces by conducting.

French Diction I [FDIC 110]

Prerequisites: Must be a voice-concentration student in their second year

In this course, students are taught how to accurately pronounce French words in French songs and arias using the International Phonetic Alphabet (IPA). Bible. Through stories from the bible students will explore different stages of hope, despair, trust, faith and tragedy. Through class participation and discussion students will gain more confidence in expressing themselves, their thoughts and ideas which is also an essential element of musical expression. To really understand, identify and know oneself can bring about great musical change.

German Diction I

[GDIC 110]

Prerequisites: Must be a voice-concentration student in their second year

In this course, students are taught how to accurately pronounce German words in German songs and arias using the International Phonetic Alphabet (IPA).

Graduation Recital

[GREC 300]

Prerequisites: Must be concurrently enrolled in CEL 220, CHOR 220, PIAN 220, VIOL 220, or VOIC 220

This is a solo recital performed in front of students and faculty at the end of the students' fourth term of study. Students have the option of performing an additional chamber ensemble as part of their recital schedule. This course is mandatory for program completion. Students will be graded on a pass or no-pass basis.

Italian Diction I

[IDIC 110]

Prerequisites: NONE. Must be a voice-concentration student

This is the first course of a two-term course sequence. It covers pronunciation of Italian words using the International Phonetic Alphabet (IPA).

Italian Diction II

[IDIC 120]

Prerequisites: IDIC 110. Must be a voice-concentration student

This is the final course of a two-term course sequence. Students further develop their pronunciation skills by eartraining and sight-singing more advanced Italian diction pieces and fine-tuning their pronunciation skills using the International Phonetic Alphabet (IPA).

Masterworks of World Literature

[MOWL 110]

Prerequisites: English Proficiency

This course is offered during the students' fourth term of study. Students look at famous literary pieces of diverse

genres from different eras. Students explore the pieces' settings, as well as the author's beliefs and philosophical perspectives on cultural, musical, and artistic elements unique to that era.

Music History I

[MOWL 110]

Prerequisites: NONE

The first course in a three-term course sequence that offers a detailed study of the development of Western music from its beginnings to the beginning of the twenty-first century (with an introductory dealing with the music of Antiquity). Course will continually study music in its historical context, and will focus primarily on the history of music style, so the student can think like an historian.

Music History II

[MHIS 120]

Prerequisites: MHIS 110

The second course in a three-term course sequence that offers a detailed study of the development of Western music from its beginnings to the beginning of the twentyfirst century (with an introductory dealing with the music of Antiquity). Course will continually study music in its historical context, and will focus primarily on the history of music style, so the student can think like an historian.

Music History III

[MHIS 210]

Prerequisites: MTRY 120

The third and final course in a three-term course sequence that offers a detailed study of the development of Western music from its beginnings to the beginning of the twentyfirst century (with an introductory dealing with the music of Antiquity). Course will continually study music in its historical context, and will focus primarily on the history of music style, so the student can think like an historian.

Opera Class I

[OPCL 110]

Prerequisites: NONE. Must be a voice-concentration student

This is the first course of a two-term course sequence that must be taken during the third term of study. Students are introduced to basic stage movement and motions, stage etiquette, and dance. They learn about the vocal and verbal expressions involved in acting as they rehearse opera lines. Students also attend live operas in order to visualize the concepts and topics discussed in class.

Piano For Non-Piano Students I

[NONP 110]

Prerequisites: NONE. Required of all music students except piano-concentration students

The first course of a three-term course sequence specifically designed for non-piano concentrated music students to expand and develop musical thinking and reading musical text within the parameters of basic piano playing. Topics such as fingering, tempo, sight-reading, and articulation will be introduced.

Piano For Non-Piano Students II

[NONP 120]

Prerequisites: NONP 110. Required of all music students except piano-concentration students

The second course of a three-term course sequence specifically designed for non-piano concentrated music students to expand musical thinking and reading musical text within the parameters of basic piano playing. Topics such as fingering, tempo, sight-reading, articulation, phasing, dynamics, and artistic expression in performance will be continually developed.

Piano For Non-Piano Students III

[NONP 210]

Prerequisites: NONP 120. Must be a voice or choral conducting student

The third and final course of a three-term course sequence specifically designed for non-piano concentrated music students to expand musical thinking and reading musical text within the parameters of basic piano playing. Topics such as fingering, tempo, sight-reading, articulation, phasing, dynamics, and artistic expression in performance will be continually developed.

Piano I

[PIAN 110]

Prerequisites: NONE

The final course of a four-term course sequence that involves intense, one-on-one piano lessons, piano workshops, and a 2-term long performance project that culminates in a performance event during the last term of study. Students will learn the rules behind performing music of different styles and amass a repertoire that spans different music epochs. The entire process from first-level sight reading to stage performance preparations will be covered during this course sequence

Piano II

[PIAN 120]

Prerequisites: PIAN 110

The second course of a four-term course sequence that involves intense, one-on-one piano lessons, piano workshops, and a 2-term long performance project that culminates in a performance event during the last term of study. Students will learn the rules behind performing music of different styles and amass a repertoire that spans different music epochs. The entire process from first-level sight reading to stage performance preparations will be covered during this course sequence.

Piano III

[PIAN 210]

Prerequisites: PIAN 120

The third course of a four-term course sequence that involves intense, one-on-one piano lessons, piano workshops, and a 2-term long performance project that culminates in a performance event during the last term of study. Students will learn the rules behind performing music of different styles and amass a repertoire that spans different music epochs. The entire process from first-level sight reading to stage performance preparations will be covered during this course sequence.

Piano IV

[PIAN 220]

Prerequisites: PIAN 210

The final course of a four-term course sequence that involves intense, one-on-one piano lessons, piano workshops, and a 2-term long performance project that culminates in a performance event during the last term of study. Students will learn the rules behind performing music of different styles and amass a repertoire that spans different music epochs. The entire process from first-level sight reading to stage performance preparations will be covered during this course sequence.

Solfeggio I

[SOLF 110]

Prerequisites: NONE

This is the first course of a four-term course sequence. Students learn the basic foundational music skills of ear training and sight singing in terms of tone and interval through simple classical pieces and music phrases. Students are ear-trained to write down what they hear and to sightsing music pieces.

Solfeggio II**[SOLF 120]***Prerequisites: SOLF 110*

This is the second course of a four-term course sequence. Students continue to work on ear-training and sight-singing skills using classical pieces and music phrases with tones and intervals of greater difficulty than Solfeggio I.

Piano For Non-Piano Students I**[NONP 110]***Prerequisites: NONE. Required of all music students except piano-concentration students*

The first course of a three-term course sequence specifically designed for non-piano concentrated music students to expand and develop musical thinking and reading musical text within the parameters of basic piano playing. Topics such as fingering, tempo, sight-reading, and articulation will be introduced.

Piano For Non-Piano Students II**[NONP 120]***Prerequisites: NONP 110. Required of all music students except piano-concentration students*

The second course of a three-term course sequence specifically designed for non-piano concentrated music students to expand musical thinking and reading musical text within the parameters of basic piano playing. Topics such as fingering, tempo, sight-reading, articulation, phasing, dynamics, and artistic expression in performance will be continually developed.

Piano For Non-Piano Students III**[NONP 210]***Prerequisites: NONP 120. Must be a voice or choral conducting student*

The third and final course of a three-term course sequence specifically designed for non-piano concentrated music students to expand musical thinking and reading musical text within the parameters of basic piano playing. Topics such as fingering, tempo, sight-reading, articulation, phasing, dynamics, and artistic expression in performance will be continually developed.

Piano I**[PIAN 110]***Prerequisites: NONE*

The final course of a four-term course sequence that involves intense, one-on-one piano lessons, piano workshops, and a 2-term long performance project that culminates in a performance event during the last term of study. Students will learn the rules behind performing music of different styles and amass a repertoire that spans different music

epochs. The entire process from first-level sight reading to stage performance preparations will be covered during this course sequence.

Piano II**[PIAN 120]***Prerequisites: PIAN 110*

The second course of a four-term course sequence that involves intense, one-on-one piano lessons, piano workshops, and a 2-term long performance project that culminates in a performance event during the last term of study. Students will learn the rules behind performing music of different styles and amass a repertoire that spans different music epochs. The entire process from first-level sight reading to stage performance preparations will be covered during this course sequence.

Piano III**[PIAN 210]***Prerequisites: PIAN 120*

The third course of a four-term course sequence that involves intense, one-on-one piano lessons, piano workshops, and a 2-term long performance project that culminates in a performance event during the last term of study. Students will learn the rules behind performing music of different styles and amass a repertoire that spans different music epochs. The entire process from first-level sight reading to stage performance preparations will be covered during this course sequence.

Piano IV**[PIAN 220]***Prerequisites: PIAN 210*

The final course of a four-term course sequence that involves intense, one-on-one piano lessons, piano workshops, and a 2-term long performance project that culminates in a performance event during the last term of study. Students will learn the rules behind performing music of different styles and amass a repertoire that spans different music epochs. The entire process from first-level sight reading to stage performance preparations will be covered during this course sequence.

Solfeggio I**[SOLF 110]***Prerequisites: NONE*

This is the first course of a four-term course sequence. Students learn the basic foundational music skills of ear training and sight singing in terms of tone and interval through simple classical pieces and music phrases. Students are ear-trained to write down what they hear and to sightsing music pieces.

Solfeggio II**[SOLF 120]***Prerequisites: SOLF 110*

This is the second course of a four-term course sequence. Students continue to work on ear-training and sight-singing skills using classical pieces and music phrases with tones and intervals of greater difficulty than Solfeggio I.

Solfeggio III**[SOLF 210]***Prerequisites: SOLF 120*

This is the third course of a four-term course sequence. Students continue to develop their ear-training and sightsinging skills. They are introduced to new topics in simple atonal and music pieces with melodies that date from the 17th to the 20th centuries.

Solfeggio IV**[SOLF 220]***Prerequisites: PIAN 210*

This is the final course of a four-term course sequence. Students fine-tune their ear-training and sight-singing skills. Solfeggio III topics are covered, but with more difficult atonal and music pieces with melodies that date from the 17th to the 20th centuries.

Stringed Instrument I**[STRI 110]***Prerequisites: NONE*

The first term of the four-term sequence comprising individual tuition, group workshops and master classes. Each student will develop their ability to express themselves on their respective instruments through a carefully selected and graded series of studies and pieces.

Stringed Instrument II**[STRI 120]***Prerequisites: VIOL 110*

The second term of the four-term sequence comprising individual instruction, group workshops, and master classes. Each student will develop their ability to express themselves on their respective instruments through a carefully selected and graded series of studies and pieces.

Stringed Instrument III**[STRI 210]***Prerequisites: VIOL 120*

The third course of the four-term sequence comprising individual instruction, group workshops, the cumulative performance project, and master classes. Each student will develop their ability to express themselves on their

respective instruments through a carefully selected and graded series of studies and pieces.

Stringed Instrument IV**[STRI 220]***Prerequisites: VIOL 210*

The last course of the four-term sequence comprising individual instruction, group workshops, the facilitation and execution of the performance project, and master classes. Each student will develop their ability to express themselves on their respective instruments through a carefully selected and graded series of studies and pieces.

Stringed Orchestra I**[ORCH 110]***Prerequisites: NONE*

The first course in a four-course term sequence that involves all string players in a strings orchestral setting. The course comprises full rehearsals under the direction of a conductor, sectionals led by the teachers of the respective instruments, and quick study practice of technically challenging orchestral music. This course is required for all string-concentrated students.

Stringed Orchestra II**[ORCH 120]***Prerequisites: ORCH 110*

The second course in a four-course term sequence that involves all string players in a strings orchestral setting. The course comprises full rehearsals under the direction of a conductor, sectionals led by the teachers of the respective instruments, and quick study practice of technically challenging orchestral music. This course is required for all string-concentrated students.

Stringed Orchestra III**[ORCH 210]***Prerequisites: ORCH 120*

The third course in a four-course term sequence that involves all string players in a strings orchestral setting. The course comprises full rehearsals under the direction of a conductor, sectionals led by the teachers of the respective instruments, and quick study practice of technically challenging orchestral music. This course is required for all string-concentrated students.

Stringed Orchestra IV**[ORCH 220]***Prerequisites: ORCH 210*

The fourth and final course in a four-course term sequence that involves all string players in a strings orchestral setting.

The course comprises full rehearsals under the direction of a conductor, sectionals led by the teachers of the respective instruments, and quick study practice of technically challenging orchestral music. This course is required for allstring-concentrated students.

Theory and Harmony I **[MTRY 110]**

Prerequisites: NONE

The first course in theory and harmony will briefly review and summarize the fundamentals of notating music with the aid of the “Music Theory in Practice” series published by The Associated Board of the Royal Schools of Music. It will also introduce the fundamentals of harmony and voice leading from the common practice period.

Theory and Harmony II **[MTRY 120]**

Prerequisites: MTRY 110

The second course in theory and harmony’s four course sequence that will further examine the fundamentals of harmony and voice leading from the common practice period, continuing to work with Aldwell, Edward & Schachter, Carl, Harmony & Voice Leading.

Theory and Harmony III **[MTRY 210]**

Prerequisites: MTRY 120

The third course in theory and harmony’s four course sequence that will further examine the fundamentals of harmony and voice leading from the common practice period, continuing to work with Aldwell, Edward & Schachter, Carl, Harmony & Voice Leading.

Theory and Harmony IV **[MTRY 220]**

Prerequisites: MTRY 210

The fourth and final course in theory and harmony’s four course sequence that will further examine the fundamentals of harmony and voice leading from the common practice period, continuing to work with Aldwell, Edward & Schachter, Carl, Harmony & Voice Leading.

Voice I **[VOIC 110]**

Prerequisites: NONE

This is the first course of a four-term course sequence that involves intensive, one-on-one voice lessons, group workshops, opening performances, and an in-class repertoire selected by the instructor. Students will study the musical techniques of each piece and the inner musicality of their repertoire.

Voice II **[VOIC 120]**

Prerequisites: VOIC 110

This is the second course of a four-term course sequence that involves intensive, one-on-one voice lessons, group workshops, opening performances, and a specific repertoire selected by the instructor. Students will study musical technique and the inner musicality of their given repertoire.

Voice III **[VOIC 210]**

Prerequisites: VOIC 120

This is the third course of a four-term course sequence that involves intensive, one-on-one voice lessons, opening performances, group workshops, a two-term performance project, all involving a repertoire selected by the instructor. Students will study the musical technique and the inner musicality of their given repertoire.

Voice IV **[VOIC 220]**

Prerequisites: VOIC 210

This is the final course of a four-term course sequence that involves intensive, one-on-one voice lessons, opening performances, group workshops, a two-term performance project, all involving a repertoire selected by the instructor. Students will study the musical technique and the inner musicality of their given repertoire.

Bible Study for Non-Theology Students I **[BIST 010]**

Prerequisites: NONE

This institutional course is required for all non-theology studies students for all terms of their respective programs. This course allows students to create depth in their hearts and minds while learning the ethos of Mahanaim from a spiritual perspective. This course meets five times a week, one hour per session.

Bible Study for Non-Theology Students II **[BIST 020]**

Prerequisites: BIST 010

This institutional course is required for all non-theology studies students for all terms of their respective programs. This course allows students to create depth in their hearts and minds while learning the ethos of Mahanaim from a spiritual perspective. This course meets five times a week, one hour per session.

Bible Study for Non-Theology Students III **[BIST 030]**

Prerequisites: BIST 020

This institutional course is required for all non-theology studies students for all terms of their respective programs. This course allows students to create depth in their hearts and minds while learning the ethos of Mahanaim from a spiritual perspective. This course meets five times a week, one hour per session.

Bible Study for Non-Theology Students IV **[BIST 040]**

Prerequisites: BIST 030

This institutional course is required for all non-theology studies students for all terms of their respective programs. This course allows students to create depth in their hearts and minds while learning the ethos of Mahanaim from a spiritual perspective. This course meets five times a week, one hour per session.



MAHANAIM ENGLISH

MAHANAIM ENGLISH PROGRAM DESCRIPTION

Mahanaim English is an intensive 30-hour per week program which aims to provide fluency in English comprehension, reading, writing, and speech communication to nonnative speakers through an innovative, challenging, and engaging curriculum. Students will attend six Mahanaim English courses daily, as well as a mandatory English Bible study each morning. Classes are very small with a minimum of five students and a maximum of fifteen students, so that students may receive enough individual attention. In addition, teachers will be available in the evenings to provide additional assistance.

There are three levels of instruction: beginner, intermediate, and advanced. The level of instruction the student enrolls in will be determined by his/her CELSA score, which is an ESL placement test. The CELSA score range for Mahanaim English Beginner is 0-29, for Mahanaim English Intermediate is 30-49, and for Mahanaim English Advanced is 50-69. Students begin coursework at the level they test into, and are exempt from all classes at previous levels. Each level typically takes one term to complete. The spring and fall terms are both 17.5 weeks long.

MAHANAIM ENGLISH PROGRAM REQUIREMENTS

TERM 1: BEGINNER LEVEL

Course	Instructional Hours/Week
READ 010.....	4
WRIT 010.....	4
COMM 010.....	4
INTE 010.....	4
LIT 010.....	4
GRAM 010.....	5
BIST 010.....	5
TOTAL.....	30

TERM 2: INTERMEDIATE LEVEL

Course	Instructional Hours/Week
READ 020.....	4
WRIT 020.....	4
COMM 020.....	4
INTE 020.....	4
LIT 020.....	4
GRAM 020.....	5
BIST 020.....	5
TOTAL.....	30

TERM 3: ADVANCED LEVEL

Course	Instructional Hours/Week
READ 030.....	4
WRIT 030.....	4
COMM 030.....	4
INTE 030.....	4
LIT 030.....	4
GRAM 030.....	5
BIST 030.....	5
TOTAL.....	30

ESL EXTENDED LEARNING PROGRAM

Course	Instructional Hours/Week
INTG 022.....	3
SKLL 022.....	3
BIST 020.....	3
TOTAL.....	9

STUDENT PROGRESS CHART

Term	Instructional Hours	Minimum GPA
	Required	Required
First.....	35.....	2.0
Second.....	35.....	2.0
Third.....	35.....	2.0

COURSE DESCRIPTION - MAHANAIM ENGLISH

PRACTICAL ESL

Instructional hours/ week ----- 6 hours

Course description:

Practical ESL Program is a 16-week program with five levels from Beginner, Low Intermediate, Intermediate, High Intermediate and Advanced level. Students who complete Practical ESL Program will be able to confidently carry out most functions of life in an English-speaking country. They will be able to express their opinions and ideas more freely, and understand a majority of the English conversation they encounter. These students will also develop a foundation for reading and writing in English.

BEGINNER

ESL Communication I [COMM 011]

Prerequisites: NONE

A beginner ESL course that is geared to enhance the students' fluency as well as accuracy in English. With a learner-centered approach, it teaches the natural language that people really speak. This course utilizes model conversations that make key social language unforgettable and easy to personalize, intensive vocabulary development with active recycling, and complete grammar support-extended by a bound-in vocabulary booster.

ESL Reading & Writing I [REWR 011]

Prerequisites: NONE

A beginner ESL course that explores fascinating content while building language competence and critical thinking skills. Each unit is composed of reading, writing, vocabulary, and grammar tasks which stimulate students' imagination, encourage critical thinking, and promote personal expression all while developing reading and writing skills in English.

LOW INTERMEDIATE

ESL Communication II [COMM 021]

Prerequisites: Practical ESL Beginner or Low-Intermediate Level Placement Test Scores

A low-intermediate ESL course that is geared to enhance the students' fluency as well as accuracy in English. With a learner-centered approach, it teaches the natural language that

people really speak. This course utilizes model conversations that make key social language unforgettable and easy to personalize, intensive vocabulary development with active recycling, and complete grammar support-extended by a bound-in vocabulary booster.

ESL Reading & Writing II [REWR 021]

Prerequisites: Practical ESL Beginner or Low-Intermediate Level Placement Test Scores

A low-intermediate ESL course that explores fascinating content while building language competence and critical thinking skills. Each unit is composed of reading, writing, vocabulary, and grammar tasks which stimulate students' imagination, encourage critical thinking, and promote personal expression all while developing reading and writing skills in English.

INTERMEDIATE

ESL Communication II-A [COMM 022]

Prerequisites: Practical ESL Low-Intermediate or Intermediate Level Placement Test Scores

An intermediate ESL course that is geared to enhance the students' fluency as well as accuracy in English. With a learner-centered approach, it teaches the natural language that people really speak. This course utilizes model conversations that make key social language unforgettable and easy to personalize, intensive vocabulary development with active recycling, and complete grammar support-extended by a bound-in vocabulary booster.

ESL Reading & Writing II-A [REWR 022]

Prerequisites: Practical ESL Low-Intermediate or Intermediate Level Placement Test Scores

An intermediate ESL course that explores fascinating content while building language competence and critical thinking skills. Each unit is composed of reading, writing, vocabulary, and grammar tasks which stimulate students' imagination, encourage critical thinking, and promote personal expression all while developing reading and writing skills in English.

HIGH INTERMEDIATE

ESL Communication II-B [COMM 023]

Prerequisites: Practical ESL Intermediate or High-Intermediate

Level Placement Test Scores

A high-intermediate ESL course that is geared to enhance the students' fluency as well as accuracy in English. With a learner-centered approach, it teaches the natural language that people really speak. This course utilizes model conversations that make key social language unforgettable and easy to personalize, intensive vocabulary development with active recycling, and complete grammar support-extended by a bound-in vocabulary booster.

ESL Reading & Writing II-B [REWR 023]

Prerequisites: Practical ESL Intermediate or High-Intermediate Level Placement Test Scores

A high-intermediate ESL course that explores fascinating content while building language competence and critical thinking skills. Each unit is composed of reading, writing, vocabulary, and grammar tasks which stimulate students' imagination, encourage critical thinking, and promote personal expression all while developing reading and writing skills in English.

ADVANCED

ESL Communication III [COMM 033]

Prerequisites: Practical ESL Intermediate or High-Intermediate Level Placement Test Scores

A high-intermediate ESL course that is geared to enhance the students' fluency as well as accuracy in English. With a learner-centered approach, it teaches the natural language that people really speak. This course utilizes model conversations that make key social language unforgettable and easy to personalize, intensive vocabulary development with active recycling, and complete grammar support-extended by a bound-in vocabulary booster.

ESL Reading & Writing III [REWR 033]

Prerequisites: Practical ESL Intermediate or High-Intermediate Level Placement Test Scores

A high-intermediate ESL course that explores fascinating content while building language competence and critical thinking skills. Each unit is composed of reading, writing, vocabulary, and grammar tasks which stimulate students' imagination, encourage critical thinking, and promote personal expression all while developing reading and writing skills in English.

TOEFL Explorer

It is ideal for students who plan to attend university in the US or want to transfer to 4-year universities from community colleges. The skill-based program will equip the students with necessary test-taking skills and give the support they need to attain the required TOEFL score. Combined with TOEFL-based classes, optional college tours and college info sessions, the program leads them towards successful college admission into their desired major programs.

- Student progress is closely monitored and checked through weekly mock-tests.
- Each TOEFL lesson lasts 65 minutes and 20 minutes in between.
- Optional college tours will give students a first-hand experience of the US universities (campus tour, small talk with an admission officer, a university lecture)
- Optional college info sessions will walk students through college admission process and school academic calendar by semester. There will be lectures by guest lecturers from nearby colleges.
- Students will be given optional daily tasks for the study hall hours every evening.
- 4 optional lab sessions per week to have students feel at home with taking test on the computer.
- 4 optional evening activity sessions per week to have students put their skills in practice through various skill-based activities such as book discussion, debates, group presentation, short lectures and Q&A sessions under a teaching assistant supervision.

IEP

Instructional hours/ week ----- 20 hours

Course description:

Intensive English Program is a 4-level course that consists of 12 interesting thematic units. Through this course, students are able to confidently carry out most functions of life in an English-speaking country. They will be able to express their opinions and ideas more freely, and understand a majority of the English conversation they encounter. These students will also develop a foundation for reading and writing in English that can later lead to study at the collegiate level.

ESL Explorer

Program Structure:

ESL Explorer has three main classes listed below and it also includes afternoon, evening, and weekend cultural activities that supplement the English-learning atmosphere.

Program Description:

ESL Explorer is designed to give students of all ages a taste of American culture as they improve English skills. Students are grouped according to age and level to meet their academic and social needs.

Course Discriptions:

ESL Skills I A & B: This course is designed to teach a combination of all aspects of English – reading, writing, listening, speaking, and grammar.

Listening and Speaking I A & B: This course is designed to increase listening and speaking skills through various situations, topics, role-plays, multi-media presentations, etc.

Reading and Vocabulary I A & B: This course is designed to increase vocabulary skills through reading interesting and thought-provoking stories.

Students are expected to conduct themselves in a manner consistent with Mahanaim’s mission of promoting a learning environment for all involved. Failure to do so in any of the following areas will result in consequences according to the Mahanaim Discipline Policy.

DISORDERLY CONDUCT

Students should not act in a manner that disturbs the peace and tranquility of Mahanaim by activities that interfere with the well-being of others at Mahanaim.

FIRE ALARMS

Tampering with fire alarms, fire hoses, extinguishers, and other protection equipment is against state law. Students who cause false report, warning or threat of fire, explosion, or other emergency at Mahanaim may be subject to dismissal from the school.

FIREARMS AND WEAPONS

Mahanaim students are prohibited from having possession of or storing ammunition, detonating and explosive devices, bows, crossbows, arrows, knives and other edged weapons, firearms, devices that use aerosol or compressed air canisters to shoot projectiles of any kind, slingshots, BB guns, pellet guns, paintball guns, and martial arts weapons on campus.

FIREWORKS

Students are prohibited from the use of fireworks, or any explosive device such as, but not limited to, firecrackers, cherry bombs, dynamite, and homemade explosives at Mahanaim.

ILLEGAL ENTRY OF CAMPUS BUILDING

Students may not enter the school building after hours of operation. Doing so or breaking in will result in serious disciplinary action, which includes dismissal from the school.

POLICY AGAINST HARASSMENT

Mahanaim is committed to the highest standards of Biblical conduct and Christian living. The school intends to promote an academic environment and workplace free from harassment and intimidation, including harassment based on race, color, sex, religion, national origin, age, and disability. The intent of this policy is to affirmatively raise the subject of sexual and other harassment, express strong disapproval against such actions, identify a complaint procedure whereby students and employees have the right to raise harassment issues, establish an investigative procedure for such alleged misconduct, and provide an effective and appropriate response to this type of conduct, including sanctions against anyone violating this policy.

Mahanaim is committed to protecting its students,

employees, and community benefactors from all forms of harassment. Accordingly, this policy applies to visitors, management and non-management employees, vendors, and all others with whom we have a relationship.

Harassment is a form of misconduct, which undermines the integrity of the education and/or employment relationship. Harassment is not only offensive, but also harms morale and interferes with the efficacy and ability to fulfill responsibilities to students and others the school serves. All students and employees must be allowed to learn and/or work in an environment free from unsolicited and unwelcome overtones of harassment in any form.

Racial Harassment

Any form of racial discrimination is prohibited at Mahanaim. Mahanaim has adopted and fully advocates non-discriminatory practices in hiring and promotion. Non-discriminatory practices are expected of all faculty, staff, and students.

Mahanaim considers racial harassment and discrimination based on race, color, nationality, or ethnic origin to be a serious offense. Such behavior may result in suspension or expulsion from school. Students should report such inappropriate behavior to the Office of Student Life.

Sexual Harassment

Mahanaim is committed to maintain a Christian, academic, and professional environment, free from all forms of sexual intimidation and exploitation. Sexual harassment can vary with particular circumstances, but, generally, it is defined as unwelcome or offensive sexual advances, requests for sexual favors, unwanted or uninvited verbal suggestions or comments of a sexual nature, or objectionable physical contact. Coercive behavior, including suggestions that academic or employment reprisals or rewards will follow the refusal or granting of sexual favors, or conduct that unreasonably interferes with an individual’s work performance or creates an intimidating, hostile or offensive work environment constitutes a violation of Mahanaim’s spiritual and/or educational standards, objectives, and goals.

Mahanaim will fully and effectively investigate any such report and take any corrective action that is deemed necessary, including disciplining or dismissing any individual who is found to have violated this prohibition against harassment.

The reporting student will be informed of the action taken. Mahanaim does not tolerate sexual harassment, and

STUDENT CONDUCT AND SUBSTANCE POLICIES

appropriate disciplinary action will be taken whenever such harassment is demonstrated. Any individuals engaging in such conduct contrary to this policy is personally liable in any case brought against them.

REPORTING COMPLAINTS ON HARASSMENT

Mahanaim has adopted a complaint procedure that assures a prompt, thorough, and impartial investigation of all complaints, followed by a swift and appropriate corrective action where warranted. The school encourages students and employees to report harassment and any inappropriate conduct before it becomes severe and pervasive. While not all incidents of harassment violate the law, Mahanaim does intend to prevent and correct harassment and other inappropriate conduct before it rises to the level of a legal violation. Students that believe they are victims of some sort of harassment must report it immediately to the Office of Student Life.

No students will be subject to adverse treatment or retaliation because they report a violation or potential violation of this policy, or provide information concerning such reports.

All Mahanaim faculty, administration, and management are held accountable for supporting the effective administration of this reporting policy. If they are advised of any alleged violation of this policy, or if they independently observe conduct which may be prohibited by this policy, they must immediately report the matter to the Human Resources Manager so appropriate investigation can be initiated. Under no circumstances will the individual who conducts the investigation or who has any direct or indirect control over the investigation, be subject to the supervisory authority of the alleged harasser.

HAZING

Hazing is defined as subjecting a fellow student to abusive or humiliating pranks. Hazing is not permitted at Mahanaim. Office of Student Life staff will make the determination of what is hazing and what is not. Any student participating in a deliberate hazing activity will be held responsible for his/her behavior. Regardless of motive or intent, any student participating in prank-style activities can expect immediate and serious disciplinary action.

ALCOHOL

The purchase, exchange, consumption, or storage of alcoholic beverages are prohibited at Mahanaim. Mahanaim does not tolerate the usage of such substances, as alcohol brings a detriment to the academic environment.

ILLEGAL DRUGS

There will be no purchase, exchange, consumption, or storage of illegal drugs on school grounds at any point during the year. Violations of this policy will be handled with strict disciplinary action. Mahanaim directly condemns usage of such substances both on and off campus, as illicit substances bring a detriment to academic environment.

SMOKING

Consistent with the school mission, smoking is prohibited on school grounds at all times. Violations of this policy will result in disciplinary action.

MAHANAIM DISCLOSURE STATEMENT

It is the responsibility of the student to be familiar with the information presented in this catalog, and to know and observe all regulations and procedures relating to the program he/she is pursuing. In no case will a regulation be waved or an exception granted because the student is unaware of the regulations and procedures.

Mahanaim reserves the right to modify rules and policies, including but not limited to: admission requirements and criteria, course offerings, location or frequency thereof, course content, grading requirements and procedures, program requirements, tuition, fees, financial assistance programs, substantive or procedural disciplinary rules, and support services.

Mahanaim may not modify these rules and policies retroactively, and during any given term, to students who have signed enrollment agreements for that respective term. Students are expected to stay informed with updated policies from the most recent school catalog. Current conditions may change, and it is the responsibility of the student to be aware of these changes before signing a new enrollment agreement.

A student is expected to satisfy the requirements of this catalog starting from the time the student is admitted to Mahanaim. Responsibility for following all policies and meeting requirements and deadlines for programs rests upon the student.

MAHANAIM DISCIPLINE POLICY

Any student accused of misconduct according to Mahanaim Student Conduct and Substance Policies will be subject to the following procedure:

- 1) Student will have a counseling session and discuss the events of the violation and evidence presented with their department chair. Then the department chair

will make a submit a written report to the director of student affairs .

- 2) The director of student affairs can decide to:
 - a. Drop the case if it has been resolved
 - b. Issue a minor punishment as appropriate (fine for damaged property, community service, etc.) or schedule further counseling sessions
 - c. Make arrangements for a fair hearing in the event of a major offence that needs further investigation and / or consequences
- 3) The events of the investigation and decision made by the director of student affairs must be written out and approved and signed by the school director.

*In the case that a hearing is held for a major offence, the hearing must take place immediately (within one week of the meeting with the director of student affairs) before a committee of Mahanaim administrators, faculty members, and a student representative. The committee will make the decision regarding imposed consequences which could result in expulsion from the school. This decision is final and cannot be appealed.

STUDENT LIFE AND SERVICES

CAREER SERVICES

The mission of Career Services is to develop, educate and prepare students for the work of God through the excellent training you received at Mahanaim. It is our goal to put Mahanaim education into practice through rich and broad opportunities once you entered the school. Mahanaim aims to provide students the strong global network with influential Christian organizations such as the Good News Mission, the International Youth Fellowship (IYF) and Gracias Choir & Orchestra for a lifelong career development. It is our responsibilities to assist students in making career decisions and provide them with the skill set needed wherever God may lead.

Career Services resource materials, information about job trends and occupations, and one-on-one counseling, can direct students on a career path that is both suitable and fulfilling. Counseling appointments can be made by phone. Walk-in appointments are welcome on a limited first come first serve basis.

LEARNING DISABILITIES

Students with documented learning disabilities who desire learning assistance should contact the Office of Student Life.

PHYSICAL DISABILITIES

Students with physical disabilities are encouraged to contact the Office of Student Life to determine what accommodations can be provided to assist them in adapting to the campus environment.

TUTORIAL SERVICES

Students may receive academic assistance in all disciplines free of charge, through the Tutorial Center. Each semester peer tutoring is available for Gracias Music School Students. Also, there is professional Writing Center for most basic required courses and for a variety of other courses. Theology student of Track in Spanish are encouraged to attend the regular tutoring session for improving Spanish writing and grammar skills.

STUDENT HEALTH SERVICES

Good health is a prerequisite to efficient academic work. Care is taken to protect the health of students and administer the proper medical attention. For this reason, the school works in conjunction with local medical clinics and hospitals to provide necessary care to students. The Health Center is also available for minor injuries and initial consultation.

FOOD SERVICES

Meals are served regularly in the Dining Hall for all students. Students may elect to participate in various meal plans. Individual meals are also available. Meal plans can be purchased from the Office of the Bursar.

IDENTIFICATION CARDS

A Mahanaim student identification card is required for use of school services, such as the library, computer lab, and designated purchases on campus. There is a \$15 fee to replace the card if it is lost. Please see the Office of Student Life at the time of registration to obtain this card.

STUDENT HOUSING

Although Mahanaim does not provide housing for any of its students, we hope to ensure that Mahanaim students have information about housing options to assist in their housing search. We suggest that students start the search for housing options several months before their expected move in date. More information is available at request at the Office of Student Life.

CHRISTIAN INVOLVEMENT

Emphasis on the spiritual component of life makes the Mahanaim experience one of a kind. The students meet regularly in Chapel services which provide a clear avenue for faith and spiritual growth. Activities include ministry to the school community through musical presentations, student

leaders, and notable preachers as guest speakers. Students are encouraged to regularly attend services. In addition to Chapel services, Mahanaim strongly advocates personal prayer and Bible study. Therefore, students should set aside time for quiet time, self-reflection, and examination of faith.

SPIRITUAL COUNSELING

Mahanaim strives to provide not only academic guidance, but also spiritual guidance to students who would like to address their spiritual needs. Students can receive individual attention and explore the spiritual dimensions of life.

MAHANAIM STAFF

SCHOOL DIRECTOR

Kristi Castro

Kristi Castro holds a B.S. in Chemistry from Loyola Marymount University and received her teaching credential from California State University-Northridge. In addition to six years of experience teaching various high school science classes in California, she served as the English Department Chair at Busan Lincoln House School in South Korea for two years, overseeing all programs, faculty, and instruction. She also has extensive experience traveling abroad and teaching English to students in both South Korea and Japan. She is one of the founders of the English Village and the IYF English Speech Contest, which is the most prestigious English speech contest in South Korea.

EDUCATION DIRECTOR

Ruoxue Wang

Ruoxue Wang graduated from Beijing Normal University with a B.S. in Biotechnology and then went on to Brandeis University and earned her M.A. in General Psychology. There she worked closely with organizational psychologists on various projects to improve productivity and reduce cultural conflict. Ms. Wang also has experience in workshop curriculum design and creating programs for the personal development of both faculty and students. She is currently the Education Director at Mahanaim.

THEOLOGY DIRECTOR/PDSO

Joseph Park

Joseph Park holds a B.S. in Finance from Santa Clara University and is a graduate of the Korea Gospel Missionary College. He has been serving in Korea as an associate pastor since 2002. While ministering in both Korea and New York for five years, he has a vast amount of experience in program management, language interpretation, youth organization

development and Soteriology.

MANAGEMENT INFORMATION SYSTEM DIRECTOR

Yong Soo Park

Yong Soo Park graduated from Kyoung Hee University in Seoul, South Korea with a Degree in Business Consulting and a minor in Financial Engineering. Then he went on to earn his MBA at the same institution. Mr. Park also has extensive experience as an IT Consultant and Programmer. In addition, he holds both CISA and PMP certifications. He is currently the Management Information Systems Director at Mahanaim.

CONTROLLER

Sehoon Park

Sehoon Park graduated from Chonnam National University with Bachelor degree of Accounting. He became the controller at International Youth Fellowship (IYF) from 2008 to 2011, in Seoul, Korea. Now he is the accounting officer, in charge of all financial activities and the work of all employees in the accounting department.

STAFF ACCOUNTANT / BURSAR

Tonnia Apfel

Tonnia Apfel graduated from Georgia State University in Atlanta with a B.B.A. in Accounting and gained experience in that field working in banking and equitable securities for five years. She is currently the Staff Accountant for Mahanaim. She has also taught ESL to students in South Korea for five years.

REGISTRAR

Linda Lee

Linda Lee holds a B.F.A. in Graphic Design from The Art Institute of Seattle and has extensive experience in the field of graphic and website design. She is currently the Registrar for Mahanaim, as well as having taught ESL to beginner and intermediate students.

STUDENT AFFAIRS COORDINATOR

Terry Henderson

Terry Henderson has worked as a program manager for various student and youth programs in Korea, such as national English speech contests, and student and youth camps. He also has experience teaching at the Lincoln School, an alternative high school, in Seoul, South Korea. Henderson is currently pursuing a B.S. in Business Management with a specialization in Human Resources.

MAHANAIM FACULTY

THEOLOGY

TERRY HENDERSON Jr., Pastor

B.S., Stony Brook University, NY
Certificate, Korea Gospel Missionary College, Korea

Pastor Terry Henderson Jr. graduated from the Korea Gospel Missionary College two-year Bible program in February of 2005 and has since been employed as a full-time minister at one of the Good News Mission's regional branch missions in Korea. He has ministered at the Good News Mission's New York Church since May of 2007. Pastor Henderson serves his main duties at the Good News New York Church on behalf of Good News Mission as a co-pastor, which include youth ministry, service preparation, hosting church service, occasional guest speaking, facilities management, initiatives in street and youth evangelism, and special event preparation and management, such as IYF World Camp, English Camp, Good News Corp overseas volunteer workshop.

Bang Won Park, Pastor

B.S., Santa Clara University, CA
Certificate, Korea Gospel Missionary College, Korea

Pastor Bang Won Park serves his duties as a pastor at the Good News New York Church since 2008. Pastor Park fills the role of pastor through teaching the Bible, emphasis in repentance and salvation, developing and implementing the "Gospel Hour" program for new Christians, co-directing the Bible Crusade- the biggest annual Christian conference at New York by the Good News Mission, translating international best-sell Christian literature, Secret of Forgiveness of Sin and Being Born Again, and Repentance and Faith from Korean to English. He is also the Director of Operations at IYF (International Youth Fellowship) World Camp, an one week long Christian youth camp in the U.S. since 2010.

Yeong Kook Park, Pastor

B.A., Stony Brook University, NY
Certificate, Korea Gospel Missionary College, Korea

Pastor Bang Won Park serves his duties as a pastor at the Good News New York Church since 2008. Pastor Park fills the role of pastor through teaching the Bible, emphasis in repentance and salvation, developing and implementing the "Gospel Hour" program for new Christians, co-directing the Bible Crusade- the biggest annual Christian conference at New York by the Good News Mission, translating international best-sell Christian literature, Secret of Forgiveness of Sin and Being Born Again, and Repentance

and Faith from Korean to English. He is also the Director of Operations at IYF (International Youth Fellowship) World Camp, an one week long Christian youth camp in the U.S. since 2010.

MUSIC

CONDUCTOR

Boris Abalyan, Conducting Professor

B.M., Glinka School of Music, Russia
M. Fine Arts, The Rimsky-Korsakov St. Petersburg Conservatory, Russia

Conductor Abalyan is the founder of the Lege Artist Chamber Choir, who went on to win five major international competitions. Abalyan received the nonored artist of Russia award and is also the chief conductor of the Gracias Choir. Currently teaches choral conducting at the St. Petersburg Conservatory and Gracias Music at Mahanaim.

Petko Dimitrov, Conducting Professor

B.M., Music Pedagogy, State Academy of Music

A native of Bulgaria, Petko Dimitrov is currently in his first season as Music Director of the New Symphony Orchestra in Sofia. He also presently serves as Music Director of Cavallo Classico, Munich, Germany, and Music Director of the Western Connecticut Youth Orchestra. As Assistant Conductor of the Haddonfield Symphony, Mr. Dimitrov was awarded a Bruno Walter Memorial Foundation Fellowship in the 2007-2008 season, which recognizes accomplished young conductors and provides them with a monetary award to further develop their career. In 2012, Mr. Dimitrov was invited by the Curtis Institute of Music to be Conductor in Residence at the Young Artist Summer Program, which resulted in immediate re-invitation for the 2013 and 2014 Curtis Summerfest. Distinguished Educator, Petko Dimitrov is working closely with established Youth Organizations, such as New Jersey Youth Symphony, Grater Newark Youth Orchestra, Interschool Orchestras of New York, Mannes College Preparatory Division. During the last four years, he also serves on the judge panel for the Juilliard School Precollege Division's Concerto Competitions. Previously, Petko Dimitrov has served as Artistic Director and Conductor of the Ridgefield Symphony Orchestra's summer series at Lasdon Park in Katonah, New York. He has also been Cover Conductor of the Princeton Symphony. In performances with WCYO, Mr. Dimitrov had his debut at Carnegie Hall in 2007 and Avery Fisher Hall in 2008. In the spring of 2007 Mr. Dimitrov led the orchestra on tour in Austria and performed in prestigious concert venues including Haydnssaal in Eisenstadt and Schlossberg in Graz. In July 2009, Petko was

appointed the conductor of Excalibur – The Celtic Rock Opera, which toured major cities in Germany in 2010-2011. Mr. Dimitrov has been selected twice among the finalists of the George Solti International Conducting Competition. In 2004 he completed his Master’s Degree in Orchestra Conducting at the University of Michigan, Ann Arbor under the direction of Prof. Kenneth Kiesler. Petko completed his studies with Prof. Gustav Meier at the Peabody Conservatory (2006), John Hopkins University in Baltimore, MD, where he pursued a Graduate Performance Diploma in Orchestral Conducting.

VOICE

Anatoly Kiselev, *Vocal Professor*

B.M., The Rimsky-Korsakov St. Petersburg Conservatory, Russia
D.M.A Russian Academy of Music, Moscow, Russia

Professor Kisselev established St. Petersburg Academy of Theatre Class and currently serves as head of the Department of Methods of Instrument. Vocal Performing Skills and Pedagogical Practice and Professor of Voice Direction at Rimsky-Kosakov St. Petersburg State Conservatory and Gracias Music at Mahanaim.

Galina Kiseleva, *Vocal Professor*

B.M. Piano, The Mussorgsky Music College, Russia
B.M. Solo Singing, The Rimsky-Korsakov Music College
M. Fine Arts Solo Singing, The Rimsky-Korsakov St. Petersburg Conservatory, Russia

Soloist of the Mariinsky Theatre of Opera and Ballet. Prize winner of the Wagnerian Voice Competition. Currently serves as professor of solo singing at St. Petersburg Conservatory, Russia and Gracias Music at Mahanaim.

Yuri Park, *Vocal Professor*

B.M., Yonsei University, South Korea
M.M., Manhattan School of Music
Professional Studies Degree, Manhattan School of Music
D.M.A. Candidate, Rutgers University

Soprano Yuri Park is known for her “exquisitely agile, polished and organic singing” (OPERA NEWS), in a diverse range of stage and concert repertoire. Recently she has performed a solo recital at Weill Recital Hall in Carnegie Hall and has sung with Urek symphony orchestra at Merkin Hall in Kaufmann Center. Other Recent highlights include Adina in L’elisir D’amore with Korea’s Gwangmyeong Opera and covering Musetta in La Boheme with Maestro Lorin Maazel in the Castleton Festival’s production at Oman’s Royal Opera House. She has also sung with Incheon Philharmonic, Seoul Philharmonic, and Seoul Mostly Philharmonic Orchestra in Korea. She has appeared frequently as a soloist in various concerts including Welcome Concert for the President of South Korea in New York, Opera Camerata of Washington

in Washington D.C., Korea America Friendship Concerts at Yongsan Garrison in Seoul, and numerous charity concerts. \After studying voice at Yonsei University in Korea, Yuri began her professional career in musical theater. While performing in Chorus Line she was featured on a national television program on the Korean Broadcasting System, and received significant coverage introducing her as a future rising star in Korea JoongAng Daily. Yuri has won the Nei Stëmmen International Vocal Competition in Luxembourg, and was an award winner of the Orpheus National Vocal Competition. Currently a doctoral candidate at Rutgers University, she previously received Master of Music and Professional Studies degrees from Manhattan School of Music.

Mark Oswald, *Vocal Professor*

B.M., M.M., College of Conservatory of Music, Cincinnati

Mark Oswald is regarded by the Metropolitan Opera as one of its leading voice teachers, with fourteen Met soloists under his tutelage, and has gained the consistent trust and mutual respect of the musical and vocal community at large.

Known for his technical prowess and musicality as a leading lyric baritone for 12 years at the Metropolitan Opera, he has sung frequently under James Levine and today’s leading conductors. Mr. Oswald has worked in many of the leading opera houses of the world, including the Vienna State Opera, Hamburg, San Francisco, St. Louis, San Diego, Miami, and the Dallas Opera, to name a few. He has sung alongside nearly every leading singer of the world today in these acclaimed theaters.

He gained a wide variety of experience at an early age as one of the youngest male singers in history to debut at the Metropolitan in a leading role, with nearly 500 performances, including extensive concert experience and an impressive discography. Among his recordings are Carmina Burana with the Montreal Symphony, the title role of Billy Budd on a live recording from Venice, and AnAmerican Requiem by Richard Danielpour. He also took part in a recent Virgil Thomson disc, and Holiday at Pops with Frederica von Stade and the Boston Pops, televised on PBS. Mr. Oswald is widely known for his Figaro in Il barbiere di Siviglia, his Silvio in I pagliacci, and his Papageno in Die Zauberfl^ He sang with Alfredo Kraus in the late tenor’s final L’elisir d’amore at the Metropolitan. He sang his first performance of the same opera with Luciano Pavarotti, Kathleen Battle, and Maestro Levine and was showcased as a singer on the James Levine Gala in the late 70s.

Mr. Oswald’s vocal approach descends from a long line of voice teachers such as Sidney Dietsch (who taught Leonard Warren), dating back to the earlier part of the twentieth

century. Nevertheless, he has his own positive and detailed approach, working with each singer in a style unique to the individual. Mr. Oswald is in demand as an adjudicator of competitions for the Metropolitan Opera and as a teacher of master classes on vocal technique. He has also been a frequent program participant at the University of Cincinnati College-Conservatory of Music, the New England Conservatory, San Diego State, Brevard Music Center, and the University of South Carolina. Voice faculty, Hartt School of Music, Manhattan School of Music (MSM)faculty since 2003.

Peter Castaldi, *Vocal Professor*

B.A. in Liberal Arts, Composition, Sarah Lawrence College

Paris-born baritone Peter Castaldi was raised in Milan and finished his education in New York, where he earned a B.A. in Liberal Arts from Sarah Lawrence College, majoring in composition.

Baritone Peter Castaldi sang the title role of Macbeth with Opera Roanoke; Zandonai’s La Farsa Amorosa with Teatro Grattacielo at Alice Tully Hall; Don Carlo in Ernani with American Opera Theater; and Figaro in Le nozze di Figaro, Germont in La traviata, and the title role of Rigoletto with Opera Roanoke. He performed the Brahms’ Requiem with Aldo Ceccato in Malaga, Spain. Recent and upcoming engagements include covering Falstaff at New York City Opera and a return to Grattacielo as Bernardo in I compagnacci.

PIANO

Anastasia Dedik, *Piano professor*

B.M., Piano, St. Petersburg Conservatory, Russia
A.D., The Oberlin Conservatory of Music, Ohio

Graduate of St. Petersburg Conservatory, Russia, Oberlin Conservatory of Music in Ohio, and The Juilliard School in New York. Ms. Dedik is a first prize winner of the 2001 “Ennio Porrino” International Piano Competition, Italy, 2005 Russian International Piano Competition, and the 2006 Lee Biennial Piano Competition, and many others. She performs in a chamber group called the Prima Trio, who won the Grand Prize at the Fischhoff International Chamber Music Competition. Ms. Dedik is also the Founder and Artistic Director of the “Russian Heritage” Piano Competition for young pianists. Currently she serves as faculty at Gracias Music at Mahanaim.

Jevgenija Truksa, *Piano Professor*

B.M. Piano Performance Degree, Texas Christian University
M.A. Solo Piano Performance, Texas Christian University

Professional Certificate, Collaborative Piano Performance, Manhattan School of Music

Yevgenia Truksa has received her Bachelor in Piano Performance Degree in 2004, Master’s Degree in Solo Piano Performance from Texas Christian University in 2006, and completed Professional Certificate in Collaborative Piano Performance from Manhattan School of Music in 2011. She has performed extensively in Europe and the United States both as a solo and collaborative artist. Yevgenia has worked as an assistant conductor and a vocal coach at the Latvian National Opera in Riga, Latvia (1996-2001). After moving to the USA in 2001 to pursue a degree in Piano Performance, she has worked with a vast number of instrumentalists, singers, orchestras, chamber music groups, theatre and opera productions in New York, Los Angeles, Dallas and San Diego, as well as being an active piano teacher and solo performer. Evgenia worked as an accompanist and vocal coach at Texas Christian University (2004-2007), San Diego University (2009-2010), and is currently a staff vocal coach and pianist at Manhattan School of Music, New York, where she maintains a studio of over 25 singers that she coaches regularly, performs vast number of Recitals each year with repertoire ranging from Lieder to Opera/Broadway, as well as performs large amount of all major Instrumental repertoire as a Collaborative pianist with Instrumentalists at Manhattan School, and coaching Opera productions at Manhattan School since 2011. Evgenia has also been a vocal coach for Manhattan School Summer Voice Festival for the past 3 years under the direction of Neil Rosenshein.

Dina Volkova, *Piano professor*

Diploma, Gnessins’ Academy of Music, Russia
M.M., Eastman School of Music, NY

While studying at Eastman School of Music Ms. Volkova acquired skills of an accompanist at the Opera/Musical Theatre under the baton of Benton Hess. Also she worked as an accompanist at a class of famous tenor Robert Swensen. In May of 2010 she successfully completed her Master’s Degree at Eastman School of Music.

In the last several years, Ms. Volkova’s focus has been on music education. In 2010 she became a piano associate with the Piano School of New York City, New York Vocal Coaching Inc., and Purchase College, State University of New York.

Kanako Yamazaki, *Piano professor*

B.M., Toho Gakuen College of Music, Tokyo, Japan
M.M., University of Nevada

Graduate of Toho Gakuen College of Music in Tokyo, Japan and M.M. University of Nevada in Las Vegas. She’s the First Place Winner at Las Vegas Symphonic Orchestra Concerto

Competition in 2008 and a Felix Viscuglia Award Winner as an Outstanding Musician at the University of Nevada in 2009. She currently serves as faculty of Gracias Music at Mahanaim and Academy in Huntington, NY.

VIOLIN

Yu Jeong Lee, *Violin Professor*

B.M., Seoul National University, South Korea
M.M., Violin Studies, The Juilliard School
D.M.A., Arts Degree, University of Maryland

Violinist Yu Jeong Lee studied at the Seoul National University in Korea and completed her Bachelor's and Master's degree in violin studies at The Juilliard School, and received her Doctor of Musical Arts Degree from University of Maryland. She has performed as a soloists and a chamber musician in foremost international venues such as the United Nations as a member of the Rose of Sharon Artists, Wigmore Hall (London), Suntory Hall(Tokyo), Salle Gaveau (Paris) Cadogan Hall(London), the National Arts Theatre (Taipei), National Centre for the Performing Arts(Beijing), Kennedy Center, Carnegie Hall, Alice Tully Hall, Merkin Concert Hall, Aspen Music Festival, The Banff Centre for the Arts in Canada, Clarice Smith Performing Arts Center, The Concert Series at The Korean Cultural Service in Washington D.C, and the Seoul Arts Center as a winner of the Rising Star Concert Series. She has been featured as a soloist with Sejong Soloists, The Juilliard Orchestra, Aspen Young Artists Chamber Orchestra, Corelliard Chamber Orchestra, Seoul Philharmonic Orchestra, Korean Symphony Orchestra, among others. She was the principal violinist of the Buchon Philharmonic Orchestra in Korea, as well as the concertmaster of the New York Sinfonietta and University of Maryland Symphony Orchestra. In 2009, she was invited to give a recital in the Simons' Pond Music Festival where she received with the highest acclaim. Ms Lee is also a enthusiastic educator. She has been teaching at Echo Summer Music Camp in New Jersey as a Music director since 2010 and joined the faculty at Saarburg Music Festival in Germany in 2013. As a founding member of the Sejong Soloists, she tours worldwide, and was broadcasted on NPR's Performance Today; Good Morning America; CNN's American Morning with Paula Zahn; and KBS' Han Nation and Classic Odyssey.

Jaram Kim, *Violin Professor*

B.M., Curtis Institute of Music
Performance Program, Yale School of Music and the Scuola di Musica di Fiesole, Italy
D.M.A., Stony Brook University

Namdo Art Concerto Hall. The following year Ms. Kim won the Gold Medal in the GwangJu HoNam Art Competition and at the age of ten, she performed Wieniawski Second Violin Concerto with the Seoul Chamber Orchestra. After

receiving the Keum Ho scholarship, Ms. Kim came to the United States to study at the Juilliard Pre-College in the studio of Hyo Kang. While attending Juilliard, she won the Juilliard Concerto Competition and performed with the Juilliard Pre-College Chamber Orchestra. Ms. Kim made her New York orchestral debut performing as a soloist with the Jupiter Symphony under the baton of Maestro Jens Nygaard. Ms. Kim graduated from the Curtis Institute of Music with a Bachelor of Music in 2007 under the tutelage of Ida Kavafian—there she performed under the baton of conductors such as Christoph Eschenbach, Michael Tilson Thomas, and Otto-Werner Mueller. Then in 2008, she began her graduate studies at the Yale School of Music under the direction of Ani Kavafian. In 2009, Ms. Kim moved to Italy to continue her studies at the Scuola di Musica di Fiesole in Florence under the tutelage of M^oPavel Vernikov. As of 2010, Ms. Kim joined the studio of M^o Salvatore Accardo at the Accademia Walter Stauffer Fondazione in Cremona, Italy.

Ms. Kim has been an active participant in numerous festivals and masterclasses in the United States of America, Canada and Europe, including the Violin Masterclasses of Kronberg Academy in Germany, AuroraMasterclasses in Sweden, and Amiata Festival in Italy. She also has extensive teaching experience, and spent a year teaching the violinists of the Orchestra Giovanile Italiana.

In 2011, Ms. Kim won the position of Primo Violino (concertmaster) of the orchestraLa Verdi. She was invited to be a violin faculty member at the Conservatory Music in the Mountains Festival in Colorado for three consecutive years, as well as faculty for the Manhattan in the Mountains festival in the summer of 2013. As of this January, Ms. Kim continues her graduate studies at Stony Brook University, and holds a violin faculty position at Gracias Music and Mahanaim in Huntington, NY.

VIOLA

Setsuko Nagata, *Violin Professor*

B.M., M.M., Violin, Juilliard School

Born in Tokyo, she studied there with Toshiya Eto. She came to the US in 1962 and enrolled at The Juilliard School, where she studied with Dorothy Delay and Ivan Galamian. She has been soloist with the Municipal Orchestra, the Jamaica Symphony, the Great Neck Symphony, the NY Orchestra, the Juilliard Orchestra and the NC Symphony. 1968 saw her Carnegie Hall debut with the National Orchestral Association directed by John Barnette.

Ms. Nagata has also appeared on TV, in radio, and in numerous recitals in the NY area, and has taught at Juilliard, Meadowmount, Wesleyan University, Bowdoin College the

Manhattan School of Music, and privately. Honors include the Fritz Kreisler and Naumberg Scholarship Awards, a teaching fellowship from Juilliard, prizes in the Hudson Valley Competition and the Swiss Tibor Varga International Competition.

As a chamber musician she has performed with the Aeolian Chamber Players, the Da Capo Chamber Players, the Tokyo String Quartet, the Music Project, and her own group, The Cremona Arts Trio, which made its NY debut in December 1982 at the Metropolitan Museum. CDs include works of Flagello and Schumann on the Albany and Catalina labels.

CELLO

Dmitry Eremin, *Cello Professor*

B.M. Cello, St. Petersburg

Graduated from the St. Petersburg Conservatory's special music school-lyceum. Completed chamber ensemble classes at the Moscow Conservatory. "Daniil Shafran Prize" at the XI International Tchaikovsky Competition(Moscow, Rusia). Special Prize at the XVI International chamber music competition (Italy, Caltanissetta). I Prize at the IV International M.Yudina Competition (duo, trio; St. Petersburg). Currently serves as faculty at the St. Petersburg Conservatory and Gracias Music at Mahanaim.

Liam Veuve, *Cello Professor*

B.A. New York University
M.M. Cleveland Institute of Music
Artist Diploma SUNY Purchase Conservatory of Music

Professor Veuve has held fellowship positions in many festivals, including the Manchester Music Festival and YOA Orchestra of the Americas. He has held an assistant faculty position at the Manhattan in the Mountains festival, and is currently on faculty at Gracias Music at Mahanaim.

FLUTE

Min Sang Park, *Flute Professor*

B.M., Curtis Institute of Music
D.M.A., Stony Brook University

D.M.A., Stonybrook University, SUNY , B.A., Curtis Institute of music. Professor Park has participated in many festivals including Tanglewood, Music Academy of the West and Sarasota Music Festival. She has worked as faculty and Kyunghee University and Seoul National University in Korea, and currently teaches at the Gracias Music at Mahanaim.

Min Hee Kim, *Flute Professor*

D.M.A. candidate, Manhattan School of Music

Min Hee Kim is currently a Doctoral Musical Arts degree

candidate at Manhattan School of Music. She was a winner of many competitions like the Eisenberg-Fried Concerto Competition, and the A&B International Flute Competition. Ms. Kim had many recitals and performed as a soloist with the Mannes Symphony Orchestra and MSM Philharmonic Orchestra. She has participated in many festivals including the Kiawah Winter Music Festival and the Academy Musicale de Courchevel.

OBOE

James Riggs, *Oboe Professor*

B.M., The Oberlin Conservatory of Music
M.M., The Juilliard School

Oboist James Riggs earned his Master of Music degree from The Juilliard School and his Bachelor of Music degree from The Oberlin Conservatory of Music. He has appeared with The Metropolitan Opera, is a member of the Grammy-nominated ensemble Seraphic Fire, and is a three-time fellowship recipient of the Aspen Music Festival. He has served as Principal Oboe of the Juilliard Orchestra, Juilliard Opera, The Garden State Philharmonic, The Union City Philharmonic, and the Gateway Classical Music Society Orchestra. He is currently Professor of Oboe at Gracias Music at Mahanaim.

CLARINET

Liam Burke, *Clarinet Professor*

B.M., The Juilliard School
M.M., The Juilliard School

BM, MM, The Juilliard School. Winner, Juilliard's Peter Mennin Prize for Outstanding Achievement and Leadership in Music; Vandoren Emerging Artist Competition. Has appeared as soloist with Juilliard Orchestra, Music for all National Festival, Aspen Music Festival, Colorado College Summer Music Festival and Senior Boston Youth Symphony Orchestra. Artistic Director, Opportunity Music Project Chamber Orchestra. Member, Ensemble ACJW. Website: www.liamburke.org

BASSOON

David Nagy, *Bassoon Professor*

B.M., Bard Conservatory of Music
D.M.A. candidate, Juilliard School

Award-winning bassoonist, David Adam Nagy is an inspired and innovative performer of music of all ages. He is a core musician of Contemporaneous and The Venteux Project, while performing with the Juilliard Orchestra, AXIOM, the New Juilliard Ensemble, and the Juilliard Electronic Ensemble. He appeared as a soloist with the American

Symphony Orchestra in 2012 and regularly performs solo and chamber recitals around the world. Mr. Nagy is currently a graduate student at the Juilliard School, studying with Ms. Patricia Rogers; previously, he was a Bitó Scholar at the Bard Conservatory of Music, where he earned degrees in Music Performance and Japanese Literature. Mr. Nagy's lifelong fascination with the mysteries of exploration and powerful stories inspire his artistic mission in creating deeply engaging concert experiences. For more information, visit www.davidanagy.com.

HORN

Amr Selim, *Horn Professor*

B.M., Cairo Conservatory
Professional Performance Certificate, Lynn Conservatory
M.M., Stony Brook University
D.M.A. candidate, Stony Brook University

The winner of 2012 Northeast Horn Solo Competition, Egyptian Hornist Amr Selim started playing the Horn at the age of eleven. He won his first job at the age of seventeen with the Cairo Symphony Orchestra. Guest principal Horn with Amman Symphony Orchestra and National Algerian Orchestra Mr. Selim is also a former principal of Ars Flores Symphony Orchestra and Symphony of the Americas in Florida. He has performed with conductors: D. Barenboim, F. Shipway, C. Muller, and I. Metzmacher. . A winner of the Ackerman, and the Egyptian Ministry of Culture chamber music competitions, an active chamber musician, he is a founding member of Opus Now (Wind Quintet) and Gadayel Duo with his wife; pianist Seba Ali their recent performances took place in Lincoln and Kaufman Centers in NYC. Mr. Selim has appeared as a soloist with Burlington Chamber Orchestra, Stony Brook Symphony Orchestra, Cairo Conservatory Orchestra and Bibliotheca Alexandria Orchestra. Amr's performances were broadcasted on Deutsche Welle, WHSU and New York's Classical Music Radio WQXR. As an educator, Amr is the Horn professor at Adelphi University and Mahanaim Conservatory and a former head of Music at Appel Farm Arts Camp. He also is a Chamber Music Coach at the Pre-College Division- Stony Brook Uni. www.amrselimhorn.com

TRUMPET

Chris Bubolz, *Trumpet Professor*

University of Michigan
Cleveland Institute of Music

He is a highly sought after trumpeter in New York City. He has performed with the Metropolitan Opera Orchestra, Orchestra of St. Luke's, New England Bach Festival, New Jersey Symphony and The Brooklyn Philharmonic as well on Broadway. He has performed with commercial artists

ranging from Ray Charles to Mannheim Steamroller to Bill Conti. As a soloist, Mr. Bubolz has performed with the National Repertory Orchestra, The Hartford Symphony, The League of Composers of New York and has also given numerous recitals around the United States. Mr. Bubolz has recorded for television and appeared with the MET Orchestra on Live from Lincoln Center as well as weekly radio broadcasts and opera simulcasts. In 2007 he recorded a DVD of Mahler's Symphony No. 2 with Neeme Jarvi and musicians from the New York Philharmonic, Philadelphia Orchestra, Detroit Symphony, New Jersey Symphony and MET Orchestra. He is a graduate of the University of Michigan and the Cleveland Institute of Music. His primary teachers are Michael Sachs and Charles Daval.

TROMBONE

John Rojak, *Trombone Instructor*

B.M., The Juilliard School

John Rojak is bass trombonist with the American Brass Quintet, Orchestra of St. Luke's, IRIS, New York Pops, Little Orchestra Society, and Stamford Symphony. He has played with the Cleveland Orchestra, Los Angeles Philharmonic, Boston Symphony, NY Philharmonic, and Orpheus. Also with Metallica, Peter Gabriel, and for Pope John Paul II. Broadway shows include Sugar Babies, Les Miserables, and The Producers. As guest soloist, Mr. Rojak performed Eric Ewazen's Concerto for Bass Trombone with the Daejeon Philharmonic and has given master classes in North America, Europe, and Asia. He is a member of the faculty of Juilliard, Mason Gross, Hartt, Aspen Music Festival, Colorado College Summer Music Festival, and NYU, where is the Director of Brass Studies.

MUSIC THEORY, MUSIC HISTORY, ANALYSIS, HARMONY

Raphael Fusco, *Music Theory Professor*

M.M., Composition, Mannes College of Music

Raphael Fusco is in high demand as a composer, collaborative keyboardist, and conductor in America and in Europe. A specialist in early music and modern improvisation, his eclectic language combines sonorities of jazz and popular genres with gestures and techniques of the Baroque and Classical eras.

Mr. Fusco's catalog includes over 80 compositions of vocal, chamber, and orchestral music. His work has been commissioned by members of the New York Philharmonic, Metropolitan Opera Orchestra, the String Quartet of the Orchestra of St. Luke's, New York Repertory Orchestra, Cecilia Chorus of New York, Hartford Chorale, Cantori New

York, Monmouth Civic Chorus, New Opera NYC, Lunatics at Large, Carnegie Ensemble, Company XIV, The Actor's Studio, Teatro Grattacielo, TRE Ensemble, Tonal Center and many others.

As a harpsichordist Mr. Fusco has appeared with numerous artists and ensembles including Branford Marsalis, the Chamber Orchestra of Philadelphia, American Ballet Theater, Revolutionary Voices, Morningside Opera, New York Repertory Orchestra, Fuma Sacra and Salome Ensemble. He is a founding member of the period instrument consort Corelli Collective that specializes in early Italian repertoire from the 16th-18th centuries. Equally at home in Jazz and Popular music, Raphael is co-founder of the Thum-Fusco Duo, a dueling piano duo which explores the sound of the present moment through free improvisations.

Jonathan Breit, *Music Theory Professor*

B.A., Linguistics, Yale University

M.M., Music Theory, Mannes College

He currently serves as faculty of Gracias Music at Mahanaim in Huntington, NY.

HISTORY OF ART

Lauren Cesiro, *History of Art Professor*

B.A., Fairfield University

M.A., Stonybrook University

Currently an adjunct Professor of Art History at Fairfield University, Fairfield, CT and Mahanaim, Huntington, NY.

ENGLISH

TONNIA APFEL

B.B.A., Georgia State University

For six years, Ms. Apfel taught various levels in the Lincoln School system, an alternative high school system in South Korea. She was also a teacher at Bucheon Lincoln House School for four years, developing, operating, and teaching English to high school students.

KRISTI CASTRO, *ESL Instructor*

B.S., Loyola Marymount University

Secondary Subject Teaching Credential, California State University at Northridge

In addition to her six years of high school teaching experience in California, Ms. Castro has taught ESL classes in South Korea for two years. She was head of the English Department at Busan Lincoln House School. She also has extensive experience traveling abroad and teaching English to students in South Korea, Japan and Mexico.

LINDA LEE

B.F.A., Art Institute of Seattle

Linda Lee has five years of experience teaching beginner and intermediate ESL classes.

BINNIE PASQUIER

B.A., California State University at Chico

M.A. in TESOL, Long Island University, C.W. Post, NY

Ms. Pasquier is a very experienced ESL teacher and ESL Teacher Trainer. She had taught ESL at Hicksville Public Schools for 15 years. She held Oxford Seminars for training ESL teachers at Stony Brook University since 2009. She has been giving various groups of non-English Speaking students ESL classes at Mahanaim for two years.

CHRIS SOROCHIN

B.A., Stony Brook University

M.A., Applied Linguistics and Teaching English to Speakers of Other Language, Stony Brook University

Mr. Sorochin had 17 years of teaching ESL experience at St. John's University. He taught classes at all levels and all skills. In addition to being a Mahanaim ESL instructor, he held an ESL instructor position at Port Jefferson Free Library since 1995.



Mahanaim

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