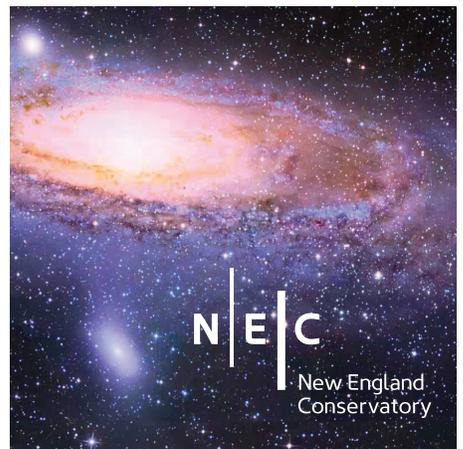
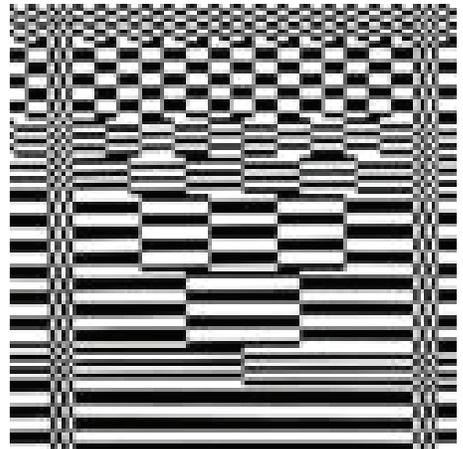




Music Theory
Department

Electives &
Course Catalog

SPRING 2018

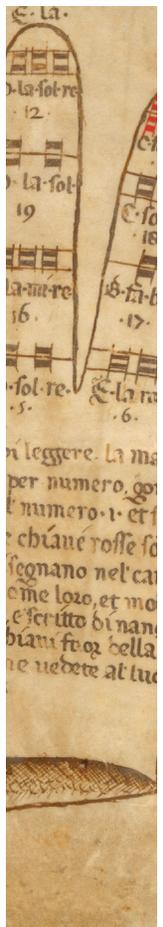


Mission Statement

The Music Theory Department is comprised of a diverse faculty, including music theorists, composers, performers and scholars in music education. We are united by our shared desire to teach our students every aspect of musicianship through a thoughtful and holistic approach.

The educational mission of the NEC Theory Department is to help students experience the close connections between musical understanding, creation, and performance. We believe that this mission is best achieved by honoring and nurturing the diverse perspectives, interests, and strengths of our faculty, and recognizing each of our students as individuals with unique interests and needs.

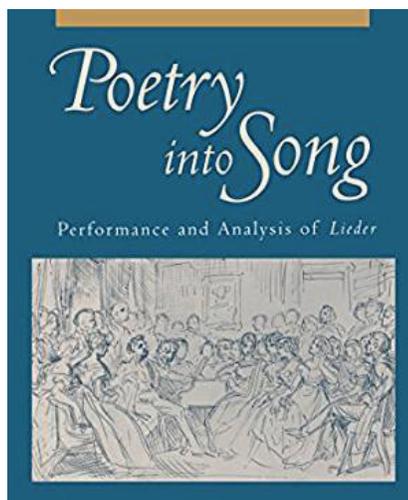
Our students aspire to be excellent performers, composers, scholars, and teachers, so our courses are designed to promote creative learning through which they will gain extraordinary insight into the music they perform and love.



Music Theory Course Catalogue | SPRING 2018

- 2 Mission Statement
- 3 Table of Contents
- 4 **THYU 315** Analysis & Performance of 19th Century Lieder (Deborah Stein)
- 5 **THYU 333** Music in Paris 1875-1925 (Justin Lundberg)
- 6 **THYU 338** Introduction to Spectral Music (Bert Van Herck)
- 7 **THYU 365** The Chamber Music of Brahms (Roger Graybill)
- 8 **THYU 425** Solfege through Vocal Music (Larry Scripp)
- 9 **THYG 548** Contrapuntal Principles and Practice: Bach to Present (Matthias Truniger)
- 10 **THYG 557** PsychoPhysical Analysis: Space Time Design (Robert Cogan)
- 11 **THYG 564** Ambiguity in 18th & 19th Century Music (Deborah Stein)
- 12 **THYG 582** Interpretive Analysis II (John Heiss)
- 13 **THYG 583** 20th Century American Composition & Theory: The Great Pioneers (Pozzi Escot)
- 14 **THYG 585** Music in Ghana: West Africa (Felicia Sandler)
- 15 **THYG 586** Musical Minimalism (Katarina Miljkovic)
- 16 **THYU 412T / THYG 512T** Sixteenth-Century Counterpoint (Lyle Davidson)
- 17 **THYU 414T / THYG 514T** Fugue in the Style of Bach (Matthias Truniger)
- 18 **THYU 419T / THYG 519T** The Music of Xenakis & Ligeti (Efstratios Minakakis)
- 19 **THYU 421T / THYG 521T** Understanding Microtonal Music (Julia Werntz)
- 20 Music Theory Major
- 21 Music Theory Minor
- 22 Resources and Opportunities





DEBORAH STEIN *Throughout my career, I have focused on music of the 19th-century, especially how the philosophical and literary aesthetic known as German Romanticism inspired composers to develop new languages of heightened expressivity and unusual structure. The music that evolved was rich in innovation and imagination, and expressed a new immersion into the emotions of everyday people who, in the genre of the German Lied, projected their hopes and dreams, their fears and regrets onto the numinous world of nature surrounding them. Many of my courses focus on this magical musical world, in some cases exploring the poetic verse as well as the music setting, in others focusing on purely instrumental music that also demonstrates the richness and mystery of the German Romantic spirit.*

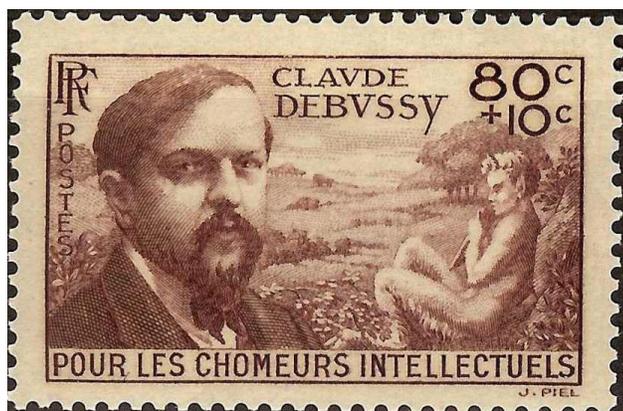
Analysis & Performance of 19th-Century Lieder

DEBORAH STEIN

*Die Lotosblume ängstigt
Sich vor der Sonne Pracht,
Und mit gesenktem Haupte
Erwartet sie träumend die Nacht.*

The lotus-flower fears
before the sun's glory,
and with bowed head,
awaits, dreaming, the night.

The German Lied flourished in the 19th century, as poetic nuances and complexities inspired Lied composers (Schubert, Schumann, Brahms, Wolf, among others) to create new languages that conveyed ambiguity and confusion (tonal, metric, formal), dichotomies and dualities (double tonality, metric duality), transformation (beginning and ending in different keys), and emotional expressivity (musical tensions, irresolution, fragmented melody, harmonic progression and form). In this course we explore how every aspect of the music reflects the poetic text. This includes study of melodic expressivity and many of the instrumentalists in class have transcribed Lieder to perform in their recitals! The text for the course is by me and pianist Robert Spillman, *Poetry into Song: Performance and Analysis of Lieder* (Oxford and New York: Oxford University Press, 1996).



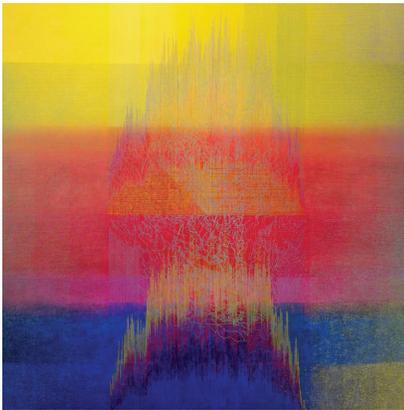
Music in Paris 1875-1925

JUSTIN LUNDBERG

An introduction to music in Paris from 1875 to 1925 with an emphasis on the music of Fauré, Debussy, and Ravel. The course will explore the influences of Symbolism, Impressionism, Exoticism, and Jazz on the music of the period, as well as trace changes in musical style from 19th-century chromaticism to the beginning of 20th-century modernism. Assignments will include readings, short analysis assignments, two model compositions, and a short analysis essay. Students should leave the course with a greater understanding of the music of this period and its relationship with contemporary literary and artistic movements.



JUSTIN LUNDBERG'S research focuses on voice leading, the analysis of post-tonal music, transformation theory, computer applications for music representation and visualization, and Schenkerian analysis.



Introduction to Spectral Music

BERT VAN HERCK

This class will introduce you to spectral music in multiple facets. First comes the music: through listening assignments you will get to know some of the major compositions by Grisey, Murail, Harvey, Saariaho among others. Subsequently, the techniques developed by Grisey and Murail will be presented, as well as the ideas – of a holistic approach to sound – on which the spectral movement is built. Finally the larger context in which spectralism began and developed will be discussed: from a reaction against the dominating parameterization of the serial method, until a movement that inspired younger composers such as Leroux, Hurel, Romitelli to name but a few.



BERT VAN HERCK is a composer, originally from Belgium. He studied composition with Jonathan Harvey, Magnus Lindberg, Julian Anderson, Chaya Czernowin, Brian Ferneyhough, Helmut Lachenmann, and Tristan Murail. With Hans Tutschku, he studied electroacoustic music. From his fascination with spectral music and electronic music he explores different ways of how sound and harmony can interact.

His music has been played by various performers and ensembles such as Le Nouvel Ensemble Modern, Ensemble FA, Ensemble Intercontemporain, and has been presented at the ISCM World New Music Days in 2009 (Sweden) and 2010 (Australia).

For spectral composers the perception of sound is of the utmost importance in developing their techniques. Therefore, in this course the work will be hands-on: from analysis by listening; to making (spectral) drafts of music based on selected sounds! While creativity is encouraged, you don't need to be a composer to complete the assignments of this class.



The Chamber Music of Brahms

ROGER GRAYBILL

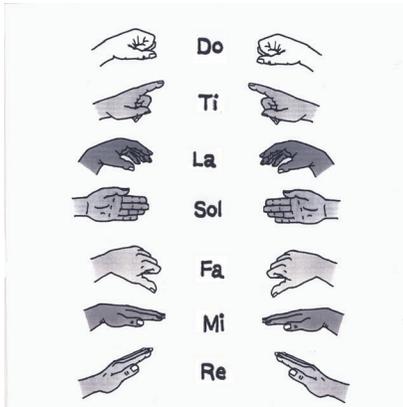
Description: Brahms wrote an impressive array of chamber works for various combinations, ranging in size from the duo sonatas to the string sextets. Most of these works include piano, though he did write a substantial amount of music for only strings as well, including three quartets, two quintets, and two sextets. This course will focus primarily on entire movements from selected works, and we will also look in depth at one or two complete works. At the beginning of the semester we will spend some time on duo sonatas, which will allow us to introduce some basic concepts and principles within a reasonably uncomplicated textural context.

The student will come away from the course with the following knowledge and skills:

- An understanding of how Brahms blends traditional and progressive tendencies in his chamber music.
- The ability to find your way through the formal and tonal plan of a movement.
- An understanding of Brahms's use of developing variation, and how this compositional technique affects (1) form and (2) rhythm and meter.
- The ability to interpret instrumental interactions as a type of musical narrative.



Roger Graybill's research has focused on rhythm and gesture, theory pedagogy, the music of Brahms, and musical narrative. In addition to his publications and presentations, he has extensive experience as a church organist.



LARRY SCRIPP, Ed.D., heads NEC's Music-in-Education program and Research Center for Learning Through Music. Scripp is an accomplished educator, researcher, and administrator in music. As a musician, Dr. Scripp has composed many works in the past for musical theater, modern dance, film, and children's animation, and directed a variety of community orchestras and contemporary performing groups in the Boston area. As a research scholar and consultant for arts in education in the past, he has investigated artistic development in children at Harvard Project Zero and assessment of arts and general education programs. Since serving as a senior faculty member of undergraduate theoretical studies, Larry Scripp published several articles (with Lyle Davidson and Alan Fletcher) on the teaching of sight-singing in the *Journal of Music Theory Pedagogy* and in books on music learning and giftedness. Dr. Scripp became Chair of the Music Education Department at New England Conservatory in 1998. As a result of a 6-year curriculum reform and dissemination grants from the Federal Department of Education and 4-year grants from the National Endowment for the Arts, he and his colleagues have designed an institution-wide Music-in-Education Concentration for students of all majors and created a Research Center at New England Conservatory.

Solfège through Vocal Music

LARRY SCRIPP

Solfège through Vocal Music is about advancing solfège skills through its application to vocal music performed a cappella and with small or large instrumental ensembles. It is a theory elective course designed for ALL graduate and undergraduate majors interested in learning, reinforcing or expanding sight singing and score reading skills through their application to a cappella and accompanied vocal music of various genres.

For both undergraduate and graduate instrumental, vocal, and composition majors, this course is project based and therefore will not use departmental exams for evaluation. Instruction, repertoire and assessment will be differentiated according to the background of the student and prior level of solfège skills. A significant proportion of vocal music explored in this course is selected according to the particular interests of students in the class.

Sample Solfège for Vocal Music Repertoire

- Masses and Motets by Palestrina, Byrd, Victoria, Schubert
- Handel excerpts from *The Messiah*
- Mozart excerpts from *Aria*, *Deutino* and *Recitatives* from the *Marriage of Figaro*; *Duetto con Caro* and *Terzettino* from *Così fan tutte*
- Schubert *Meeres Stille*, (*Der Tod und das Mädchen*)
- Verdi *Ave Maria*; excerpts *Don Carlo* and the *Requiem*
- American Choral Music by Evett, Barber, Ives
- American Popular and Theater Music: *Manhattan Transfer*, *Sondheim*, and *Others* (*A Nightingale Sang in Berkeley square*, *Sweeney Todd*, etc.)



Contrapuntal Principles and Practice: Bach to Present

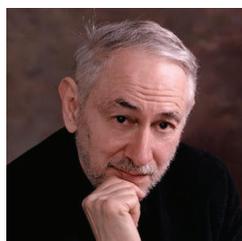
MATTHIAS TRUNIGER

Counterpoint is the technique of combining independent melodic lines simultaneously. It is perhaps one of the most distinctive features of Western art music. This course traces the evolution of contrapuntal practice and its underlying theoretical principles from the Baroque period up to the twentieth century. Music to be examined includes works by Bach, Beethoven, Brahms, Schoenberg, Stravinsky, Webern, and Carter. Students will deepen their understanding of tonal and atonal counterpoint through constant writing of compositional exercises as well as through analysis, listening, and performance. Further insight will be gained from theoretical texts by Mattheson, Kirnberger, Seeger, and Krenek. There will be weekly assignments (analysis, counterpoint exercises), a midterm project (composition in tonal counterpoint), and a final project (composition in atonal counterpoint). All projects will be performed and discussed in class.



MATTHIAS TRUNIGER

earned Master degrees in cello performance and music theory from the Musikhochschule Zürich, Switzerland, and a DMA degree in music theory from NEC. He has held teaching positions at the Musikhochschule Luzern (1991-1999) and NEC (since 2000), and conducted courses at the Conservatorio della Svizzera Italiana and the Lucerne Festival Academy. He is also active as a composer.



Over different periods of the past five decades I have headed NEC's Departments of Composition, Music Theory, and Graduate Theory, with the intention of developing methods and programs appropriate to the changing worlds, musical, technological, and conceptual, of our time. I have spoken, my works have been performed and recorded, and my books and writings have been published throughout America, Europe, and Asia, including by Harvard University Press and Prentice-Hall, Inc. I have collaborated with IBM Research, where I was Distinguished Visiting Professor, and have also taught at the Berkshire Music Center (Tanglewood), Central Conservatory (Beijing), the Shanghai Conservatory, and the State University of New York (Purchase campus). My students are active nationally and internationally."

PsychoPhysical Analysis: Space-Time Design

ROBERT COGAN

Concepts of space, time, and their science have immensely changed in recent years. In the almost half-century since 1970, physics and cosmology, biology, genetics, neuroscience and technology, from sub-atomic structure, to the Hubble spacecraft, to genome unraveling, have altered our vision of the universe on every scale. From the hundred-billion star-and-galaxy-universe down to the hundred-billion-neuron human brain (with its hundred-trillion connections) our world has exploded in size, depth, complexity and insight. The practices and understanding of musical space-time and musical science have changed equally. This semester we will explore together the connections and issue of space, time, and science in music and in the larger cosmos as a whole.

Our space vision and understanding have expanded out to the edges of the universe, or universes, as well as inward, down to the basis of life-forms in molecular cells, genes, neurons, and DNA spirals. Time now reaches from milliseconds through light-years, back to the very beginnings of cosmic time 13.7 billion years ago. Musical analysis now invokes minute spectral elements and time-instants, as well as large formations of lines, registers, fields, and shaped or self-organized wholes. We now have deep perceptions of the human body- brain-mind system, in which ears and eyes are important points of entrance to the brain's crucial interactions. Our ideas of science have altered from a single set of unquestioned truths to a constantly changing flux of experimental principles and possibilities. The range of science relevant to musical performance, creations, and insight extends from classical physics to up-to-date psychophysics and neuroscience, and our experience of music extends across almost every previous historical, cultural, and global boundary.

There will not be time, in our relatively few Seminar meetings, to examine in detail every relevant domain and all their implications for music. But we will sample to get the flavors, the gist, the directions of current possibilities, and of the vistas they offer (and have offered in the past) for musical/artistic thought, imagination, and action. Science relies not only on thought, but also on tools: clocks and pendulums; telescopes, microscopes, x-rays, spectroscopes; cameras, recorders, radio-television, and computers. Books, writing, painting, and recording are tools with a long history that will be indispensable to us: there will be texts, readings, and listening. A leading neuroscientist, Antonio Damasio, has postulated that thinking depends on images. In addition to diverse traditions of musical imaging (notations, graphing) we are lucky now to have recently created spectrographic sound-imaging capabilities (some developed at NEC in collaboration with IBM Research) that reveal previously invisible aspects of musical space, time, and sound. We will use all these resources with the aim of developing a new, deeper, richer illumination of expressive design in musical space and time, as it has emerged at all possible times and places, including the present.



Ambiguity in 18th- and 19th-century Music

DEBORAH STEIN

The notion of ambiguity is a critical element in the artist's workshop. Ambiguity can create many different kinds of confusion, including a lack of clarity or a duality of perception. For music performers, artistic interpretation of such ambiguity is a challenge and this course investigates the many ways composers use ambiguity as an expressive device. I introduce ambiguity through a famous poem by Theodore Roethke (1942): "My Papa's Waltz"



DEBORAH STEIN *Throughout my career, I have focused on music of the 19th-century, especially how the philosophical and literary aesthetic known as German Romanticism inspired composers to develop new languages of heightened expressivity and unusual structure. The music that evolved was rich in innovation and imagination, and expressed a new immersion into the emotions of everyday people who, in the genre of the German Lied, projected their hopes and dreams, their fears and regrets onto the numinous world of nature surrounding them. Many of my courses focus on this magical musical world, in some cases exploring the poetic verse as well as the music setting, in others focusing on purely instrumental music that also demonstrates the richness and mystery of the German Romantic spirit.*

*The whiskey on your breath/
Could make a small boy dizzy;/
But I hung on like death:/
Such waltzing was not easy.*

*We romped until the pans /
Slid from the kitchen shelf;/ m y
mother' s countenance/ Could not
unfrown itself.*

*The hand that held my wrist /W
as battered on one knuckle;/ A t
every step you missed/M y right
ear scraped a buckle.*

*You beat time on my head/
With a palm caked hard by dirt/,
Then waltzed me off to bed/
Still clinging to your shirt*

The poem can be interpreted in at least two different ways: First, it can depict a boy's delightful romp with his inebriated father before bedtime; or second, it can be a portrait of a boy suffering from child abuse from his drunken father.

Like this poem, music also is full of ambiguity. As it evolved from the Baroque through the 19th century, the tonal language is rich in complexity, and composers explored and developed every aspect of the language from harmony and tonality to rhythm and meter and various formal designs. The challenge of understanding and performing this music is being able to recognize when the music is really ambiguous, where you cannot know where you are harmonically or tonally or the meter is unclear, or where you don't know where you are in the form. In this course we explore how to recognize ambiguity and how to determine between two or more interpretations of both small-scale and larger aspects of the work. For performers of this wonderful music, this course can help transform a hesitant or an uncertain performance into one that is powerful and full of conviction.



Interpretive Analysis II

JOHN HEISS

Analysis for performers; concepts of rhythm, line, harmony, and form; performance implications of analytic conclusions; performance and analysis of works from students' areas of specialization.



JOHN HEISS is an active composer, conductor, flutist, and teacher. His works have been performed worldwide, receiving premieres by Speculum Musicae, Boston Musica Viva, Collage New Music, the Da Capo Chamber Players, Aeolian Chamber Players, Tanglewood Festival Orchestra, and Alea III. He has received awards and commissions from the National Institute of Arts and Letters, Fromm Foundation, NEA, Rockefeller Foundation, Massachusetts Council on the Arts and Humanities, ASCAP, and the Guggenheim Foundation. His principal publishers are Boosey & Hawkes, E.C. Schirmer, and Elkus & Son.

Heiss has been principal flute of Boston Musica Viva and has performed with many local ensembles, including the BSO. His articles on contemporary music have appeared in Winds

Quarterly, Perspectives of New Music, and The Instrumentalist. Along with Juilliard faculty Joel Sachs, Heiss has designed and written a book/CD-Rom classical music primer for Blue Marble Music entitled Classical Explorer.

Starting in the 1970s, Heiss has directed many NEC festivals dedicated to composers or themes, and has spearheaded visits to NEC by many composers, including Ligeti, Lutoslawski, Berio, Carter, Messiaen, Schuller, and Tippett.

At Commencement 1998, John Heiss received NEC's Louis and Adrienne Krasner Teaching Excellence Award.



20th Century American Composition and Theory: The Great Pioneers

POZZI ESCOT

Explorations through readings, analysis, listening, and performance of innovative 20th century American music and of important theoretical developments which revolutionized and influence the compositional practice throughout. These developments will be exposed, researched, studies and discussed. An introduction will let us see the past and what previous American composers like Charles Griffes, Edward MacDowell, Sousa, Chadwick plus how North American Indian, African and other cultures might have influenced the compositional practice of the American composers of today. It opens with Ives, Hanson, Sessions, Anthiel, Crawford, Partch, Carter, Cage, Nancarrow, Babbitt, Shapey, Cogan. Most of these composers wrote theoretical treatises which have and continue to deeply influence the understanding of the compositional practice today. Hanson's *Harmonic Materials of Modern Music* was the first book to be devoted to unordered pitch-class sets of all sizes. Sessions' books *The Musical Experience* and *Harmonic Practice* show extraordinary musical inter-disciplinarity. Babbitt is today recognized as the father of serial development and Cogan for his pioneering writing on the development of spectrographic analysis of music and the co-author of the extraordinary book "Sonic Design: The Nature of Sound and Music." The great American composer Elliott Carter writes re. the "Sonic Design" book that "These two composers are the pioneers to view the large field of music we live in today as a whole and to derive general concepts and principles that describe and explain methods of each style, age, and people."



POZZI ESCOT, a Juilliard and Musikhochschule Hamburg graduate, was chosen as one of the five outstanding women composers of the 20th century in 1975 (with Bacewicz, Boulanger, and Crawford) when her *Symphony V Sands* was premiered by the New York Philharmonic Orchestra. Escot is currently a Woodrow Wilson Visiting Fellow, Editor-in-Chief of the acclaimed music journal *SONUS*, President of the International Society of Hildegard von Bingen Studies, and Professor of Graduate Theory/Composition at New England Conservatory.



Music in Ghana: West Africa

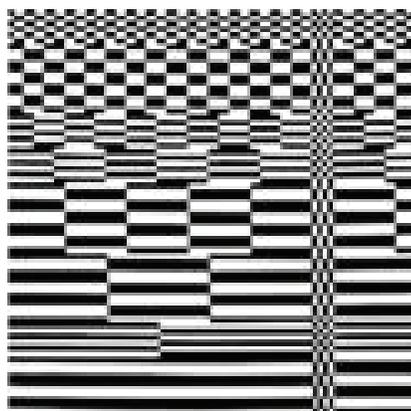
FELICIA SANDLER

In this course, students engage select traditional and contemporary music created in Ghana, West Africa. As a theory offering, the focus is analytical, yet performance is a strong component of the course. Members will:

- Play and sing traditional repertoire such as Kete, Dansuomo, Adzogbo, Kpanlogo, and Sikye. There is a concert at the end of the term where we sing with the Agbekor Drum and Dance Society, and the Kiniwe Ensemble at Tufts University, led by Mr. Emmanuel Attah Poku – master drummer of the Ashanti Palace in Kumasi.
- Transcribe select traditional music.
- Listen to traditional and contemporary art forms in Ghana, namely: Kete, Dansuomo, Adzogbo, Kpanlogo, Sikye, Palm-wine hi-life, Big band hi-life, and works by Dr. Ephraim Amu, J.H. Kwabena Nketia, and Emmanuel Labi.
- Read and write about our own understandings of the ways that theorists have described the music of Africa and the delights and controversies of that work.



FELICIA SANDLER has a keen interest in West African music in general and West African choral music in particular. Her drumming teachers include C.K. Ladzekpo, Johnson Kemeh and Attah Poku. She has studied song with Nani Agbeli, Attah Poku (Ashanti), Emashie Cultural Group (Ga), Faustina Dugbenu (Ewe), Obi Nyim Nda (Fanti), and Zablong Zakania Abdallah (Dagomba). She is project director for a critical edition of the complete works of Ephraim Amu.



Musical Minimalism

KATARINA MILJKOVIC

Description: The course traces beginnings of minimalism, rooted in reduction, constant pulse, insistent repetition, extended time and form as process. Students follow the transformation through which minimalism gradually turns to new tonality, more elaborate forms and cross pollination of classical, electronic, rock, pop and film music. Special attention is dedicated to perception of musical time, including rhythmic domain, phase shifting, additive and subtractive processes. The class is not approaching minimalism as a compositional technique, but as an aesthetic orientation that will be examined through scholarly writing and analysis of musical works. Material for the class includes an abundance of internet links, live recordings, videos, interviews with composers and artists. Phillip Glass, Steve Reich, La Monte Young, Terry Riley, James Tenney, Alvin Lucier, Michael Gordon, Julia Wolf and David Lang, among other composers, are presented and discussed in class.



KATARINA MILJKOVIC is a dedicated researcher of the connections between music, plastic art, nature and science. Using computational models of processes in nature, she is researching crossover between science and music of our heritage as well as music of today. Dr. Miljkovic presented her works and research at national and international conferences and music festivals.



Sixteenth-Century Counterpoint

LYLE DAVIDSON

The objective of this course is to master contrapuntal thinking and technique. Therefore, this course is not about analytical exposure to music, nor using Fux's 1725 Species Counterpoint for compositions. Counterpoint concerns more than that. Renaissance Music reflects an ordered creation in sound. The maker of Renaissance pieces is responsible for creating a sounding structure in a manner that is audible to the listener. That goal is reached when a student's motets sound like those written by the 16th century master, Lassus.

In successful counterpoint, one voice enters while other voices listen. Then, one or more of the other voices enter. In this way, a dialogue ensues in which the flow of attention moves throughout the texture, from one voice to another. Phrase by phrase the process continues. One voice begins, other voices support it. In this way, cooperation and respect among the voices animate the Counterpoint.

Writing 32 canons a2 and three motets during the first semester builds the foundation. The second semester focuses on contrapuntal textures. Students complete four versions of five textures (including canons) a3 and two motets plus a movement of a mass (a3, a4 or more) that is based on one of the three techniques commonly used in the period (cantus firmus, paraphrase, and parody). The role of accents in forming rhythmic textures and Renaissance solmization is practiced. Representative pieces of Lassus and others are analyzed. When possible, pieces are performed in an appropriate space.



A composer, Lyle Davidson actively pursues a long held interest in the relation of Music to Psychology, Development, Cognition, and pedagogy. A strong advocate of basic skills in Solfege and Harmony, his passion is 16th century counterpoint.



Fugue in the Style of Bach

MATTHIAS TRUNIGER

Fugues occupy a prominent position in the work of Johann Sebastian Bach. Whether written for solo instruments, chamber ensemble, or chorus, Bach's fugues epitomize a kind of musical thinking that was central to the Baroque period, and that continued to exert its influence throughout the eighteenth and nineteenth centuries. Focusing on examples from the Well-Tempered Clavier and the Art of Fugue, this course introduces students to the principles and techniques of fugal composition. Aspects of structure and style will be explored through analysis, listening, and performance, as well as through constant writing of contrapuntal exercises modeled on Bach's music. As a final project, each student will compose a four-voice fugue for keyboard or four melodic instruments. All projects will be performed and discussed in class.



MATTHIAS TRUNIGER

earned Master degrees in cello performance and music theory from the Musikhochschule Zürich, Switzerland, and a DMA degree in music theory from NEC. He has held teaching positions at the Musikhochschule Luzern (1991-1999) and NEC (since 2000), and conducted courses at the Conservatorio della Svizzera Italiana and the Lucerne Festival Academy. He is also active as a composer.



Music of Xenakis and Ligeti

EFSTRATIOS MINAKAKIS

The work of Xenakis and Ligeti is of seminal importance to contemporary music. Both outsiders to the Franco-German post-1945 avant-garde, their unique vision established them as two of the most formidable explorers of music in Europe and throughout the world. While their personal idioms are highly distinct, both Xenakis and Ligeti frequently addressed common compositional issues. From their 1950s critique of serialism, to their later interest in complex patterns, their development was often triggered by identical impulses. This course examines aspects of Xenakis' and Ligeti's work through the prism of the solutions both composers provided to the same problems.



EFSTRATIOS MINAKAKIS is a composer and conductor whose creative work engages issues of memory, cultural identity, and art as social testimony; it also explores the rich possibilities engendered by the interaction between arts and sciences.

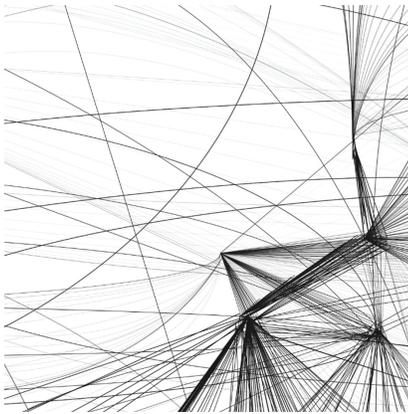
As a composer, he has collaborated with leading performers and ensembles across Europe, North America, and Japan, such as The Crossing choir, the PRISM and Stockholm saxophone quartets, the Harry Partch ensemble, the Arditti String Quartet, Ensemble Counter)induction, Noh actress Ryoko Ayoki, recorder virtuoso Tosiya Suzuki, and conductors Donald Nally and Rüdiger Bonn.

As a conductor, he has directed and coached numerous chamber music and orchestral ensembles in contemporary repertory, including works by Milton Babbitt, Katherine Balch, Henri Dutilleux,

György Ligeti, Fabien Levy, Eric Maestri, John Mallia, Katarina Miljkovic, Dimitris Minakakis, Joan Arnau Pamiès, Y. A. Papaioannou, and Iannis Xenakis.

Also active in the field of music theory, his recent work focuses on interpretive analysis of the late string quartet manuscripts by Beethoven. This line of work builds upon the pioneering research of violinist Nicholas Kitchen on the expressive markings and articulations of Beethoven manuscripts. Other areas of interest include early Modernism, and the music of Xenakis and Ligeti.

Deeply committed to music pedagogy, he was awarded the Dean's Award for Distinguished Teaching at the University of Pennsylvania and the prestigious Louis Krasner Award at the New England Conservatory.



Understanding Microtonal Music

JULIA WERNTZ

To understand the various roads that can lead musicians into the use of microtones we will explore the microtonal music and writings of five important twentieth- and twenty first-century composers and how each underlying premise is manifested in the music itself. These roads include just intonation and spectralism (math and acoustics), “ultra-chromaticism,” expressive inflection, speech contours, beating/clusters, non-Western and folk tunings and techniques, and even philosophy and spirituality. Students gain clarity on questions of intent and end result, and apply this clear thinking to their final analysis or composition projects.



JULIA WERNTZ Since the mid-1990s the music of composer Julia Werntz has been almost exclusively microtonal. Through her music, her published writings, her teaching, and her activities as Artistic Director of the Boston Microtonal Society, she has emerged as an important voice in the field of microtonal music. Her compositions have been performed at concert series and festivals around the Northeastern United States and Europe. She has several times been a fellow at the Virginia Center for the Creative Arts. Werntz’s manual on microtonal ear

training and composition, Steps to the Sea, was published both in the U.S. (Frog Peak Music), and in Germany, as part of the book 1001 Microtones (von Bockel Verlag). She has published articles on microtonal and other contemporary music in Perspectives of New Music, the Sonneck Society Bulletin, ParisTransatlantic, NewMusicBox, and New World Records. Werntz is both Artistic Director of the Boston Microtonal Society and co-founder of its chamber ensemble NotaRiotous.

*B.M., New England Conservatory
Ph.D., composition and theory,
Brandeis University
Studies with Joseph Maner
Faculty of Berklee College of Music,
Recordings on Capstone Records*



Music Theory Major

The mission of the Music Theory Program is to provide NEC students with a flexible and individualized curriculum that builds on students' potential future roles as music writers, collaborators, educators, promoters and, credentials that will make them stronger candidates for teaching positions in private schools, colleges, and university levels. The program addresses the emerging need for interdisciplinary music artists and scholars.

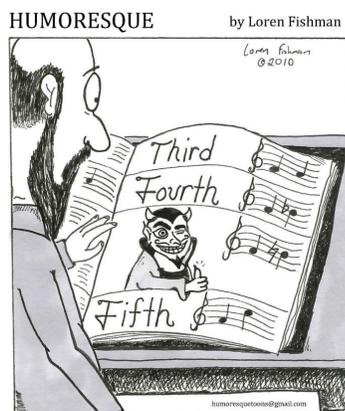
Music Theory Major Program offers the following concentrations:

1. *Analytical approaches to Music*
2. *Music Theory with a concentration in Composition*
3. *Music Theory with a concentration in Performance*
4. *Music Theory with a concentration in Pedagogy*

A three-member committee, comprised of the department chair, the student's advisor and another faculty member, provides guidance to each Theory major student throughout the study. A theory major is also expected to complete one or multiple theses during his or her tenure at NEC.

In addition to coursework, students are given private theory lessons (called studio theory) for two years with the faculty member of their choice. This includes systematic study of a wide range of topics in music theory and work on a thesis during the second year.

Please see the NEC website for further detailed information.



Another musical treatise from the 16th century is discovered.

Music Theory Minor

The Music Theory Minor prepares students for graduate placement exams and further in-depth theoretical study, such as a theory major or double major at the graduate level, and teaching positions in graduate schools. The Music Theory Minor consists of 10 credits in music theory electives and a Capstone Project.

Students may pursue a Music Theory Minor in one of the following tracks:

Performance and Analysis
Studies in Contemporary Music
Music Theory and Applied Composition
Research in Music Theory

The Capstone Project

The Capstone Project for the Music Theory Minor is a one or two-semester course of individual study with a member of the Music Theory faculty, the duration and scope of which is determined by the Music Theory Minor track elected by the student; it is undertaken after the student completes their Music Theory elective requirements.

During the completion of the Capstone Project, Music Theory Minors will receive ongoing individual support from their Advisors and collegial support from the other students in their department Minor cohort at scheduled meetings

Please see the NEC website for further detailed information.



Music Theory Department Resources and Opportunities

Music Theory Department Resources and Opportunities

The music theory department welcomes interest in any and all of the department offerings. Theory majors and minors, and indeed the entire student body, can utilize our many resources.

Music Theory Learning Center

All undergraduate and graduate students are welcome to take advantage of the Learning Center's resources and teaching assistants which are available on a daily basis.

The Learning Center Teaching Assistants can:

Answer your questions and help with class assignments

Assist with the cultivation of keyboard harmony and ear training skills using interactive computer-based exercises

The learning center operates on a regular schedule during the academic year. Times and location will be announced at the beginning of each semester, and the center is free and open to any NEC college students regardless of major and level of study.



Student Employment Opportunities

The Music Theory department employs many students that serve many different functions.

Some areas students are employed include:

Mentorship Program

The Music Theory mentorship program is designed for teaching assistants in the undergraduate core courses (i.e., Solfège and Tonal Practice). The mentorship is meant to function as an internship, with the mentor-mentee relationship between the faculty member and the teaching assistant being key to the process. Through this program, mentees will work as teaching assistants with a professor to plan and facilitate a course (or courses), acquire a behind-the-scenes understanding of classroom teaching and music theory curriculum in higher education, and grow as future educators, receiving invaluable supervision and guidance from their mentor.

Department Assistants

Working with faculty and staff on administrative and organizational duties: common tasks include, providing audio/visual support for department events, assisting with the maintenance of the electronic testing system etc.

Learning Center Teaching Assistants

Working one-on-one or in small groups of students on keyboard and ear training exercises, using the music theory software in the NEC computer lab.

Other employment opportunities offered include proctoring and grading exams, assisting with keyboard harmony classes, and other jobs as needed. For more information on these or other opportunities in the Music Theory department, please contact the Department Chair.

Teaching Fellows

DMA students have the opportunity to teach Fundamentals core courses under the supervision of the Fundamentals coordinator. In order to become a Teaching Fellow, the student must successfully complete the DMA seminars and must have experience in the Mentorship Program. Teaching Fellow positions provide an opportunity for DMA students to acquire a year of teaching experience in higher education, an important component of students' resumes and job applications.