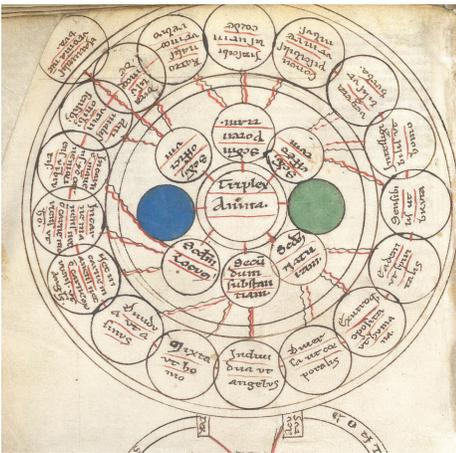


Fall 2018
Music Theory
Course Catalog

The logo for the New England Conservatory (NEC), consisting of the letters N, E, and C in a stylized, yellow font, with vertical lines separating them.



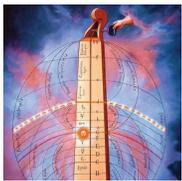
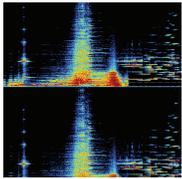
Mission Statement

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 Catalog

FALL 2018

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Extended Tonality

The 19th-century produced some of the most expressive and dramatic music in the tonal language. Much of the music was prompted by a poetic text or dramatic narrative, but purely instrumental music also extended the range of expressivity and musical innovation. In this course, we explore many of the techniques of tonal expansion, including new chords and harmonic relationships, tonal designs that explore new tonal relations and intensification of rhythmic, phrase, and metric complexity. Performers learn to think about and play this wonderful music (from Beethoven to Debussy) with a deeper understanding of chromaticism, musical tension, ambiguity, and multiple ways to create musical structure.



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.



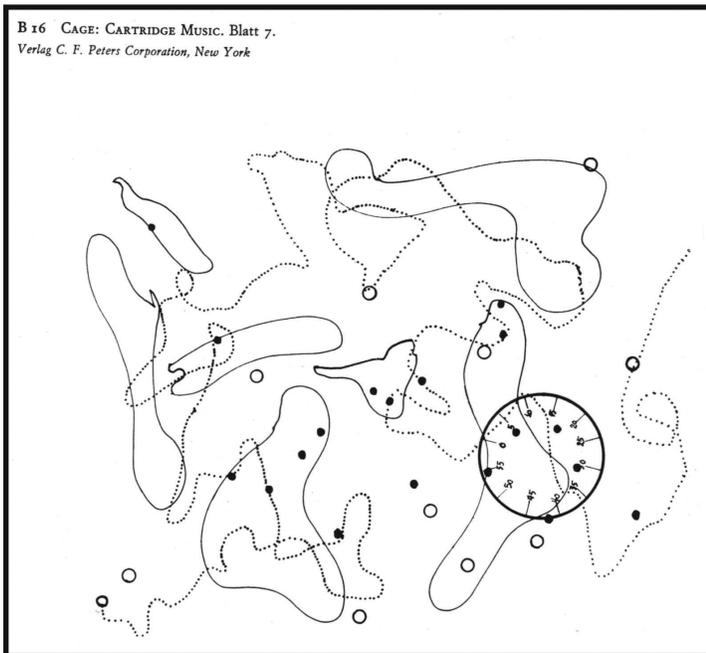
Bach's Music for Solo String Instruments

Johann Sebastian Bach's unaccompanied Cello Suites and Violin Sonatas and Partitas have been called the Himalaya Mountains of the string repertory. Whether we agree with this judgment or not, one thing can hardly be doubted: Bach's solos "senza basso" offer an unusually wide panorama of musical forms. As a group, they encompass virtually all movement types and characters found in Baroque instrumental music, from improvisatory preludes to majestic fugues, lively dances, sublime adagios, and ingenious variations. Their richness, moreover, is achieved through a remarkable economy of means, by relying on the resources of a single melodic instrument. How is this possible? How can one violin or cello realize such a variety of textures and designs? What are the harmonic, rhythmic, and structural processes that underlie and shape these works? To be able to answer these questions, we will analyze Bach's music and explore its compositional aspects through a number of creative projects based on his preludes and dance movements. Additional insight will come from texts by eighteenth-century theorists such as Mattheson, Kirnberger, and C. P. E. Bach. Students who are playing Bach's solo Sonatas, Partitas, or Suites are welcome to perform selected movements in class.



Matthias Truniger

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.



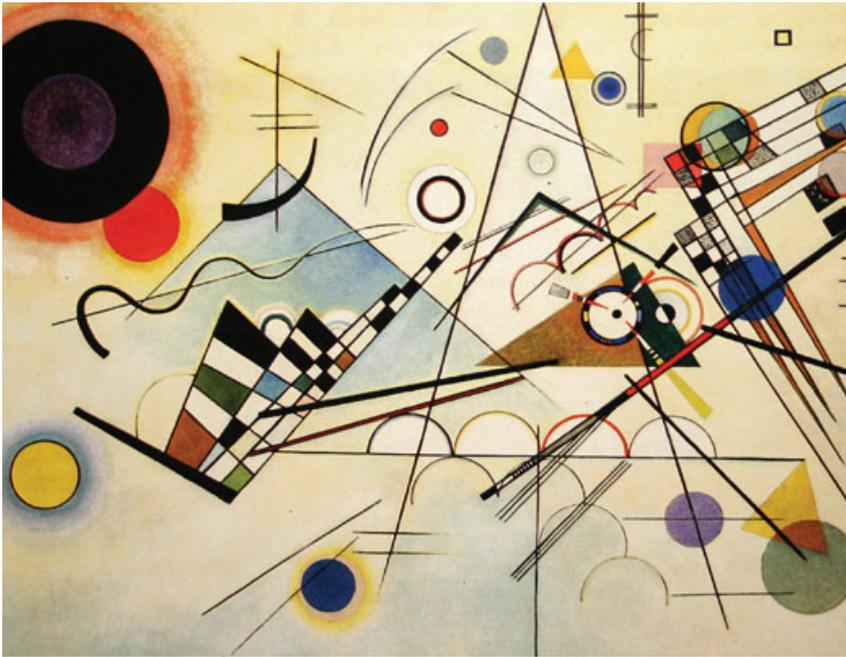
American Experimental Music since 1960

The course is centered around works of John Cage, his innovative thinking about music and ways of music organization. Beginning with the seminal works *Lecture on Nothing* and *4'33*, students follow the development of American Experimental Music through the study of Morton Feldman, Christian Wolf, Earl Brown, La Monte Young, and Fluxus movement, Cornelius Cardew, James Tenney, Marianne Amacher, Pauline Oliveros, Michael Pissaro, Jurg Frey and Wandelwisser group. The interdisciplinary aspects of experimental music-making reflect in the study and sonification of selected texts, including writings by John Cage, Samuel Beckett, recent American experimental writers, followed by sonification of scientific data and modeling of selected processes occurring in nature. Experiential aspect of the course reflects in preparation and performance of verbal, mobile, graphic and other indeterminate scores, including the creation of original works. At the core of the course is a concept of “deep listening” as a basis for making creative decisions while studying or writing scores, or in real time during the performance. The goal of the course is an understanding of the necessity for close connections between music, plastic arts and sciences, and an infinitely rich, ever-changing sound world around us.



Katarina Miljkovic

Katarina Miljkovic began her career as a composer influenced by minimalism and extreme reduction. Her creative work is based on the concept of “music as a gradual process” that eliminates subjective choices and micro-managing of musical material. The processes used in her music are of algorithmic nature. After carefully choosing an initial state and the rules for the development of musical material, she runs the process without further interventions thus allowing multiple interpretations by a performer as well as an observer.



Stratis Minakakis

Stratis 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.

Music Modernism and Thereafter

The course examines music modernism during the first half of the 20th-century as a multi-faceted phenomenon, consisting of several distinct yet interrelated tendencies. Starting with the turn-of- the century precursors of modernism, it covers the first post-tonal period of the Second Viennese School; iconoclastic works by Stravinsky and Bartok; the twelve-tone system; and modernist and experimental movements in America and the European periphery. The course concludes with assessing the impact of various modernist tendencies in the radical developments in music after 1945. Designed to approach the subject from analytical, performance, compositional, and historical perspectives, the course appeals to a wide variety of audiences, including composers, performers, theorists, historians, and music lovers with an adequate theoretical background.



Music in Ghana: A Theoretical Look

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.

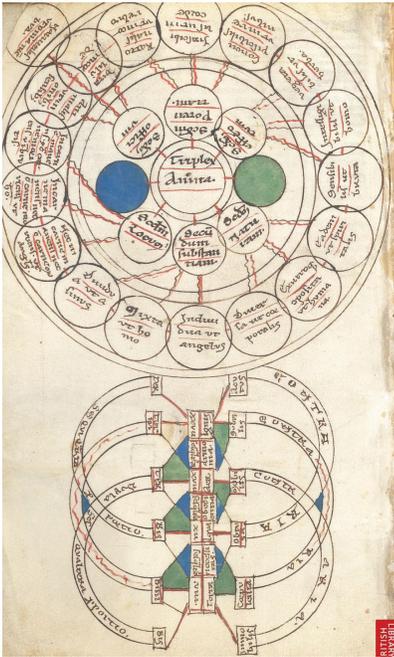
Members will:

1. Drum, sing, and transcribe traditional repertoire such as Kete, Sikye, Tora, Kpanlogo, Adowa, Nnwonkoro, Sanga, and Bamaaya. Course members participate in a concert at the end of the term, providing the singing component of a dance/drum performance 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.
2. Transcribe select traditional musics.
3. Transcribe and analyze contemporary art music and popular music in Ghana: Palm-wine high-life, Big band high-life, and works by Dr. Ephraim Amu, J.H. Kwabena Nketia, and others.
4. 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

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.



Pozzi Escot

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.

The Poetics of Simple Mathematics in Music

The course will study the 3 mathematical means of Boethius (475-524) as described in his book *The Principles of Music: Arithmetical, Geometrical, and Harmonic means*; the Golden Mean; the Fibonacci Series; the Pythagoras-Theano perfect ratios; the Palladio resonating triadic structure; symmetry, statistics, probability; set theory; the non-linear phenomena; field concept; fractality. Music has indeed applied often even very deliberately, all of these at one or another time. Suggested reading from Boethius to Iannis Xenakis give us how all these possibilities for the compositional practice for the climaxes, the phrases, the sections, etc. of a given piece of music. We use the book “*The Poetics of Simple Mathematics in Music*” (1999).



German Lied: Analysis & Performance

The German Lied flourished in the 19th century as the genre combined German Romantic poetry (both dramatic and lyrical) with music that strove to depict the rich and elegant verse. The composers (Schubert, Schumann, Brahms, Wolf, Strauss and Mahler) created innovative musical structures to depict such poetic emotions as anger and fear, despair and melancholy, love and devotion, awe and wonder, along with a deep abiding love of nature. Every aspect of the music is related to the text, including the use of harmony and tonality, rhythm and meter, and form. The nuances of notation are also explored, how texture, tempo, register, dynamics and articulations are combined to convey the poetic progression, the tensions and ironies and the myriad other elements in the poetry. Singers and pianists provide in-class performances wherever possible, and 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).



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.

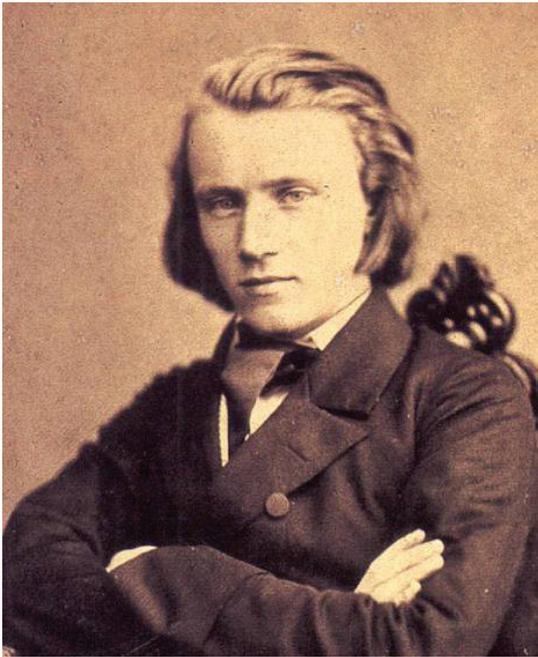


Katarina Miljkovic

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.

Music Since 1945

The course Music since 1945 presents a vibrant creative period, driven by close interdisciplinary connections between arts, sciences, literature, architecture, and music. Students learn about reactions of artists to cataclysmic consequences of World War II resulting in challenging the conventional norms: linear thinking, the notion of order, space, time, language and meaning. The course focuses on works that pushed the boundaries of Western music by borrowing concepts from other fields. A wide range of composers studied in class includes Webern, Messiaen, Boulez, Stockhausen, Lutoslawski, Cage, Feldman, Reich, Ligeti, Xenakis, Adès, Grisey, Andre, and Cendo. Compositional techniques range from serialism to new complexity, experimentalism, new tonality, spectralism, and saturation movement. During the course, students will experience the process of dissolution of dogmas and emergence of new ways of thinking and music organization that had liberating power for future generations. Through listening, reading, analysis, writing of short original pieces and performances in class, students will learn about paradigm shifts in the later 20th and early 21st century that had led to current musical developments.



Roger Graybill

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.

The Chamber Music of Johannes Brahms

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.



Asian Modal Systems

Based, in part, on Harold Powers' profoundly important contribution to the study of modal concepts, this course explores the nature of modality across and within several musical cultures: Arab, Persian, Indian, Javanese, Chinese and Japanese. The theoretical systems of each culture are studied and are applied analytically to pieces within the repertoire of each culture.



Peter Row

Peter Row studied sitar and rudra vina in Kolkata, India (1965-1973) with Pandit Gokul Nag of the Vishnupur Gharana and obtained the Bachelor of Music, Master of Music and Doctor of Music (Sangitacharya), from the Prayag Sangit Samiti in Allahabad, India. He has performed in concert throughout North America and India and has made numerous radio and television appearances. A former president of the Northeast Chapter of the Society of Ethnomusicology, he is widely published and has lectured about Indian music across the U.S. He was the recipient of a JDR Third Fund Fellowship for Doctoral Studies in India and has been a research associate at the Harvard Graduate School of Education. He has also served as a consultant on Asian music for the Smithsonian Institute.

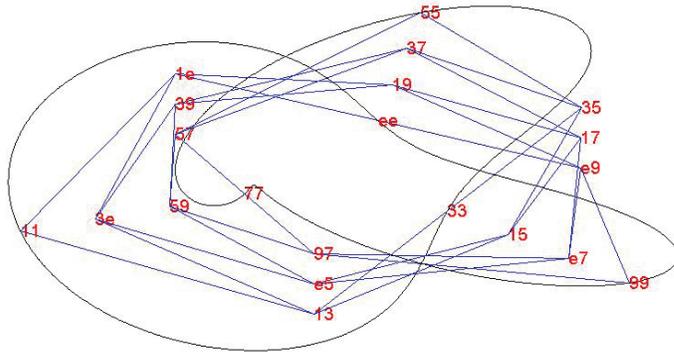


John Heiss

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.

Interpretive Analysis

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.

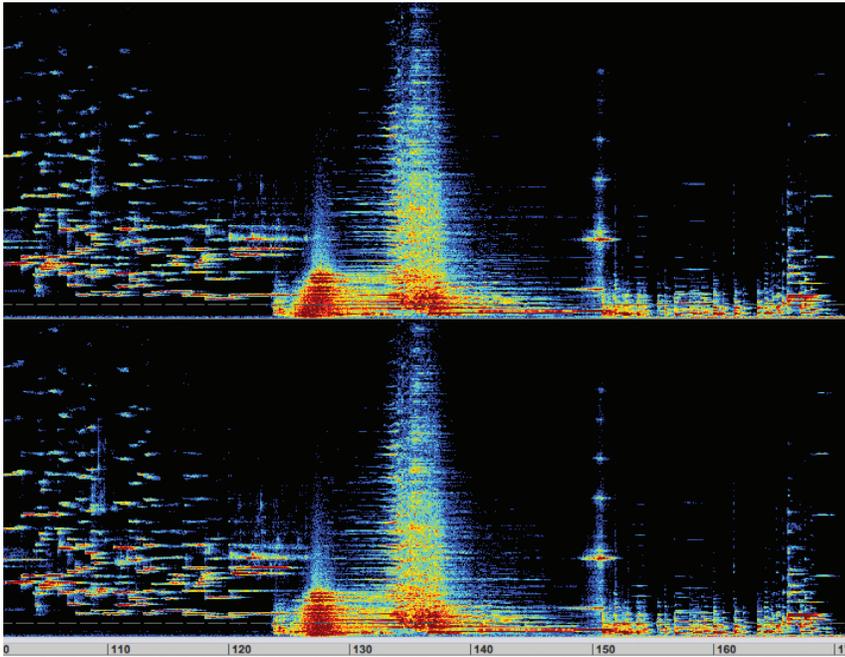


Justin Lundberg

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 Transformation Theory

This course is an introduction to various topics in musical transformation theory including group theory, Neo-Riemannian theory, voice leading, networks, and graphical models of musical features. Originally developed by David Lewin in the 1980s, transformation theory focuses on the connections between musical objects, such as notes, triads, chords, or keys, rather than the objects themselves. These connections are then often represented by motion within some abstract musical space. The course will include analytical studies of a wide variety of musical styles including 19th-century music, music of the 2nd Viennese school, post-tonal triadic music, process music, and popular music. In addition to analysis and visualization, the course will examine transformational artifacts as compositional resources.



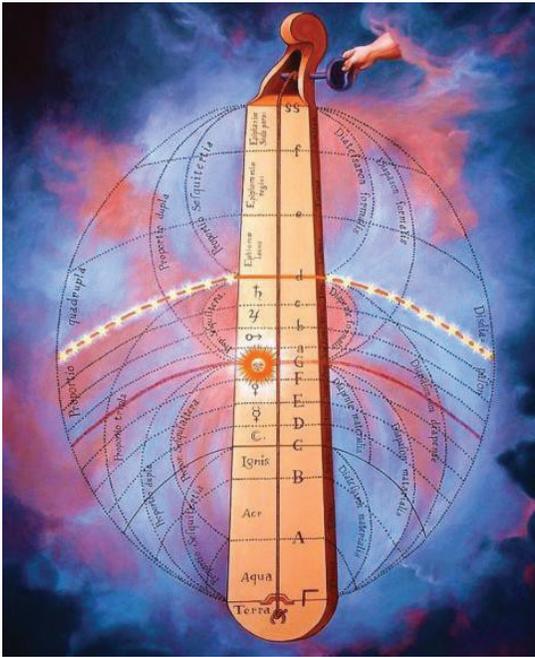
Bert Van Herck

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).

Perspectives on Spectral Music

When Gérard Grisey and Tristan Murail began their compositional adventures that would lead to the spectral movement, some of their ideas were appearing elsewhere as well. Independently or not, other composers developed music with similar ideas. As a result there are many different kinds of music that belong to the spectral school at large. While this class focuses French spectral music, other kinds of music closely related to spectralism will be presented. Examples are: Romanian spectralism, the Feedback group from Cologne, and American spectral composers. Also individual composers such as Magnus Lindberg, Hans Zender, Marc-André Dalbavie, Julian Anderson, Luc Brewaeys, Kaija Saariaho, and Georg Friedrich Haas, each in their own way, are indebted to the spectral movement.

Spectral techniques as developed by the French spectralists will be discussed in detail with an introduction to OpenMusic. OpenMusic is the software that Murail and Grisey developed to help them realize their compositional tools. Students are expected to understand the basics of spectral techniques, and how OpenMusic facilitates the use of spectral techniques. The goal is to enhance a profound understanding of spectral music through analysis and – if applicable – compositional work.



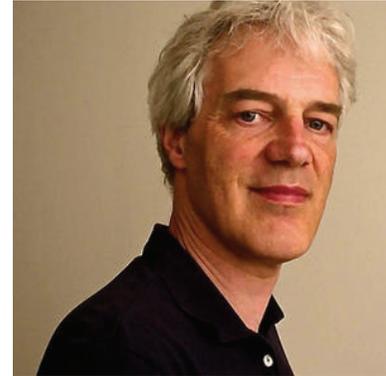
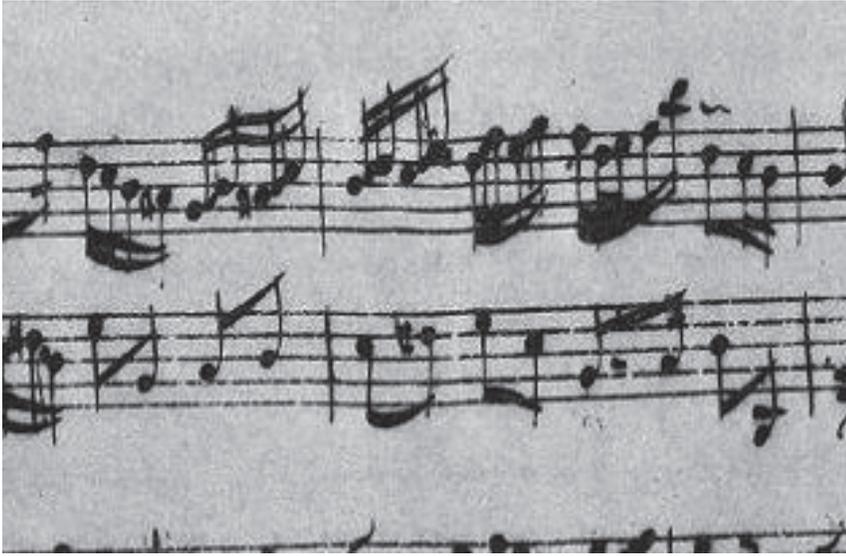
Lyle Davidson

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.

Sixteenth-century Counterpoint

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.

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.



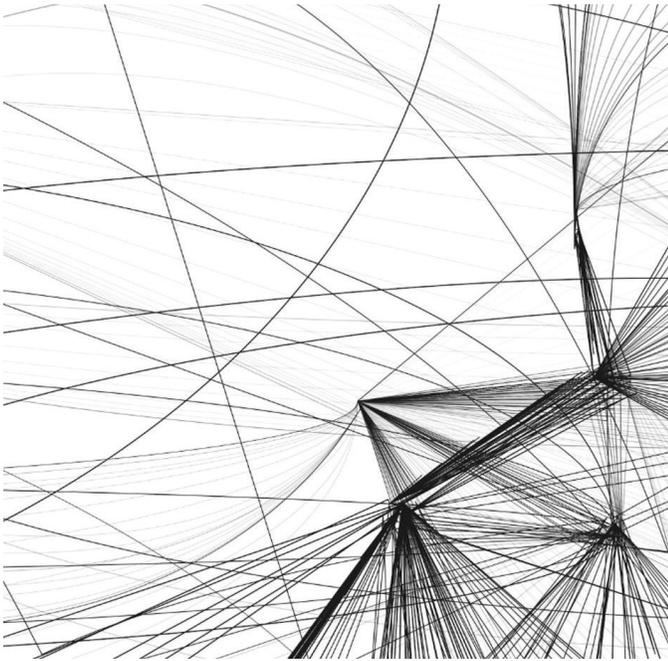
Matthias Truniger

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.

Invention in the Style of Bach

How does it feel to invent music in the manner of Johann Sebastian Bach? What does it take to develop a short melodic idea into a full-fledged polyphonic piece? What are the technical and stylistic principles of Baroque counterpoint? Bach's *Fifteen Two-Part Inventions* for keyboard (BWV 772-786) provide an ideal basis to explore such questions.

Originally designed as "honest instructions" for aspiring clavichord players and composers, each of these pieces addresses a specific musical problem and demonstrates a way of solving it. By focusing on Bach's *Inventions*, this course offers an opportunity for students to deepen their understanding of early 18th century counterpoint, harmony, and form. Activities include analysis, listening, and performance, as well as constant writing of compositional exercises modeled on Bach's music. As a final project, each student will compose an Invention for keyboard or two melodic instruments. All projects will be performed and discussed in class.



Microtonal Composition and Performance

Musicians are increasingly drawn to microtones—intervals from outside the Western equal-tempered system—as they search for alternative modes of expression. In *Microtonal Composition and Performance*, students learn to hear, sing, play, and compose in 72 equal temperament—first learning quarter-tones, then sixth-tones, and finally twelfth-tones. Ear training drills and short compositional exercises lead the student through an exploration microtonal melody and harmony. Students are encouraged to develop an awareness of their reactions to the new sounds and a sense of organization, and also to pay attention to the practical matters of performance technique on different instruments. By semester's end students are performing each other's own short compositions.



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*.*

Music Theory Major



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:

- Analytical approaches to Music
- Music Theory with a concentration in Composition
- Music Theory with a concentration in Performance
- 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.

Music Theory Minor



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.