New England Conservatory

Founded 1867

290 Huntington Avenue
Boston, Massachusetts 02115
necmusic.edu
(617) 585-1100

Office of Admissions
(617) 585-1101

Office of the President
(617) 585-1200

Office of the Provost
(617) 585-1305

Office of Student Services
(617) 585-1310

Office of Financial Aid
(617) 585-1110

Business Office
(617) 585-1220

Fax (617) 262-0500

New England Conservatory is accredited by the New England Association of Schools and Colleges.

New England Conservatory does not discriminate on the basis of race, color, religion, sex, age, national or ethnic origin, sexual orientation, physical or mental disability, genetic make-up, or veteran status in the administration of its educational policies, admission policies, employment policies, scholarship and loan programs or other Conservatory-sponsored activities.

For more information, see the Policy Sections found in the NEC Student Handbook and Employee Handbook.

Edited by Suzanne Hegland, June 2016.

The information herein is subject to change and amendment without notice.
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College Administrative Personnel

Office of the President
Thomas Novak
*Interim President*
Kairyn Rainer
*Chief of Staff*

Office of the Provost
Thomas Novak
*Provost and Dean of the College*
Alison Garner
*Assistant Dean for Administration and Academic Affairs*
Hank Mou
*College Artistic Manager*
Ching Yeo
*College Administrative Manager*

Office of the Provost
Thomas Novak
*Provost and Dean of the College*
Alison Garner
*Assistant Dean for Administration and Academic Affairs*
Hank Mou
*College Artistic Manager*
Ching Yeo
*College Administrative Manager*

Office of Student Services
Suzanne Hegland
*Dean of Students*
Rebecca Teeters
*Assistant Dean of Students & Academic and International Student Advisor*
Stephanie Barnes
*Academic and International Student Advisor*
Davey Harrison
*Academic and International Student Advisor*
Thomas Handel
*Chair of DMA Program*
Robert Winkley
*Registrar*
Alexander Wolniak
*Assistant Registrar*
Jeremy Vaughan
*Office Coordinator*

Office of Residence Life
Allesandra Cionco
*Assistant Dean of Campus Life*

Ensembles Administration
Margie Apfelbaum
*Administrative Director of Orchestras*
Greta DiGiorgio
*Jazz & CI Production & Administrative Director*
Rich Frost
*Opera Production & Administrative Director*
Sally Millar
*Administrator for Chorus*
Elizabeth Van Voorhis
*Program Administrator, Chamber Music, Strings, Woodwinds, Percussion & Brass*

Spaulding and Firestone Libraries
Alan Karass
*Director of Libraries*

Business Office
Maria Montiel
*College Receivables Accountant*

Office of Admissions
Alex Powell
*Assistant Dean for Admissions*
Nick Gleason
*Assistant Director of Admissions*
Maya Jacobs
*Admissions Counselor*
Emily Jensen
*Admissions Counselor*
Office of Financial Aid
Lauren Urbanek
Director of Financial Aid
Lauren Flaherty
Associate Director of Financial Aid
Maria Currie
Financial Aid Counselor

Community Performances and Partnerships
Tanya Maggi
Director
Grace Allendorf
Community Performances and Summer Institutes Manager

Entrepreneurial Musicianship Department
Rachel Roberts
Director
Anna-Christina Phillips
Assistant Director
Andrew Worden
Program Manager
College Faculty

Faculty biographies, photos, Web links, and e-mail contact are available at necmusic.edu/faculty

Strings
Yeesun Kim, chair
Kristopher Tong, assistant chair

Violin
Paul Biss
Lucy Chapman
Miriam Fried
Soovin Kim
Nicholas Kitchen
  *Borromeo String Quartet*
Malcolm Lowe *BSO* concertmaster,
  *Boston Symphony Chamber Players*
Ayano Ninomiya
Kristopher Tong
  *Borromeo String Quartet*
Valeria Vilker-Kuchment *BSO*
Donald Weilerstein
  *Dorothy Richard Starling Violin Chair*
Jason Horowitz, Orchestra Repertoire
Magdalena Richter, String Pedagogy

Viola
Cathy Basrak
Kim Kashkashian
Martha Strongin Katz
Mai Motobuchi
  *Borromeo String Quartet*
Dimitri Murrath
Marcus Thompson

Violoncello
Natasha Brofsky
Lluís Claret Serra
Paul Katz
Yeesun Kim *Borromeo String Quartet*
Laurence Lesser
  *President Emeritus, Walter W. Naumburg Chair in Music*
Ronald Feldman,
  Orchestral Repertoire

Double Bass
James Orleans *BSO*
Donald Palma
Todd Seeber *BSO*
Lawrence Wolfe *BSO*;
  *Boston Pops principal*

Guitar
Eliot Fisk
Jérôme Mouffe
Zaira Meneses, Performance and Repertoire Class

Harp
Franziska Huhn
Jessica Zhou *BSO principal*

Woodwinds
Richard Svoboda, chair

Flute
John Heiss
Renée Kriimsier
Cynthia Meyers *BSO*
Paula Robison *Donna Hieken Flute Chair*
Elizabeth Rowe *BSO principal*

Oboe
John Ferrillo *BSO principal*
Anne Marie Gabriele
Mark McEwen *BSO*
Keisuke Wakao *BSO*;
  *Boston Pops principal*

Clarinet
Thomas Martin *BSO*;
  *Boston Pops principal*
Richard Stoltzman
Michael Wayne *BSO*
Bassoon
Gregg Henegar BSO
Richard Ranti BSO;  
   Boston Pops principal
Richard Svoboda BSO principal,  
   Boston Symphony Chamber Players

Saxophone
Brian Levy
Kenneth Radnofsky

Brass and Percussion
Frank Epstein, chair

Horn
Rachel Childers BSO
Eli Epstein
Jonathan Menkis BSO
Jean Rife
Richard Sebring BSO;  
   Boston Pops principal
Jason Snider BSO
James Sommerville BSO principal,  
   Boston Symphony Chamber Players
Michael Winter BSO

Trumpet
Steve Emery former BSO
Michael Martin BSO
Thomas Rolfs BSO principal,  
   Boston Symphony Chamber Players
Tom Siders BSO
Benjamin Wright BSO

Trombone
Norman Bolter former BSO
Stephen Lange BSO
James Markey BSO
Toby Oft BSO principal

Tuba
Mike Roylance BSO principal

Percussion
Daniel Bauch BSO
Frank Epstein former BSO
Jim Gwin
Will Hudgins BSO
Mikael Ringquist, Hand Drumming
Lucas Moisson, Electronic Percussion

Conducting
Hugh Wolff, Director of Orchestras
David Loebel, Associate Director of Orchestras
Frank Carlberg, Jazz Composers’ Workshop Orchestra
Stephen Drury, Avant-Garde Ensemble
William Drury, Associate Conductor of Wind Ensembles, Symphonic Winds
John Heiss, Contemporary Ensemble
Jonathan Richter, Director of Concert Choir
Donald Palma, Chamber Orchestra
Charles Peltz, Director of Wind Ensemble Activities
Ken Schaphorst, Jazz Orchestra
Erica Washburn, Director of Choral Activities

Guest Conductors, 2003–2016
Stefan Asbury
Django Bates, Jazz Orchestra
Carla Bley, Jazz Orchestra
Bob Brookmeyer, Jazz Orchestra
JoAnn Falletta
Guillermo Figueroa
Jimmy Heath, Jazz Orchestra
David Holland, Jazz Orchestra
John Hollenbeck, Jazz Orchestra
Jeffrey Kahane
Julian Kuerti
Andrew Litton
Jim McNeely, Jazz Orchestra
David Alan Miller
Ludovic Morlot
Alasdair Neale
Larry Rachleff
Mischa Santora
Gunther Schuller
Maria Schneider, *Jazz Orchestra*
Joseph Silverstein
Robert Spano
Shi-Yeon Sung
Michael Tilson Thomas
Yan Pascal Tortelier
Joshua Weilerstein
Benjamin Zander

**Chamber Music**

*Lucy Chapman, Chair*
*Jean Rife, Assistant Chair*
Paul Biss
Tanya Blaich
Norman Bolter
Borromeo String Quartet
  *Nicholas Kitchen, Violin*
  *Kristopher Tong, Violin*
  *Mai Motobuchi, Viola*
  *Yeesun Kim, Violoncello*
Natasha Brofsky
Lucy Chapman
Lluís Claret Serra
Stephen Drury
Eli Epstein
Guy Fishman
Eliot Fisk
John Gibbons
John Heiss
Will Hudgins
Kim Kashkashian
Paul Katz, *Professional String Quartet Training Program*
Soovin Kim
Pei-Shan Lee
Laurence Lesser
Max Levinson
Meng-Chieh Liu
Tanya Maggi
Michael Martin

Jérôme Mouffe
Ayano Ninomiya
Thomas Novak
Carol Ou
Donald Palma
Charles Peltz
Kenneth Radnofsky
James Sommerville
Erica Washburn
Vivian Hornik Weilerstein, *Professional Piano Trio Training Program*

**Resident Ensembles**

Borromeo String Quartet
NEC’s Weilerstein Trio

**Piano**

*Bruce Brubaker, chair*
Bruce Brubaker
Wha Kyung Byun
Gabriel Chodos
Stephen Drury
Randall Hodgkinson
Veronica Jochum
Alexander Korsantia
Meng-Chieh Liu
Victor Rosenbaum
Vivian Hornik Weilerstein
A. Ramón Rivera, Piano Pedagogy

*Distinguished Artist-in-Residence*
Russell Sherman

**Collaborative Piano**

*Cameron Stowe, chair*
Jean Anderson-Collier
Tanya Blaich
Jonathan Feldman
Damien Francoeur-Krzyzak
Pei-Shan Lee
Max Levinson
Cameron Stowe
Vivian Hornik Weilerstein
Jazz Studies

Ken Schaphorst, chair

Students in Jazz Studies may request to study improvisation, composition, and musicianship with Jazz faculty members regardless of instrument.

Jerry Bergonzi, Saxophone
Ran Blake, Piano,
   Contemporary Improvisation
Frank Carlberg, Composition, Piano
Anthony Coleman, Composition, Piano
Jorrit Dijkstra, Ensemble
Dominique Eade, Voice, Vocal Ensemble
Billy Hart, Percussion
Ethan Iverson, Piano
Jerry Leake, African and Indian
   Percussion, Tabla
Brian Levy, Saxophone
John Lockwood, Double Bass
Cecil McBee, Double Bass
Donny McCaslin, Saxophone
John McNeil, Trumpet
Jason Moran, Piano
Joe Morris, Guitar
Rakalam Bob Moses, Percussion
Hankus Netsky, Contemporary
   Improvisation
Bob Nieske, Bass
Nedelka Prescod, Ensemble
Ken Schaphorst, Composition
Benjamin Schwendener, Advanced
   Jazz Theory
Brad Shepik, Guitar
Miguel Zenon, Saxophone
Norman M.E. Zocher, Guitar

Visiting Artist-in-Residence
Dave Holland

Contemporary Improvisation

Hankus Netsky, chair
Eden MacAdam-Somer, assistant chair

Mal Barsamian, Clarinet, Oud,
   Middle Eastern Music
Ran Blake, Piano, Improvisation,
   Film Noir
Cristi Catt, Voice
Linda Chase, Interdisciplinary
   Ensemble, Flute, Composition,
   Improvisation
Anthony Coleman, Piano,
   Composition, Improvisation,
   Ensemble
Dominique Eade, Voice,
   Improvisation, Ensemble
Aaron Hartley, Film Noir Ensemble,
   Improvisation, Ear Training
Winifred Horan, Ensemble
Tanya Kalmanovitch, Ensemble
Carla Kihlstedt, Strings,
   Improvisation, Songwriting,
   Composition
Jerry Leake, World Percussion, Tabla
Eden MacAdam-Somer, Strings,
   Songwriting, Composition,
   Improvisation, American Roots
   Ensemble
Amir Milstein, Flute, Improvisation,
   World Music Ensemble
Joe Morris, Guitar, Bass,
   Improvisation, Ensemble
Hankus Netsky, Improvisation,
   Ear Training, Songwriting,
   Jewish Music Ensemble
Nedelka Prescod, African American
   Roots Ensemble
Ted Reichman, Improvisation,
   Composition, Accordion
Peter Row, North Indian Music,
   World Music, Improvisation
Bert Seager, Piano, Improvisation,
   Songwriting, Composition,
   Ear Training
Mark Zaleski, Ensemble
David Zoller, Piano, Electronic
   Keyboards, Improvisation,
   Composition
Historical Performance
John Gibbons, Harpsichord
John Tyson, Recorder

Voice
Karen Holvik, chair
Bradley Williams, assistant chair
Jane Eaglen
Carole Haber
Karen Holvik
Ian Howell
MaryAnn McCormick
Michael Meraw
Lorraine Nubar
Lisa Saffer
Bradley Williams
Jean Anderson-Collier, Repertoire, Vocal Coaching, Diction
Tanya Blaich, Diction, Repertoire, Vocal Coaching
Damien Francoeur-Krzyzek, Vocal Coaching
Brian Moll, Repertoire
Cameron Stowe, Repertoire
Justin Williams, Diction, Repertoire

Vocal Pedagogy
Ian Howell

Opera Studies
Joshua Major, chair of opera studies
Jean Anderson-Collier
Peter DiMuro
Jane Eaglen
Kristin Fahning
Damien Francoeur-Krzyzek
Steven Goldstein
Michael Meraw
Timothy Steele
Michael Strauss
Justin Williams
Daniel Wyneken

Beatrice Jona Affron
Tom Diamond
Michael Ehrman
David Gately
Douglas Kinney
Christopher Larkin
Crystal Manich
Nic Muni
Timothy Myers
Joseph Rescigno
Joel Revesen
James Robinson
Gil Rose
Dean Williamson

Composition
Michael Gandolfi, chair
Kati Agócs
Robert Cogan
Anthony Coleman
Michael Gandolfi
John Heiss
John Mallia
Efstratios Minakakis
Malcolm C. Peyton
Paul Burdick, Computer Music Programming
John Mallia, Electronic Music Studio, Notation

Music History and Musicology
Helen Greenwald, chair
Matthew Cron
Stephen Drury
Ellen Exner
Sean Gallagher
Helen Greenwald
Thomas Handel
John Heiss
Alan Karass
Robert Labaree
Brian Levy
Eden MacAdam-Somer
Katarina Marković
Peter Row
Ken Schaphorst

**Music Theory**

*Katarina Miljkovic, chair (fall semester)*

*Efstratios Minakakis, chair (spring semester)*

Paul Burdick
Robert Cogan
Lyle Davidson
Pozzi Escot
Roger Graybill
John Heiss
Davide Ianni
Justin Lundberg
Katarina Miljkovic
Efstratios Minakakis
Peter Row
Felicia A.B. Sandler
Larry Scripp
Deborah Stein
Matthias Truniger
Bert Van Herck
Julia Werntz

**Music-in-Education**

*Larry Scripp, chair*

Paul Burdick
Lyle Davidson
Larry Scripp
Warren Senders
Randy Wong

**Liberal Arts**

*Patrick Keppel, chair*

Megan Barrett
Jennifer Cole
Romina Crociani
Linda Cutting
Jill Gatlin
Suzanne Hegland
Panagiota Kambouris
Patrick Keppel
James A. Klein
Ruth Lepson
Katya Popova
Peter Row
Francesca Santovetti
Anne Squire
Sia Liss Stovall
Daphne Strassmann
Tracy Strauss
Jacob Vance

**Entrepreneurial Musicianship**

Eli Epstein
Tanya Kalmanovitch
Vanessa Mulvey
Jessi Rosinski
Rebecca Teeters

**Interdisciplinary Studies**

Panagiota Kambouris
Tanya Maggi
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Saturday, August 27</td>
<td>Residence Hall opens for all new students</td>
</tr>
<tr>
<td>Sunday, August 28</td>
<td>Orientation begins for all new students</td>
</tr>
<tr>
<td>Tuesday, August 30</td>
<td>Master’s Music Theory Competency Examination</td>
</tr>
<tr>
<td>Friday, September 2</td>
<td>Registration for new students</td>
</tr>
<tr>
<td>Saturday, September 3</td>
<td>Residence Hall opens for returning students</td>
</tr>
<tr>
<td>Monday, September 5</td>
<td>Labor Day (holiday)</td>
</tr>
<tr>
<td>Tuesday, September 6</td>
<td>First day of instruction at Tufts University</td>
</tr>
<tr>
<td></td>
<td>Special Student applications</td>
</tr>
<tr>
<td>Wednesday, September 7</td>
<td>Convocation</td>
</tr>
<tr>
<td></td>
<td>First day of fall term instruction at New England Conservatory</td>
</tr>
<tr>
<td>Wednesday, September 7–</td>
<td>Time period to add or drop courses</td>
</tr>
<tr>
<td>Friday, September 16</td>
<td></td>
</tr>
<tr>
<td>Monday, September 19</td>
<td>First day to withdraw from courses</td>
</tr>
<tr>
<td>Monday, October 3–</td>
<td>Academic Advising and Registration for Spring 2017</td>
</tr>
<tr>
<td>Tuesday, November 22</td>
<td></td>
</tr>
<tr>
<td>Monday, October 10</td>
<td>Columbus Day (holiday)</td>
</tr>
<tr>
<td>Tuesday, November 22</td>
<td>Intent to graduate deadline for December 2016 graduates</td>
</tr>
<tr>
<td></td>
<td>Last day to withdraw from courses</td>
</tr>
<tr>
<td>Wednesday, November 23–</td>
<td>Thanksgiving Holiday</td>
</tr>
<tr>
<td>Sunday, November 27</td>
<td></td>
</tr>
<tr>
<td>Monday, December 12</td>
<td>Last day of instruction at Tufts University</td>
</tr>
<tr>
<td>Friday, December 16</td>
<td>Last day of instruction at New England Conservatory</td>
</tr>
<tr>
<td>Monday, December 19–</td>
<td>Examination Period</td>
</tr>
<tr>
<td>Wednesday, December 21</td>
<td></td>
</tr>
<tr>
<td>Thursday, December 22</td>
<td>Residence Hall closes (12:00 Noon)</td>
</tr>
</tbody>
</table>
### Spring 2017

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Saturday, January 14</td>
<td>Residence Hall opens (12:00 Noon)</td>
</tr>
<tr>
<td>Monday, January 16</td>
<td>Martin Luther King Day (holiday)</td>
</tr>
<tr>
<td>Tuesday, January 17</td>
<td>First day of spring term instruction at New England Conservatory</td>
</tr>
<tr>
<td></td>
<td>Orientation for new students</td>
</tr>
<tr>
<td></td>
<td>Master’s Music Theory Competency Examination</td>
</tr>
<tr>
<td>Tuesday, January 17–</td>
<td>Time period to add or drop courses</td>
</tr>
<tr>
<td>Friday, January 27</td>
<td></td>
</tr>
<tr>
<td>Thursday, January 19</td>
<td><em>First day of instruction at Tufts University</em></td>
</tr>
<tr>
<td>Monday, January 30</td>
<td>First day to withdraw from courses</td>
</tr>
<tr>
<td>Friday, February 17–</td>
<td>Presidents’ Day Recess (no classes held Friday-Tuesday)</td>
</tr>
<tr>
<td>Tuesday, February 21</td>
<td></td>
</tr>
<tr>
<td>Friday, February 24</td>
<td>Intent to graduate deadline for May 2017 graduates</td>
</tr>
<tr>
<td>Saturday, March 18–</td>
<td>New England Conservatory and Tufts Spring Vacation</td>
</tr>
<tr>
<td>Sunday, March 26</td>
<td></td>
</tr>
<tr>
<td>Monday, March 27–</td>
<td>Academic Advising and Registration for Fall 2017</td>
</tr>
<tr>
<td>Wednesday, May 3</td>
<td></td>
</tr>
<tr>
<td>Friday, April 21</td>
<td>Last day to withdraw from classes</td>
</tr>
<tr>
<td>Monday, May 1</td>
<td><em>Last day of instruction at Tufts University</em></td>
</tr>
<tr>
<td>Thursday, May 4</td>
<td>Last day of instruction at New England Conservatory</td>
</tr>
<tr>
<td>Monday, May 8–</td>
<td>Final examination period</td>
</tr>
<tr>
<td>Wednesday, May 10</td>
<td></td>
</tr>
<tr>
<td>Thursday, May 11–</td>
<td>Pre-promotional period</td>
</tr>
<tr>
<td>Sunday, May 14</td>
<td></td>
</tr>
<tr>
<td>Monday, May 15–</td>
<td>Promotional evaluations</td>
</tr>
<tr>
<td>Friday, May 19</td>
<td></td>
</tr>
<tr>
<td>Saturday, May 20</td>
<td>Commencement Concert</td>
</tr>
<tr>
<td>Sunday, May 21</td>
<td>New England Conservatory and Tufts Commencement</td>
</tr>
<tr>
<td>Monday, May 22</td>
<td>Residence Hall closes (12:00 Noon)</td>
</tr>
<tr>
<td>Monday, May 30</td>
<td>Memorial Day (holiday)</td>
</tr>
</tbody>
</table>
Academic Regulations and Information

Responsibility

Responsibility and authority for admitting, continuing, promoting, and graduating students is vested in the President, Provost, and Faculty Council. New England Conservatory reserves the right to refuse, suspend, or cancel the registration of any student whose acceptance or continued attendance is considered detrimental to the best interests of the student or the College.

Students are responsible for understanding the Catalog, their degree program, and current academic regulations. The Conservatory reviews and revises its regulations annually; revisions become effective upon publication of the Catalog. Graduation requirements are determined by degree programs described in the year students enter the Conservatory.

NEC complies with the Student Right to Know and Crime Awareness and Campus Security Acts.

Programs of Study

New England Conservatory awards Bachelor of Music, Master of Music, and Doctor of Musical Arts degrees, as well as Undergraduate, Graduate, and Artist diplomas.

Advising

The academic advisors provide academic counseling for students enrolled in the Undergraduate Diploma, Bachelor of Music, Master of Music, and Graduate Diploma programs. They help students select courses, meet educational and career goals, remedy academic difficulties, and better understand NEC’s purposes and policies. The Chair of the DMA program provides curricular advising for students in the Doctoral program.

Studio instructors and department chairs serve as informal academic and career advisors. Peer Advisor Leaders (PALS) help entering undergraduates learn about NEC. In addition, the Entrepreneurial Musicianship Department provides resources for professional development to all NEC students and alumni.

Residency Policy

Full-Time Status

New England Conservatory requires students to register full time. Baccalaureate students must enroll for eight full-time semesters to qualify for the degree; Undergraduate Diploma students, for six. Master of Music and Graduate Diploma students must enroll for four full-time semesters. Doctoral students must be enrolled full-time for the first four semesters. During the third year, they may register part-time for two semesters or full-time for one semester. Students may not accelerate requirements to complete programs in fewer than the required number of full-time semesters.
(exceptions are made for transfer students). Master’s students must complete requirements within five years of matriculation. Doctoral students must complete requirements within seven years of matriculation.

**Part-Time Status**
Part-time status is only granted after students have met their full-time residency requirement. Exceptions are occasionally made for students enrolled in programs of study that do not require ensemble or studio.

**Credit Loads and Enrollment Status**
Generally, students are awarded one credit for each hour of class time. Exceptions are made for studio, ensemble, and a small number of classes. See “Course Offerings by Department” for more information.

The number of credits determines enrollment status, which the Conservatory defines as full-time, part-time, half-time, or less than half-time. Students with permission to register for less than full-time loads are billed on a per-credit basis (see *Tuition and Fees*). Definitions differ for each degree/diploma program:

<table>
<thead>
<tr>
<th>Program</th>
<th>Full-time</th>
<th>Part-time</th>
<th>Half-time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diploma</td>
<td>10–13</td>
<td>fewer than 10</td>
<td>at least 5</td>
</tr>
<tr>
<td>Bachelor of Music</td>
<td>12–16</td>
<td>fewer than 12</td>
<td>at least 6</td>
</tr>
<tr>
<td>Graduate Diploma</td>
<td>6–9</td>
<td>fewer than 6</td>
<td>at least 3</td>
</tr>
<tr>
<td>Master of Music</td>
<td>9–12</td>
<td>fewer than 9</td>
<td>at least 5</td>
</tr>
<tr>
<td>Doctor of Musical Arts</td>
<td>8–10</td>
<td>fewer than 8</td>
<td>at least 4</td>
</tr>
</tbody>
</table>

All Artist Diploma students are full-time; their course load is four credits. They may take additional credits only with approval of the College Artistic Manager. Since changes in enrollment status affect financial aid, students requesting permission to be part-time should consult the Financial Aid Office.

**Registration**
Registration at New England Conservatory is an agreement between the student and NEC to accept all rules and regulations set forth by the institution. Registration certifies enrollment in classes, ensembles, and studios; it also continues long-term advising about programs and careers. New students must provide the Registrar’s Office with proof of qualifying degrees to register. An official transcript constitutes such proof.

New students register during Orientation in fall and spring; continuing students register beginning in October and March (see *Academic Calendar* for specific dates).

Continuing students must meet with their academic advisor each semester before they register. Students register for all degree requirements, as outlined in their *Program of Study*. Those wishing to enroll in courses requiring audition or consent must obtain instructor’s written permission to do so.

**Students who do not register during the prescribed registration period will be charged a late registration fee.**

Students returning to active status may register during the registration period or in the first week of classes at no charge.
Adding or Dropping Classes During Term
Students may add or drop classes during the Add/Drop period (see Academic Calendar). Adding or dropping studio, ensemble, or chamber music requires written permission from the appropriate department. Dropped courses do not appear on transcripts.

NEC/Tufts students may drop courses at NEC up to six class days after classes begin at Tufts. Those wishing to add courses at NEC must do so either after registration at Tufts (see double-degree policy statement) or within NEC’s Add/Drop period.

Withdrawing from Classes During Term
After the Add/Drop period ends, students may withdraw from classes by consulting with their academic advisor and completing the appropriate paperwork. Students who simply stop attending a course and do not complete the appropriate paperwork will have the grade of F recorded for the course in question. Students may not withdraw from promotionals, recitals, ensembles, studios, or chamber music, except by department consent and with approval of the academic advisor and Dean of Students. No one may withdraw from courses during the final two weeks of classes. Withdrawals are notated as W on transcripts.

Attendance
NEC expects new students to arrive by the first day of orientation; continuing students, by the first day of classes. Students are responsible for understanding course, studio, and ensemble attendance policies. The Conservatory will grant official excuses for documented jury duty and religious holidays. Massachusetts state law provides that:

Any student ... who is unable, because of religious beliefs, to attend classes or to participate in any examination, study, or work requirement on a particular day shall be excused ..., and shall be provided with an opportunity to make up such examination, study, or work requirement which he may have missed because of such absence on any particular day; provided, however, that such makeup examination or work shall not create an unreasonable burden upon such school. No fees of any kind shall be charged by the institution ... No adverse or prejudicial effects shall result to any student.

Students must request the excused absence for jury duty or religious reasons from the Dean of Students or Assistant Dean of Students in advance. They are responsible for notifying their teachers ahead of time and making appropriate arrangements for making up missed work.

For all other absences – including those due to illness, performing opportunities and auditions – students must petition each of their instructors to be excused. Students who miss class, studio, or ensemble due to illness must present appropriate documentation from our Health and Counselling Center or from an outside medical practitioner. In the case of performances or auditions, students should take note of the absence policies stated on each course syllabus and make every effort to avoid class conflicts when planning travel. Please note that the decision to excuse absences (other than those for religious observation or jury duty) is based on the policy as stated on the syllabus, and is at the discretion of the faculty member. Instances of disagreement about the enforcement of this policy may be mediated by the Dean of Students.
Student Classifications

Enrolled: A student who has been admitted to, has paid the tuition deposit for, and has registered in a program is enrolled.

Active: A student who is enrolled in, registered for, and attending scheduled activities is active.

Inactive: A student who does not register for one or more semesters, but who intends to return to NEC, is inactive.

Leave of Absence: A student who discontinues active enrollment for documented medical reasons during a semester is, with permission of the Dean of Students, on a leave of absence.

Withdrawn: A student who has not registered at, and does not intend to return to, NEC is withdrawn.

Suspended: A student who is not allowed to continue at NEC for academic or disciplinary reasons is suspended.

Dismissed: A student whose enrollment is permanently cancelled is dismissed. Students maintain active status by registering for the next semester. Those failing to register during regular registration endanger their eligibility for financial aid and will be institutionally placed on inactive status at the end of that semester.

Leaving Active Status

For students leaving school between semesters, whether to go inactive or to withdraw, the effective date of the status change will be the last day of the semester completed. For a student leaving school during the semester, the effective date is the day the student submits the petition to the Dean of Students. For students who withdraw from school but do not notify the Dean of Students, the effective date will be the last documented date of attendance at NEC.

Students who decide to discontinue their studies or withdraw after registration must notify the Dean of Students in writing before the first class day of the next semester. Failure to do so will result in an obligation to pay a portion of tuition and fees (see Refund Policy).

Inactive

Students wishing to discontinue active status in their program should petition the Dean of Students for permission to go inactive. Inactive status is granted for a maximum of two years from the beginning date of the semester in which the inactive period begins. Students who do not return to active status within the two-year period are administratively withdrawn from the Conservatory and must re-apply in accordance with the normal admissions process if they wish to return to their studies.

Withdrawal

The Conservatory will administratively withdraw students who enroll in, or matriculate at, another institution, no matter what their previous status. Those wishing to withdraw from NEC should indicate their request in writing to the Dean of Students.
Leave of Absence
A student who wishes to discontinue enrollment during the semester, but who expects to return to active status in the following semester, may petition the Dean of Students for a leave of absence. Such a leave, granted only for exceptional medical circumstances, may not exceed six months. Students on leave are not placed in Guaranteed Student Loan repayment status, nor are they subject to the reactivation fee, though they are liable for tuition and fees (see Refund Policy). Students on leave of absence must petition for permission to return to active status, providing documentation of their readiness to resume their program of study. Such petitions are reviewed by the Dean of Students. Those failing to return after the stipulated time will be shifted to inactive status in their program.

Suspension
Students may be suspended from their program for academic, performance, or disciplinary reasons. Suspended students wishing to return to the Conservatory must petition the Dean of Students for permission to do so. The Dean, along with the Academic Review or Disciplinary Committee, will consider such requests in consultation with the department chair. If readmitted, suspended students will be subject to the Reactivation Fee (see Tuition and Fees).

Transcript Record for Students Leaving Active Status
Students who leave active status after the Add/Drop period, for whatever reason, will receive the notation W (Withdrawn) for all courses on their transcripts. Those who have completed at least 12 weeks of the semester may petition the Dean of Students for final grades or incompletes in classes or studios.

Return To Active Status
Students who wish to return to the Conservatory must:
1) petition the Dean of Students to return;
2) prepare to resume studies in their department, either by audition or conference with the chair;
3) pay outstanding bills, including fees (see Tuition and Fees);
4) verify the status of financial aid files;
5) register during the appropriate registration period.

Students who wish to return to active status must submit their petitions to the Dean of Students no later than March 1 for a September return and October 1 for a January return.

Students who wish to return to NEC after having withdrawn must reapply through the Admissions Office. Previously earned course credits and grades may only be reapplied to the program with permission from the Dean of Students. Students returning to active status may require retesting in Music Theory to determine whether previous credits still apply. Departments will grant studio credit based on audition.
English Language Requirements

Undergraduate Students

New England Conservatory requires international students, or those whose first language is not English, to demonstrate their readiness to pursue programs of higher education in English. Undergraduate students must document scores of 61 or better in the Test of English as a Foreign Language (TOEFL). Graduate students must document scores of 79 or better in the Test of English as a Foreign Language (TOEFL).*

Undergraduate students admitted to NEC with scores below 61 will be strongly advised to enroll in a summer intensive English program prior to matriculating at the Conservatory. Undergraduate students who have not reached a documented TOEFL score of 61 or higher by the time of registration for their first semester will be placed in NEC’s Intensive English Program (IEP), which meets 12 hours per week. At or near the very end of the first semester of IEP, students in the IEP classes will be given the TOEFL at NEC and will be placed in IEP/ESL study according to the following:

- Undergraduate students who reach scores of 88 or higher will be exempt from further IEP or ESL requirements.
- Undergraduate students who score from 76 to 87 at the end of the fall semester of IEP will be placed in English as a Second Language II (ESL II). They will be required to complete the spring semester of ESL II with a passing grade.
- Undergraduate students who score from 61 to 75 at the end of the fall semester of IEP will be placed in English as a Second Language I (ESL I). They must complete the spring semester of ESL I and both semesters of ESL II with passing grades.
- Those undergraduate students who still have not reached a score of 61 at the end of the fall semester of IEP will have failed the course and will be placed on academic probation by the Academic Review Committee. They will move to a second semester of IEP in the spring (or their next semester of enrollment). Students who complete the second semester of IEP will be given the TOEFL again at the end of that semester for course placement purposes. Those who complete the second semester of IEP with a passing grade and score between 61 and 75 on the TOEFL will move on to ESL I in their third semester of enrollment. They must complete both semesters of ESL I and both semesters of ESL II with passing grades. Those who complete the second semester of IEP with a passing grade and earn a TOEFL score of 88 or higher are exempt from further ESL requirements. Those who fail the IEP course a second time will be suspended in accordance with NEC policies on academic probation.

* TOEFL Score Equivalents

61 (internet based test) = 500 (paper based test) = 173 (computer based test)
79 (internet based test) = 550 (paper based test) = 213 (computer based test)
88 (internet based test) = 573 (paper based test) = 230 (computer based test)
At any time during IEP and ESL study at NEC, a student may choose to take the official TOEFL wherever and whenever it is administered. On submitting an official score of 88 or higher, the student will be exempt from further IEP or ESL requirements at NEC. Undergraduate students admitted with scores of 61 or higher will be placed in ESL study according to the following:

- Undergraduate students admitted to NEC with TOEFL scores between 61 and 75 will begin with ESL I and must complete both semesters of ESL I and both semesters of ESL II with passing grades.
- Undergraduate students admitted to NEC with TOEFL scores between 76 and 87 will begin with ESL II and must complete both semesters of ESL II with passing grades. They are eligible to take undergraduate Music History and Music Education courses.
- Undergraduate students admitted to NEC with TOEFL scores of 88 or higher are exempt from IEP and ESL requirements.

**NEC Test of English Proficiency**

Students who earn a grade of B or better in any semester of ESL may choose to take an interdepartmental English proficiency test administered by NEC. Those who pass the test will be exempt from further ESL and TOEFL requirements. A student may take the test once after each semester of ESL in which the student has earned a grade of B or better.

**English Requirements for Undergraduate Courses and Academic Departments**

Before taking any undergraduate Music History or Music Education course, a student whose native language is not English must submit: 1) a TOEFL score of 76 or higher, or 2) a passing grade in the second semester of ESL I, or 3) a passing grade on the NEC Test of English Proficiency.

Before taking any Liberal Arts courses, a student whose native language is not English must submit: 1) a TOEFL score of 88 or higher, or 2) a passing grade in the second semester of ESL II, or 3) a passing grade on the NEC Test of English Proficiency.

**Credits**

Undergraduate students may apply ESL credits toward certain degree or diploma requirements. IEP credits may not be applied toward degree or diploma requirements.

**Graduate Students**

*Graduate students admitted to NEC with scores below 79 will be strongly advised to enroll in a summer intensive English program prior to matriculating at the Conservatory. Graduate students who have not reached a documented TOEFL score of 79 or higher by the time of registration for their first semester will be placed in NEC’s Intensive English Program (IEP), which meets 12 hours per week. At or near the very end of the first semester of IEP, students in the IEP classes will be given the TOEFL at NEC and will be placed in IEP/ESL study according to the following:*

- Graduate students who reach scores of 88 or higher will be exempt from further IEP or ESL requirements.
• Graduate students who score from 79 to 87 at the end of the fall semester of IEP will be placed in English as a Second Language II (ESL II). They will be required to complete the spring semester of ESL II with a passing grade.

• Those graduate students who still have not reached a score of 79 at the end of the fall semester of IEP will have failed the course and will be placed on academic probation by the Academic Review Committee. They will move to a second semester of IEP in the spring (or their next semester of enrollment). Students who complete the second semester of IEP will be given the TOEFL again at the end of that semester for course placement purposes. Those who complete the second semester of IEP with a passing grade and score between 79 and 87 on the TOEFL will be placed in ESL II in their third semester. They must complete both semesters of ESL II with passing grades. Those who complete the second semester of IEP with a passing grade and earn a TOEFL score of 88 or higher are exempt from further ESL requirements. Those who fail the IEP course a second time will be suspended in accordance with NEC policies on academic probation. At any time during IEP and ESL study at NEC, a student may choose to take the official TOEFL wherever and whenever it is administered. On submitting an official score of 88 or higher, the student will be exempt from further IEP or ESL requirements at NEC.

Graduate students admitted with scores of 79 or higher will be placed in ESL study according to the following:

• Graduate students admitted to NEC with TOEFL scores between 79 and 87 will begin with ESL II and must complete both semesters of ESL II with passing grades.

• Graduate students admitted to NEC with TOEFL scores of 88 or higher are exempt from IEP and ESL requirements.

NEC Test of English Proficiency

Students who earn a grade of B or better in any semester of ESL may choose to take an interdepartmental English proficiency test administered by NEC. Those who pass the test will be exempt from further ESL and TOEFL requirements. A student may take the test once after each semester of ESL in which the student has earned a grade of B or better.

English Requirements for Graduate Courses and Academic Departments

Before taking any graduate Musicology course, a student whose native language is not English must submit: 1) a TOEFL score of 88 or higher, or 2) a passing grade in the second semester of ESL II, or 3) a passing grade on the NEC Test of English Proficiency.

Credits

Graduate students earn zero credit for ESL courses. IEP credits may not be applied to degree or diploma requirements.

Students who have completed a full-time, 4-year degree program at an English-speaking college/university may request an exemption from the TOEFL requirement in writing to the Assistant Dean for Admissions.

Doctoral Students

Doctoral students must meet high standards for written English in their entrance examination.
Student Class Year

The combination of earned credits and successfully completed promotionals determines students’ class years.

<table>
<thead>
<tr>
<th>Program</th>
<th>Credits</th>
<th>Promotional passed*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bachelor of Music</td>
<td></td>
<td></td>
</tr>
<tr>
<td>U1</td>
<td>0–27</td>
<td>N/A</td>
</tr>
<tr>
<td>U2</td>
<td>28–57</td>
<td>1st to 2nd year</td>
</tr>
<tr>
<td>U3</td>
<td>58–87</td>
<td>2nd to 3rd year</td>
</tr>
<tr>
<td>U4</td>
<td>88+</td>
<td>3rd to 4th year</td>
</tr>
<tr>
<td>NEC/Tufts Degree</td>
<td></td>
<td></td>
</tr>
<tr>
<td>T1</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>T2</td>
<td>N/A</td>
<td>1st to 2nd year</td>
</tr>
<tr>
<td>T3</td>
<td>N/A</td>
<td>2nd to 3rd year</td>
</tr>
<tr>
<td>T4</td>
<td>N/A</td>
<td>3rd to 4th year</td>
</tr>
<tr>
<td>T5</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>Undergraduate Diploma</td>
<td></td>
<td></td>
</tr>
<tr>
<td>D1</td>
<td>0–23</td>
<td>N/A</td>
</tr>
<tr>
<td>D2</td>
<td>24–47</td>
<td>1st to 2nd year</td>
</tr>
<tr>
<td>D3</td>
<td>48+</td>
<td>2nd to 3rd year</td>
</tr>
<tr>
<td>Master of Music</td>
<td></td>
<td></td>
</tr>
<tr>
<td>G1</td>
<td>0–17</td>
<td>N/A</td>
</tr>
<tr>
<td>G2</td>
<td>18+</td>
<td>1st to 2nd year</td>
</tr>
<tr>
<td>Graduate Diploma</td>
<td></td>
<td></td>
</tr>
<tr>
<td>P1</td>
<td>0–13</td>
<td>N/A</td>
</tr>
<tr>
<td>P2</td>
<td>14+</td>
<td>1st to 2nd year</td>
</tr>
</tbody>
</table>

* For most majors, advancing from one year to the next includes passing a promotional evaluation (see Promotionals and Programs of Study).

Transfer Credit

Undergraduate Students

Auditions determine students’ studio level and ensemble requirement. Placement exams and evaluation of transcripts decide class year and the number of semesters required to complete the program. When there is a discrepancy between studio level and academic level, transfer students may be required to accept either a lower studio level or a lower academic level. International students may transfer credit if they have met NEC’s English language requirement. Transfer credit grades are not calculated in cumulative grade point averages.

NEC awards transfer credit to students previously enrolled in degree programs at other institutions after approval from their Academic Advisor, as agreed in writing. To apply for transfer credit, students must provide course descriptions and official transcripts. NEC will not accept Pass/Fail credits. Students who have attended foreign institutions must provide official transcripts with any necessary translations, as well as explanations of grades, class hours, and course descriptions.

Students may transfer no more than 60 credits toward the bachelor’s degree or 36 credits toward the Undergraduate Diploma (see After matriculation). Enrolled students who wish to substitute transfer credit for required
classes must have approval from the academic advisor and department chair. Credits awarded during previous enrollment at NEC or another institution more than ten years prior to the request for credit transfer will be considered, but only under extraordinary circumstances (via petition to the Dean of Students and the relevant department chair(s)). Students transferring into the Conservatory should expect to lose credits.

**Prior to matriculation**
Credit transfers to NEC’s undergraduate programs as follows:

1) Studio credits transfer according to audition placement.

2) Ensemble credits transfer according to students’ studio status. For example, transfers admitted to second-year studio will receive a maximum of two ensemble credits.

3) Chamber music credits must be fulfilled at NEC; violin, viola, and cello majors admitted to third-year studio, however, may receive up to two credits.

4) Music Theory credits transfer with grades of C or better after NEC placement testing, which must be completed prior to enrolling in NEC courses.

5) Music History credits transfer with grades of C or better, provided that the work compares to NEC courses, as determined by the department.

6) Liberal Arts credits transfer with grades of C or better. Writing courses with grades of B- or better may substitute for NEC’s first-year writing course. The Liberal Arts department chair must approve substitutes for Freshman Seminars.

7) Elective credits transfer toward elective requirements with grades of C or better.

**After matriculation**
Students may transfer from 4 to 16 credits, with grades of C or better (B- or better for writing course) as follows:
1) English-speaking students may transfer up to four credits for classes that do not duplicate NEC requirements. Students wishing to substitute transfer courses for departmental requirements need advance approval from their academic advisor and department chair.

2) Students may transfer a number of credits equal to those lost from failed or withdrawn courses, up to a limit of 12. In most cases, such credits count as general electives. Students must obtain advance approval from the academic advisor and department chair.

Undergraduates who change programs before graduation (bachelor’s to diploma or diploma to bachelor’s) may transfer all credits earned at NEC. All grades will figure in the cumulative grade point average for the new program. Those who transfer credit after matriculation may not use such credits to accelerate in their program (see Residence Policy).

**Graduate Students**

Master’s students may transfer up to four graduate credits (earned with grades of B or better in musical disciplines at other institutions) as electives in courses that do not duplicate NEC offerings. Graduate students may not use transfer credits to complete programs in fewer than the required minimum number of full-time semesters. The Conservatory does not transfer studio, ensemble, or chamber music credits. Enrolled students who take courses elsewhere must obtain advance approval from the appropriate academic advisor and department chair. Graduate Diploma students must petition their Academic Advisor for transfer credit. Transfer credit grades are not calculated in cumulative grade point averages. Credits awarded during previous enrollment at NEC or another institution more than ten years prior to the request for credit transfer will be considered, but only under extraordinary circumstances (via petition to the Dean of Students and the relevant department chair(s)). Graduate students who change programs (from M.M. to G.D. or G.D. to M.M.) may transfer all NEC credits with grades of B or better to the new program, with approval of the academic advisor and department chair. Grades will figure in the cumulative grade point average of the new program. The Chair of the DMA program reviews requests to transfer credit from other doctoral programs. If the request is granted, students may transfer up to a maximum of four credits of doctoral-level coursework with a grade of B or better, or its equivalent. Doctoral students may not transfer studio, ensemble, or chamber music credits, nor credits for courses that replace required doctoral seminars. DMA students may not use transfer credits to complete programs in fewer than the required minimum number of full-time semesters. Transfer Credit will not be denied solely on the basis of an institution’s accreditation.

**Credit By Examination**

**Advanced Placement Program (APP)**

Undergraduate students may receive up to four credits in addition to transfer credits toward the Bachelor’s degree through the Advanced Placement Program (APP), provided they do not take courses covering the same material. NEC accepts APP scores of 3 or better in general studies and appropriate electives, but requires scores of 4 on the English Literature/Composition or the English Language/Composition exam to exempt students from the first-year writing requirement.
**College-Level Examination Program (CLEP)**

With prior approval from the Dean of Students or academic advisor, undergraduate students may transfer up to four credits earned through the College-Level Examination Program (CLEP) exams; if they fall behind in their degree program, they may transfer up to 12 such credits (see Transfer Credit). NEC accepts CLEP scores of 65% and higher and awards 2 credits per test.

**International Exams**

The Conservatory awards approximately one year of undergraduate Liberal Arts and elective credit to students who have earned the International Baccalaureate. NEC also awards undergraduate Liberal Arts and elective credit to students for A-level exams.

**Auditing**

Only full-time degree or diploma students are eligible to register to audit certain NEC courses that are not required in their degree programs. Studio, chamber music, and ensembles may not be audited.

Audits are approved on a space-available basis, with permission of the instructor, the student’s academic advisor and, in some cases, the department chair of the course in question. As a rule, students auditing courses are not required to sit for final exams or submit final projects. In some cases, course instructors may accept and correct other written work from the auditor. Before the audit is approved, each student must reach an agreement with the course instructor regarding attendance or other expectations.

Eligible students may audit one course per semester at no charge. Students wishing to audit more than one course in a semester are required to pay an audit fee per course in excess of the one non-charged course. Students may register for the audited course during the last two days of the add-drop period each semester.

A record of audited courses will appear on the transcript. Once the student has successfully met attendance and other expectations as agreed upon with the instructor, the notation AUD will appear; failing to meet these criteria will result in dropping all record of the course from the transcript.

Students do not receive credit for audited courses, nor are they allowed to convert the audited course to credit after the completion of the add/drop period for that semester. Students may not repeat a course that they have previously audited unless the course is considered repeatable for credit as defined by the NEC Academic Catalog and curriculum.

**Special Students**

Special students are non-matriculated students taking courses for credit. Application and registration takes place at the beginning of each semester through the Registrar’s Office. Special students are accepted into classes only with the instructor’s permission and as space permits; those registering for studio may be required to enroll in ensemble. No degree or diploma is awarded to special students; however, they may petition to apply credits to subsequent programs. Studio credit will not be applied.
# Grading System

## Undergraduate Studio and Coursework

<table>
<thead>
<tr>
<th>Grade</th>
<th>Quality Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>4.00</td>
</tr>
<tr>
<td>A-</td>
<td>3.67</td>
</tr>
<tr>
<td>B+</td>
<td>3.33</td>
</tr>
<tr>
<td>B</td>
<td>3.00</td>
</tr>
<tr>
<td>B-</td>
<td>2.67</td>
</tr>
<tr>
<td>C+</td>
<td>2.33</td>
</tr>
<tr>
<td>C</td>
<td>2.00</td>
</tr>
<tr>
<td>C-</td>
<td>1.67</td>
</tr>
<tr>
<td>D</td>
<td>1.00</td>
</tr>
<tr>
<td>F</td>
<td>0</td>
</tr>
<tr>
<td>W</td>
<td>Withdrawn</td>
</tr>
<tr>
<td>INC</td>
<td>Incomplete</td>
</tr>
<tr>
<td>WA</td>
<td>Withdrawal – Administrative</td>
</tr>
</tbody>
</table>

## Graduate Studio and Coursework

*Doctoral students must receive a grade of B- or higher for a course to count toward completion of degree requirements.*

<table>
<thead>
<tr>
<th>Grade</th>
<th>Quality Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>4.00</td>
</tr>
<tr>
<td>A-</td>
<td>3.67</td>
</tr>
<tr>
<td>B+</td>
<td>3.33</td>
</tr>
<tr>
<td>B</td>
<td>3.00</td>
</tr>
<tr>
<td>B-</td>
<td>2.67*</td>
</tr>
<tr>
<td>C</td>
<td>2.00*</td>
</tr>
<tr>
<td>F</td>
<td>0</td>
</tr>
<tr>
<td>W</td>
<td>Withdrawn</td>
</tr>
<tr>
<td>INC</td>
<td>Incomplete</td>
</tr>
<tr>
<td>WA</td>
<td>Withdrawal – Administrative</td>
</tr>
</tbody>
</table>

## Ensemble and Chamber Music

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>P+</td>
<td>Pass with honors</td>
</tr>
<tr>
<td>P</td>
<td>Pass</td>
</tr>
<tr>
<td>P-</td>
<td>Pass with reservations</td>
</tr>
<tr>
<td>F*</td>
<td>Fail</td>
</tr>
<tr>
<td>WA</td>
<td>Withdrawal – Administrative</td>
</tr>
</tbody>
</table>

## Promotional and Recital

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>P</td>
<td>Pass</td>
</tr>
<tr>
<td>IP</td>
<td>In Progress</td>
</tr>
<tr>
<td>IPD</td>
<td>In Progress, Deferred</td>
</tr>
<tr>
<td>U</td>
<td>Unsatisfactory</td>
</tr>
<tr>
<td>WA</td>
<td>Withdrawal – Administrative</td>
</tr>
</tbody>
</table>

* IPD: In Progress, Deferred
The notation ND (Non-Degree) after a grade signifies that neither the grade nor the credit applies to the student’s program. For recitals, only grades of $P$ appear on transcripts. For promotionals:

1) A grade of $P$ indicates a student has achieved the level of performance required for promotion.

2) A grade of $IP$ indicates a student has performed the promotional, and the work is not unsatisfactory, but the decision to promote is not unanimous, and the student therefore requires a rehearing at a later date.

3) A grade of $IPD$ indicates that a student has been approved for a deferral of the promotional for one semester. This grade appears on grade reports but will not appear on official transcripts.

4) A grade of $U$ indicates a student has not achieved the level of performance required for promotion or has failed to appear at a scheduled promotional.

Course Credit
One credit generally equals 14 hours of class instruction per semester; exceptions include studio and ensemble.

Grade Point Averages
Each semester the Registrar’s Office calculates grade point averages (GPAs) for students by multiplying the credits for courses by the quality points for the grades in every course, then dividing by the total number of credits completed. Grades of $P+$, $P$, $P-$, $F*$ (Ensemble and Intensive English only), $INC$, $IP$, $IPD$, $W$, $WA$, or $U$ do not compute as part of the GPA. When an $INC$ is replaced by a letter grade, the GPA is recalculated. The cumulative grade point average (CGPA) is the sum of all quality points divided by the sum of NEC averaging credits. NEC Summer School grades applied to programs are computed on the same basis.

Grade Changes
The Registrar and Dean of Students approve grade changes to correct errors in calculation or recording. The instructor submits requests for such changes to the Registrar, using the Change of Grade form.

Repeated Courses
Except in specified cases, students may not earn academic credit twice for the same course. They may, however, retake a course for a higher grade. In that event, both grades will appear on the transcript; only the higher grade is calculated in the CGPA. Students may not repeat any class(es) among Conservatory programs that they would not be eligible to repeat within a single program.

Incompletes
Students unable to complete course requirements as a result of illness, bereavement, or special circumstances may petition for Incompletes; both the instructor and Dean of Students must approve this petition. The transcript will temporarily note an INC (for Incomplete). Students who receive Incompletes in classes must complete all work no later than two weeks after the first day of the following semester of attendance; otherwise, a failing grade will be administered by the Registrar.
Academic Standing

Dean’s List: Bachelor’s, Master’s and DMA Programs
Students who are registered for full-time study, who complete all attempted credits with minimum semester GPA of 3.70 (for the bachelor’s program) or 3.90 (for the master’s and DMA), and who receive no grades of U, F, F*, W, INC, IP, or IPD, qualify for the Dean’s List. They may take up to two non-studio credits beyond full-time load in the next semester without additional charge. They may not, however, use such credits to accelerate programs (see Residency Policy), nor can Dean’s List credits be held in reserve for use in a later semester. Students enrolled in the Undergraduate Diploma, Graduate Diploma, or Artist Diploma programs are not eligible for the Dean’s List. Students enrolled full time in the NEC/Tufts program qualify for the Dean’s List at both schools if they fulfill the requirements at each institution (3.70 GPA at NEC; 3.40 at Tufts). Those enrolled for 12 or more credits at NEC are eligible for our Dean’s List, independent of their standing at Tufts.

Satisfactory Academic Progress
To qualify for continued financial assistance, Conservatory students must maintain satisfactory academic progress. NEC defines satisfactory academic progress as the successful completion of at least 67% of all registered credits every semester, as well as successful completion of any promotional evaluation. Additionally, undergraduates must maintain a minimum cumulative GPA of 2.0 while graduate students must maintain a minimum cumulative GPA of 3.0. At the end of every semester, the Academic Review Committee considers records to determine whether students have made satisfactory academic progress. Those who have not fulfilled the requirement may be placed on academic probation; they may also forfeit eligibility for financial aid (see Academic Probation). The committee considers exceptions in cases of illness, bereavement, or personal circumstances.

Probation and Suspension
Probation provides both a warning and a method of supervision for students whose work has not met NEC’s requirements. The Academic Review Committee adjudicates cases of students subject to probation, suspension, or dismissal; its decisions appear on transcripts.

The committee places a student on probation based on the following criteria:

1) Academic
   a) a term GPA below 2.00 for undergraduates or 3.00 for graduates;
   b) two or more failing grades;
   c) failure in IEP; or
   d) failure to make satisfactory academic progress.

2) Performance/Applied Studies
   a) failure in studio
   b) U (Unsatisfactory) in a promotional; or
   c) failure in a curriculum-required ensemble for two consecutive semesters

Students on probation may not withdraw from courses. Students are not permitted to graduate while on suspension or during a semester in which their academic record has placed them on probation; those on probation must meet the conditions necessary to return to good standing in order to
graduate. In addition, students who are placed on probation as a result of their final semester’s work are not permitted to graduate. In order to return to good standing, the following requirements must be fulfilled:

- Students placed on probation for academic reasons must successfully complete at least one credit of work in a course used in GPA calculations during the next semester for which they are registered in order to qualify for “Satisfactory Academic Progress” and thus leave probationary status.
- Students placed on probation for performance/applied studies reasons must successfully complete all credits related to the performance or applied studies activities which originally placed them on probation or suspension.

The Academic Review Committee may stipulate additional terms required for students to return to good standing.

Students with two consecutive unsatisfactory academic records, or two consecutive unsatisfactory promotionals, or three consecutive semesters of failed curricular-required ensemble are subject to suspension. Suspension based on probationary records is for one full year, though students may petition the Academic Review Committee for an early return from suspension under unusual and compelling circumstances. Suspended students must request permission to return from the Academic Review Committee, through their studio department, and from the Dean of Students. Students who receive permission to return from suspension are automatically on probation and normally do not qualify for financial aid in their first semester; however the committee will consider appeals to allow students to qualify for aid.

A student who fails Studio in combination with any other probationary criteria may be subject to an immediate one-semester suspension, without initially being placed on probation, at the discretion of the Academic Review Committee.

Suspended students allowed to return who do not achieve satisfactory academic standing in their first semester are subject to dismissal.

**Disciplinary Action**

**Academic Integrity**

Students have an obligation to behave honorably and ethically in carrying out their academic, musical, and personal activities. In conjunction with the Discipline Committee, the Dean of Students or Assistant Dean of Students will adjudicate issues of academic or personal integrity, including cheating or plagiarism. Penalties range from disciplinary probation to suspension or dismissal. Please see the *Student Handbook* for a full description of Academic Integrity.

**Disciplinary Probation**

The Dean of Students or Assistant Dean of Students and the Discipline Committee are authorized to review student conduct considered detrimental to others or inconsistent with the expectations of NEC. They may recommend a warning, probation, suspension, or expulsion. Students who are suspended or expelled from the Conservatory mid-semester are responsible for tuition according to the guidelines in the Refund Policy. For additional disciplinary policies and procedures, see the *Student Handbook*. 
Policy Statements

(For the most up to date information about these policies, please consult the NEC website at necmusic.edu/study-nec/policy-statements)

Anti-Bullying Policy
The state of Massachusetts defines bullying as “the repeated use by one or more students of a written, verbal or electronic expression or a physical act or gesture or any combination thereof, directed at a victim that: (i) causes physical or emotional harm to the victim or damage to the victim's property; (ii) places the victim in reasonable fear of harm to himself or of damage to his property; (iii) creates a hostile environment at school for the victim; (iv) infringes on the rights of the victim at school; or (v) materially and substantially disrupts the education process or the orderly operation of a school.” New England Conservatory will not tolerate bullying in any form. Students who believe they have been or are being bullied should report the incident to the Dean of Students or Assistant Dean of Students.

Grievance Policy
The following applies to all grievances except those covered under NEC’s Title IX Policy on Sexual Misconduct and Sexual- or Gender-Based Discrimination and Harassment. Any student who believes that he or she has been aggrieved by the application of Conservatory policy or other educational decision should first raise the issue with the faculty member or administrator who made the decision in question. Alternatively, the student may first raise the issue with the Chair of the appropriate Department. Any grievance should be raised within thirty days of the action or decision that forms the basis of the grievance. The faculty member, administrator or chair will respond within ten academic days of receipt of the grievance. If the student is not satisfied with the response by the faculty member, administrator or Chair, he or she may seek further review from the Dean of Students. Such further review should be sought within two weeks of the initial response by the faculty member or administrator or Chair. The Dean is located at 241 St. Botolph St., Room 224 and the telephone number is 617-585-1310. The Dean will respond within ten (10) academic days of receipt of the grievance. If the student is not satisfied with the response by the Dean, he or she may, within ten (10) days of the Dean's response, seek a final review from the Provost and Dean of the College, whose office is located at 290 Huntington Avenue, Room 121 and the telephone number is 617-585-1305. The Provost and Dean of the College will listen to the grievance and conduct an inquiry in as he sees appropriate and make a determination within thirty (30) days. The Provost and Dean of the College's decision shall be final and binding. The time limits in this policy may be extended by the Conservatory for good reason.

Unlawful Discrimination, Harassment, and Retaliation
It is the policy of the Conservatory to maintain a work and academic environment that is free of sexual harassment and discriminatory actions based on race, color, gender, gender identity, age, sexual orientation, religion, ethnic or national origin, physical or mental disability, genetic information, veterans' status, membership in uniformed services, or any other protected status. Unlawful employment discrimination and sexual harassment by officers, managers, faculty, supervisors, employees, students, advisors, vendors, clientele, and contractors will not be tolerated.
Further, any retaliation against an individual who has complained about sexual harassment or unlawful discrimination, or retaliation against individuals for cooperating with an investigation of a complaint of sexual harassment or unlawful discrimination, is similarly unlawful and will not be tolerated.

The Conservatory will investigate complaints of violation of this policy. Persons who violate this policy will be subject to disciplinary action up to and including termination of employment, suspension, and/or expulsion.

**New England Conservatory’s Title IX Policy on Sexual Misconduct and Sexual- or Gender-Based Discrimination and Harassment**

New England Conservatory is committed to providing a safe environment where all students can reach their artistic, academic and personal potential. We comply with all state and federal guidelines relating to sexual misconduct and sexual- or gender-based discrimination or harassment, including Title IX of the Higher Education Amendment Act (1972) and the Campus Sexual Violence Elimination Act (2013).

This policy applies to allegations of sexual misconduct and sexual- or gender-based discrimination and harassment between students at NEC as mandated by Title IX of the Educational Amendments of 1972.

Allegations of Title IX violations that involve students should be reported to the Dean of Students:

- Suzanne Hegland  
  St. Botolph Building, Room 224  
  Phone: 617-585-1313  
  suzanne.hegland@necmusic.edu

Allegations of Title IX violations that also involve staff or faculty may also be reported to the Director of Human Resources:

- Marianne Wisheart  
  St. Botolph Building, Room 203  
  Phone: 617-585-1229  
  marianne.wisheart@necmusic.edu

Any allegations of Title IX violations that involve students, staff or faculty may be reported to our Director of Public Safety and Title IX Coordinator:

- Michael Ryan  
  295 Huntington Avenue  
  Phone: 617-585-1180  
  michael.ryan@necmusic.edu

**IF YOU ARE A VICTIM OF SEXUAL ASSAULT OR DOMESTIC VIOLENCE WE URGE YOU TO IMMEDIATELY CONTACT THE BOSTON POLICE (617-343-4400), AND SEEK ASSISTANCE FROM:**

- THE NEAREST HOSPITAL
- THE NEC HEALTH & COUNSELING CENTER (617-585-1284) DURING REGULAR HOURS
- THE BOSTON AREA RAPE CRISIS CENTER (800-841-8371)
- NEC’S OFFICE OF PUBLIC SAFETY (617-585-1100)
Sexual Assault is a traumatizing experience. NEC encourages victims of sexual assault to seek immediate medical evaluation at a local hospital emergency department where you will likely be examined by a nurse who specializes in sexual assault treatment. The collection of evidence is important, should you decide to press legal charges. Therefore, do not shower, bathe, douche, brush teeth, eat, drink, change clothing or urinate until you have reached the hospital. It is advisable to bring any clothing, bedding or towels that might contain evidence to the hospital in a paper (not plastic) bag. You will not be required to use this as evidence, but it is best to preserve it anyway. Evidence may be collected for up to five days. The hospital staff will assist you with the reporting process. However, they will not force you to file a police report.

I. Violations of NEC’s Title IX Policy

Sexual misconduct and sexual- or gender-based discrimination or harassment can take a number of forms, including intimidation and the creation of a hostile environment. It can occur between strangers or acquaintances, or people who know each other well, including between people who are or have been involved in an intimate or sexual relationship. It can be committed by anyone, regardless of gender or gender identity, and can occur between people of the same or different sex or gender. This prohibits all forms of sexual misconduct and sexual- or gender-based discrimination or harassment. Below you will find definitions and examples of violations of NEC’s Title IX policy.

A) Sexual Assault (including Rape)

Sexual assault is actual or attempted sexual contact with another person without that person’s consent. Sexual assault includes, but is not limited to:

- Intentional touching of another person’s intimate parts without that person’s consent; or
- Other intentional sexual contact with another person without that person’s consent; or
- Coercing, forcing, or attempting to coerce or force a person to touch another person’s intimate parts without that person’s consent; or
- Rape, which is penetration, no matter how slight, of (1) the vagina or anus of a person by any body part of another person or by an object, or (2) the mouth of a person by a sex organ of another person, without that person’s consent.
- Rape is defined in Massachusetts by three elements: penetration of any orifice by an object; force or threat of force; against the will of the victim. Sexual assault is often more broadly defined as any sexual activity that is forced or coerced or unwanted.

B) Sexual Harassment

Sexual Harassment is unwelcome conduct of a sexual nature that has the effect of creating a hostile or stressful living, learning, or working environment, or whenever toleration of such conduct or rejection of it is the basis for an academic or employment decision affecting an individual. Conduct is considered “unwelcome” if the person did not request or invite it and considered the conduct to be undesirable or offensive.
Sexual harassment includes any conduct or incident that is sufficiently serious that it is likely to limit or deny a student’s ability to participate in or benefit from the Conservatory’s educational programs or a faculty or staff member’s ability to work, which may include a single incident of sexual assault or other serious sexual misconduct.

1) Forms of Prohibited Sexual Harassment
   Sexual harassment can take many forms, and can:
   • Occur between equals, such as student to student, faculty member to faculty member, staff to staff, or visitor/contracted employee to staff or student.
   • Occur between persons of unequal power status, such as supervisor to subordinate, faculty member to student, ensemble coach to student, or between any student leaders to their peers. Although sexual harassment often occurs in the context of an exploitation of power by the person with the greater power, a person who appears to have less power in a relationship can also commit sexual harassment (such as a student harassing a faculty member).
   • Be committed by an acquaintance, a stranger, or someone with whom the complainant has or had a personal, intimate, or sexual relationship.
   • Occur by or against a person of any sex, gender identity or expression, or sexual orientation.

2) Examples of Sexual Harassment
   The following non-exhaustive list includes examples of behavior that could be considered sexual harassment:
   • Unwelcome sexual innuendo, propositions, sexual attention, or suggestive comments and gestures.
   • Unwelcome physical contact of a sexual nature, such as touching, hugging, kissing, patting, or pinching, that is uninvited and unwanted or unwelcome by the other person.
   • Humor and jokes about sex or gender-specific traits; sexual slurs or derogatory language directed at another person’s sexuality or gender.
   • Insults and threats based on sex or gender; and other oral, written, or electronic communications of a sexual nature that a person communicates and that are unwelcome.
   • Written graffiti or the display or distribution of sexually explicit drawings, pictures, or written materials; sexually charged name-calling; sexual rumors or ratings of sexual activity/performance; the circulation, display, or creation of e-mails or websites of a sexual nature. (For more information on misconduct using the Conservatory’s computing facilities, please see the Computer, Internet Use and Account Policy.)
   • Non-academic display or circulation of written materials or pictures degrading to a person(s) or gender group.
   • Unwelcome attention, such as repeated inappropriate flirting, inappropriate or repetitive compliments about clothing or physical attributes, staring, or making sexually oriented gestures.
• Change of academic or employment responsibilities (increase in difficulty or decrease of responsibility) based on sex, gender identity or expression, or sexual orientation.

• Use of a position of power or authority to: (i) threaten or punish, either directly or by implication, for refusing to tolerate harassment, for refusing to submit to sexual activity, or for reporting harassment; or (ii) promise rewards in return for sexual favors.

• Acts of verbal, nonverbal, or physical aggression, intimidation, or hostility based on sex or sex-stereotyping.

C) Sexual Exploitation
Sexual exploitation occurs when a person takes sexual advantage of another person for the benefit of anyone other than that person without that person's consent. Examples of behavior that could rise to the level of sexual exploitation include:

• Prostitution of another person;

• Recording images (e.g., video, photograph) or audio of another person's sexual activity, intimate body parts, or nakedness without that person's consent;

• Distributing images (e.g., video, photograph) or audio of another person's sexual activity, intimate body parts, or nakedness, if the individual distributing the images or audio knows or should have known that the person depicted in the images or audio did not consent to such disclosure and objects to such disclosure; and,

• Viewing another person's sexual activity, intimate body parts, or nakedness in a place where that person would have a reasonable expectation of privacy, without that person's consent, and for the purpose of arousing or gratifying sexual desire.

D) Stalking
Stalking is a course of conduct involving more than one instance of inappropriate and unwanted attention, harassment, threatening or intimidating physical or verbal contact, or any other course of conduct directed at a person that could be reasonably regarded as likely to alarm or place that person in fear of harm or injury, including physical, emotional, or psychological harm. This includes the use of technology to pursue, harass, threaten, intimidate, or otherwise make unwelcome contact with another person. Stalking may involve people who are known to one another or have an intimate or sexual relationship, or may involve people not known to one another.

E) Relationship (Dating and Domestic) Violence
Relationship violence is abuse, violence, or intentionally controlling behavior between partners or former partners involving one or more of the following elements: (i) battering that causes bodily injury; (ii) purposely or knowingly causing reasonable apprehension of bodily injury; (iii) emotional abuse creating apprehension of bodily injury or property damage; (iv) repeated telephonic, electronic, or other forms of communication — anonymously or directly — made with the intent to intimidate, terrify, harass, or threaten. Relationship violence can occur in all type of relationships (e.g., heterosexual, same sex, or any other type of relationship).
F) Retaliation
Retaliation is an adverse action or attempt to seek retribution against the complainant, or any person or group of persons involved in the investigation and/or resolution of a sexual misconduct complaint. Retaliation can be committed by any person or group of persons, not just a respondent. Retaliation may include continued abuse or violence, other forms of harassment, and slander and libel.
It is a violation of Massachusetts and federal law and a violation of this policy to retaliate against a person for filing a complaint of sexual misconduct or for cooperating in a sexual misconduct investigation. Any person who retaliates against a person who has reported sexual misconduct, filed a sexual misconduct complaint, or participated in a sexual misconduct investigation is subject to disciplinary action up to and including expulsion.

G) Hostile Environment
A hostile environment exists when sexual harassment is sufficiently severe or pervasive to interfere with, or to deny or limit a student’s ability to participate in or benefit from the school’s program based on sex. To determine whether a hostile environment exists, NEC will consider a variety of factors related to the severity, persistence, or pervasiveness of the sex-based harassment, including: (1) the type, frequency, and duration of the conduct; (2) the identity and relationships of persons involved; (3) the number of individuals involved; (4) the location of the conduct and the context in which it occurred; and, (5) the degree to which the conduct affected the student’s education or the employee’s employment.
The more severe the sex-based harassment, the less need there is to show a repetitive series of incidents to find a hostile environment. Indeed, a single instance of sexual assault may be sufficient to create a hostile environment. Likewise, a series of incidents may be sufficient even if the sex-based harassment is not particularly severe.

H) Conduct in Relationships between Individuals of Different Conservatory Status
In the academic context, sexual harassment often involves the inappropriate personal attention by an instructor or other faculty or staff member who is in a position to exercise professional power over another individual. This could include an instructor who determines a student’s grade or who can otherwise affect the student’s academic performance or professional future. Sexual harassment can also occur between persons of the same Conservatory status. An example would be persistent personal attention from one colleague to another in the face of repeated rejection of such attention. Both types of harassment are unacceptable. They seriously undermine the atmosphere of trust essential to the academic enterprise.
Amorous relationships that might be appropriate in other circumstances have inherent dangers when they occur between an instructor or other faculty or staff member of the Conservatory and a person for whom he or she has a professional responsibility (i.e., as studio teacher, ensemble coach, instructor, advisor, evaluator, supervisor). Implicit in the idea of professionalism is the recognition by those in positions of authority that in their relationships with students or staff there is an element of power. It is incumbent upon those with authority not to abuse, nor to seem to abuse, the power with which they are entrusted.
The consequences of asymmetries can be felt in many different contexts and types of relationships. What constitutes “power” varies according to context and individual. For example, although the conservatory may not recognize a student in an extracurricular organization to have power over a student who would like to join that organization, one or both of the students in question may perceive their relationship to be affected by a power dynamic. As members of a community characterized by multiple formal and informal hierarchies, it is incumbent upon each of us to be aware of and sensitive to the ways in which we exercise power and influence and to be judicious in our relationships with others.

1) Prohibited Sexual Relations with Students
No faculty member shall request or accept sexual favors from, or initiate or engage in a romantic or sexual relationship with any undergraduate student at NEC. Faculty members are defined as full-time, part-time, and visiting faculty.

Furthermore, no faculty member, studio teacher, ensemble coach, instructor, teaching assistant, teaching fellow, tutor, graduate student, or undergraduate course assistant, shall request or accept sexual favors from, or initiate or engage in a romantic or sexual relationship with, any student, including a graduate student, who is enrolled in a course taught by that individual or otherwise subject to that individual’s academic supervision before the supervision has concluded and, if applicable, a final grade on the student’s supervised academic performance has been submitted to the Registrar. Academic supervision includes teaching, advising a thesis or dissertation, supervising research, supervising teaching, grading, or serving as Chair of the Department of the student’s academic program.

2) Relationships between Individuals of Different Conservatory Status
Amorous relationships between individuals of different Conservatory status that occur outside the instructional context can also lead to difficulties. In a personal relationship between an instructor or other faculty or staff member, and an individual for whom the instructor or other faculty or staff member has no current professional responsibility, the instructor or other faculty or staff member should be sensitive to the possibility that he or she may unexpectedly be placed in a position of responsibility for that individual’s instruction or evaluation. This could involve being called upon to write a letter of recommendation or to serve on an admissions or selection committee involving the individual. In addition, one should be aware that others may speculate that a specific power relationship exists even when there is none, giving rise to assumptions of inequitable academic or professional advantage for the student involved. Although graduate students, teaching fellows, tutors, and undergraduate course assistants may be less accustomed than Faculty members to thinking of themselves as being in a position of greater authority by virtue of their professional responsibilities, they should recognize that they might be viewed as more powerful than they perceive themselves to be.
II. Key Terms

A) Consent
Consent must be informed and voluntary, and can be withdrawn at any time. Consent can be given by words or actions as long as those words or actions create mutually understandable permission regarding the scope of sexual activity. There is no consent when there is force, expressed or implied, or when coercion, intimidation, threats, or duress is used. Whether a person has taken advantage of a position of influence over another person may be a factor in determining consent.

Silence or absence of resistance does not imply consent. Past consent to sexual activity with another person does not imply ongoing future consent with that person or consent to that same sexual activity with another person. If a person is mentally or physically incapacitated or impaired so that he or she cannot understand the fact, nature, or extent of the sexual situation, there is no consent; this includes impairment or incapacitation due to alcohol or drug consumption that meets this standard, or being asleep or unconscious.

B) Incapacitation
Incapacitation is the inability, temporarily or permanently, to give consent, because the person is mentally and/or physically helpless due to drug or alcohol consumption, either voluntarily or involuntarily, or the person is unconscious, asleep, or otherwise unaware that the sexual activity is occurring. Some signs of incapacitation may include, but are not limited to, lack of control over physical movements (e.g., stumbling, falling down), lack of awareness of circumstances or surroundings, the inability to speak or communicate orally, or the inability to communicate for any reason.

It is a violation of this policy and Massachusetts law to engage in sexual activity with a person who is incapacitated, regardless of whether the person appeared to be a willing participant. It is especially important, therefore, that anyone engaging in sexual activity be aware of the other person’s level of incapacitation, especially in cases when alcohol or drugs are involved.

C) Force
The use of force to cause someone to engage in sexual activity is, by definition, non-consensual contact, and is prohibited. Force may include words, conduct, or appearance. Force includes causing another’s intoxication or impairment through the use of drugs or alcohol. Under this policy, force includes the use of any of the following:

- Physical Force, Violence, or a Weapon
- Threats
- Intimidation and Implied Threats
- Coercion

D) Miscellaneous Definitions
- Complainant: The person making the allegations of sexual misconduct.
- Respondent: The person against whom a complaint of sexual misconduct has been made.
- Reporter: A person who has information that sexual misconduct may have been committed by a student or a participant in an NEC program and who initiates a complaint.
III. Reporting Violations of NEC’s Title IX Policy

Confidentiality and Disclosing

Who can I tell if I want to keep it confidential? Members of our Health and Counseling Center are the only NEC employees NOT required to disclose Title IX violations. Any information shared at the NEC Health and Counseling Center is strictly confidential. Health care providers in our center can provide confidential advocacy, crisis counseling and medical services, as well as explain options for additional support. Visits are confidential and medical records cannot be released without your consent except if subpoenaed by a court of law. There is a healthcare professional on-call for phone consultations after-hours. If the Health and Counseling Center is closed, listen to the outgoing message for directions on how to page the doctor on-call.

- The NEC Health and Counseling Center
  241 St. Botolph Street, Room 112
  617-585-1284

Who can I tell if I’m not sure if I want to keep it confidential? All NEC employees who are not members of the Health and Counseling Center are required to report allegations of Title IX violations to the Title IX coordinator. However, it is important to understand the importance between disclosing and reporting.

Disclosing is when you tell someone about a possible violation, but not necessarily with the intent to officially report the incident to the school or to initiate a disciplinary procedure. If it is your intent to tell someone about an incident because you need to talk or because you want help finding services, NEC recommends that you speak to a member of our Health and Counseling Center. The staff of our Health and Counseling Center will not share information without your permission unless they are subpoenaed by a court of law. Please note that all other NEC employees, including all members of the Residence Hall staff, are required to report any allegation of sexual misconduct or sexual- or gender-based discrimination or harassment to the Title IX Coordinator, including names of the students involved, and relevant facts such as date, time and location of incident. In addition, NEC is obliged to include, without attribution, all allegations of sexual misconduct in our Clery report. (No names are ever included in the Clery report.)

Reporting is when you tell someone because you want the school to be aware of the violation or you want to initiate a complaint and/or start a grievance or disciplinary process. When you initiate a conversation with one of the administrators named below or with a member of the Residence Hall staff, they will advise you on the difference between disclosing and reporting and of their responsibility to report all violations to the Title IX Coordinator. While NEC strongly advises victims of sexual assault to pursue their case through the NEC adjudication system and the local police, we will not require students to do so.

Are there times when NEC cannot keep the information confidential? NEC respects a student’s desire for confidentiality and will always strive to protect a student’s right to privacy. However, confidentiality can limit the Conservatory’s ability to conduct a thorough investigation and take appropriate disciplinary action. Additionally, the Conservatory may be required to break confidentiality if the reported incident poses a credible
threat to the safety of the NEC community or the public at large. Official school records are protected under FERPA, but like medical records, are subject to subpoena. Please see Appendix A for complete information about maintaining confidentiality.

**Criminal Trial vs Administrative Adjudication**

**Do I have to tell the police?** NEC urges students to report instances of sexual misconduct or domestic abuse to the police. However, we understand that sometimes students are hesitant to take this step. A police report is NOT required for NEC to begin an investigation into a Title IX violation.

**How do I report a violation to someone at NEC?** Designated NEC administrators are available to support both the complainant and the respondent, and provide an explanation of rights, including:

- Access to counseling and medical services
- Access to legal services, including obtaining a restraining order through the Boston Police Department
- Strategies to avoid contact with the respondent while the investigation is pending
- The option to change enrollment status, such as taking a Leave of Absence

Students are encouraged to report violations to any of the following NEC administrators who have been educated in the rights of and services available for both complainants and respondents:

- **Suzanne Hegland; Dean of Students**
  Title IX Coordinator for Student against Student Sexual Assault
  Office of Student Services (St. Botolph Building, Room 224)
  617-585-1310
  suzanne.hegland@necmusic.edu
- **Rebecca Teeters; Assistant Dean of Students**
  Office of Student Services (St. Botolph Building, Room 224)
  617-585-1311
  rebecca.teeters@necmusic.edu
- **Stephanie Barnes; Academic and International Student Advisor**
  Office of Student Services (St. Botolph building, Room 224)
  617-585-1312
  stephanie.barnes@necmusic.edu
- **Davey Harrison; Academic and International Student Advisor**
  Office of Student Services (St. Botolph building, Room 224)
  davey.harrison@necmusic.edu
- **Allesandra Cionco; Director of Residential Life**
  Office Adjacent to Student Lounge in Jordan Hall Building
  617-585-1792
  allesandra.cionco@necmusic.edu
- **Michael Ryan; Director of NEC’s Department of Public Safety**
  295 Huntington Ave, Room 207
  617-585-1187
  michael.ryan@necmusic.edu

**What will happen to the person I have accused?** The responding party has a right to be informed of the accusation and of the investigative procedures, including the right to an NEC advocate. (Please see Appendix B: Rights of...
the Complainant and the Respondent.) During the investigation, the Title IX coordinator will attempt to separate the accused from the accuser. This may require a room-change in the residence hall, and/or a temporary change of course/rehearsal schedules.

As with all disciplinary cases, if the Title IX Coordinator determines that there is an imminent risk to the safety of community members or the ongoing functions of NEC and its community, he/she may suspend or otherwise restrict NEC access for the accused student without prejudice to his or her record until the conclusion of the disciplinary proceeding.

**NEC Adjudication Process**

When the Title IX Coordinator receives credible allegations of a violation, he/she will take the following steps:

1) Provide the complainant with access to healthcare and counseling services
2) Advise the complainant on his or her right to pursue the allegations through the courts and/or through the NEC’s adjudication process
3) Advise all students involved on our efforts to maintain confidentiality
4) Advise all students involved on our policy against retaliation (see below)
5) Advise the respondent of the accusations and the investigative and adjudication process
6) Initiate an investigation and appoint an investigator

At the conclusion of the investigation, NEC will proceed as follows:

1) The Title IX Team (see below) will review the report submitted by the designated investigator and make a determination as to whether there was a violation(s).
2) The respondent and the complainant will receive written notification of the Title IX Team’s findings within ten working days of the receipt of the investigator’s report, unless specific circumstances preclude a decision within that time. Sanctions may range from exoneration to expulsion or termination.

**Appeals:** The respondent has the right to appeal any finding or sanction. To do so, he or she must file a letter of appeal within one week of notification. This appeal must be based on either procedural error or new evidence (that is, evidence not available at the time of the initial investigation) and must be addressed to the President’s Office. The President or appointed designee will consider and decide all appeals from a student. An appeal does not presuppose a right to a new investigation, although the President or designee may appoint a new investigator, provided that it is conducted in accord with regular procedures.

The President or designee may affirm the Title IX Team’s original decision, modify or amend sanctions, or direct that the case be re-investigated. The decision will be communicated to the complainant and respondent, in writing, no more than two weeks after the appeal is filed; such a decision is final.

The designated investigator will allow for the following provisions:

- The respondent will receive written notice of an interview at least five working days in advance, unless the Title IX coordinator determines that circumstances warrant an interview on shorter notice.
• The respondent may ask for an advisor from within the NEC community to help in preparing a response to the allegations and/or to appear at an interview. Attorneys are not permitted, unless related criminal charges are pending in the courts, in which case the respondent’s attorney may be present but may not participate. Note: Any person bringing charges may seek the support of any member of the Conservatory community.

• Both respondent and complainant have a right to present relevant evidence, testimony, and witnesses to the designated investigator; to know the nature and source of any evidence or testimony; and to question any such testimony. The Conservatory expects all participants to respect the confidentiality of its proceedings.

• All investigations will be thorough, reliable, impartial, prompt and fair. Investigations entail interviews with all relevant parties and witnesses, obtaining available evidence and identifying sources of expert information, as necessary. See Appendix C for a complete description of investigative procedures.

Title IX Team for Adjudication
• Suzanne Hegland, Dean of Students
• Marianne Wisheart, Director of Human Resources
• Michael Ryan, Director of Public Safety

Amnesty for Underage Drinking, Excessive Drinking and Illegal Drug Use. Although underage drinking, excessive drinking and illegal drug use are violations of NEC’s Code of Conduct, students will be given amnesty for these offenses when there are allegations of sexual assault. In other words, a student who is assaulted while under the influence of drugs or alcohol should not be afraid to report the incident to school officials.

Policy Against Retaliation. Retaliation, occurring either during or after the filing of a Title IX complaint, is a violation of NEC policy. If a student feels that they are being harassed or retaliated against due to their involvement in a Title IX investigation, he or she should immediately notify the Title IX Coordinator.

False Allegations. Deliberately false and/or malicious accusations under this policy, as opposed to allegations which, even if erroneous, are made in good faith, are a serious offense and will be subject to appropriate disciplinary action.

Withdrawal While Charges Pending. Should a student decide to withdraw from NEC while charges are pending, the investigative process will proceed in the student’s absence to a reasonable resolution. The student will not be permitted to return to NEC unless all sanctions have been satisfied. The student will not have access to an academic transcript until the allegations have been resolved.

Appendix A. Determining Confidentiality

If a complainant requests that his or her name not be used, NEC will take all reasonable steps to respond and investigate in a manner consistent with that request, so long as doing so does not prevent the school from responding effectively and preventing the harassment of other students or the reporting party.
Confidentiality cannot be guaranteed if there is a Pattern, Predation, Threat, Violence, or a Weapon involved in the report. To make this determination, NEC will consider

- Additional complaints of sexual violence involving the same perpetrator
- Whether the sexual violence was committed by multiple perpetrators (as this shows predation)
- Whether the perpetrator has a history of arrests or records from a prior school indicating a history of violence
- Whether the student’s report reveals a pattern of perpetration at a given location or by a particular group
- Whether the alleged perpetrator threatened further sexual violence against the student or others
- Whether the sexual violence was perpetrated with a weapon
- Age of the victim
- Whether the school possesses other means to obtain relevant evidence (e.g. security camera or personnel, or physical evidence)

If confidentiality cannot be granted:

- The adjudication process will still be available to the complainant;
- NEC will continue to support the complainant as outlined in Appendix B (e.g. housing, classes, no contact, etc.);
- NEC will provide relevant information only to those with a need to know.

Appendix B. Rights of the Complainant and Respondent

Complainant’s Rights:

- The right to an investigation and appropriate resolution of all credible allegations of sexual misconduct or discrimination made in good faith to NEC officials;
- The right to be informed in advance of any public release of information regarding the incident;
- The right not to have any personally identifiable information released to the public, without consent;
- The right to be treated with respect by NEC officials;
- The right to have NEC policies and procedures followed without material deviation;
- The right not to be pressured to mediate or otherwise informally resolve any reported sexual misconduct or sexual- or gender-based discrimination or harassment;
- The right not to be discouraged by NEC officials from reporting sexual misconduct or sexual- or gender-based discrimination or harassment to both on-campus and off-campus authorities;
- The right to be informed by NEC officials of options to notify proper law enforcement authorities, including on-campus and local police, and the option to be assisted by campus authorities in notifying such authorities, if the reporting party so chooses. This also includes the right not to be pressured to report, as well;
• The right to have reports of sexual misconduct or sexual- or gender-based discrimination or harassment responded to promptly and with sensitivity by campus law enforcement and other campus officials;

• The right to be notified of available counseling, mental health, victim advocacy, health, legal assistance, student financial aid, visa and immigration assistance, or other student services, both on campus and in the community;

• The right to a campus no-contact order (or a trespass order against a non-affiliated third party) when someone has engaged in or threatens to engage in stalking, threatening, harassing or other improper behavior that presents a danger to the welfare of the reporting party or others;

• The right to notification of and options for, and available assistance in, changing academic and living situations after an alleged sexual misconduct or sexual- or gender-based discrimination or harassment incident, if so requested by the reporting party and if such changes are reasonably available. No formal report, or investigation (campus or criminal), need occur before this option is available. Accommodations may include:
  – Change of an on-campus student’s housing to a different on-campus location;
  – Assistance from NEC support staff in completing the relocation;
  – Transportation accommodations;
  – Arranging to dissolve a housing contract and pro-rating a refund;
  – Exam (paper, assignment) rescheduling;
  – Taking an incomplete in a class;
  – Transferring class sections;
  – Temporary withdrawal;
  – Alternative course completion options.

• The right to have NEC maintain such accommodations for as long as is necessary, and for protective measures to remain confidential, provided confidentiality does not impair the institution’s ability to provide the accommodations or protective measures;

• The right to be fully informed of campus policies and procedures as well as the nature and extent of all alleged violations contained within the report;

• The right to ask the investigators to identify and question relevant witnesses, including expert witnesses;

• The right to be informed of the names of all witnesses whose information will be used to render a finding, in advance of that finding, except in cases where a witness’s identity will not be revealed to the respondent for compelling safety reasons. This exception does not apply to the disclosure of the name of the complainant, which will always be provided to the respondent;

• The right not to have irrelevant prior sexual history admitted as evidence;

• The right to regular updates on the status of the investigation and/or resolution;

• The right to have reports addressed by investigators and Title IX Team members who have received annual training on sexual misconduct or sexual- or gender-based discrimination or harassment;
• The right to preservation of privacy, to the extent possible and permitted by law;
• The right to meetings and/or interviews that are closed to the public;
• The right to petition that any NEC representative in the process be recused on the basis of demonstrated bias or conflict-of-interest;
• The right to bring a victim advocate or advisor of the reporting party’s choosing to all phases of the investigation and resolution proceeding;
• The right to submit an impact statement in writing to the Title IX Coordinator following determination of responsibility, but prior to sanctioning;
• The right to be promptly informed of the outcome and sanction of the resolution process in writing, without undue delay between the notifications to the parties;
• The right to be informed in writing of when a decision is considered final, any changes to the sanction to occur before the decision is finalized, to be informed of the right to appeal the finding and sanction of the resolution process, and the procedures for doing so in accordance with the standards for appeal established by NEC.

Statement of the Respondent’s Rights:
• The right to an investigation and appropriate resolution of all credible reports of sexual misconduct or sexual- or gender-based discrimination or harassment made in good faith to NEC administrators;
• The right to be informed in advance, when possible, of any public release of information regarding the report;
• The right to be treated with respect by NEC officials;
• The right to have NEC policies and procedures followed without material deviation;
• The right to be informed of and have access to campus resources for medical, health, counseling, and advisory services;
• The right to timely written notice of all alleged violations, including the nature of the violation, the applicable policies and procedures and possible sanctions;
• The right to review all documentary evidence available regarding the report, subject to the privacy limitations imposed by state and federal law, prior to the finding by Title IX Team;
• The right to be informed of the names of all witnesses whose information will be used to render a finding, prior to final determination, except in cases where a witness’s identity will not be revealed for compelling safety reasons. This exception does not include the name of the complainant, which will always be revealed;
• The right not to have irrelevant prior sexual history admitted as evidence in a campus resolution process;
• The right to have reports addressed by investigators and Title IX Team members who have received annual training on sexual misconduct or sexual- or gender-based discrimination or harassment;
• The right to petition that any NEC representative be recused from the resolution process on the basis of demonstrated bias and/or conflict-of-interest;

• The right to meetings and interviews that are closed to the public;

• The right to have an advisor of their choice to accompany and assist throughout the campus resolution process;

• The right to a fundamentally fair resolution, as defined in these procedures;

• The right to provide an impact statement in writing to the Title IX Coordinator following any determination of responsibility, but prior to sanctioning;

• The right to a decision based solely on evidence presented during the resolution process. Such evidence shall be credible, relevant, based in fact, and without prejudice;

• The right to be promptly informed of the outcome and sanction of the resolution process in writing, without undue delay between the notifications to the parties;

• The right to be informed in writing of when a decision is considered final, any changes to the sanction to occur before the decision is finalized, to be informed of the right to appeal the finding and sanction of the resolution process, and the procedures for doing so in accordance with the standards for appeal established by NEC.

Appendix C. Investigation Process

Once the decision is made to commence a formal investigation, the Title IX Coordinator will appoint a designated investigator to conduct the investigation, usually within two (2) days of determining that an investigation should proceed. Investigations are completed expeditiously, normally within ten (10) days, though some investigations take weeks or even months, depending on the nature, extent, and complexity of the allegations, availability of witnesses, police involvement, etc.

The investigator(s) will typically take the following steps, if not already completed (not necessarily in order):

1) In coordination with campus partners (e.g.: the Title IX Coordinator), initiate or assist with any necessary remedial actions;

2) Determine the identity and contact information of the complainant;

3) Identify all policies allegedly violated;

4) Assist the Title IX Coordinator with an immediate preliminary inquiry to determine if there is reasonable cause to believe the respondent has violated policy.

5) If there is insufficient evidence to support reasonable cause, the inquiry should be closed with no further action;

6) Commence a thorough, reliable, and impartial investigation by developing a strategic investigation plan, including a witness list, evidence list, intended timeframe, and order of interviews for all witnesses and the respondent, who may be given notice prior to or at the time of the interview;

7) Prepare the notice of allegation(s) on the basis of the preliminary inquiry;
8) Meet with the complainant to finalize his or her statement, if necessary;
9) Prior to their interviews, NEC will provide written notification to both parties of their right to have an NEC advocate of their choosing present for all meetings attended by the applicable party;
10) Provide complainant and respondent with a written description of the alleged violation(s), a list of all policies allegedly violated, a description of the applicable procedures; and a statement of the potential sanctions/responsive actions that may result;
11) Prior to the conclusion of the investigation, provide the complainant and the responding party respondent with a list of witnesses interviewed whose statements will be used to render a finding;
12) Allow each party the opportunity to suggest questions they wish the investigators to ask of the other party and witnesses.
13) Provide parties with all relevant evidence to be used in rendering a determination and provide each with a full and fair opportunity to address that evidence prior to a finding being rendered;
14) Complete the investigation promptly, and without unreasonable deviation from the intended timeline;
15) Provide regular updates to the reporting party throughout the investigation, and to the responding party, as appropriate;
16) Present a final report of the investigation to the Title IX Team
17) The Title IX Team will then find whether a policy violation is more likely than not to have occurred, based on a preponderance of the evidence;
18) Findings will be presented to the appropriate NEC Administrator, who will then determine appropriate sanctions:
   a) For sanctions against students, the Dean of Students
   b) For sanctions against NEC employees, the President
19) The Title IX Coordinator will finalize and present the findings and sanctions to the parties, without undue delay following the end of the investigation;
20) At any point during the investigation, if there is no reasonable cause to believe that NEC’s Title IX policy has been violated, the Title IX Coordinator has authority to terminate the investigation and end resolution proceedings.

Appendix D. Education Programs and Campaigns
1) All incoming students are required to complete the Haven course, a web-based informational program that educates students on healthy relationships, the meaning of sexual consent and the role of the bystander in creating a safe and healthy community.
2) All incoming undergraduate students are required to attend an Orientation session sponsored by the Boston Area Rape Crisis Center. Tailored specifically to the NEC student community, the program is designed to address assumptions about sexual violence and the concept of the active bystander.
3) All members of the community will receive updates about ongoing campaigns to increase awareness about how to practice safe sex and
avoid Title IX violations, which are sponsored by various departments of the Office of Student Services including Residence Life, Student Activities, and the Health and Counseling Center.

4) All members of the community will benefit from ongoing “passive programs” (i.e., bulletin boards, emails, social media notifications, etc.), which are updated annually to ensure community knowledge about NEC’s commitment to providing a safe environment in compliance with all state and federal guidelines.

Performance and Recording Release Policy
All concerts presented by New England Conservatory performing groups/organizations as part of NEC’s academic concert calendar may be audiotaped, filmed, or videotaped. In addition, NEC may engage in commercial audio recording, film, and video projects featuring its performing groups/organizations. NEC reserves all rights to these audio recordings, films, or videotapes (known collectively hereafter as “Recordings”), including the right to broadcast, license, assign, and distribute the Recordings and derivatives thereof in all media, for any purpose and without limitation. All NEC students assign to NEC all copyright and other rights in such performances and Recordings, including any proceeds earned from the commercial distribution or other use of the Recordings. In addition, a student’s name and likeness in the published materials associated with these Recordings may be used by NEC and its agents. NEC is released from any claims arising out of the broadcast, commercial distribution, and promotion of these Recordings.

Photo Release Policy
NEC activities and students are often photographed for use in NEC promotional materials and publicity efforts. These photographs may be used in a publication, print ad, direct-mail piece, electronic media (e.g. video, CDROM, Internet/World-Wide Web) or other form of promotion. All NEC students release NEC from liability for any violation of any personal or proprietary rights in connection with such use.

Studio
Studio instruction is at the core of the Conservatory education. Students enrolled in 3-5* credits of studio can expect 14 scheduled one-hour private lessons each semester. Scheduling for these lessons is the responsibility of the student and instructor. Students must petition faculty for a make-up lesson at least 24 hours prior to missing a scheduled lesson. Consideration will be given to documented emergency circumstances. Please note that faculty may ask their students to apply their studio lessons in on- and/or off-campus opportunities, such as performances, composing or supervised teaching.

Studio as Elective Credit
Students may take up to eight studio credits in the bachelor's program, or four in the master’s, to fulfill elective requirements. Graduate Musicology

* Most students enroll in 4 credits of studio. Undergraduate and Master’s voice majors enroll in 3 credits of studio and undergraduate pianists enroll in 5 credits of studio.
majors may not exceed their studio credit requirement to fulfill electives. Students registering for more than four studio credits in a semester will be charged full tuition, plus the part-time tuition rate for studio beyond four credits.

**Beyond-Degree Studio**
Students who complete all studio requirements, yet remain enrolled in their program, may register for beyond-degree studio. The Conservatory awards grades, but not credit, for beyond-degree studio. String majors who register for beyond-degree studio must also enroll in ensemble.

**Studio Instructor Change Petition**
Students who wish to consider changing studio instructors should begin by consulting their department chair; those studying with the chair should meet with the Provost. The procedure requires careful advising and needs the approval of the student’s current and proposed instructor, department chair, and the Provost. Petitions for change of studio instructors should be completed prior to the beginning of the semester; they must be filed by the end of the Add/Drop period.

**Curricular Practical Training**
Undergraduate international students who have been in F-1 visa status for at least nine months may apply for permission to work in the fields of performance, composition, or supervised music teaching as a part of Curricular Practical Training (CPT). Graduate students may be eligible to apply for CPT immediately upon matriculation. Each employment opportunity must be integral to the studio instruction, and must be approved by the studio instructor. Complete regulations and instructions for CPT are available from the Office of Student Services.

**Change of Program or Major**
Students who wish to change their program or major should consult their studio instructor, academic advisor, and Dean of Students. They may change programs only with written approval from their studio instructor, department chair, academic advisor, Director of Financial Aid and the Dean of Students. DMA students must get written permission from the DMA Committee. Requests for change of program or major must be completed before the beginning of the semester in which the change will go into effect.

**Promotionals and Graduation Recitals**

**Promotionals**
Promotionals are departmental evaluations in students’ major area of study; they usually take place after two semesters of studio enrollment. Students perform for their department faculty or present work for faculty review. Those who pass their promotional move up by class year; those who fail are placed on Academic Probation. Candidates for the Graduate Diploma give half or full recitals for promotionals (see *Department Requirements*); those in the doctoral program are not required to give promotionals.

Students may neither drop nor withdraw from promotionals; under exceptional circumstances, though, they may petition the department chair and Dean of Students to have them deferred, using the Promotional Deferral
form. Generally speaking, promotionals may only be deferred for one semester. In extremely rare cases, students seeking a second deferral may petition their studio teacher, department chair, and the Dean of Students, at which time the student’s request will be reviewed and considered. Students granted a second deferral will either give the promotional during the semester of enrollment following the second deferral period or fail the promotional. When a deferred promotional request is approved, students drop the promotional and add it for the next semester. A grade of IPD appears on the grade report, but no grade appears on the transcript.

**Graduation Recitals**
Most Conservatory programs require graduation recitals (see *Programs of Study*). In addition, some departments require a student to pass a pre-recital before giving the recital. Pre-recitals, if required, must occur in the same semester as the recital; a new pre-recital must be performed if the recital is postponed. Students may perform their graduation recitals at any time up to one week before Commencement. Those wishing to give recitals off campus need prior approval from their department chair; they must submit recital tapes. For DMA recital requirements, see *Doctor of Musical Arts*.

**Independent Study**
Independent study provides an opportunity to explore areas of special interest; students work individually with teachers to research topics. A minimum of seven 1-hour meetings for 1 credit and fourteen 1-hour meetings for 2 credits is required; fewer meeting times than these must be pre-approved by the Dean of Students. Independent study topics may not duplicate other Conservatory courses. Independent study is not permitted in studio, ensemble, or chamber music. Independent Study petitions must be completed and approved no later than last day of classes in the preceding semester.
**Undergraduate**

Students in the Bachelor’s program may petition to earn one or two credits for each faculty-directed Independent Study (up to a limit of three credits); those in the Undergraduate Diploma program may request Independent Study only in music-related subjects. Independent Study credit applies to free elective requirements. Credit may only be applied to other areas with approval of the department chair of the specific area in question.

To qualify, an undergraduate must have a minimum CGPA of 3.00 and must submit an independent study petition to the instructor, department chair, Academic Advisor, and Dean of Students.

**Graduate**

Graduate students may petition to apply independent study credit only toward elective requirements (up to a limit of four credits). Graduate students may petition to apply independent study credit only towards free electives.

To qualify, a graduate student must have a minimum CGPA of 3.70 and must submit an independent study petition to the instructor, department chair, Academic Advisor, and Dean of Students.

**Music History and Music Theory**

As part of their degree requirements, Masters candidates must pass the Music History and Music Theory Competency Examinations.

**Music History Competency Examination**

All MM students are required to take the Masters Music History Competency Examination during orientation. The exam is designed to test basic music history competency on the level of an Undergraduate Music History Survey course. A complete description of the exam is posted on the NEC website prior to Orientation. Students who do not pass the exam during orientation must take the 1-semester Remedial Music History Survey during their first semester at NEC.

**Exam Format:**

- The exam will be a computer-based test, comprised of multiple-choice questions.
- Students will have 90 minutes to complete the test.
- Students must score 60% or better in order to pass.
- Students may choose between 2 tests:
  - Test A: Classical repertoire 80%, Jazz/World music 20%
  - Test B: Jazz/World music 70%, Classical repertoire 30%
- Both tests will have questions from the following seven categories of repertoire: five from the western classical tradition (Medieval, Renaissance, Baroque, Classical, 19th century, 20th century) and two categories from outside of the western classical tradition (Jazz and World music). The difference between the tests is just in the way that these categories are proportioned making Test A focused more on the classical music repertoire and Test B on Jazz and World music.
• Students are free to choose which test they want to take irrespective of their major.
• Students may take only one of the offered tests (Test A or Test B).

**Music Theory Competency Examination**

All MM students are required to take the Masters Music Theory Competency Examination during orientation. The exam tests students’ skills in formal and harmonic analysis, melodic and harmonic ear-training. A complete description of the exam is posted on the NEC website prior to Orientation.

Students must pass all sections of the exam before they may enroll in any Music Theory course. They are required to take the examination each time it is offered until they pass it. Those who do not wish to meet the requirement by testing may enroll in the following remedial theory course, Principles of Harmony and Form. Successful completion of this course replaces the exam requirement, allowing students to enroll in MM theory electives.

**Cross-Registration**

**Undergraduate**

Conservatory students may enroll in classes taught at Northeastern University (undergraduate level only, excluding the College of Professional Studies) and Tufts University (undergraduate level only excluding the School of the Museum of Fine Arts through Tufts), applying such credits to their programs. Students cross-register for no more than two semesters, in courses that do not duplicate NEC offerings. Students whose native language is not English must have achieved a minimum TOEFL score of 76, completed both semesters of ESL I, or passed the NEC Test of English Proficiency to cross-register. Students who wish to cross-register must first receive permission from NEC’s Registrar and from their academic advisor, as well as the Registrar at the selected school. Cross-registration is not available for graduate students.

*Students who register for cross-registration through NEC but do not matriculate into a class at the second institution must either drop or withdraw from the NEC cross-registration indicated on their course listing for the semester. Students who fail to do so prior to the deadline for withdrawing from classes will receive a WA on their NEC transcript for the cross-registration course and will lose cross-registration privileges.*

**Liberal Arts and Music Theory Minors**

Students pursuing the Bachelor of Music degree may apply to pursue a Minor in Liberal Arts or in Music Theory. The objectives, tracks of study, and the Capstone Project for the Liberal Arts and Music Theory Minors are described on page 84.

**Declaring the Minor**

Students who wish to pursue a Minor must be in good academic standing as defined within the Academic Catalog. They should speak with their Academic Advisor and the relevant Minor Department Chair to discuss their proposed course of study and the requirements of the Minor.

Students who decide to apply for a Minor must complete the Approval to Pursue an Undergraduate Minor form, available from the Office of...
Student Services. The form requires the approval signatures of the Minor Department Chair, the Faculty Minor Advisor (see below), the Dean of Students, and the Academic Advisor. The form also requires the acknowledgment of the student’s studio instructor (or, for Jazz and CI majors, the Department Chair).

**Liberal Arts Minor**

Students may declare the Minor after successful completion of the Liberal Arts Seminar and College Writing – i.e., as early as January of freshman year – but not later than the end of sophomore year.

**Music Theory Minor**

Students may declare the Minor after successful completion of the Music Theory core curriculum as stated in the Academic Catalog for the student’s major. Students are strongly encouraged to declare the Music Theory Minor no later than the end of sophomore year.

**Academic Eligibility and Standing**

Students on academic probation may not declare or remain in the Minor. Students must maintain a GPA of 3.33 (B+) for courses in the Minor. Students who fall below the stated GPA will be placed on probation within the Minor for one semester. If the student does not meet the academic standing requirements for the Minor after the semester of probation, he/she will be required to undeclare the Minor.

**Credits**

**Liberal Arts Minor**

The Liberal Arts Minor consists of 14 credits – 12 in coursework and 2 for the Capstone Project.

**Music Theory Minor**

The Music Theory Minor consists of 10 credits. The distribution between coursework and the Capstone Project is dependent upon the track of study selected (please see page 84 for more detailed information). **Students pursuing the Research in Music Theory track will incur an additional tuition charge for the two semesters of half-time studio instruction (4 credits).**

**Minor Advisor**

At the time of declaration, the student will select a faculty member from the Minor department as a Minor Advisor. The Minor Advisor provides guidance and mentoring throughout the Minor, beginning with assisting the student in designing his/her proposed course of study in the Minor.

**Liberal Arts Minor**

Students will meet with their Liberal Arts Minor Advisor three times per semester leading up to the Capstone semester. For each session, the student and the Minor Advisor will complete a benchmarking checklist that will allow both the student and the Minor Advisor to measure progress toward completion of the Minor. If sufficient progress is not being made, the Minor Advisor will recommend that the student undeclare the Minor.
Sophomore Year
- Course coordination (each semester)
- Student reflections on the Minor and connections between courses (submitted each semester)

Junior Year
- Course coordination (each semester)
- Submission of ideas for the Capstone Project (by the end of the spring semester)

Senior Year
- A Capstone Project proposal will be due on the first day of classes of the fall semester
- Presentation of the Capstone Project will take place during the senior year, in either the fall or spring semester.

Please see page 85 for further information on the Capstone Project.

Music Theory Minor
Students will meet with their Music Theory Minor Advisor and the Department Chair during the pre-registration period each semester for guidance on course selection within the Minor. The student and the Minor Advisor will meet periodically in the semesters leading up to the Capstone semester to ensure appropriate course coordination, progress toward completion of the Minor, and preparation for the Capstone Project. If sufficient progress is not being made, the Minor Advisor will recommend that the student undeclare the Minor.

Please see page 85 for further information on the Capstone Project.

Undeclaring the Minor
Students may undeclare the Minor, in writing to their Minor and Academic Advisors, at any time.

Bachelor of Music Double Major
Bachelor's Degree candidates who wish to apply for a double major, combining performance with Music History or Music Theory, may do so at the end of their second year. Those wishing to combine two performance areas (or a performance area and composition) may apply to do so at the end of their first year. The double major requires approval from both department chairs, the academic advisor, and the Provost. Students who receive permission to pursue the double major must be in residence for five full-time years; they will be charged additional tuition for such programs (see Tuition and Fees). However, if a student is able to complete the requirements of both degrees in four full-time years, and has a GPA of at least 3.70 at the end of the junior year, he or she may request a waiver of the five-year requirement. A waiver of the five-year residency requirement requires approval of the Dean of Students, the chairs of both majors, and the Provost. Students pursuing a double degree may be required to pay for additional studio as full-time tuition only covers one studio assignment. Tufts/NEC students wishing to pursue a second degree at NEC must meet with the Provost and Director of Financial Aid to discuss tuition requirements.
NEC/Tufts University Five-Year Double Degree Program

Students who wish to combine degree studies in music and liberal arts may apply to the NEC/Tufts University five-year double degree program, which awards the Bachelor of Music degree from NEC and the Bachelor of Arts (or Science) degree from Tufts. Tufts offers double-degree students the opportunity to major in any area except music and engineering.

Such students must earn a minimum of 82 credits at NEC and 24 credits (including foundation, distribution, and concentration requirements) at Tufts. In designing their program schedules, students consult with academic advisors at both institutions. They must complete all requirements at both institutions to qualify for either degree, and the degrees must be awarded simultaneously. Students transferring from other institutions are not accepted into this program. Students may transfer into the double degree program from Tufts or NEC. However, they must complete 8 semesters of studio at NEC in order to satisfy the requirements of the double degree. Students wishing to end participation in the program may complete studies at either institution.

Joint Five-Year Bachelor of Arts and Master of Music Program at Harvard University and New England Conservatory

Students accepted by both Harvard College and the New England Conservatory may enter a joint five-year program leading to the A.B. at Harvard and the M.M. at New England Conservatory. Students will pursue the A.B. curriculum at Harvard and take studio instruction each semester at NEC. In the fourth year of study, students will complete all requirements for the A.B. degree at Harvard while beginning to fulfill NEC’s M.M. degree requirements. Students will receive the M.M. degree from New England Conservatory after successful completion of the fifth year of study. Further information about this program is available from the Head Tutor of the Department of Music at Harvard University and the Academic Advisors at the New England Conservatory.

The program is open to high school students who apply to both institutions through their normal admissions process. Applicants to the joint program will be expected to audition at NEC and for the NEC faculty member(s) with whom they wish to study. Students may be admitted to the joint program as freshmen in composition and any performance area supported by NEC. (NEC’s M.M. degree programs in Orchestral Conducting, Wind Ensemble Conducting, Choral Conducting, Collaborative Piano, and Vocal Pedagogy require significant presence at NEC in the first year of M.M. study [fourth year of A.B. program] and may not be appropriate for some students.) Harvard undergraduates in their first year of study may apply to transfer into the dual degree program by completing NEC’s application and audition process. Due to curriculum constraints, students beyond their first year at Harvard may not apply to transfer, and current NEC undergraduates are not eligible to transfer into the dual degree at Harvard. Application to the
program as a Theory major will take place in the course of the sophomore year at Harvard. Admissions will be made at the end of the academic year, to commence the following term. Students accepted into the program will be required to take a promotional at the end of each academic year. Students who are unable to pass the promotional may be asked to withdraw from the NEC portion of the program.

Second Master of Music Degree

Graduate students who have completed a first Master's may earn a second Master of Music degree. At the end of their first year, students interested in pursuing this second Master's should consult with their Academic Advisor, then submit a proposed curriculum for approval by the department chair, Dean of Students, and the Provost. Pursuing a second Master’s degree involves a formal approval process. See the Academic Advisor for details. The program requires at least two additional full-time semesters. Students must take all courses for the first major and any additional courses required for the second. Students hoping to earn a second Master’s degree should anticipate enrolling in four additional semesters of studio; however, they may petition for permission to meet their requirements with only two more. Such petitions will only be considered when the two fields of study are
closely related. Furthermore, such petitions require the approval of the new
department chair, Academic Advisor, Dean of Students, and Provost. Under
no circumstances may a student enroll in two studios in the same field
simultaneously. Students pursuing a double degree may be required to pay
for additional studio as full time tuition only covers one studio assignment.

Graduation Requirements
Students graduate when they have satisfactorily completed all program
requirements.
To qualify for graduation, a degree/diploma candidate will:
1) see the academic advisor for a graduation review;
2) complete and file an intent to graduate form by the stipulated deadline
   (see Academic Calendar);
3) complete all degree requirements, including courses, promotionals,
   recitals, theses and final projects, non-credit requirements, courses
   transferred from other school(s), and degree examinations (for DMA
   requirements, see Doctor of Musical Arts);
4) achieve a minimum CGPA of 2.00 (undergraduate) or 3.00 (graduate);
5) complete all grades of Incomplete or In Progress;
6) meet all obligations, including the return of books, instruments, and
   music to respective libraries;
7) pay any fees, tuition, fines, or emergency loans;
8) complete an exit interview with the Financial Aid Office;
9) complete the final semester of registered coursework with Satisfactory
   Academic Progress.

Students on Academic or Disciplinary Probation may not graduate until they
have fulfilled the terms of probation.

NEC expects master’s candidates to complete all degree requirements within
five years of matriculation; doctoral students, within seven years.

Students with one outstanding degree requirement (such as one class, one
competency exam or one recital) may petition the Dean of Students for
permission to participate in Commencement Exercises. The studio teacher
may be consulted if the outstanding degree requirement is a recital. DMA
candidates may only participate in Commencement Exercises when all
requirements are fulfilled.

Graduation Honors and Awards

Academic Honors
Faculty Council awards Academic Honors to degree candidates who achieve a
cumulative grade point average of 3.70 (undergraduates) or 3.85 (graduates).

George Whitefield Chadwick Medal
Faculty Council awards the George Whitefield Chadwick Medal to a
graduating bachelor’s degree student whose record of achievement has been
distinguished by superior accomplishment in the major field, supplementary
studies, extracurricular activities, and citizenship.
Gunther Schuller Medal
Faculty Council awards the Gunther Schuller Medal to a graduate degree or diploma candidate who has made extraordinary contributions to the life of the Conservatory.

Pi Kappa Lambda
NEC’s chapter of Pi Kappa Lambda, the national music honor society, inducts a small number of graduating students each year, on the basis of extraordinary musical and personal achievement. Pi Kappa Lambda also sponsors an annual scholarship competition for returning third or fourth year undergraduates, graduate students, and Artist Diploma candidates.

Presidential Scholars
The Presidential Scholar awards, NEC’s most prestigious scholarships, are given to students who exhibit exceptional ability and potential as performers. They are awarded at the President’s Convocation.

• Dorothy Hinton Congleton Memorial Presidential Scholarship
• Edward Hyde Cox Presidential Scholarship
• Francis W. Hatch Presidential Scholarship
• Helena Foundation Presidential Scholarship
• Carol T. and Robert P. Henderson Presidential Scholarship
• Emma V. Lambrose Presidential Scholarship
• Laurence Lesser Presidential Scholarship
• John Moriarty Presidential Scholarship
• Charlotte F. Rabb Presidential Scholarship
• Edward P. and Margaret Richardson Presidential Scholarship
• Wendy Shattuck ’75 Presidential Scholarship in Vocal Studies
• Abraham Skernick Memorial Presidential Scholarship
• Helen Haxton Stare Presidential Scholarship in Voice
• Irene M. Stare Presidential Scholarship in Violin
• Joan and Henry Wheeler Presidential Scholarship.

Academic Records
The Registrar’s Office issues official transcripts, which bear the notation Official Transcript, the College seal, and the Registrar’s signature. In response to written requests (which must be dated and signed by the student), the Registrar’s Office will send transcripts to designated institutions or issue them to students in sealed envelopes (if the seal is broken, they will be considered invalid). Unofficial transcripts, bearing the notation Unofficial Transcript; not valid for transfer, are issued to students for their own use. There is no charge for the first official or unofficial transcript (for subsequent charges, see Tuition and Fees). The Registrar’s Office will not release transcripts or degrees for students whose accounts are in arrears.

NEC recognizes students’ right to examine their educational records and control access by others in accordance with the family education Rights and Privacy Act (FERPA), passed by the U.S. Congress in 1974. Copies of NEC’s FERPA policy are available in the Registrar’s Office.
The New England Conservatory Writing Center

The New England Conservatory believes that one essential quality of the professional musician is his/her ability to communicate coherently and cogently in speech and writing. To help build these skills, professional writers and graduate student tutors provide one-on-one assistance to undergraduates, graduates, and staff in all phases of the writing process, from brainstorm to final draft. Projects range from academic assignments and grant applications to resumes, cover letters, bios and program notes.

Community Performances and Partnerships

The Community Performances and Partnerships program at New England Conservatory offers students the opportunity to perform at partnering schools, senior facilities, hospitals, museums and other cultural institutions throughout the greater Boston community. The program is designed to provide undergraduate and graduate students with performance skills that are integral to a career in music in the 21st century, through outreach training workshops, masterclasses with guest educators, and on-going evaluation of all programs. The program is open to both individual students and chamber ensembles, and performances take place throughout the school year. Students who are interested in a more intensive experience may apply for an individual Community Performance Fellowship or the Community Performance Fellowship Ensemble Program.

Entrepreneurial Musicianship Department

The Entrepreneurial Musicianship Department teaches valuable skills needed to build a life in music, and provides opportunities to use these skills. EM sponsors a variety of extra learning opportunities throughout the school year via workshops and performance-based activities; facilitates the Entrepreneurial Grants and Entrepreneurial Advising initiatives; helps match students with organizations for a variety of internship experiences; assists with applications for scholarships, grants, competitions, teaching, and job listings; and schedules on-campus auditions for summer festivals. The Department also offers a library of continually growing information (both in print and online), and provides one-on-one advising with EM staff and connections to our network of over 150+ Entrepreneurial Advisors. Additionally, EM Music Referral Service (MRS) provides NEC students with access to opportunities in music, both for professional development and financial assistance. The MRS has integrated its performance opportunity listings with Bridge, the online database of over 3200+ opportunities in music (available 24/7 at necmusic.edu/Bridge). To accept paid opportunities referred through the MRS, conservatory students must register at the MRS Office, which is open from 9 a.m. to 5 p.m., in Room 227, St. Botolph. The MRS takes no commission for referrals.
Health Services and Residence Hall Information

Health and Counseling Center
NEC’s Health and Counseling Center, located on campus at 241 St. Botolph Street, Room 112, provides timely, comprehensive, and high quality care to both graduate and undergraduate students. We are here to help you optimize your physical and emotional health. We hope you utilize our services when you are ill, injured, stressed or distressed. All full-time students are required to enroll, and pay the Health Services fee, but there are no “out of pocket” fees or co-payments for visits to the health services. (See Health Services for more information.)

Counseling Center
The counseling center is staffed by psychologists, a psychiatrist, and counseling interns. They offer students psychological services at no charge. The staff addresses a wide range of concerns including anxiety, self-esteem issues, relationship dynamics, depression, and substance abuse. All care is strictly confidential. Call 617-585-1398 with any questions or to schedule an appointment.

Health Center
The clinical staff provides a range of medical services for students on the NEC campus, and has expertise in illnesses and injuries that impact performance health. The health center offers primary and urgent care, including the treatment of acute injuries and illness, management of chronic illness, and well care. Referrals to area specialists and diagnostic tests performed or processed off site are charged to the student’s health insurance plan. Please call 617-585-1284 with any questions, or to schedule an appointment.

Health Report
Prior to registration, students must submit a health report which includes documentation of previous immunization history and/or proof of immunity against certain infectious diseases, as required by Massachusetts state law. A fee will be charged for late or incomplete health report submissions, and immunizations administered at the health center. Please contact NEC Health and Counseling Services for more information.

Health Insurance
The Commonwealth of Massachusetts requires all students to have insurance that covers hospitalization and specialists’ care. All full time students will automatically be enrolled in NEC’s Student Health Insurance Plan annually. NEC’s plan, administered by Gallagher Insurance Agency, provides benefits for a 12-month period that meets or exceeds all requirements. Any student who demonstrates comparable insurance coverage may waive NEC’s plan. For information about NEC’s student health insurance plan, the on-line waiver process, and questions about insurance requirements, goes to
www.gallagherstudent.com/NEC. NEC mails a full description of coverage to all students and will enroll all students who have not waived the school plan by August 15, 2016. For further information, students may contact the Business Office at 617-585-1221. Students who have paid the insurance premium and who take a leave of absence from NEC will be covered through the remainder of the coverage period (see Leave of Absence Policy).

**Leave of Absence Coverage**

Students who have paid the insurance premium and who take a leave of absence from NEC will be covered through the remainder of the coverage period (see *Leave of Absence Policy*).

**Residence Hall**

The Residence Hall is staffed by one live-in Director and nine student staff members, comprised of three Graduate Assistants and six Resident Assistants. Our student staff members serve as mediators, peer counselors, and community builders for the residential community. They hold office hours in the Residence Hall Office, plan social and educational events and work closely with the Director of Residential Life.

**Housing Contract**

The Conservatory Residence Hall provides double rooms, with a small number of single rooms, deluxe single rooms and suites, to full-time students enrolled at the Conservatory. All undergraduates, including transfer students, are required to live in the Residence Hall during their first year at the Conservatory. Students may request an exemption if they:

1) are living at home with parent(s) at their local permanent address in the greater Boston area;
2) are 21 years of age or older by the Residence Hall move-in date;
3) are married.

Students who do not meet the above criteria may petition to live off campus for reasons including, but not limited to, a medical condition that prevents them from living in the Residence Hall. Medical documentation will be required.

**Regulations**

1) The Residence Hall agreement is binding for the full academic year.
2) The Residence Hall $525 deposit secures a room, as space is available. This deposit is refundable following an acceptable inspection at the end of the academic year. The cost of damages incurred by students, either individually or collectively, will be subtracted from the deposit. The deposit may also be refunded should a non-required student decide on or before June 15 not to reside in the Residence Hall.
3) Rooms will be assigned after the June 1st housing application deadline. Residents will receive an official housing assignment with all necessary information by mid-July.
4) All resident students are required to purchase the meal plan. This plan includes $1,150 per semester ($2,300 for the academic year) and works like a bank account. Bistro Bucks are spent like cash at Bistro 33 when using the Penguin Pass as the ‘debit card’. Money is automatically deducted from the account with a swipe at the register. At the end of the fall semester, any remaining Bistro Bucks will carry over to the spring. Bistro Buck may not be carried over from the end of the spring semester to the following academic year. Residents may re-load their card with Cold Cash or using cash or a debit card. Residents can track their spending by logging on to their Cold Cash account and viewing the transactions and remaining totals.

5) NEC reserves the right to refuse, suspend, or cancel the Residence Hall Agreement without refund in cases of students whose behavior is detrimental to the interests of students or the community.

6) Residents who withdraw from NEC must follow Conservatory procedures (see Change in Status Policy). Prorated refunds will be based on the day the Residence Hall opens, rather than on the first class day.

**Vacation Policy**

During Thanksgiving and spring vacations, the Residence Hall remains open, with minimal to no meal service. The Residence Hall closes for winter and summer vacations.
Financial Information

Tuition and fees cover only part of the cost of educating NEC students. The balance is met by funds, gifts, and bequests. NEC makes every effort to assist students through scholarships and other financial aid; government funds are also available for those who qualify.

Tuition

The Conservatory expects students to be full-time (for status definitions, see Credit Loads and Enrollment Status).

**Bachelor of Music, Undergraduate Diploma, Master of Music, Doctor of Musical Arts**

Full-time tuition (academic year) .......................................................... $44,300

Part-time tuition*

  - Studio per semester (4 credits) .................................................. $10,785
  - Undergraduate course credit hour .............................................. $1,420
  - Graduate course credit hour ..................................................... $2,840

**Graduate Diploma**

Full-time tuition (academic year) ........................................................ $40,510

Part-time tuition* (see Master’s tuition)

**Special Students**

Studio (per semester) ....................................................................... $10,785

*Students may enroll part-time only with prior permission from the Dean of Students (see Residence Policy).

Residence Hall Room and Board

- Double Room .................................................................................. $13,900
- Suite ................................................................................................ $19,950
- Single Room ................................................................................... $17,230
- Deluxe Single ................................................................................ $18,600

Fees

**Preliminary Fees**

- Application and audition$1 .......................................................... $120
- Application for additional NEC degree program$1 ..................... $75
- Special student application$2 ......................................................... $225

**Deposits**

- Residence Hall reservation$3 and damage deposit$4 ..................... $525
- Tuition deposit for new students$1 ................................................ $500
**General Fees**

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student activities and services</td>
<td>$325</td>
</tr>
<tr>
<td>DMA Continuance (per semester)</td>
<td>$600</td>
</tr>
<tr>
<td>Continuance (non DMA)</td>
<td>$250</td>
</tr>
<tr>
<td>Administrative deactivation fee</td>
<td>$50</td>
</tr>
<tr>
<td>Reactivation fee</td>
<td>$50</td>
</tr>
<tr>
<td>Course audit</td>
<td>$500</td>
</tr>
<tr>
<td>Building Access Fee (per semester)</td>
<td>$2,000</td>
</tr>
<tr>
<td>Late registration</td>
<td>$250</td>
</tr>
<tr>
<td>Late tuition payment</td>
<td>$375</td>
</tr>
<tr>
<td>Priority practice rooms (per year)</td>
<td>$160</td>
</tr>
<tr>
<td>Piano, Harpsichord, Jazz Piano, Cl Piano</td>
<td></td>
</tr>
<tr>
<td>Piano, Harpsichord, Jazz Percussion</td>
<td></td>
</tr>
<tr>
<td>Transcript request</td>
<td>$10</td>
</tr>
<tr>
<td>Copies of student records</td>
<td>$10</td>
</tr>
<tr>
<td>Diploma Mailing Fee</td>
<td>$50</td>
</tr>
<tr>
<td>Late Health Report Fee</td>
<td>$150</td>
</tr>
<tr>
<td>Technology Fee</td>
<td>$130</td>
</tr>
<tr>
<td>Audition Fee</td>
<td>$25</td>
</tr>
</tbody>
</table>

**Health Services**

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEC Health Insurance, individual graduate student plan</td>
<td>$2,277</td>
</tr>
<tr>
<td>(includes NEC Health Center)</td>
<td></td>
</tr>
<tr>
<td>[Family plan available for insurance portion]</td>
<td></td>
</tr>
<tr>
<td>NEC Health Insurance, individual undergraduate student plan</td>
<td>$1,967</td>
</tr>
<tr>
<td>(includes NEC Health Center)</td>
<td></td>
</tr>
<tr>
<td>[Family plan available for insurance portion]</td>
<td></td>
</tr>
<tr>
<td>NEC Health Center (without Insurance)</td>
<td>$520</td>
</tr>
</tbody>
</table>

**Notes:**

1) Nonrefundable.
2) Refundable if course/studio is unavailable.
3) Refundable if the Director of Residential Life receives written confirmation of cancellation by June 15.
4) Refundable upon vacating the room after an acceptable inspection.
5) Assessed each semester to DMA students who are matriculated but not registered for any credit-bearing activity; includes library privileges. Not charged to students on leave of absence. This fee does not include practice room privileges. Failure to pay the DMA continuance fee may result in administrative withdrawal from NEC.
6) Assessed each semester to non-DMA students who have completed their full-time residency requirements and are not registered for any tuition bearing credits and/or recitals. Failure to pay the continuance fee may result in administrative withdrawal from NEC.
7) The Administrative Deactivation Fee is charged to students who leave active status without notifying the Conservatory. The Reactivation fee is charged to all students returning from inactive status or suspension.
8) See Auditing.
9) Assessed after all credit-bearing requirements are completed; allows students to use practice room facilities, but not concert halls.

10) Assessed to part-time students who have fulfilled the residency requirement but have not yet completed the degree recital, covers administrative costs.

11) See Academic Records.

12) Assessed to all students who submit their health reports after July 1.

13) Assessed to all students.

14) Assessed to all Voice, Jazz and Collaborative Piano applicants who take a live audition.

15) Massachusetts law requires U.S.-based insurance for all students. This fee includes NEC-sponsored Gallagher Student Health Insurance and the NEC Health Center. NEC student insurance may not be purchased separately; those who demonstrate comparable coverage that also meets the requirements of the Patient Protection & Affordable Care Act prior to August 15 may petition to waive the insurance portion.

16) Assessed to all students.

Payments

Fall semester, due August 12

- Half tuition
- Half room-and-board
- Full health services (nonrefundable)
- Half practice room fee (see Fees)
- Full student activities and services fee

Spring semester, due January 4

- Half tuition
- Half room-and-board
- Half practice room fee
- Health services
- Full student activities and services fee (for January matriculants)
- Veterans must also make arrangements for payment by these dates.
- A $375 late payment fee is charged on all delinquent accounts.

Payment Plans

Since some students prefer to pay tuition and fees in equal installments over the academic year, NEC has made arrangements with several commercial firms for such payment on a monthly basis. Tuition and Residence Hall deposits are excluded from these payments. For further information, please contact the Business Office.

Veterans

The following programs of study are approved by the Massachusetts Board of Regents of Higher Education for payment to veterans eligible to receive training benefits under Chapters 32, 34, 35, and 36 of Title 38 of the Mass. General Laws, and by the Veterans Administration under the provisions of Chapter 31 of Title 38: Bachelor of Music (four-year and double-major five-year programs), NEC/Tufts University Five-Year Double Degree,
Undergraduate Diploma, Graduate Diploma, and Master of Music. To be eligible for full-time benefits, undergraduates must register for a minimum of 12 semester credits; graduates must register for a minimum of 9 semester credits. Eligible veterans must file appropriate forms each semester with the Registrar.

**Refund Policy**

The Conservatory uses federal guidelines to determine refunds for new and returning students, as assessed by the Financial Aid Office and disbursed by the Business Office. New and returning students who petition the Office of Student Services in writing by noon on the dates below are eligible for refunds (as stipulated: see Tuition and Fees).

<table>
<thead>
<tr>
<th>Refund</th>
<th>Fall 2016</th>
<th>Spring 2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>100%</td>
<td>through 7 September</td>
<td>through 17 January</td>
</tr>
<tr>
<td>90%</td>
<td>through 19 September</td>
<td>through 30 January</td>
</tr>
<tr>
<td>75%</td>
<td>through 3 October</td>
<td>through 13 February</td>
</tr>
<tr>
<td>50%</td>
<td>through 28 October</td>
<td>through 13 March</td>
</tr>
</tbody>
</table>

After completing 50% of the term, students will be responsible for all tuition and fees. Continuing students who leave active status without notifying the Dean of Students are subject to an administrative fee.

For further information, see the Financial Aid Office’s *Financing Your Education*.

**Financial Aid**

NEC awards financial aid, including scholarships, loans, grants, and student employment, on the basis of financial need, musical ability, and satisfactory academic progress. NEC participates in all Title IV Federal Student Aid Programs, awarding funds such as Federal Pell Grants (for undergraduates only), Federal Supplemental Educational Opportunity Grants (for undergraduates only), state grants (for undergraduates only), Federal Perkins Loans, Direct Stafford Loans (subsidized and unsubsidized), Direct PLUS Loans, and the Federal College Work-Study Program.

Students and parents applying for financial assistance of any kind must complete the NEC Application for Financial Aid. Additionally, all students who are U.S. citizens or permanent residents and who have a social security number and/or alien registration number are encouraged to file the FAFSA for federal financial aid determination. The FAFSA assists the Financial Aid office in determining a student’s financial need and confirming his or her eligibility to participate in student aid programs. The information provided on the FAFSA is used to calculate an Expected Family Contribution (EFC), using a federal needs analysis formula that has been approved by the United States Congress.

All financial aid recipients, including those receiving only NEC funding, must re-apply for financial aid on an annual basis. Students who are meeting NEC’s academic standards, are registered, apply for financial aid on time, and remain in relatively the same financial situation will be eligible for
renewal of the initial financial aid package. Students remain eligible for renewal for as long as they are working toward the same degree/diploma and are enrolled at least half time. Students must be enrolled full-time in order to receive NEC scholarship/merit funding.

Policies
Federal law and NEC rules require that students receiving aid make satisfactory progress toward their degrees (for further information see Satisfactory Academic Progress). Undergraduate students receiving federal aid are required to complete their academic program within federally-defined time limitations. The maximum time frame for each student receiving aid may not exceed 150% of the published length of their academic program (see Residency Policy).

Application Procedures
Students must submit the following materials to the NEC Financial Aid Office. Late applications will be considered on a funds-available basis.

U.S. Citizens and Eligible Non-Citizens (e.g. Permanent Residents)
NEC Application for Financial Aid (available in the NEC Financial Aid Office). New students must file by December 1, while returning students must file by February 15.

The Free Application for Federal Student Aid (FAFSA). New and returning students should file by February 15 for maximum consideration. Some federal aid applicants will be selected for income verification. These applicants must complete a Verification Worksheet and submit a 2014 IRS tax return transcript. Parents of undergraduates must also submit a 2014 IRS tax return transcript.
International Students

NEC Application for Financial Aid (available in the NEC Financial Aid Office). New students must file by December 1, while returning students must file by February 15.

Federal Programs: U.S. Citizens and Permanent Residents

Federal Pell Grant (Undergraduates Only)
The Federal Pell Grant program is a federally funded, need-based grant that does not have to be repaid. Eligibility is determined by the federal government and the fund is offered to students with exceptional need who have not previously earned a bachelor's degree.

Federal Supplemental Educational Opportunity Grant (FSEOG) (Undergraduates Only)
FSEOG is a federally funded, need-based grant that does not have to be repaid. Federal funding for SEOG is extremely limited. These awards range from $500 to $4,000 a year and are offered only to students with exceptional financial need, typically Pell Grant recipients.

Federal Perkins Loans
The Federal Perkins Loan is a low-interest federal loan program for students with exceptional financial need. The maximum loan amount is $4,000 for undergraduates and $6,000 for graduate students. Repayment of principal, plus 5.00% simple interest per year, begins nine months after the student ceases to be enrolled at least half time at an eligible institution.

Federal Stafford Loans (Subsidized and Unsubsidized)
The Federal Stafford Loan is a fund awarded to students that must be repaid. The Financial Aid Office awards Stafford loans in accordance with Title IV Federal Financial Aid regulations. Repayment begins 6 months after the student ceases to be enrolled at least half time.
**Federal PLUS Loans**

The Federal PLUS loan program allows graduate students as well as the parents of dependent, undergraduate students to borrow up to the cost of education less any other financial aid. Repayment typically begins 60 days after the loan disburses.

**Federal College Work-Study**

The Financial Aid Office awards Federal Work-Study in accordance with Title IV Federal Financial Aid regulations to students who demonstrate financial need. Federal Work-Study is a fund that is not directly credited to a student’s term-bill account. These funds are earned by the student and paid directly to the student in the form of a bi-weekly paycheck. New students who wish to participate in the Federal Work-Study program are encouraged to attend the Entrance Counseling/Student Employment session during fall orientation. Jobs average 8 to 15 hours a week, payable at the minimum wage or higher. Eligible students are responsible for locating their own on-campus employment; we recommend using the job placement listings published by the Financial Aid Office. Neither employment nor the amount of eligibility is guaranteed.

Student Aide is a program for international students and others who are not eligible for Federal College Work-Study but still wish to work on-campus. Earnings from Student Aide positions are not directly credited to a student term-bill account these funds are earned by the student and paid directly to the student in the form of a bi-weekly paycheck. Eligible students are responsible for locating their own on-campus employment. Employment is not guaranteed.

**State Programs**

State Grants are awards issued by the state in which the student permanently resides. To be considered, students must respond to the FAFSA questions regarding student state of residence, state of issue for driver’s license, and parent state of residence (if applicable).

**Private Educational Loans**

The NEC Financial Aid Office has selected a variety of alternative/private loan programs for students to consider. Students and/or their families may borrow up to the cost of education, less any financial aid.

**Return of Title IV Funds**

A pro-rated refund calculation will be applied to federal student aid recipients at NEC who become inactive or stop attending classes before 60% of the semester has passed. Title IV (federal financial aid) refunds will be calculated according to the number of days the student has attended classes, or the date in which he/she became inactive, divided by the total number of days in the semester up to 60%. NEC and the student will be required to return to the federal aid programs the amount of aid received that was in excess of the aid earned for the time period the student was enrolled.

For students with NEC funding who go inactive before 60% of the semester is completed, all NEC funding will be removed from the student’s overall financial aid award. Upon re-entry, students will be reconsidered for NEC funding on a funds-available basis.
Undergraduate Programs of Study

Bachelor of Music

The undergraduate curriculum provides extensive training in students’ majors, comprehensive instruction in music theory and music history, and an introduction to liberal arts disciplines.

Degree programs may be pursued in the following majors:

- Bassoon
- Clarinet
- Composition
- Contemporary Improvisation
- Double Bass
- Euphonium
- Flute
- Guitar
- Harp
- Horn
- Jazz Studies – Concentration in Composition
- Jazz Studies – Concentration in Performance
- Music History
- Music Theory
- Oboe
- Percussion
- Piano
- Saxophone
- Trombone
- Trumpet
- Tuba
- Viola
- Violin
- Violoncello
- Vocal Performance

In addition to degree programs, undergraduates may also pursue a minor in Liberal Arts or Music Theory, or a Music-in-Education Concentration (see pages 84 and 87).

Definition of an NEC-Educated Person (Bachelor’s Degree Level)

NEC’s Bachelor of Music curriculum is designed with the expectation that an NEC-educated person will be a musician with artistic integrity, an active life-long learner in both musical and academic disciplines, and a responsible citizen.

A person graduating with a bachelor’s degree from NEC demonstrates significant achievement of professional competence in the chosen
musical discipline – through the acquired body of knowledge and skills in performance, musicianship, history, theoretical analysis, composition, and repertoire – and displays an ability to interpret music with a sense of individual expression, enriched by both traditional and innovative approaches to musical training. An NEC-educated musician demonstrates knowledge of fundamental concepts of music theory, and a basic familiarity with historical developments in Western music, including a more thorough understanding of at least one specific period or idiom. He/she will be able to use technology and the tools of scholarly research effectively to further his/her musical education, work, and exploration.

The NEC-educated person has developed college-level skills in analytical reading, critical thinking, academic writing, and oral presentation and discussion; can work both independently and in collaboration with others; and has a basic proficiency with technology and information resources. An NEC-educated person broadens his/her intellectual perspective by choosing from elective offerings in history, politics, economics, literature, cultural studies, philosophy, mathematics, science, languages, music education, and the creative arts. In doing so, students explore and deepen their creativity, and examine and reflect on the social, political, and cultural issues that affect their lives as students, musicians, and participants in the global community. The NEC-educated person has developed the professional skills necessary to pursue a career in music or in other fields.

An NEC-educated person is an active life-long learner in both musical and academic disciplines, and a responsible citizen. As such, the NEC-educated person develops the skills to be a proponent for the role of music and musicians in society; is committed to outreach and community service through music; and supports the creation and growth of music and other arts organizations.

The NEC-educated person has an awareness of current events, both locally and globally; has an awareness of and respect for other cultures; is able to develop and express independent views; and is able to engage in respectful conversations or debate while honoring diverse perspectives.

Understanding that learning is a process of discovery, NEC students graduating with a bachelor’s degree will be able to apply their acquired knowledge, understanding, and skills beyond their undergraduate education, enabling them to continue critical studies, explore ideas and contemporary issues, deepen their creative work, and commit themselves to vital roles in their communities.

**General Education**

As part of their NEC education, students pursuing a Bachelor of Music degree fulfill a general education requirement (40 credits) that reflects NEC’s Definition of an Educated Person. General education offerings provide NEC students with the opportunity to develop such essential skills as critical thinking and writing, and to broaden their intellectual perspective through study and exploration of the traditional academic disciplines, including areas in music that complement a student’s major course of study. Courses that qualify as General Education are marked in the Course Offerings (pages 73-82) as “GE,” and include offerings in Liberal Arts, Entrepreneurial Musicianship, Music History, and select courses in Music Theory.
Brass
*Trumpet, Horn, Trombone, Euphonium, Tuba*

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Studio (4 credits per semester)</strong></td>
<td>32</td>
</tr>
<tr>
<td>PRCBR 100</td>
<td></td>
</tr>
<tr>
<td><strong>Brass</strong></td>
<td>4–8</td>
</tr>
<tr>
<td>PRCBR 340T (4 semesters)</td>
<td></td>
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<tr>
<td>PRCBR 150T or 120T or 140 or 170T</td>
<td></td>
</tr>
<tr>
<td><strong>Music Theory</strong></td>
<td>21</td>
</tr>
<tr>
<td>THYU 101-102, 106 (9 credits)</td>
<td></td>
</tr>
<tr>
<td>THYU 201-202 (6 credits)</td>
<td></td>
</tr>
<tr>
<td>THYU 207-208 (6 credits)</td>
<td></td>
</tr>
<tr>
<td><strong>Music History (GE)</strong></td>
<td>10</td>
</tr>
<tr>
<td>MHST 111 (2 credits)</td>
<td></td>
</tr>
<tr>
<td>Electives (8 credits)</td>
<td></td>
</tr>
<tr>
<td><strong>Liberal Arts (GE)</strong></td>
<td>21</td>
</tr>
<tr>
<td>LARTS 111, 221 (4 credits)</td>
<td></td>
</tr>
<tr>
<td>Electives (17 credits)</td>
<td></td>
</tr>
<tr>
<td><strong>Entrepreneurial Musicianship (GE)</strong></td>
<td>1</td>
</tr>
<tr>
<td>ENTP 351 (third year)</td>
<td></td>
</tr>
<tr>
<td><strong>Ensemble</strong></td>
<td>8</td>
</tr>
<tr>
<td>ORCH ENS</td>
<td></td>
</tr>
<tr>
<td><strong>Chamber Music</strong></td>
<td>2</td>
</tr>
<tr>
<td>CHM MUS</td>
<td></td>
</tr>
<tr>
<td><strong>General Education Electives (GE)</strong></td>
<td>8</td>
</tr>
<tr>
<td>Electives</td>
<td></td>
</tr>
<tr>
<td><strong>Free Electives</strong></td>
<td>7–11</td>
</tr>
<tr>
<td><strong>Recital</strong></td>
<td>2</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td>120</td>
</tr>
</tbody>
</table>

**Trumpet majors**: participation in Trumpet Class for four semesters (PRCBR 150T);
**Horn majors**: participation in Horn Class for four semesters (PRCBR 120T);
**Trombone majors**: participation in Trombone Class for four semesters (PRCBR 140);
**Tuba majors**: participation in Tuba Class for four semesters (PRCBR 170T).

*Additional required Liberal Arts, Music History and approved Music Theory courses*

### Additional Requirements
1) 40 credits of General Education Courses (GE) required
2) Promotional at the end of the first, second, and third years (PRCBR 195, 295, 395)
3) Pre-recital and recital in fourth year (PRCBR 499)

Composition

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Studio (4 credits per semester)</strong></td>
<td>32</td>
</tr>
<tr>
<td>CMP 100</td>
<td></td>
</tr>
<tr>
<td><strong>Composition</strong></td>
<td>18</td>
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<tr>
<td>CMP 132 (first year)</td>
<td></td>
</tr>
<tr>
<td>CMP 411T-412T* (second year)</td>
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</tr>
<tr>
<td>CMP 561T-562T (third year)</td>
<td></td>
</tr>
<tr>
<td>CMP 515-516 or 517-518 (third year)</td>
<td></td>
</tr>
<tr>
<td>CMP 443T-444T (fourth year)</td>
<td></td>
</tr>
</tbody>
</table>
### Music Theory
- THYU 101-102, 106 (9 credits)
- THYU 201-202 (6 credits)
- THYU 207-208 (6 credits)

**Music History (GE)**
- MHST 111 (2 credits)
- Electives (8 credits)

**Liberal Arts (GE)**
- LARTS 111, 221 (4 credits)
- Electives (17 credits)

**Entrepreneurial Musicianship (GE)**
- ENTP 351 (third year)

**Ensemble**
- 4 credits

**Class Instruction**
- 2 credits
- from: PNO 130, VC 161-162, 261-262

**General Education Electives (GE)**
- 8 credits

**Free Electives**
- 3 credits

**Total Credits**
- 120 credits

---

*For CMP 411T, the prerequisite of THYU 207-208 is waived

**CHOR CONC, CHOR CHMB, or other ensemble as determined by applied instrument/voice, with approval of department chair and Ensemble Director

***Additional required Liberal Arts, Music History and approved Music Theory courses

**Additional Requirements**
1) 40 credits of General Education Courses (GE) required
2) Promotional at the end of the first, second, and third years (CMP 195, 295, 395)
3) If the third-year promotional is not passed, an additional review is required during the fourth year (CMP 490)

### Contemporary Improvisation

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio</td>
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</tr>
<tr>
<td>CI 100 or as assigned</td>
<td></td>
</tr>
<tr>
<td>Improvisation</td>
<td>12</td>
</tr>
<tr>
<td>CI 181T, 283T-284T, 385T-386T, (JS 263-264 by advisement)</td>
<td></td>
</tr>
<tr>
<td>Music Theory</td>
<td>15</td>
</tr>
<tr>
<td>THYU 101-102, 106 (9 credits)</td>
<td></td>
</tr>
<tr>
<td>THYU 207-208 (6 credits)</td>
<td></td>
</tr>
<tr>
<td>Music History (GE)</td>
<td>10</td>
</tr>
<tr>
<td>MHST 111 (2 credits)</td>
<td></td>
</tr>
<tr>
<td>Electives (8 credits)</td>
<td></td>
</tr>
<tr>
<td>Liberal Arts (GE)</td>
<td>21</td>
</tr>
<tr>
<td>LARTS 111, 221 (4 credits)</td>
<td></td>
</tr>
<tr>
<td>Electives (17 credits)</td>
<td></td>
</tr>
<tr>
<td>Entrepreneurial Musicianship (GE)</td>
<td>1</td>
</tr>
<tr>
<td>ENTP 351 (third year)</td>
<td></td>
</tr>
<tr>
<td>Ensemble</td>
<td>8</td>
</tr>
<tr>
<td>CI ENS</td>
<td></td>
</tr>
</tbody>
</table>
General Education Electives (GE)* .............................................................. 8
Free Electives .......................................................................................... 11
Recital ........................................................................................................ 2
Total Credits ............................................................................................ 120

* Additional required Liberal Arts, Music History and approved Music Theory courses

Additional Requirements
1) 40 credits of General Education Courses (GE) required
2) Promotional at the end of the first, second, and third years (CI 195, 295, 395);
   students submit a recording of two pieces and a paper outlining the year’s progress
   and plans for the future
3) Recital in fourth year (CI 499)

Guitar

Studio (4 credits per semester) ................................................................. 32
STR 100

Strings ..................................................................................................... 4
STR 283T-284T (second year)
STR 383T-384T (third year)

Music Theory ......................................................................................... 21
THYU 101-102, 106 (9 credits)
THYU 201-202 (6 credits)
THYU 207-208 (6 credits)

Music History (GE) .................................................................................. 10
MHST 111 (2 credits)
Electives (8 credits)

Liberal Arts (GE) ..................................................................................... 21
LARTS 111, 221 (4 credits)
Electives (17 credits)

Entrepreneurial Musicianship (GE) ......................................................... 1
ENTP 351 (third year)

Ensemble .................................................................................................. 6
CHOR CONC or CHOR CHMB (4 semesters)
STR 110 (2 semesters)

Chamber Music ......................................................................................... 4
CHM MUS

General Education Electives (GE)* .......................................................... 8
Free Electives .......................................................................................... 11
Recital ........................................................................................................ 2
Total Credits ............................................................................................ 120

* Additional required Liberal Arts, Music History and approved Music Theory courses

Additional Requirements
1) 40 credits of General Education Courses (GE) required
2) Promotional at the end of the first, second, and third years (STR 195, 295, 395)
3) Pre-recital and recital in fourth year (STR 499)
### Harp

<table>
<thead>
<tr>
<th>Course Description</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio (4 credits per semester)</td>
<td>32</td>
</tr>
<tr>
<td>STR 100</td>
<td></td>
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<tr>
<td><strong>Music Theory</strong></td>
<td>21</td>
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<tr>
<td>THYU 101-102, 106 (9 credits)</td>
<td></td>
</tr>
<tr>
<td>THYU 201-202 (6 credits)</td>
<td></td>
</tr>
<tr>
<td>THYU 207-208 (6 credits)</td>
<td></td>
</tr>
<tr>
<td><strong>Music History (GE)</strong></td>
<td>10</td>
</tr>
<tr>
<td>MHST 111 (2 credits)</td>
<td></td>
</tr>
<tr>
<td>Electives (8 credits)</td>
<td></td>
</tr>
<tr>
<td><strong>Liberal Arts (GE)</strong></td>
<td>21</td>
</tr>
<tr>
<td>LARTS 111, 221 (4 credits)</td>
<td></td>
</tr>
<tr>
<td>Electives (17 credits)</td>
<td></td>
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<tr>
<td><strong>Entrepreneurial Musicianship (GE)</strong></td>
<td>1</td>
</tr>
<tr>
<td>ENTP 351 (third year)</td>
<td></td>
</tr>
<tr>
<td><strong>Ensemble</strong></td>
<td>8</td>
</tr>
<tr>
<td><strong>Chamber Music</strong></td>
<td>2</td>
</tr>
<tr>
<td><strong>General Education Electives (GE)</strong>*</td>
<td>8</td>
</tr>
<tr>
<td><strong>Free Electives</strong></td>
<td>15</td>
</tr>
<tr>
<td><strong>Recital</strong></td>
<td>2</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td>120</td>
</tr>
</tbody>
</table>

*Additional required Liberal Arts, Music History and approved Music Theory courses

### Jazz Studies

<table>
<thead>
<tr>
<th>Course Description</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>Studio (4 credits per semester)</td>
<td>32</td>
</tr>
<tr>
<td>JS 100 or as assigned by department</td>
<td></td>
</tr>
<tr>
<td><strong>Jazz Studies</strong>*</td>
<td>14</td>
</tr>
<tr>
<td>JS 263-264, 368, 378, 473-474, CI 283T</td>
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</tr>
<tr>
<td><strong>Music Theory</strong></td>
<td>15</td>
</tr>
<tr>
<td>THYU 101-102, 106 (9 credits)</td>
<td></td>
</tr>
<tr>
<td>THYU 207-208 (6 credits)</td>
<td></td>
</tr>
<tr>
<td><strong>Music History (GE)</strong></td>
<td>10</td>
</tr>
<tr>
<td>MHST 111 (2 credits)</td>
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</tr>
<tr>
<td>Jazz Music History Elective (2 credits) (May not be satisfied by MHST 117)</td>
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</tr>
<tr>
<td>Electives (6 credits)</td>
<td></td>
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<tr>
<td><strong>Liberal Arts (GE)</strong></td>
<td>21</td>
</tr>
<tr>
<td>LARTS 111, 221 (4 credits)</td>
<td></td>
</tr>
<tr>
<td>Electives (17 credits)</td>
<td></td>
</tr>
<tr>
<td><strong>Entrepreneurial Musicianship (GE)</strong></td>
<td>1</td>
</tr>
<tr>
<td>ENTP 351 (third year)</td>
<td></td>
</tr>
</tbody>
</table>

* 40 credits of General Education Courses (GE) required
* Promotional at the end of the first, second, and third years (STR 195, 295, 395)
* Pre-recital and recital in fourth year (STR 499)
### Small Jazz Ensemble** ............................................................. 8
JS ENS

### General Education Electives (GE)*** ........................................ 8

### Free Electives ........................................................................... 9

### Recital or Portfolio Review ...................................................... 2

### Total Credits ............................................................................ 120

* Placement by exam; additional remedial work such as JS 131, JS 132 and CI 181T may be required

** Not required for Jazz Composition; credits not earned in ensemble are earned as electives; Large Jazz Ensemble may also be required

*** Additional required Liberal Arts, Music History and approved Music Theory courses

### Additional Requirements
1) 40 credits of General Education Courses (GE) required
2) Promotional at the end of the first, second, and third years (JS 195, 295, 395)
3) Recital in fourth year for Jazz Performance majors (JS 499); Portfolio Review in fourth year for Jazz Composition majors (JS 497)

---

### Music History*

Students begin the Music History major in the third year, following approval by the Music History department chair. To begin the Music History major, students must pass a second-to-third year promotional in their applied area.

** Studio (credits vary according to instrument)................................. 25–39
  Instrumental/vocal (first, second, third years: 3 to 5 credits each semester; fourth year: 1.5 to 2.5 credits each semester)
  Thesis MHST 100 (fourth year: 2 credits each semester)

** Music History (GE) ..................................................................... 20–26
  MHST 111 (2 credits)
  MHST Electives (14-20 Credits)
  MHST 535-536 (third year; 4 credits)

** Music Theory .............................................................................. 21
  THYU 101-102, 106 (9 credits)
  THYU 201-202 (6 credits)
  THYU 207-208 (6 credits)

** Liberal Arts (GE) ......................................................................... 21
  LARTS 111, 221 (4 credits)
  LARTS 181-182 (6 credits)**
  Electives (11 credits)

** Entrepreneurial Musicianship (GE) ............................................. 1
  ENTP 351 (third year)

** Ensemble*** ............................................................................... 6

** Free Electives ............................................................................ 4–18

** Recital ....................................................................................... 2

** Total Credits ............................................................................. 120

* Students who apply to this program must meet audition requirements for their applied instrument or voice
** Students may test out of the language requirement, or substitute another language for German, with permission from the Music History department chair

*** Determined by applied instrument/voice and/or ensemble audition

### Additional Requirements

1) 40 credits of General Education Courses (GE) required
2) Promotional in applied department at the end of the first, second, and third years (195, 295, 395)
3) Portfolio of papers written during the program of study, presented for review in the fourth year (MHST 497)
4) Lecture recital, or separate lecture and half-recital, in fourth year adjudicated by the Music History and the applied department faculty (MHST 499)
5) Oral exam in fourth year

### Music Theory

Students begin the Music Theory major in the third year, following approval by the Music Theory department chair. To begin the Music Theory major, students must pass a second-to-third-year promotional in their applied area.

** Studio (credits vary according to instrument) ........................................ 26–38**

** Applied area (12-30 credits)**

- THYU 100 (12-16 credits; first semester of third year optional)

** Music Theory ................................................................. 21**

- THYU 101-102, 106 (9 credits)
- THYU 201-202 (6 credits)
- THYU 207-208 (6 credits)

** Additional undergraduate or graduate theory courses by advisement* ........................................ 12**

- MHST 111 (2 credits)
- Electives (8 credits)

** Liberal Arts (GE) ................................................................. 21**

- LARTS 111, 221 (4 credits)
- Electives (17 credits)

** Entrepreneurial Musicianship (GE) ........................................... 1**

- ENTP 351 (third year)

** Ensemble** ................................................................................. 6

** General Education Electives (GE)*** ........................................... 8

** Free Electives ........................................................................... 1-13

** Project ........................................................................................ 2

** Total Credits ............................................................................ 120**

* One course must include a composition project; one course must be in counterpoint; and one course must be in 20th-21st century music

** Determined by applied instrument/voice and/or ensemble audition

*** Additional required Liberal Arts, Music History and approved Music Theory courses

### Additional Requirements

1) 40 credits of General Education Courses (GE) required
2) Analytical or compositional project in fourth year
3) Portfolio of theoretical work from the third and fourth years if requested by department (THYU 497)
### Percussion

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio (4 credits per semester)</td>
<td>32</td>
</tr>
<tr>
<td>PRCBR 100</td>
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</tr>
<tr>
<td>Percussion</td>
<td>14</td>
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<tr>
<td>PRCBR 325T-326T</td>
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<tr>
<td>PRCBR 130T (4 semesters)*</td>
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</tr>
<tr>
<td>PRCBR 360T (4 semesters)</td>
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<tr>
<td>PRCBR 435T-436T, 437T-438T</td>
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<tr>
<td>Music Theory</td>
<td>21</td>
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<tr>
<td>THYU 101-102, 106 (9 credits)</td>
<td></td>
</tr>
<tr>
<td>THYU 201-202 (6 credits)</td>
<td></td>
</tr>
<tr>
<td>THYU 207-208 (6 credits)</td>
<td></td>
</tr>
<tr>
<td>Music History (GE)</td>
<td>10</td>
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<tr>
<td>MHST 111 (2 credits)</td>
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<tr>
<td>Electives (8 credits)</td>
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<tr>
<td>Liberal Arts (GE)</td>
<td>21</td>
</tr>
<tr>
<td>LARTS 111, 221 (4 credits)</td>
<td></td>
</tr>
<tr>
<td>Electives (17 credits)</td>
<td></td>
</tr>
<tr>
<td>Entrepreneurial Musicianship (GE)</td>
<td>1</td>
</tr>
<tr>
<td>ENTP 351 (third year)</td>
<td></td>
</tr>
<tr>
<td>Ensemble</td>
<td>8</td>
</tr>
<tr>
<td>ORCH ENS</td>
<td></td>
</tr>
<tr>
<td>General Education Electives (GE)**</td>
<td>8</td>
</tr>
<tr>
<td>Free Electives**</td>
<td>3</td>
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<tr>
<td>Recital</td>
<td>2</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td>120</td>
</tr>
</tbody>
</table>

* Recommended for the first and second years
** Two semesters of Chamber Music (CHM MUS) strongly recommended
*** Additional required Liberal Arts, Music History and approved Music Theory courses

### Piano

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>Studio (5 credits per semester)</td>
<td>40</td>
</tr>
<tr>
<td>PNO 100</td>
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</tr>
<tr>
<td>Piano</td>
<td>4</td>
</tr>
<tr>
<td>PNO 347T-348T (second, third, or fourth year: 2 credits)</td>
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</tr>
<tr>
<td>PNO 535 or 536 (third or fourth year: 2 credits)</td>
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</tr>
<tr>
<td>Music Theory</td>
<td>21</td>
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<tr>
<td>THYU 101-102, 106 (9 credits)</td>
<td></td>
</tr>
<tr>
<td>THYU 201-202 (6 credits)</td>
<td></td>
</tr>
<tr>
<td>THYU 207-208 (6 credits)</td>
<td></td>
</tr>
<tr>
<td>Music History (GE)</td>
<td>10</td>
</tr>
<tr>
<td>MHST 111 (2 credits)</td>
<td></td>
</tr>
<tr>
<td>Electives (8 credits)</td>
<td></td>
</tr>
</tbody>
</table>
Liberal Arts (GE) ........................................................................................................ 21
LARTS 111, 221 (4 credits)
Electives (17 credits)
Entrepreneurial Musicianship (GE) ................................................................. 1
ENTP 351 (third year)
Ensemble .............................................................................................................. 6
CHOR CONC or CHOR CHMB (four credits may be satisfied by any of
the following during the second and third year: CLPNO 30IT, CHM MUS,
CHM 435T*, CHM 436T*)
Chamber Music** .......................................................................................... 1
CHM MUS
General Education Electives (GE)** .............................................................. 8
Free Electives .................................................................................................. 6
Recital ................................................................................................................ 2
Total Credits .................................................................................................. 120

* Students enrolling in CHM 435T and/or CHM 436T may apply one credit towards the
ensemble requirement. The second credit will count as a free elective.
** Substitutions: vocal or instrumental studio accompaniment (one semester),
accompaniment of two graduation recitals, or CHM 435T/436T
*** Additional required Liberal Arts, Music History and approved Music Theory courses

Additional Requirements
1) 40 credits of General Education Courses (GE) required
2) Promotional at the end of the first, second, and third years (PNO 195, 295, 395)
3) Pre-recital and recital in fourth year (PNO 499)

Strings
Violin, Viola, Violoncello, Double Bass

<table>
<thead>
<tr>
<th>Studio (4 credits per semester)</th>
<th>STR 100</th>
<th>32</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music Theory</td>
<td>THYU 101-102, 106 (9 credits)</td>
<td>THYU 201-202 (6 credits)</td>
</tr>
<tr>
<td>Music History (GE)</td>
<td>MHST 111 (2 credits)</td>
<td>Electives (8 credits)</td>
</tr>
<tr>
<td>Liberal Arts (GE)</td>
<td>LARTS 111, 221 (4 credits)</td>
<td>Electives (17 credits)</td>
</tr>
<tr>
<td>Entrepreneurial Musicianship (GE)</td>
<td>ENTP 351 (third year)</td>
<td>1</td>
</tr>
<tr>
<td>Ensemble*</td>
<td>ORCH ENS</td>
<td>8</td>
</tr>
<tr>
<td>Chamber Music</td>
<td>Double bass: STR 130T (2 credits)</td>
<td>Violin, viola, violoncello: CHM MUS (5 credits)</td>
</tr>
</tbody>
</table>
### General Education Electives (GE)**

- Total: 8 credits

### Free Electives

- Total: 12 or 15 credits

#### Double bass:
- Credits: 15

#### Violin, viola, violoncello:
- Credits: 12

### Recital

- Total: 2 credits

### Total Credits

- Total: 120 credits

* Part-time students registered for studio or beyond-degree studio are required to participate in ensemble (see Beyond-Degree Studio)

** Additional required Liberal Arts, Music History and approved Music Theory courses

### Additional Requirements

1. 40 credits of General Education Courses (GE) required
2. Promotional at the end of the first, second, and third years (STR 195, 295, 395)
3. Pre-recital and recital in fourth year (STR 499)

### Vocal Performance

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio (3 credits per semester)</td>
<td>24</td>
</tr>
<tr>
<td>VC 100</td>
<td></td>
</tr>
<tr>
<td>Coaching</td>
<td>2</td>
</tr>
<tr>
<td>Secondary Piano</td>
<td>2</td>
</tr>
<tr>
<td>PNO 130</td>
<td></td>
</tr>
<tr>
<td>Voice</td>
<td>17</td>
</tr>
<tr>
<td>VC 121 (1 credit)</td>
<td></td>
</tr>
<tr>
<td>Diction</td>
<td></td>
</tr>
<tr>
<td>VC 122, 221, 222, 321</td>
<td></td>
</tr>
<tr>
<td>Repertoire (8 credits)</td>
<td></td>
</tr>
<tr>
<td>VC 331, 332, 431, 432</td>
<td></td>
</tr>
<tr>
<td>Music Theory</td>
<td>21</td>
</tr>
<tr>
<td>THYU 101-102, 106 (9 credits)</td>
<td></td>
</tr>
<tr>
<td>THYU 201-202 (6 credits)</td>
<td></td>
</tr>
<tr>
<td>THYU 207-208 (6 credits)</td>
<td></td>
</tr>
<tr>
<td>Music History (GE)</td>
<td>10</td>
</tr>
<tr>
<td>MHST 111 (2 credits)</td>
<td></td>
</tr>
<tr>
<td>Electives (8 credits)</td>
<td></td>
</tr>
<tr>
<td>Liberal Arts (GE)</td>
<td>22</td>
</tr>
<tr>
<td>Including the following:</td>
<td></td>
</tr>
<tr>
<td>LARTS 111, 221 (4 credits)</td>
<td></td>
</tr>
<tr>
<td>LARTS 187-188 (first year)</td>
<td></td>
</tr>
<tr>
<td>LARTS 181-182 (second year)</td>
<td></td>
</tr>
<tr>
<td>LARTS 185-186 (third year)</td>
<td></td>
</tr>
<tr>
<td>Entrepreneurial Musicianship (GE)</td>
<td>1</td>
</tr>
<tr>
<td>ENTP 351 (third year)</td>
<td></td>
</tr>
<tr>
<td>Ensemble</td>
<td>8</td>
</tr>
<tr>
<td>CHOR CONC or CHOR CHMB*</td>
<td></td>
</tr>
<tr>
<td>General Education Electives (GE)**</td>
<td>7</td>
</tr>
<tr>
<td>Free Electives</td>
<td>4</td>
</tr>
</tbody>
</table>
Recital ........................................................................................................... 2
Total Credits .............................................................................................. 120

* See Ensemble Requirements for possible substitution of two semesters of UGOS.
** Additional required Liberal Arts, Music History and approved Music Theory courses

Additional Requirements
1) 40 credits of General Education Courses (GE) required
2) Keyboard proficiency in sight-reading and accompaniment
3) Promotional at the end of the first, second, and third years (VC 195, 295, 395)
4) Pre-recital and recital in fourth year (VC 499) VC 481-482 (fourth year)

Woodwinds

Flute, Oboe, Clarinet, Bassoon, Saxophone

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio</td>
<td>32</td>
</tr>
<tr>
<td>Music Theory</td>
<td>21</td>
</tr>
<tr>
<td>THYU 101-102, 106 (9 credits)</td>
<td></td>
</tr>
<tr>
<td>THYU 201-202 (6 credits)</td>
<td></td>
</tr>
<tr>
<td>THYU 207-208 (6 credits)</td>
<td></td>
</tr>
<tr>
<td>Music History (GE)</td>
<td>10</td>
</tr>
<tr>
<td>MHST 111 (2 credits)</td>
<td></td>
</tr>
<tr>
<td>Electives (8 credits)</td>
<td></td>
</tr>
<tr>
<td>Liberal Arts (GE)</td>
<td>21</td>
</tr>
<tr>
<td>LARTS 111, 221 (4 credits)</td>
<td></td>
</tr>
<tr>
<td>Electives (17 credits)</td>
<td></td>
</tr>
<tr>
<td>Entrepreneurial Musicianship (GE)</td>
<td>1</td>
</tr>
<tr>
<td>ENTP 351 (third year)</td>
<td></td>
</tr>
<tr>
<td>Ensemble</td>
<td>8</td>
</tr>
<tr>
<td>CHM MUS</td>
<td></td>
</tr>
<tr>
<td>General Education Electives (GE)**</td>
<td>8</td>
</tr>
<tr>
<td>Free Electives</td>
<td></td>
</tr>
<tr>
<td>Recital</td>
<td>15</td>
</tr>
<tr>
<td>Total Credits</td>
<td>120</td>
</tr>
</tbody>
</table>

* Saxophone majors only: up to 8 hours of applied study in the jazz area may be substituted after the first semester of the sophomore year and before the second semester of the senior year with approval from the major teacher and the Jazz Studies department chair
** Additional required Liberal Arts, Music History and approved Music Theory courses

Additional Requirements
1) 40 credits of General Education Courses (GE) required
2) Promotional at the end of the first, second, and third years (WW 195, 295, 395)
2) Pre-recital and recital in fourth year (WW 499)
Undergraduate Diploma

This program consists of three years of full-time study in instrumental performance, vocal performance, or composition. Students register for studio, repertoire coaching, ensemble, chamber music, and coursework related to their major. Audition standards are higher than those for the Bachelor of Music program.

| Credits |
|-----------------|-----------------|
| **Studio/Coaching*** | 20–30 |
| **Coursework** | 42–52 |
| **Ensemble**** | 0–6 |
| **Chamber Music** | 0–6 |
| **CHM MUS Recital** | 2 |
| **Total Credits** | 74 |

* Piano majors: six semesters of studio, 5 credits each semester. Voice majors: six semesters of studio, 3 credits each semester, plus two semesters of coaching (1 credit each semester) in the third year. All other majors: six semesters of studio, 4 credits each semester.

** Orchestral instrument majors: six semesters for credit. String majors who are part time and registered for studio are required to participate in ensemble. Jazz performance majors: six semesters for credit.

Additional Requirements
1) Promotional at the end of the first and second years (195, 295)
2) Pre-recital and recital in the third year (399); not required for Composition majors
Undergraduate Minors (Bachelor of Music)

Liberal Arts
The Liberal Arts Minor provides NEC undergraduates the opportunity to gain breadth and depth of knowledge and understanding in a focused area of study in the Liberal Arts, as well as a useful credential for pursuing further study and careers beyond NEC. The Liberal Arts Minor consists of 14 credits: 12 in coursework and 2 for the Capstone Project.

Students may pursue a Liberal Arts Minor in one of the following areas:

- Literature
- Cultural Studies, including Philosophy, Religion, and Modern Languages (French, German, Italian)
- History & Social Studies
- Creative Arts
- Science & Mathematics

Alternatively, students may design a personalized curriculum with a selected sequence of courses that coherently combines more than one area of study, such as Cultural Studies and History.

The Capstone Project for the Liberal Arts Minor is a one-semester course of individual study with a member of the Liberal Arts faculty, in which a student can explore the focus of his/her Minor through the completion of a scholarly research project, a creative project (e.g., a multidisciplinary display of visual art, sculpture, poetry, drama, and music), or some combination of scholarly and creative work. The Capstone Project takes place in either the fall or spring semester of the senior year.

All Capstone Projects will require a written component: projects that culminate in an essay will require a minimum 15-20 pages; the written portion of a project with creative/performance components will be adjusted accordingly. All students seeking the Liberal Arts Minor will give a public presentation of their Capstone Project to the NEC community. The Capstone Project will be evaluated by a three-member committee comprised of the Minor Advisor, the Minor Department Chair, and a third faculty member (agreed to by both the Minor Advisor and the student).

Music Theory
The Music Theory Minor prepares students for further in-depth theoretical study and work, such as graduate placement exams, a major or double major at the graduate level, and teaching assistant positions in graduate schools. The Music Theory Minor consists of 10 credits, including 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*

* Students pursuing the Research in Music Theory track will incur an additional tuition charge for the two semesters of half-time studio instruction (4 credits).
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. All students seeking the Music Theory Minor will give a public presentation of their Capstone Project to the NEC community. The Capstone Project will be evaluated by a three-member committee comprised of the Minor Advisor, the Minor Department Chair, and a third faculty member (selected by the student and/or Minor Advisor).

For students pursuing the tracks in Performance and Analysis, Studies in Contemporary Music, or Music Theory and Applied Composition, the one-semester Capstone Project requires seven individual meetings with a Music Theory faculty member, during which time students extend a scholarly paper, composition or an integrated project completed in one of their Music Theory electives. For these three tracks, the Capstone Project will typically take place in either the spring semester of the junior year or the fall semester of the senior year.

For students pursuing the Research in Music Theory track, the Capstone Project is comprised of two semesters of half-time Music Theory studio (THYU 100). Over the course of the fourteen individual meetings with a Music Theory faculty member, students develop research topics and strategies and write an extensive scholarly paper. The goal of this track is to prepare students for the Music Theory Major at the graduate level.

**Capstone Project Meetings**

During the completion of the Capstone Project, students in both the Liberal Arts and 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. At these meetings, students will receive general advice on research strategies, provide peer feedback to one another on their projects as they develop, and work on their presentation skills in advance of their public presentations to the NEC community.

**Academic Regulations**

For further information regarding the academic regulations for the Liberal Arts and Music Theory Minors, please see page 50, under “Academic Regulations and Information.”
Music-in-Education Concentration

New England Conservatory offers a Music-in-Education (MIE) Concentration to prepare undergraduate, graduate or diploma students for entry into the field of education, even as they pursue their degree requirements in any major. The program has two components: classroom study (including introductory, core, and elective courses) and guided internships in NEC Partner Schools. The MIE Concentration is not a teacher certification program. However, students may use some courses and credits toward state licensure. The Music-in-Education Department works closely with NEC’s School of Continuing Education to enable College students to accrue credits that could be used toward licensure even after they have completed their degrees. Further information about state certification is available through the Music-in-Education Department.

The Music-in-Education Concentration requires four courses; one introductory or core course, and three additional courses in the MIE department or approved cross-listed courses.* Two of the four courses must include registered Guided Internships.** All MIE courses are available for both undergraduate and graduate students. Any student may take one Music-in-Education course each semester for zero credit (except for core courses).

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*The MIE Concentration also accepts some pedagogy and conducting courses offered in other departments, including some required of majors, as MIE electives: Teaching Music History (MHST 537), Teaching Music Theory (THYG 537), Piano Pedagogy (PNO 451T/551T), String Pedagogy (STR 462T/562T), Teaching of Compositional Practice (THYG 551/552), Vocal Pedagogy (VC 565/566), Instrumental/Wind Ensemble Conducting (WNDEN 437T/438T/537T/538T), Orchestral Conducting (ORCH 567/568), Choral Conducting (CHOR 437T/438T/537T/538T), and Arts Administration Internships (ENTP 440/540).

**Guided Internships are closely monitored teaching or research experiences that can be directly connected to any MIE or cross-listed course with permission of the instructor and approval by the MIE department. They are extensions of the regular course syllabus and require between one and three hours per week of work in a partner school program. Guided Internships are developed jointly between the student and faculty member teaching the course, and are then registered with the Program Coordinator, in consultation with the Registrar.
Graduate Programs of Study

Master of Music

The Master of Music curriculum focuses on studio and ensemble work, supplemented by academic course requirements in musicology and music theory, as well as electives. Additional study is provided through frequent masterclasses, guest artists, and repertoire classes.

Degree programs may be pursued in the following majors:

- Bassoon
- Chamber Music
- Choral Conducting
- Clarinet
- Collaborative Piano
- Composition
- Contemporary Improvisation
- Double Bass
- Euphonium
- Flute
- Guitar
- Harp
- Historical Performance
- Horn
- Jazz Studies – Concentration in Composition
- Jazz Studies – Concentration in Performance
- Music Theory
- Musicology
- Oboe
- Orchestral Conducting
- Percussion
- Piano
- Saxophone
- Trombone
- Trumpet
- Tuba
- Viola
- Violin
- Violoncello
- Vocal Pedagogy
- Vocal Performance
- Wind Ensemble Conducting

In addition to degree programs, graduates may also pursue a Music-in-Education Concentration.
Brass  
*Trumpet, Horn, Trombone, Euphonium, Tuba*

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio</td>
<td>16</td>
</tr>
<tr>
<td>PRCBR 500</td>
<td></td>
</tr>
<tr>
<td>Ensemble</td>
<td>4</td>
</tr>
<tr>
<td>ORCH ENS</td>
<td></td>
</tr>
<tr>
<td>Brass Repertoire</td>
<td>2</td>
</tr>
<tr>
<td>Chamber Music</td>
<td>2</td>
</tr>
<tr>
<td>Musicology</td>
<td>2</td>
</tr>
<tr>
<td>Theoretical Studies</td>
<td>2</td>
</tr>
<tr>
<td>Musicology or Theoretical Studies Elective</td>
<td>2</td>
</tr>
<tr>
<td>Electives*</td>
<td>10</td>
</tr>
<tr>
<td>Recital</td>
<td>2</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td>42</td>
</tr>
</tbody>
</table>

* Four elective credits must be in Supportive Studies

Additional Requirements

1) Trumpet majors: participation in Trumpet Class for two semesters (PRCBR 550T);  
Horn majors: participation in Horn Class for two semesters (PRCBR 520T);  
Trombone majors: participation in Trombone Class for two semesters (PRCBR 540);  
Tuba majors: participation in Tuba Class (PRCBR 570T) for two semesters.

2) Promotional at the end of the first year (PRCBR 595)

3) Pre-recital in second year

Chamber Music – String Quartet, Piano Trio

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio</td>
<td>12</td>
</tr>
<tr>
<td>CHM 500 (8 credits) Studio String Quartet or Studio Piano Trio</td>
<td></td>
</tr>
<tr>
<td>CHM MUS (4 credits) Chamber Music</td>
<td></td>
</tr>
<tr>
<td>Studio Instrumental Instruction</td>
<td>16</td>
</tr>
<tr>
<td>Musicology</td>
<td>2</td>
</tr>
<tr>
<td>Theoretical Studies</td>
<td>2</td>
</tr>
<tr>
<td>Electives*</td>
<td>6</td>
</tr>
<tr>
<td>Chamber Music Recital</td>
<td>4</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td>42</td>
</tr>
</tbody>
</table>

* Four elective credits must be in Supportive Studies

Additional Requirements

1) Performance Outreach as determined by Program Director

2) One Chamber Music Recital given each year

Chamber Music – Piano

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio</td>
<td>16</td>
</tr>
<tr>
<td>Chamber Music*</td>
<td>6</td>
</tr>
<tr>
<td>Sonata Repertoire</td>
<td>4</td>
</tr>
<tr>
<td>CHM 535T-536T</td>
<td></td>
</tr>
</tbody>
</table>
Coaching

CLPNO 507-508

Collaborative Piano**

CLPNO 511T

Musicology

Theoretical Studies

Electives

Recital

Total Credits

* Six groups over four semesters, one credit each
** Students (including those in intensive English) should register for CCPNO 511T in the first semester; the grade IP will be recorded on the transcript until the 15-hour requirement is fulfilled.

Additional Requirements

1) Performance Outreach as determined by Program Director
2) Recital each year

Choral Conducting

<table>
<thead>
<tr>
<th>Studio</th>
<th>CHOR 500</th>
<th>16</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conducting</td>
<td>CHOR 567-568, 667-668</td>
<td>8</td>
</tr>
<tr>
<td>Score Reading</td>
<td>CHOR 503-504</td>
<td>4</td>
</tr>
<tr>
<td>Choral Literature</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Foreign Languages</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Theoretical Studies</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Recommended: THYG 561 or THYG 562</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Musicology</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Electives</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Recommended: OPERA 563-564, VC 565-566, ORCH 567, or WNDEN 567</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Recital</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Total Credits</td>
<td>44</td>
<td></td>
</tr>
</tbody>
</table>

Additional Requirements

1) Participation in Concert Choir or Chamber Singers (CHOR CONC and/or CHMB) for four semesters at 0 credits, at the direction of the Choral Department director
2) Advanced skills in sight-singing, solfège
3) Keyboard facility
4) Working knowledge of Latin, German, French and Italian
5) One semester of Vocal Pedagogy (VC 565) (may be waived if requirement was met at previous institution)
**Collaborative Piano**

<table>
<thead>
<tr>
<th>Course Description</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio</td>
<td>16</td>
</tr>
<tr>
<td>CLPNO 500</td>
<td></td>
</tr>
<tr>
<td>Coaching</td>
<td>4</td>
</tr>
<tr>
<td>CLPNO 507-508, 607-608</td>
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</tr>
<tr>
<td>Diction</td>
<td>4</td>
</tr>
<tr>
<td>Collaborative Piano</td>
<td>10</td>
</tr>
<tr>
<td>CLPNO 521 (first semester)</td>
<td></td>
</tr>
<tr>
<td>CLPNO 524 (second semester)</td>
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</tr>
<tr>
<td>CLPNO 522 (third semester)</td>
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<tr>
<td>Three credits from: CLPNO 501T-502T, CLPNO 503T-504T, CHM 535T-536T, CHM MUS</td>
<td></td>
</tr>
<tr>
<td>Four credits from: CLPNO 518, 571-572, 573-574, 575-576, 577-578</td>
<td></td>
</tr>
<tr>
<td>Musicology</td>
<td>2</td>
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<tr>
<td>Theoretical Studies</td>
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</tr>
<tr>
<td>Foreign Languages</td>
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<tr>
<td>Recital</td>
<td>2</td>
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<tr>
<td>CLPNO 699</td>
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</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td>44</td>
</tr>
</tbody>
</table>

**Additional Requirements**

1) Promotional at the end of the first year (CLPNO 595)

**Composition**

<table>
<thead>
<tr>
<th>Course Description</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
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<td>Studio</td>
<td>16</td>
</tr>
<tr>
<td>CMP 500</td>
<td></td>
</tr>
<tr>
<td>Composition</td>
<td>4</td>
</tr>
<tr>
<td>CMP 555-556 (first year)</td>
<td></td>
</tr>
<tr>
<td>Theoretical Studies</td>
<td>8</td>
</tr>
<tr>
<td>Musicology</td>
<td>2</td>
</tr>
<tr>
<td>Performance/Rehearsal Techniques</td>
<td>2</td>
</tr>
<tr>
<td>CMP 541</td>
<td></td>
</tr>
<tr>
<td>Electives*</td>
<td>8</td>
</tr>
<tr>
<td>Portfolio Review</td>
<td>2</td>
</tr>
<tr>
<td>CMP 693</td>
<td></td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td>42</td>
</tr>
</tbody>
</table>

* Two elective credits must be in Supportive Studies

**Additional Requirements**

1) First-year review: presentation of work completed during the first year (CMP 593)

**Contemporary Improvisation**

<table>
<thead>
<tr>
<th>Course Description</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio</td>
<td>16</td>
</tr>
<tr>
<td>CI 500</td>
<td></td>
</tr>
<tr>
<td>Contemporary Improvisation Ensemble</td>
<td>4</td>
</tr>
<tr>
<td>CI ENS</td>
<td></td>
</tr>
<tr>
<td>Contemporary Improvisation</td>
<td>6</td>
</tr>
<tr>
<td>CI 571-572, 671</td>
<td></td>
</tr>
<tr>
<td>Musicology</td>
<td>2</td>
</tr>
</tbody>
</table>

*Two elective credits must be in Supportive Studies*
### Theoretical Studies
- 2

### Electives
- 10

### Recital
- 2

### Total Credits
- 42

#### Additional Requirements
1) Graduate Third Stream Ear Training (CI 057) may be required based on results of the departmental aural exam given during orientation; passing the exam or the course is prerequisite to the second year of study.

2) Promotional at the end of the first year (CI 595); students submit a recording of two pieces and a paper outlining the year’s progress and plans for the future.

### Guitar

<table>
<thead>
<tr>
<th>Studio</th>
<th>CREDITS</th>
</tr>
</thead>
<tbody>
<tr>
<td>STR 500</td>
<td>16</td>
</tr>
<tr>
<td>Guitar</td>
<td></td>
</tr>
<tr>
<td>STR 583T-584T</td>
<td>2</td>
</tr>
<tr>
<td>Musicology</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4</td>
</tr>
<tr>
<td>Theoretical Studies</td>
<td></td>
</tr>
<tr>
<td>CHM MUS</td>
<td></td>
</tr>
<tr>
<td>Electives*</td>
<td>12</td>
</tr>
<tr>
<td>Recital</td>
<td></td>
</tr>
<tr>
<td>STR 699</td>
<td>2</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td>42</td>
</tr>
</tbody>
</table>

* Six elective credits must be in Supportive Studies

#### Additional Requirements
1) Promotional at the end of the first year (STR 595)

### Harp

<table>
<thead>
<tr>
<th>Studio</th>
<th>CREDITS</th>
</tr>
</thead>
<tbody>
<tr>
<td>STR 500</td>
<td>16</td>
</tr>
<tr>
<td>Ensemble</td>
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<tr>
<td>ORCH ENS</td>
<td>4</td>
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<tr>
<td>Repertoire</td>
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<tr>
<td>STR 579T</td>
<td>1</td>
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<tr>
<td>Musicology</td>
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<tr>
<td></td>
<td>4</td>
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<tr>
<td>Theoretical Studies</td>
<td></td>
</tr>
<tr>
<td>Electives*</td>
<td>12</td>
</tr>
<tr>
<td>Recital</td>
<td></td>
</tr>
<tr>
<td>STR 699</td>
<td>2</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
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</tr>
</tbody>
</table>

* Six elective credits must be in Supportive Studies

#### Additional Requirements
1) Promotional at the end of the first year (STR 595)

2) Pre-recital in second year
## Historical Performance

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio</td>
<td>16</td>
</tr>
<tr>
<td>Ensemble</td>
<td>4</td>
</tr>
<tr>
<td>Diction</td>
<td>0-4</td>
</tr>
<tr>
<td>Historical Performance</td>
<td>6</td>
</tr>
<tr>
<td>Musicology</td>
<td>4</td>
</tr>
<tr>
<td>Theoretical Studies</td>
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<tr>
<td>Electives*</td>
<td>2-6</td>
</tr>
<tr>
<td>Recital</td>
<td>2</td>
</tr>
<tr>
<td>HP 699</td>
<td></td>
</tr>
</tbody>
</table>

**Total Credits**: 42

*Foreign languages strongly recommended*

### Additional Requirements
1) Majors with vocal concentration only: proficiency in French, German, and Italian diction
2) Promotional at the end of the first year (HP 595)

## Jazz Studies, Composition

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio</td>
<td>16</td>
</tr>
<tr>
<td>Jazz Studies</td>
<td>6</td>
</tr>
<tr>
<td>Graduate Jazz Theory and Ear Training</td>
<td>2</td>
</tr>
<tr>
<td>Musicology</td>
<td>2</td>
</tr>
<tr>
<td>Theoretical Studies or Composition</td>
<td>2</td>
</tr>
<tr>
<td>Electives</td>
<td>12</td>
</tr>
<tr>
<td>Portfolio Review</td>
<td>2</td>
</tr>
<tr>
<td>Total Credits</td>
<td>42</td>
</tr>
</tbody>
</table>

**Additional Requirements**
1) Students who place out of Graduate Jazz Theory and Ear Training (JS 511) will have 14 elective credits
2) Promotional at the end of the first year (JS 593)

## Jazz Studies, Performance

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio</td>
<td>16</td>
</tr>
<tr>
<td>Jazz Ensemble</td>
<td>4</td>
</tr>
<tr>
<td>Jazz Studies</td>
<td>6</td>
</tr>
<tr>
<td>Graduate Jazz Theory and Ear Training</td>
<td>2</td>
</tr>
<tr>
<td>Musicology</td>
<td>2</td>
</tr>
<tr>
<td>Jazz Composition for Performers (JS 526) or Jazz Composition and Arranging I (JS 573T)</td>
<td>2</td>
</tr>
<tr>
<td>Electives</td>
<td>8</td>
</tr>
<tr>
<td>Recital</td>
<td>2</td>
</tr>
<tr>
<td>Total Credits</td>
<td>42</td>
</tr>
</tbody>
</table>

**Additional Requirements**
1) Students who place out of Graduate Jazz Theory and Ear Training (JS 511) will have 10 elective credits
2) Large Jazz Ensemble may also be required
3) Promotional at the end of the first year (JS 595)
Music Theory

Programs of study are designed in consultation with the Music Theory department chair and may include requirements in addition to those stated below.

**Studio** ................................................................. 14
THYG 500

**Theoretical Studies** .................................................. 14
Two credits from THYG 553-554
Two credits from THYG 555, 556, 557
Two credits from THYG 511T-512T, 513T, 514T, 517T-518T, 519T, 575, CMP 518T
Electives (8 credits)**

**Musicology** ........................................................... 4
Electives*** ................................................................. 8
Thesis and Portfolio ....................................................... 2
Total Credits ............................................................... 42

* First two semesters are three credits each; second two semesters are four credits each
** At least one course on each: (1) Counterpoint; (2) Tonal; (3) 20th or 21st century
*** Six elective credits must be in Supportive Studies

Additional Requirements
1) Analytical Thesis (THYG 694); a Compositional Thesis (THYG 695) OR second Analytical Thesis (THYG 696); and a Portfolio of other work completed, presented in the last semester of study
2) Recital may be required, by advisement of department

Musicology*

**Musicology** ........................................................... 18
MHST 535-536 (first year)
Fourteen credits from any MHST 500-600 courses

**Theoretical Studies** .................................................. 4

**Studio** ................................................................. 4
MHST 500

**Electives** ............................................................. 14

**Portfolio Review** ...................................................... 2

**Total Credits** .......................................................... 42

* As part of the admission requirements, students may be required to take a comprehensive exam in music history
** Studio required in second and third semesters only, resulting in a research paper
*** Ten elective credits must be in Supportive Studies

Additional Requirements
1) Examination of reading skills in French, German, or Italian, or other second language by permission of the Chair of Music History
2) Evaluation of progress at the end of the first year
3) Portfolio of course papers (MHST 697)
4) Honors thesis (MHST 681-682) may substitute for the portfolio, with permission of department chair
5) Written/oral exam at end of the second year (MHST 693)
6) Teaching Internship (MHST 580): two-year teaching assignment in an undergraduate Music History course
Orchestral Conducting

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio</td>
<td>16</td>
</tr>
<tr>
<td>ORCH 500</td>
<td></td>
</tr>
<tr>
<td>Conducting</td>
<td>8</td>
</tr>
<tr>
<td>ORCH 567-568, ORCH 667-668</td>
<td></td>
</tr>
<tr>
<td>Score Reading*</td>
<td>4</td>
</tr>
<tr>
<td>ORCH 503-504</td>
<td></td>
</tr>
<tr>
<td>Foreign Languages**</td>
<td>4</td>
</tr>
<tr>
<td>Theoretical Studies</td>
<td>4</td>
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<tr>
<td>Musicology</td>
<td>4</td>
</tr>
<tr>
<td>Electives</td>
<td>2</td>
</tr>
<tr>
<td>Recital</td>
<td>2</td>
</tr>
<tr>
<td>Total Credits</td>
<td>44</td>
</tr>
</tbody>
</table>

* Waived if outstanding proficiency is demonstrated
** Order of preference: German/Italian/French

Additional Requirements
1) Attendance at NEC Orchestra rehearsals as specified by the department chair

Percussion

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio</td>
<td>16</td>
</tr>
<tr>
<td>PRCBR 500</td>
<td></td>
</tr>
<tr>
<td>Large Ensemble</td>
<td>4</td>
</tr>
<tr>
<td>ORCH ENS</td>
<td></td>
</tr>
<tr>
<td>Percussion Ensemble</td>
<td>2</td>
</tr>
<tr>
<td>PRCBR 530T</td>
<td></td>
</tr>
<tr>
<td>Percussion Orchestral Repertoire</td>
<td>2</td>
</tr>
<tr>
<td>PRCBR 560T</td>
<td></td>
</tr>
<tr>
<td>Percussion</td>
<td>6</td>
</tr>
<tr>
<td>PRCBR 525T-526T</td>
<td></td>
</tr>
<tr>
<td>PRCBR 535T-536T, 537T-538T</td>
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</tr>
<tr>
<td>Chamber Music</td>
<td>1</td>
</tr>
<tr>
<td>Musicology</td>
<td>2</td>
</tr>
<tr>
<td>Theoretical Studies</td>
<td>2</td>
</tr>
<tr>
<td>Musicology or Theoretical Studies Elective</td>
<td>2</td>
</tr>
<tr>
<td>Electives</td>
<td>4</td>
</tr>
<tr>
<td>Recital</td>
<td>2</td>
</tr>
<tr>
<td>Total Credits</td>
<td>43</td>
</tr>
</tbody>
</table>

Additional Requirements
1) Promotional at the end of the first year (PRCBR 595)
2) Pre-recital in second year (PRCBR 699)

Piano

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio</td>
<td>16</td>
</tr>
<tr>
<td>PNO 500</td>
<td></td>
</tr>
<tr>
<td>Piano Performance Seminar</td>
<td>2</td>
</tr>
<tr>
<td>PNO 547T-548T</td>
<td></td>
</tr>
</tbody>
</table>
Piano, continued

Piano ................................................................. 4
Four credits from PNO 535-536, 551T, 557, ORG 517T-518T or by advisement

Collaborative Piano* ................................................. 3
CLPNO 511T
Two credits from CLPNO 501T, 502T, 503T, 504T, 573, 575, 576, 577, 578

Chamber Music** .................................................. 1
Musicology ............................................................... 2
Theoretical Studies .................................................... 2
Musicology or Theoretical Studies Elective .................. 2
Electives ................................................................ 8
Recital .................................................................. 2
PNO 699
Total Credits ................................................................ 42

* Students (including those in Intensive English) should register for CLPNO 511T in
the first semester; the grade IP will be recorded on the transcript until the 15-hour
requirement is fulfilled

** Chamber Music may be replaced by Sonata Repertoire (CHM 535-536)

Additional Requirements
1) Promotional at the end of the first year (PNO 595)
2) Pre-recital in second year

Strings
Violin, Viola, Violoncello, Double Bass

Violin, Viola, Violoncello, Double Bass

Studio .......................................................................................... 16
STR 500

Ensemble ...................................................................................... 4
ORCH ENS

Musicology ................................................................................... 2

Theoretical Studies.......................................................................... 2

Musicology or Theoretical Studies Elective ...................................... 2

Chamber Music* ........................................................................... 3
Double bass: CHM MUS or STR 530T
Violin, viola, and violoncello: CHM MUS

Electives** .................................................................................... 12

Recital .............................................................................................. 2

Total Credits .................................................................................... 43

* Recommended for the first three semesters

** Six elective credits must be in Supportive Studies; foreign languages strongly
recommended in German/Italian/French

Additional Requirements
1) Part-time students registered for studio or beyond-degree studio are required to
participate in ensemble (see Beyond-Degree Studio)
2) Promotional at the end of the first year (STR 595)
### Vocal Pedagogy

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>VC 500</td>
<td>12</td>
</tr>
<tr>
<td><strong>Ensemble</strong></td>
<td></td>
</tr>
<tr>
<td>OPERA 510 or CHOR CONC or CHOR CHMB</td>
<td>2</td>
</tr>
<tr>
<td><strong>Opera Studies</strong></td>
<td></td>
</tr>
<tr>
<td>OPERA 520</td>
<td>2</td>
</tr>
<tr>
<td><strong>Coaching</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Repertoire</strong></td>
<td>4</td>
</tr>
<tr>
<td><strong>Vocal Pedagogy</strong></td>
<td>8</td>
</tr>
<tr>
<td>VC 565-566 (first year)</td>
<td></td>
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<tr>
<td><strong>VC Courses by advisement</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Diction/Foreign Languages</strong></td>
<td>4-8</td>
</tr>
<tr>
<td><strong>Musicology</strong></td>
<td>2</td>
</tr>
<tr>
<td><strong>Theoretical Studies</strong></td>
<td>2</td>
</tr>
<tr>
<td><strong>Electives</strong></td>
<td>0-8</td>
</tr>
<tr>
<td><strong>Lecture/Recital or Thesis</strong></td>
<td>2</td>
</tr>
<tr>
<td>VC 692 or VC 693</td>
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<tr>
<td><strong>Total Credits</strong></td>
<td>44</td>
</tr>
</tbody>
</table>

**Additional Requirements**
1) Teaching assistant (second year) (VC 680)
2) Promotional at the end of the first year (VC 595)

### Vocal Performance

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>VC 500</td>
<td>12</td>
</tr>
<tr>
<td><strong>Ensemble</strong></td>
<td></td>
</tr>
<tr>
<td>OPERA 510 or CHOR CONC or CHOR CHMB</td>
<td>4</td>
</tr>
<tr>
<td><strong>Opera Studies</strong></td>
<td></td>
</tr>
<tr>
<td>OPERA 520</td>
<td>2</td>
</tr>
<tr>
<td><strong>Opera Seminar</strong></td>
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</tr>
<tr>
<td>OPERA 581 (fourth semester)</td>
<td>0-1</td>
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<tr>
<td><strong>Repertoire</strong></td>
<td>4</td>
</tr>
<tr>
<td><strong>Diction/Foreign Languages</strong></td>
<td>6-10</td>
</tr>
<tr>
<td><strong>Coaching</strong></td>
<td>2</td>
</tr>
<tr>
<td><strong>Musicology</strong></td>
<td>2</td>
</tr>
<tr>
<td><strong>Theoretical Studies</strong></td>
<td>2</td>
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<tr>
<td><strong>Electives</strong></td>
<td>1-11</td>
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<tr>
<td><strong>Recital</strong></td>
<td>2</td>
</tr>
<tr>
<td>VC 699</td>
<td></td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td>44</td>
</tr>
</tbody>
</table>

*CHM MUS may substitute for two semesters of OPERA 510 or CHOR CONC or CHOR CHMB.*

**Additional Requirements**
1) Promotional at the end of the first year (VC 595)
2) Pre-recital in second year; recital program notes and/or translations by the student
## Wind Ensemble Conducting

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio</td>
<td>16</td>
</tr>
<tr>
<td>WNDEN 500</td>
<td></td>
</tr>
<tr>
<td>Conducting</td>
<td>8</td>
</tr>
<tr>
<td>WNDEN 567-568, 667-668</td>
<td></td>
</tr>
<tr>
<td>Conducting Supportive Studies</td>
<td>4</td>
</tr>
<tr>
<td>WNDEN 507T, 551</td>
<td></td>
</tr>
<tr>
<td>Score Reading</td>
<td>4</td>
</tr>
<tr>
<td>WNDEN 503-504</td>
<td></td>
</tr>
<tr>
<td>Theoretical Studies</td>
<td>4</td>
</tr>
<tr>
<td>Musicology</td>
<td>4</td>
</tr>
<tr>
<td>Electives*</td>
<td>2</td>
</tr>
<tr>
<td>Recital</td>
<td>2</td>
</tr>
<tr>
<td>Total Credits</td>
<td>44</td>
</tr>
</tbody>
</table>

* Foreign language course strongly recommended

### Additional Requirements
1) Undergraduate courses in solfège (zero credit, non-degree) may be required for students who fail the advanced sight-singing and harmonic dictation exam given during orientation
2) Attendance at all rehearsals and concerts of the NEC Wind Ensemble and other organizations as specified by the department chair
3) Comprehensive Exam (WNDEN 693)

## Woodwinds

**Flute, Oboe, Clarinet, Bassoon, Saxophone**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio*</td>
<td>16</td>
</tr>
<tr>
<td>WW 500</td>
<td></td>
</tr>
<tr>
<td>Ensemble</td>
<td>4</td>
</tr>
<tr>
<td>ORCH ENS</td>
<td></td>
</tr>
<tr>
<td>Orchestral Repertoire Class**</td>
<td>1</td>
</tr>
<tr>
<td>Chamber Music</td>
<td>2</td>
</tr>
<tr>
<td>Musicology</td>
<td>2</td>
</tr>
<tr>
<td>Theoretical Studies</td>
<td>2</td>
</tr>
<tr>
<td>Musicology or Theoretical Studies Elective</td>
<td>2</td>
</tr>
<tr>
<td>Electives***</td>
<td>12</td>
</tr>
<tr>
<td>Recital</td>
<td>2</td>
</tr>
<tr>
<td>WW 699</td>
<td></td>
</tr>
<tr>
<td>Total Credits</td>
<td>43</td>
</tr>
</tbody>
</table>

* Saxophone majors only: up to 4 hours of applied study in the jazz area may be substituted after one semester and before the final semester of study with approval from the major teacher and the Jazz Studies department chair
** Saxophone majors only will replace the orchestral repertoire requirement with any elective credit
*** Six elective credits must be in Supportive Studies

### Additional Requirements
1) Promotional at the end of the first year (WW 595)
2) Pre-recital in second year
Vocal Pedagogy Concentration

New England Conservatory offers Vocal Performance majors in the MM degree the option to add a Vocal Pedagogy Concentration. Those electing the Vocal Pedagogy Concentration complete two classes (4 credits total) in the vocal pedagogy curriculum, and student teach at NEC (as a department TA with stipend, no credit) for a minimum of one semester. This coursework is in addition to all required classes for the performance degree. Free electives may be used to complete these classes when available. Admission to the concentration and placement within the vocal pedagogy curriculum is at the discretion of the Vocal Pedagogy Director. Students must maintain a minimum GPA of 3.00 while enrolled in the concentration. Students must declare the concentration and complete their vocal pedagogy coursework by the end of their first year.

Additional teaching internships are available through the NEC Community Performances and Partnerships office. Students in the Vocal Pedagogy Concentration have full access to our Voice and Sound Analysis Laboratory.

Graduate Diploma

This program consists of two years of full-time study in composition, performance and conducting. Programs may include repertoire coaching, ensemble, chamber music, and coursework as related to the major. Audition standards are higher than those for the Master of Music program, though not as high as for the Artist Diploma. The minimum requirement for entry into this program is a bachelor's degree, undergraduate diploma, or the equivalent. Students and their academic advisor design a four-semester program of study that is reviewed during registration periods. Students are encouraged to seek additional advice from their studio instructor and department chair. Students who have graduated from NEC’s Masters degree program may petition to apply one year’s work (12 credits of studio and classes and 2 credits of ensemble maximum with grades of B or better) from the Masters
to the Graduate Diploma program. Students who have graduated from NEC’s Graduate Diploma program and wish to enroll in NEC’s Masters degree program may petition to apply 18-20 credits, depending on major, from the Graduate Diploma to the Masters program. The second program may be completed in a minimum of one year. The deadline to submit a petition for the one year program is the last day of add/drop in the second semester of study.

*If the petition is approved, the promotional is waived; for vocal performance majors the one-year ensemble requirement for the second program is also waived.*

| Brass, CI, Harp, Historical Performance, Jazz Performance, Percussion, Strings, Vocal Performance, Woodwinds |
|-------------------------------------------------|---------------------------------|
| **Credits**                                     |                                 |
| Studio                                           | 16                             |
| Electives* and Chamber Music                     | 8                              |
| Ensemble                                         | 4                              |
| Recital                                          | 2                              |
| **Total Credits**                                | 30                             |

| Conducting, Collaborative Piano, Composition, Guitar, Jazz Composition, Piano |
|-------------------------------|--------------------------------|
| **Credits**                   |                                 |
| Studio                        | 16                             |
| Electives* and Chamber Music  | 10                             |
| Recital                       | 2                              |
| **Total Credits**             | 28                             |

*Admission to Music Theory courses requires passing the Master’s Music Theory Competency Examination (see Master’s Examinations in History and Theory). Vocal Performance majors may apply four credits of vocal coaching toward the elective requirement; recommended during the second year (two credits each semester). Full-time students registered for studio may take two credits of vocal coaching without incurring an extra studio charge. Part-time students are charged for vocal coaching at the part-time studio rate.*

**Additional Requirements**

1) Promotional or half-recital at the end of the first year (596) for collaborative piano, contemporary improvisation, historical performance, jazz, vocal, guitar, harp, string, woodwind, and piano performance majors. Promotional at the end of first year for brass and percussion majors.
2) First-year review for composition majors: presentation of work completed during the first year (CMP 593)
3) For all performance majors: full recital in second year (698)
4) For composition majors: Portfolio of compositions and public performance of at least one major work in second year (CMP 693)

| GD in Chamber Music |
|----------------------|------------------|
| **Credits**          |                  |
| Studio               | 16               |
| Chamber Music Studio | 8                |
| Chamber Music        | 4                |
| Chamber Music Recital | 4               |
| **Total Credits**    | 32               |

**Additional Requirements**

1) Performance Outreach as determined by Program Director
2) One Chamber Music Recital given each year
### GD in Chamber Music Piano

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio</td>
<td>16</td>
</tr>
<tr>
<td>Chamber Music*</td>
<td>6</td>
</tr>
<tr>
<td>Sonata Repertoire</td>
<td>4</td>
</tr>
<tr>
<td>CHM 535T-536T</td>
<td></td>
</tr>
<tr>
<td>Coaching</td>
<td>2</td>
</tr>
<tr>
<td>CLPNO 507-508</td>
<td></td>
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<tr>
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* 6 Groups over four semesters, one credit each

** Students (including those in intensive English) should register for CLPNO 511T in the first semester; the grade IP will be recorded on the transcript until the 15th-hour requirement is fulfilled.

### Additional Requirements

1) Performance Outreach as determined by Program Director
2) One Chamber Music Recital given each year

### Professional String Quartet Training Program

Under the guidance of Paul Katz, the Professional String Quartet Training Program in the Art of the String Quartet offers intensive training and coaching to exceptional young professional string quartets that show the talent and commitment necessary to pursue a professional concert career. Quartets that demonstrate these qualities are eligible for this intensive course of study within any of the existing NEC graduate degrees, including Graduate Diploma and Master of Music (providing they meet any qualifying
degree requirements for those degree or diploma programs). The four young professional musicians will normally be in residence for two years, rehearsing four to five hours a day to develop as a cohesive artistic entity. A primary function of the quartet is to be active in the external community. This will include performances in a variety of venues, such as hospitals, churches, and retirement communities, as well as giving masterclasses and providing outreach programs in local high schools and colleges. The String Quartet Training Program is intended to nurture the art of the string quartet, serve the community, and provide top-quality education in all aspects of musicianship and career development.

This specialized two-year course of study is intended for members of existing string quartets who are selected by audition. It is not available to other individuals or groups. Students in the program will each receive a full tuition scholarship and a generous living stipend for up to four semesters of full-time study.

**Professional Piano Trio Training Program**

As part of its commitment to chamber music, NEC offers the Professional Piano Trio Training Program. Piano trios that demonstrate the ability and commitment to achieve a professional career are eligible for this intensive course of study within any of the existing NEC graduate degrees, including Graduate Diploma and the Master of Music (providing they meet any qualifying degree requirements for those degree or diploma programs). In addition to the individual degree requirements, ensembles will perform in a variety of community and outreach concerts. The goal of the program is to promote the vitality and importance of chamber music in the community, assist in career development, and provide the highest level of musical education. Participants in this program will normally be in residency for two years at NEC, during which, each trio member will receive a full tuition scholarship and a generous living stipend for up to four semesters of full-time study. Applicants must be part of an existing piano trio, not individuals or members of other chamber music groups.

**Artist Diploma**

The Artist Diploma is a unique Conservatory graduate program, focused on developing both the artistry and professionalism of gifted young musicians. Except in unusual and compelling circumstances, the Artist Diploma is limited to areas of performance with substantial and significant solo repertoire. Candidates for Artist Diploma possess not only great talent, but also the ability and determination to realize that talent in the contemporary musical world. They may have already embarked on solo performing careers, or may be on the brink of such careers. The two-year program they pursue here is tailored to their individual needs; working in close collaboration with studio faculty and advisors, Artist Diploma students focus on performance, deepening their artistry in close collaboration with master teachers. In addition, some will want to enhance their education through studies of music theory, languages, etc., while others will want to begin practical preparations for careers to which their talents have led. In each case, the candidates have opportunities to reflect on their music, to enjoy the support of an educational environment, and to feel the freedom to create their music. The Artist Diploma provides full tuition scholarship and a generous living stipend, as well as the opportunity to perform a full recital in Jordan Hall.
each year. As part of their program responsibilities, these young artists play an active role in the musical life of the Conservatory during the required two years’ residence, participating in institutional outreach and demonstrating the commitment of musical artistry.

Doctor of Musical Arts
The Doctor of Musical Arts curriculum (DMA) is a rigorous and selective program intended for performer-scholars who combine the highest standards in their major area, with proven accomplishments in musicology and music theory. It is designed to provide professional musicians with the necessary knowledge and skills for artistic, cultural, social, and educational leadership. The DMA degree is offered in performance (which includes all areas of solo performance, conducting, collaborative piano, contemporary improvisation and jazz), composition (classical, jazz, and contemporary improvisation), and music theory. NEC’s goal is to enroll a small class each year in order to ensure the highest degree of flexibility and individual attention. Additional information is available in the DMA Handbook.

Performance (Conducting, Jazz, Contemporary Improvisation, Solo Performance)  

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Performance (Collaborative Piano)  

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### Performance (Chamber Music Piano)

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### Composition (Classical, Jazz and Contemporary Improvisation)

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### Music Theory

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* 6 credits must be taken with Music History or Theory faculty who also teach DMA seminars. Classical composition majors are required to take one semester of conducting and one semester of Graduate Composition Seminar.

** The Research Project is a two semester sequence: Semester 1 – Research Project Proposal (zero credits); Semester 2 – Research Project Completion (3 or 6 credits).

All DMA students must pass comprehensive exams in Music History, Music Theory, an Oral Exam and a Foreign Language Exam. See the DMA Handbook for more information.
Chamber Music

and Ensembles

Chamber Music

Program Overview
Anchored by a world-class chamber music faculty, including past members of such eminent ensembles as the Cleveland Quartet, Muir Quartet, Mendelssohn Quartet, Boston Chamber Music Society, and the Chamber Music Society of Lincoln Center, the Chamber Music Department at NEC teaches students to embrace and enjoy musical collaboration and creative interaction.

Many of NEC’s chamber faculty have award-winning recordings to their credit, and continue to be active performers and teachers at such major chamber music festivals as Marlboro, Ravinia, Taos, Yellow Barn, the Perlman Music Program, and the Banff Chamber Music program. In addition, NEC is fortunate in having two highly distinguished resident ensembles – the Borromeo Quartet and the Weilerstein Trio – who make NEC their teaching home.

Instrumentalists participating in chamber music study at NEC, typically in groups of three to eight musicians, receive in-depth, individualized group coaching focused on all aspects of small ensemble playing. Students interested in particular composers and genres may choose one of the special seminars annually offered by the Chamber Music Department, or may have an opportunity to participate in such groups as the Contemporary Ensemble, the NEC Bach Ensemble, or Avant-Garde Ensemble. Students may satisfy part of their Chamber Music requirement by exploring improvisation and world music in ensembles originating in the Contemporary Improvisation (CI) department.* In some cases classical majors may petition to receive chamber music credit for participation in Sonata Repertoire or a secondary CI ensemble.

Public performance is a critical aspect of the chamber music program at NEC. Every ensemble is expected to perform in public. In addition to performances at the Conservatory, NEC chamber groups give outreach concerts at schools, after-school programs, senior centers, libraries, museums, hospitals, and homeless shelters, organized by the Community Performances and Partnership program or arranged through the Music for Food organization.

* MM students may apply a maximum of one credit substitution toward their chamber music requirement. BM students of Violin, Viola, Cello and Guitar may apply a maximum of 2 credits substitution toward their chamber music requirement. All other BM students may apply a maximum of 1 credit substitution toward their chamber music requirement.
NEC Honors Ensembles
Each fall, NEC selects a small number of exceptional ensembles through externally-juried auditions to represent the NEC Honors Program. Honors ensembles enroll through Chamber Music or Small Jazz Ensemble, study with faculty members, and give a recital in Jordan Hall. All members of an honors ensemble must be full-time NEC students.

Ensembles

NEC Orchestras
Orchestral training has been a fundamental part of a New England Conservatory education since the 1880s. Today the program features three full orchestras and a chamber orchestra each performing at least five concerts every year in addition to two operas. Repertoire ranges from the baroque to contemporary with emphasis on learning a wide range of styles. Rehearsals and concerts are led by Hugh Wolff, the Director of Orchestras, David Loebel, the Associate Director of Orchestras, Donald Palma, the Director of the Chamber Orchestra, and eminent guest conductors. Occasional reading rehearsals are led by visiting conductors from the Boston Symphony Orchestra. Sectionals are led by Boston Symphony Orchestra musicians.

NEC Wind Ensemble
NEC Wind Ensemble offers students an opportunity to play literature from the Renaissance through the present day for wind, brass, and percussion. Each year faculty and students appear as soloists in concert with the Wind
Ensemble. In addition to its concert series in Jordan Hall, the ensemble has at national music conferences as well as at various venues in and around Boston. During the past two decades, the Wind Ensemble has commissioned and premiered new works by Pulitzer Prize composers Michael Colgrass, John Harbison, and Gunther Schuller, plus other distinguished composers such as David Lang, Michael Gandolfi, Andre Previn, Sir Michael Tippett and Daniel Pinkham, amongst many others. Through performances and recordings the Wind Ensemble has established a reputation as one of the country’s premier wind ensembles.

NEC Symphonic Winds
NEC Symphonic Winds performs woodwind, brass, and percussion repertoire from the Renaissance through the present day for octet to full wind ensemble. Important works that are sometimes neglected because of unusual instrumentation form an integral part of four annual Jordan Hall concerts. Symphonic Winds also reads standard orchestral repertoire that serves to improve members’ ensemble skills.

NEC Concert Choir
The NEC Concert Choir is the Conservatory’s resident symphonic choir. Ranging from 50 to 65 members strong and open to all students, regardless of major and year, this ensemble offers members the opportunity to perform music from all styles and periods of choral literature, extending beyond traditional Western masterpieces to the music of non-European cultures. While this choir will perform occasional choral octavos, selected repertoire typically focuses on large choral/orchestral and a cappella works.

NEC Chamber Singers
NEC Chamber Singers is an auditioned ensemble of 24-28 musicians who perform challenging works from all style periods, with a particular emphasis on early music and 19th-21st century a cappella works. This select choir performs several times a year; on campus in NEC’s famed Jordan Hall, off campus at various venues in Boston as well as on tour, and in area high schools for community outreach programs. All students, regardless of major and year, are welcome to audition at the start of the fall semester.

Opera Studies
Undergraduate Opera Studio
The Undergraduate Opera Studio (UGOS) offers an introduction to performance skills in opera and lyric theatre and the discipline of being a professional singer. UGOS is an annually auditioned ensemble, which is open to undergraduate voice students who have passed their first year promotional. There is a co-requisite of two years of acting and audition techniques and two years of movement class for students in UGOS. Students who are admitted to the performance ensemble of UGOS will have musical coachings and stagings culminating in a scenes program in the first semester and a complete one-act or full opera in the second semester. Prerequisite: VC 195 and instructor’s permission. Students may register for 1.0 credit or 0.0 credit. Acting and Audition Techniques (OPERA 440) and Movement (OPERA 450) are co-requisites by advisement.
Graduate Opera Studies

NEC offers a comprehensive opera training program that provides musical coaching of opera repertoire including arias, roles and scenes, instruction in acting, movement, and stagecraft techniques. The Opera Studies Program is open to full-time graduate students by audition. Placement occurs after matriculation. A maximum of two years participation in Opera Studies is permitted for each degree/diploma program. The Opera Studies Program is a multifaceted ensemble curriculum for singers with required coursework in diction, acting, movement and audition techniques. Appropriate assignments are made after fall auditions which are required of all students and take place within the first few weeks of classes.

Every academic year the Opera Studies program presents two full productions, a chamber opera with a small orchestra, a semistaged opera in Jordan Hall with orchestra, an outreach opera and several programs of opera scenes with piano accompaniment. Recent past productions include Mozart’s Così fan tutte and The Magic Flute, Puccini’s Suor Angelica, Gianni Schicchi, and La Bohème, Offenbach’s Orpheus in the Underworld and La Périchole, J. Strauss’s Die Fledermaus, Poulenc’s Dialogues of the Carmelites, Stravinsky’s The Rake’s Progress, Britten’s The Turn of the Screw and Paul Bunyan, Adamo’s Little Women, Hoiby’s Summer and Smoke, Humperdinck’s Hansel and Gretel, Purcell’s Dido and Aeneas, Rossini’s La Gazzetta, Bernstein’s Candide, and Monteverdi’s L’incoronazione di Poppea.

Jazz Ensembles

Small jazz ensembles, coached by Jazz Studies and Improvisation department faculty, perform traditional and contemporary instrumental and vocal jazz repertoire. Ensembles are coached by faculty members Jerry Bergonzi, Frank Carlberg, Dominique Eade, Cecil McBee, John McNeil, Jason Moran, Bob Moses, Ken Schaphorst and others. The ensembles perform two or more times a year.

The NEC Jazz Orchestra performs classic and contemporary big band music under the direction of Ken Schaphorst as well as other faculty and guest artists. In the past these have included such prominent musicians as Maria Schneider, Sam Rivers, Muhal Richard Abrams, John Lewis, Dizzy Gillespie, Gunther Schuller, Gil Evans, Gerald Wilson, Randy Weston, and Django Bates. The band is open to all NEC students by audition.

The NEC Jazz Composers’ Workshop Orchestra is devoted to rehearsing and performing works by NEC Jazz Composition students. The ensemble is coached by Frank Carlberg and gives the composers the opportunity to learn how to rehearse and conduct a band, as well as have their works heard.

Contemporary Improvisation Ensembles

The Contemporary Improvisation Department offers a variety of ensembles that are open to all NEC students on a space-available basis and by audition. Ensemble offerings vary from year-to-year, depending on the specific makeup of the department. Non-majors should sign up to audition during orientation week. Students can also contact greta.digiorgio@necmusic.edu to schedule an audition if all slots are filled.

Anthony Coleman Ensemble (Survivor’s Breakfast) explores the wonderful and terrifying space between Composition and Improvisation. Repertoire includes original compositions by ensemble members and its director along
with pieces by such diverse masters as John Zorn, Christian Wolff and Karlheinz Stockhausen.

**American Roots Ensemble**, directed by Eden MacAdam-Somer. This ensemble uses American musical traditions as a springboard for repertoire and creative explorations.

**Chorinho Ensemble**, directed by Amir Milstein. This ensemble explores Chorinho, an important Brazilian musical tradition.

**CI Chamber Music Ensemble**, directed by Eden MacAdam-Somer. This interdepartmental ensemble explores the boundaries between composition, improvisation, and world music, through written works and oral traditions. The ensemble performs in CI concerts throughout the year and varies in size and instrumentation depending on the repertoire.

**CI Non-Majors Ensemble**, directed by Mark Zaleski. This ensemble offers non-majors an opportunity to explore a broad range of compositional and improvisational practices and strategies that draw strongly on aural traditions from many cultures. No previous experience with improvisation is required.

**“Cobra” Ensemble**, directed by Anthony Coleman. This ensemble prepares performance versions of John Zorn’s classic music game piece “Cobra.”

**Film Noir/Storyboarding Ensemble**, directed by Aaron Hartley and Ran Blake. Using classic film noir as an inspiration, students will develop and personalize film composers’ repertoire to create live musical accompaniment for pre-recorded film footage. Participation is by invitation only. The group performs in the department’s Jordan Hall Film Noir concert.

**Interdisciplinary Connections Ensemble**, directed by Linda Chase, makes connections between and is influenced by the relationship between music, improvisation, and other forms of artistic expression including composition, poetry, visual art, and dance. We utilize a diverse repertoire of musical models and experiment with techniques including conduction, incorporation of spoken word, partially composed improvisation, sound painting and story-based pieces to serve as springboards for improvisation. We will also explore relationships in music, nature and transformation.

**Irish Music Ensemble**, directed by Winifred Horan. This ensemble explores Irish instrumental musical traditions.

**Jewish Music Ensemble**, directed by Hankus Netsky. The NEC Jewish Music Ensemble offers students an opportunity to perform and arrange repertoire from a variety of Jewish traditions, including klezmer, cantorial, Middle Eastern, Hassidic, Yiddish Theatre and folksong.

**Joe Morris Improvisation Ensemble**. Explores the structure and properties of Free Music, including free jazz and free improvisation. In addition to total improvisation, we play works by Cecil Taylor, Anthony Braxton, Ornette Coleman, Don Cherry, Eric Dolphy, etc, as well as my pieces and student compositions. We also use graphic scores and conduction. The goal is to foster individual creativity in the open music setting using methods and material that will increase vocabulary with regard to melodic development, articulation, relation to pulse, timbre, and group interaction.

**Middle Eastern Music Ensemble** directed by Malcolm Barsamian. This ensemble explores a variety of Middle Eastern traditions.
Nedelka Prescod – Music of the African American Experience. This ensemble takes a look at various genres within the vast repertoire of songs born of the African in America experience. Selected repertoire pulls from early African American work songs and spirituals, the blues, jazz, doo-wop, rhythm and blues and the various manifestations of contemporary R&B, soul, neo-soul and hip-hop as well as connections with the music of the Caribbean. Oral tradition, a strong approach to learning in the African American community, will be the driving force towards developing the students’ individual and collective ear and sense of collaborative music-making while encouraging students to connect with and authentically express the underlying feels and grooves inherent in each genre.

Persian Music Ensemble directed by Nima Janmohammadi. This ensemble offers an introduction to Persian Music traditions.

Rhythm and Blues Ensemble, directed by Nedelka Prescod. This ensemble draws its repertoire from classical offers American R&B.

Songwriters Workshop, directed by Hankus Netsky. This ensemble offers a framework for songwriters to work both on their own compositions and recompositions of existing songs drawing on all kinds of genres.

Tanya Kalmanovitch Composition/Improvisation Ensemble. In this ensemble we will explore myriad possibilities for structuring musical forms for improvisation. We will survey a broad range of models drawn from the past century of American and African-American music (classical, traditional and jazz) and various popular, traditional and classical musics repertoires, using them as points of departure for original composition.

Ted Reichman Ensemble: Contemporary Practice in Improvisation-Oriented Composition. This ensemble performs music written by composers working today, primarily from the jazz tradition, who have proposed new models for integrating improvisation and composition, and who embrace new ideas about structure, groove and texture. Repertoire will range from completely notated music to open forms, and from complicated rhythms to ambient soundscapes.

World Music Ensemble directed by Amir Milstein. This ensemble will explore different musical cultures by listening, analyzing, and playing...
a diverse selection of music from different parts of the world including Bulgaria, Morocco, Turkey, Israel, Brazil, and more. We will listen to a diverse repertoire, learning about the musical forms, modes, rhythms, and typical instrumentation of each tradition.

**Indie, Punk, and Art Rock Ensemble** directed by Lautaro Mantilla. This ensemble is an introduction to the diverse repertoire of underground music of the 1970s and 1980s. This music was created in opposition of mainstream culture and often contributed as a medium to bring about a radical awareness to any form of discrimination and used as a platform for political and social protest. By arranging and recomposing music from Dead Kennedys, Frank Zappa, Black Flag, The flat duo Jets, among many others, students gain knowledge of different compositional and improvisational approaches and explore what Bertolt Brecht may or may not have been loosely quoted as saying, “Art is not a mirror to reflect the world, but a hammer with which to shape it.”

**NEC Contemporary Ensemble**

NEC Contemporary Ensemble presents several concerts annually at NEC and in Boston. Repertoire includes works by Stravinsky, Schoenberg, Ives, Berio, Carter, Ligeti, prominent local composers, NEC faculty, and students. Recent guest composers have included Boulez, Messiaen, Schuller, Maxwell-Davies, Tippett, Lutoslawski, and Ligeti. The ensemble has performed under the auspices of the Fromm Foundation at Harvard, the International Society for Contemporary Music, and WGBH-FM. No ensemble credit is earned for participation in Contemporary Ensemble.

**NEC Bach Ensemble**

NEC Bach Ensemble is a select group that performs Baroque works on modern instruments. The ensemble performs twice a year. Neither chamber music nor ensemble credit is given for participation in this ensemble.

**Historical Performance Ensemble**

Historical Performance Ensemble performs vocal and instrumental music of past centuries with historical and modern instruments, attempting to find modern equivalents for the musical intentions of the composers and performers of the past.

**NEC Percussion Ensemble**

NEC Percussion Ensemble performs twice a year in Jordan Hall and makes appearances throughout Boston. The repertoire has included premieres of works by Irwin Bazelon, John Harbison, Joan Tower, Gunther Schuller, Robert Rodriguez, Jennifer Higdon, Fred Lerdahl and Elliott Carter. Guest artists appear occasionally with the ensemble, and there are opportunities for solo performances. The ensemble is open to all percussionists. A two CD recording entitled *American Music for Percussion* was recently issued on the Naxos label (8.559683 and 8.55968) featuring commissioned works by Gunther Schuller, Joan Tower, Jennifer Higdon, Robert Rodriguez, Elliot Carter, John Harbison, Fred Lerdahl, Felicia Sandler, Peter Child and Edward Cohen.

**NEC Guitar Ensemble**

NEC Guitar Ensemble studies basic ensemble practices, strives to improve sightreading skills, and performs repertoire from the 14th century to the present day.
Ensemble Participation
Ensembles are a focus of NEC’s musical life, and participation is required of most undergraduate and graduate majors (see Programs of Study).

Ensemble Requirements

Undergraduate

Bachelor of Music requirements

1) **Strings, Woodwinds, Brass, and Percussion** majors are placed by audition in at least one of the following ensembles: NEC Orchestras, Wind Ensemble, Symphonic Winds. Students may participate in ensembles after fulfilling their degree requirements, but preference is given to students who have yet to fulfill their requirements.

2) **Vocal Performance** majors are placed by audition in one or more choral groups each semester. During their senior year, vocalists my substitute UGOS for 2 semesters of chorus if they have met the following criteria:
   a) Successfully completed 6 semesters of chorus, earning grades of P+ or P for at least 5 semesters.
   b) Been cast in a principal role or significant secondary in the spring semester UGOS production.
   c) Received written permission from the Artistic Director of UGOS and the Director of Choral Activities.

3) **Piano, Composition, and Guitar** majors are placed by audition in one or more choral groups. Guitar majors also are required to participate in Guitar ensemble for two semesters.

4) **Jazz Studies Performance** majors are placed by audition in at least one small jazz ensemble; large jazz ensemble participation may also be required. Jazz Composition majors are not required to participate in ensembles.

5) **Contemporary Improvisation** majors participate in Contemporary Improvisation ensembles. Participation in jazz ensembles is by audition and as space permits.

6) **Music History** and **Music Theory** majors participate in ensemble as determined by their applied area of study.

Undergraduate Diploma requirements

1) **Strings, Woodwinds, Brass, and Percussion** majors are placed by audition in at least one of the following ensembles: NEC Orchestras, Wind Ensemble, Symphonic Winds. Students must participate in ensembles for six semesters. Students may participate in ensembles after fulfilling their diploma requirements, but preference is given to students who have yet to fulfill their requirements.

2) The following majors are not required to participate in ensemble: **Contemporary Improvisation, Composition, Guitar, Historical Performance, Jazz Studies, Piano, and Vocal Performance.**
Bachelor of Music and Undergraduate Diploma string majors who are full- or part-time, and registered for studio or beyond-degree studio, are required to register for ensemble even if the requirement has been fulfilled (in which case students may register for zero credit, incurring no charge).

By registering for and participating in one or more ensembles, students earn a maximum of one credit each semester. Students may not drop or withdraw from ensemble without permission (see Registration).

**Graduate**

**Master of Music and Graduate Diploma requirements**

1) **Strings, Woodwinds, Brass, and Percussion** majors are placed by audition in at least one of the following ensembles for four semesters: NEC Orchestras, Wind Ensemble, Symphonic Winds. Students may participate in ensembles after fulfilling their degree requirements, but preference is given to students who have yet to fulfill their requirements.

2) **Vocal Performance** and **Vocal Pedagogy** majors are placed by audition in ensemble. This requirement may be fulfilled by participation in NEC Chorus or Opera. Graduate vocalists may substitute Chamber Music for two of the four semesters.

3) **Choral Conducting** majors are placed by audition in chorus.

4) **Historical Performance** majors participate in Historical Performance Ensemble.

5) **Jazz Studies Performance** majors are placed by audition into at least one small jazz ensemble; large jazz ensemble participation may also be required. Jazz Composition majors are not required to participate in ensembles.

6) **Contemporary Improvisation** majors are placed by audition in at least one CI ensemble.

7) **Collaborative Piano, Musicology, Piano, Composition, and Music Theory** majors are not required to participate in ensemble.

Master of Music and Graduate Diploma string majors who are full or part time, and registered for studio or beyond-degree studio, are required to register for ensemble even if the requirement has been fulfilled.

Students registering for ensemble may not drop or withdraw from ensemble without permission (see Registration).

**Master of Music and Graduate Diploma electives**

1) Students with an ensemble requirement may enroll in a secondary ensemble for zero credit.

2) Students without an ensemble requirement may enroll in one ensemble per semester, by audition, for one credit.

**DMA requirements**

Participation in ensemble may be required, as determined by the Doctoral Committee upon recommendation of the studio faculty.
Intercultural and Improvisation Studies

Intercultural Studies
A number of departments at New England Conservatory offer courses which provide the opportunity to study cultures outside of the European and North American traditions which are the primary focus of most undergraduate and graduate work in studio, ensemble and classroom. These courses may be taken either to satisfy particular departmental requirements for graduation or as electives. See course listings for Contemporary Improvisation, Liberal Arts, Music History/Musicology, Music in Education and Music Theory for course descriptions.

The New England Conservatory Intercultural Institute
Robert Labaree, Ph.D., director
The NEC Intercultural Institute, founded in 1994, offers monthly workshops, performances and residencies throughout the academic year by guest artists in a wide variety of musical traditions. These presentations are open without restriction to both the Conservatory community and the general public, free of charge. (No academic credit)

The New England Conservatory Summer Intercultural Institute offers intensive immersion residencies in a variety of musical traditions during the months of June and July. See the NEC Summer School Catalogue for current offerings, tuition and credit options.

Improvisation Studies
A student interested in pursuing any aspect of improvisation study at New England Conservatory may do so on both the graduate and undergraduate levels in three ways: 1) in courses which stress performance, 2) in academic courses in which improvisation is to some degree a subject of historical or cultural study, or 3) in courses which incorporate improvisation into the work of the class. See course listings for Jazz Studies, Contemporary Improvisation, Liberal Arts, Music History/Musicology, Music in Education and Music Theory for course descriptions.

Classes in improvisatory performance are available under the departments of Contemporary Improvisation and Jazz Studies, but it is common for classical performers to enroll in these courses as electives. (Note: some courses are restricted to majors in one of the two improvisation departments. Consult the course descriptions for more information.)

Ensemble
All NEC students are welcome to audition for large and small Jazz ensembles and Contemporary Improvisation ensembles. All NEC students have an opportunity to play in the NEC Jazz Orchestra and Jazz Composers Workshop Orchestra. Small jazz ensembles are primarily for Jazz Performance majors. However, non-majors, including Jazz Composition majors, are occasionally placed in small jazz ensembles when space allows. They must demonstrate a level of experience and ability in improvisation comparable to our Jazz Performance majors. Only CI and Jazz majors may receive ensemble credit for CI and Jazz Ensembles.
Course Offerings and Faculty by Department

For complete information as to courses offered in the current year, students should consult the schedule of course offerings available each semester in the Registrar’s Office and online via PowerCampus Self Service.

- Course numbers preceded by a “>” are typically offered each academic year.
- Course numbers followed by a “T” are taught to mixed classes of undergraduates and graduates; students earn credit appropriate to their program level (e.g. undergraduate vs. graduate).
- Courses numbered 100 through 499 not followed by a “T” are undergraduate level.
- Courses numbered 500 through 999 not followed by a “T” are graduate level.
- Undergraduate students may register for graduate-level courses with the instructor’s, and in some cases the department chair’s, permission.
- Courses followed by a “*” are repeatable for credit.
- Courses followed by a “**” are repeatable for credit if the topic has changed (permission from Academic Advisor required).

Brass and Percussion


Our Brass Department includes all of the members of the Boston Symphony Orchestra horn, trombone, trumpet, and tuba sections. Our BSO faculty offer students a choice of instructors that few schools can equal. Our curriculum includes Horn Class, Trombone Class, Trumpet Class, Tuba Class, Trombone Choir, and Brass Orchestral Repertoire Class. The many Conservatory ensembles offer multilayered educational opportunities. The BSO and many of the world’s other leading orchestras and musicians perform nearby, offering enriched musical exposure for the developing musician. Our annual Brass Bash features the entire brass department including faculty in a concert that culminates in a work scored for massed brass forces.

The Percussion Department focuses on producing a well rounded percussionist with an emphasis on orchestral performance. Our faculty consists of seasoned professionals, including members of the Boston Symphony Orchestra. Our department offers the best of facilities, including practice rooms equipped with the most up-to-date instruments. Our curriculum emphasizes private instruction and practice, and offers students a variety of experiences, including drum set, hand drumming, electronic percussion, innovative percussion repertoire classes, and an active percussion ensemble. Students in the Brass and Percussion Departments participate in the Conservatory orchestras, wind ensembles, contemporary ensemble, opera, and chamber music ensembles.
Studio
PRCBR 100, 500

Classroom Instruction

»PRCBR 120T – Horn Class
Students and faculty work collaboratively in this class. Students are encouraged to perform and provide feedback in every class, simultaneously developing performance and teaching skills and addressing musical, technical and performance anxiety issues. Emphasis is placed on audition/recital preparation and section/ensemble playing. (1 credit*) Sebring, Sommerville

»PRCBR 130T – Music for Percussionists
Participation in Percussion Ensemble (see Ensembles). (1 credit*) F. Epstein

»PRCBR 140 – Trombone Class
Trombone Class covers a broad range of territories, including extensive work on audition techniques, section playing, solo performance, and trombone choir. In addition, there are special classes in creativity and building an alive and enduring relationship with music. (1 credit*) Bolter, Lange, Markey, Oft

»PRCBR 150T – Trumpet Class
The primary emphasis of this class is applied performance, focusing on four main areas: orchestra section playing, audition preparation, performance of solo literature, and practice techniques. Other topics discussed include freelancing, building recitals, and professional etiquette. (1 credit*) Rolfs, Wright, M. Martin, Siders, Emery

»PRCBR 170T – Tuba Class
Students study aspects of becoming a professional tubist. The course covers standard and non-standard tuba literature in the orchestral, chamber, and solo genres. Proper maintenance of the instrument, audition preparation, and resumé format will be discussed. Occasional guest artist/speakers will be invited. (1 credit*) Roylance

PRCBR 325T – Drum Set Class
Drum set technique and performance for classical percussion majors. Covers drum set styles and prepares classical percussion majors for the demands of drum set performance. (1 credit) Gwin

PRCBR 326T – Drum Set Class
Continuation of PRCBR 325T. Prerequisite: PRCBR 325T. (1 credit) Gwin

»PRCBR 340T – Brass Orchestral Repertoire Class
A reading class for works from the standard orchestral repertoire of major brass section literature. Instruction in all areas of professional performance: preparation, tone production, ensemble, interacting with colleagues and conductors. (1 credit*) Bolter, Sommerville

»PRCBR 360T – Percussion Orchestral Repertoire Class
Instruction in orchestral literature, including standard audition repertoire. Performances of such significant chamber works as L'Histoire du soldat, Façade, La Création du monde, and Kammermusik No. 1. Each year concludes with a mock audition. Year-long course, students must register in the fall. (1 credit*) F. Epstein, Hudgins

PRCBR 435T – Hand Drumming
Introduction to disciplines and techniques of Latin American hand drumming and the basic functions of Latin percussion. (1 credit) Ringquist
PRCBR 436T – Hand Drumming
Continuation of PRCBR 435T. Prerequisite: PRCBR 435T. (1 credit)
Ringquist

PRCBR 437T – Electronic Percussion
Comprehensive, hands-on study of electronic percussion, technologies relevant to the professional percussionist, including MIDI, audio techniques, programming, and sequencing. Introduces basic music computer notation. Detailed study of percussion controllers, trigger interfaces, triggering from acoustic drums, and various applications of MIDI percussion systems in live performance, studio recording, programming, and composition. Year-long course; credit is earned after the second semester. (1 credit) Moisson

PRCBR 438T – Electronic Percussion
Continuation of PRCBR 437T. Prerequisite: PRCBR 437T. Year-long course. (1 credit) Moisson

» PRCBR 520T – Horn Class
Graduate offering of PRCBR 120T. (0 credit*) Sebring, Sommerville

PRCBR 525T – Drum Set Class
Graduate offering of PRCBR 325T. (1 credit) Gwin

PRCBR 526T – Drum Set Class
Continuation of PRCBR 525T. Prerequisite: PRCBR 525T. (1 credit) Gwin

» PRCBR 530T – Music for Percussionists
Participation in Percussion Ensemble (see Ensembles). (1 credit) F. Epstein

PRCBR 535T – Hand Drumming
Graduate offering of PRCBR 435T. (1 credit) Ringquist

PRCBR 536T – Hand Drumming
Continuation of PRCBR 535T. Prerequisite PRCBR 535T. (1 credit) Ringquist

PRCBR 537T – Electronic Percussion
Graduate offering of PRCBR 437T. Year-long course. (1 credit) Moisson

PRCBR 538T – Electronic Percussion
Continuation of PRCBR 537T. Prerequisite: PRCBR 537T. Year-long course. (1 credit) Moisson

» PRCBR 540 – Trombone Class
Graduate offering of PRCBR 140T. (0 credit*) Bolter, Oft, Lange, Markey

» PRCBR 540T – Brass Orchestral Repertoire Class
Graduate offering of PRCBR 340T. (1 credit*) Bolter, Sommerville

» PRCBR 550T – Trumpet Class
Graduate offering of PRCBR 150T. (0 credit*) Rolfs, Wright, M. Martin, Siders, Emery

» PRCBR 560T – Percussion Orchestral Repertoire Class
Graduate offering of PRCBR 360T. (1 credit*) Bauch, F. Epstein, Hudgins

» PRCBR 570T – Tuba Class
Graduate offering of PRCBR 170T. (0 credit*) Roylance

PRCBR 761T – Orchestral Repertoire for Timpani
This course offers percussionists the opportunity to intensely study orchestral repertoire for timpani, complementing their work in studio lessons and the Percussion Orchestral Repertoire class. Students will receive guidance and instruction in a masterclass format with demonstrations by the instructor when necessary. For each class, students will prepare passages and excerpts from the assigned repertoire, several of whom will be called upon to perform. The class will listen to several different recordings of
certain passages as a reference and discussions will be led by the instructor ranging in topics from technical challenges, stylistic nuances, and musical interpretation. The class will meet every other week for two hours and grading will be based on each student’s preparedness and participation.

(1 credit) Bauch

PRCBR 762T – Orchestral Repertoire for Timpani
Continuation of PRCBR 761T. (1 credit) Bauch

PRCBR 763T – Orchestral Repertoire for Timpani
Continuation of PRCBR 762T. (1 credit) Bauch

PRCBR 764T – Orchestral Repertoire for Timpani
Continuation of PRCBR 763T. (1 credit) Bauch

Chamber Music

Chapman, Chair; J. Rife, Assistant Chair, Biss, Blaich, Bolter, Borromeo
String Quartet (Kim, Kitchen, Motobuchi, Tong), Brfshky, Brubaker, S. Drury,
E. Epstein, Fisk, Gibbons, Heiss, Hudgins, Kashkashian, P. Katz, S. Kim, Lee,
Lesser, Levinson, Liu, Maggi, Martin, Mouffe, Murrath, Ninomiya, Novak,
Ou, Palma, Peltz, Radnofsky, Serra, Sommerville, Sooboda, Washburn, Wayne,
D. Weilerstein, V. Weilerstein, and other members of the College faculty

Classroom Instruction

CHM MUS – Chamber Music
Undergraduate and Graduate Offering. See Chamber Music and Ensembles for a description. (1 credit*) Faculty

CHM 502T – Collaborative Skills – Instrument and Voice
Study, preparation, and performance of repertoire for piano with instruments and/or voice, as well as the essential skills of collaboration: ensemble performance and balance. Open only by permission of instructor. (2 credits) Levinson

CHM 503T – Instrumental Duo Repertoire I
A study of piano-instrumental repertoire in a masterclass setting. Pianists and other instrumentalists are paired together to explore the performance of duo repertoire. Coaching focuses on the skills and artistry of collaborative performance and interpretation. (2 credits) Lee

CHM 504T – Instrumental Duo Repertoire II
Continuation of CHM 503T. Pre-requisite: CHM 503T. (2 credits) Lee

»CHM 535T – Sonata Repertoire
Study, preparation, and performance of sonata repertoire. Open by audition to string (except double bass), piano, and wind majors. (2 credits, 1 credit for collaborative pianists) V. Weilerstein

»CHM 536T – Sonata Repertoire
Continuation of CHM 535T. (2 credits, 1 credit for collaborative pianists) V. Weilerstein

»CHM 553 – Interpretation Class
Interpretation class is a graduate level performance masterclass led by the members of the Borromeo String Quartet. Each week, students from the class perform works of their choosing while the score of the piece is projected and visible to the entire class. After the performance, the students receive feedback from the class and from the members of the BSQ, with an emphasis on helping the students develop a way of reading the details of a score and translating them into the tangible details of performance. In
addition to receiving direct feedback about their particular performances, across the semester each student is exposed to dozens of scores of other pieces and instrumentations and possible ways of reading them. (2 credits)

**Borromeo String Quartet**

» **CHM 554 – Interpretation Class**
  Continuation of CHM 553. Prerequisite: CHM 553. (2 credits) Faculty

**CHM 582T – Community Engagement for Ensembles**
This course offers pre-formed classical, jazz and CI ensembles the opportunity to study and create effective programming for community audiences. Through in-depth exploration of trends in community engagement, along with hands-on skill-building, ensembles will gain understanding of how to confidently engage audiences from diverse community constituencies. Participating ensembles will each design a program to be performed in a school, senior center, library or other community setting. Emphasis will be placed on facilitating collaboration among ensemble members, as well as equipping students with necessary tools to reflect upon and evaluate their own work and that of peer ensembles. Prerequisite: instructor’s permission. (0 or 1 credit) Maggi

**Choral Conducting**

*Washburn, Chair; J. Richter*

**Studio**

**CHOR 500**

**Classroom Instruction**

» **CHOR 503 – Score Reading**
  Develops score-reading facility at the piano. Practice of eye-and-hand coordination, clefs, transposition, rhythm. Material includes Morris and Ferguson’s *Preparatory Exercises in Score Reading*, as well as vocal and chamber music scores. Some keyboard experience required. Instructor’s permission required for non-conducting majors. (2 credits)

» **CHOR 504 – Score Reading**
  Continuation of CHOR 503. Prerequisite: CHOR 503. (2 credits)

» **CHOR 506T – Advanced Solfège**
  Expands sight-singing skills to include a broad range of musical styles and applications to contemporary literature. Topics include further investigation of reading skills with respect to note patterns, transpositions, interval studies, complex rhythms, complex tonal systems, and score reading from an advanced perspective. (2 credits) Faculty

» **CHOR 537T – Choral Conducting**
  Builds a clear basic conducting technique from which the student can go on to develop a personal conducting style. Topics covered include baton technique, cueing, fermata, use of left hand, dynamic changes and articulation. (2 credits) Washburn

» **CHOR 538T – Choral Conducting**
  Continuation of CHOR 437T. Develops the ability to listen to, diagnose and improve choral singing in rehearsal and performance settings. Core skills covered include basic lyric diction, intonation, phrasing, repertoire planning, score study and rehearsal planning. Prerequisite: CHOR 537T. (2 credits) Washburn
CHOR 557T – Sacred Choral Literature
This course is designed to provide a comprehensive introduction to the expansive repertoire of sacred choral music, spanning from 1550 to the mid-20th century. Specific composers of interest will include, but are not limited to, Luther, Tallis, Byrd, Palestrina, Gabrieli, Schütz, Bach, Haydn, Beethoven, Liszt, Mendelssohn, and Howells. Students will be expected to complete weekly assigned research, reading and listening assignments, as well as prepare a short presentation for each class meeting. Grading will be based on daily attendance, class presentations and participation in class discussion, a midterm examination and final examination. Instructor’s permission required for majors other than choral conducting. (2 credits) Washburn

CHOR 558T – Secular Choral Literature
This course is designed to provide a comprehensive introduction to the expansive repertoire of secular choral music, spanning from 1450 to the 21st century. Specific composers of interest will include, but are not limited to, Arcadelt, de Rore, Gabrieli, Sermisy, Jannequin, Morley, Gibbons, Handel, Schumann, Mendelssohn, Brahms, Wolf, Vaughan Williams, Britten, Barber, Hanson and Ligeti. Students will be expected to complete weekly assigned research, reading and listening assignments, as well as prepare a short presentation for each class meeting. Grading will be based on daily attendance, class presentations, participation in class discussions, a midterm examination and a final examination. Instructor’s permission required for majors other than choral conducting. (2 credits) Washburn

»CHOR 567 – Advanced Choral Conducting
In a rehearsal/seminar setting, students conduct varied choral repertoire from the 16th to the 21st century with particular attention to stylistic considerations as well as the development of a clear and expressive conducting technique. Instructor’s permission required for non-majors. (2 credits) Lee

»CHOR 568 – Advanced Choral Conducting
Continuation of CHOR 567. Prerequisite: CHOR 567. (2 credits) Lee

CHOR 667 – Advanced Choral Conducting
Continuation of CHOR 568. Prerequisite: CHOR 568. (2 credits) Lee

CHOR 668 – Advanced Choral Conducting
Continuation of CHOR 667. Prerequisite: CHOR 667. (2 credits) Lee

Collaborative Piano

Stowe, Chair; Anderson-Collier, Blaich, J. Feldman, Lee, Levinson, Stowe, V. Weilerstein

Studio

CLPNO 500

Classroom Instruction

»CLPNO 301T – Collaborative Skills I
Pianists 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, creating orchestral sound, among other topics and skills. (2 credits) Faculty
»CLPNO 411T – Studio Accompaniment
Fifteen hours of collaborative playing required of all students enrolled in CLPNO 301T. Co-requisite: CLPNO 301T (0 credit) Stowe, Faculty

»CLPNO 501T – Collaborative Skills I
Graduate offering of CLPNO 301T. (1 credit for collaborative piano majors; 2 credits for non-majors) Faculty

»CLPNO 502T – Collaborative Skills II
Continuation of CLPNO 501T. Prerequisite: CLPNO 501T. (1 credit for collaborative piano majors; 2 credits for non-majors) Faculty

»CLPNO 503T – Instrumental Duo Repertoire I
A study of piano-instrumental repertoire in a master-class setting. Pianists and other instrumentalists are paired together to explore the performance of duo repertoire. Coaching focuses on the skills and artistry of collaborative performance and interpretation. Prerequisite: CLPNO 502T. (1 credit for collaborative piano majors; 2 credits for non-majors) Faculty

»CLPNO 504T – Instrumental Duo Repertoire II
Continuation of CLPNO 503T. Prerequisite: CLPNO 503T. (1 credit for collaborative piano majors; 2 credits for non-majors) Faculty

»CLPNO 507 – Coaching in Instrumental/Vocal Repertoire
Instrumental/Vocal partnerships. Collaborative Piano majors only. (1 credit) Faculty

»CLPNO 508 – Coaching in Instrumental/Vocal Repertoire
Continuation of CLPNO 507. Prerequisite: CLPNO 507. (1 credit) Faculty

»CLPNO 511T – Studio Accompaniment
Graduate offering of CLPNO 411T. (0 credit) Stowe, Faculty

»CLPNO 521 – Song Studies for Pianists and Singers
A performance-based class focusing on selections from the standard song repertoire and 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. Classroom discussions and presentations will address various topics related to the study and performance of song, including relevant literary movements and musical trends, poetic and musical style, performance practice, musical drama, ensemble rehearsal, and artistic collaboration. Open to Collaborative Piano Majors. Permission of Collaborative Department Chair required for non-majors. (1 credit for collaborative piano majors; 2 credits for non-majors) Francoeur-Krzyzek

»CLPNO 522 – Opera Performance for Pianists: Mastering Performance of Orchestra Transcription Through the Study of Opera Aria Accompaniment
This is a practical course in the study and performance of piano transcriptions of orchestral accompaniment. Though collaborative pianists also encounter this challenge when playing concerto accompaniment, opera arias are ideal etudes for all problems of transcription performance due to their compact length and the abundance of particular performance challenges not found in the instrumental repertoire. Basic principals and procedures will immediately be applied in “16-measure exercises” and full aria performance. Students will be required to provide copies of excerpts or arias for the class containing all adaptation markings. Recordings will also be used in class at the request and discretion of the instructor. Open to Collaborative Piano Majors. Permission of Collaborative Department Chair required for non-majors. (1 credit for collaborative piano majors; 2 credits for non-majors) Francoeur-Krzyzek
CLPNO 523 – Techniques of Vocal Coaching
Through the course of the 14 weeks, students will gain hands-on experience with the coaching of vocal literature in a setting that offers guidance, feedback and exposure to the coaching styles of their professor and their peers. Students will receive a thorough review of the International Phonetic Alphabet and the rules of diction and pronunciation of Italian, German, French and English. They will gain experience coaching art songs and operatic arias in each of these languages, and will offer written feedback to their peers. The course will include a section on secco recitative and a section on coaching operatic scores, with an emphasis on score marking and cueing in vocal ensembles. The course will also include a discussion on the business aspect of coaching, including client relations, scheduling, preparation and time management. Open to Collaborative Piano Majors. Permission of Collaborative Department Chair required for non-majors. (1 credit for collaborative piano majors; 2 credits for non-majors)

CLPNO 524 – Concerto Study: Performance of Orchestral Reductions for Pianists
This course provides students the opportunity to study piano reductions of instrumental concerti, comparing such reductions to full orchestral scores, as well as listening to recordings with soloist and full orchestra. Students learn to simplify overly complicated or unplayable orchestral reductions and to improve poor editions (editing dynamics, adjusting registers, restoring missing melodies and wrong notes), developing their skills in imitating sounds and colors of string, woodwind, and brass instruments in order to better emulate the orchestra. Repertoire studied is drawn from the standard instrumental concerti from all musical periods, including concerti selected for NEC’s school-wide concerto competitions. Open to Collaborative Piano Majors. Permission of Collaborative Piano Department Chair required for non-majors. (1 credit for collaborative piano majors; 2 credits for non-majors)

»CLPNO 573 – Piano/Vocal Repertoire, English and American
This course is designed to explore through a range of topics the performance and study of English and American songs from the lutenists to the present day. Recent topics have included The Art Song in America and The English Musical Renaissance: Elgar to Britten. Style, ensemble, diction and communication are emphasized. Open to Collaborative Piano Majors. Permission of Collaborative Piano Department Chair required for non-majors. (1 credit for collaborative piano majors; 2 credits for non-majors)

»CLPNO 575 – Piano/Vocal Repertoire, French
This course is designed to explore through a range of topics the performance and study of mélodie. Recent topics have included Verlaine settings in French mélodie. Style, ensemble, diction and communication are emphasized. Open to Collaborative Piano Majors. Permission of Collaborative Piano Department Chair required for non-majors. (1 credit for collaborative piano majors; 2 credits for non-majors)

»CLPNO 576 – Piano/Vocal Repertoire, French
Continuation of CLPNO 575. (1 credit for collaborative piano majors; 2 credits for non-majors)

»CLPNO 577 – Piano/Vocal Repertoire, German
This course is designed to explore through a range of topics the performance and study of lieder. Recent topics have included Goethe settings in
German Lieder, Lieder in Vienna: Schubert to Schoenberg, and The Songs of Robert and Clara Schumann and Johannes Brahms. Style, ensemble, diction and communication are emphasized. Open to Collaborative Piano Majors. Permission of Collaborative Piano Department Chair required for non-majors. (1 credit for collaborative piano majors; 2 credits for non-majors)** Faculty

»CLPNO 578 – Piano/Vocal Repertoire, German
Continuation of CLPNO 577. (1 credit for collaborative piano majors; 2 credits for non-majors**)
Faculty

CLPNO 607 – Coaching in Instrumental/Vocal Repertoire
Continuation of CLPNO 508. Prerequisite: CLPNO 508. (1 credit) Faculty

CLPNO 608 – Coaching in Instrumental/Vocal Repertoire
Continuation of CLPNO 607. Prerequisite: CLPNO 607. (1 credit) Faculty

CLPNO 907 – Coaching in Instrumental/Vocal Repertoire
Continuation of CLPNO 608. Prerequisite: CLPNO 608–Available for third year DMA students only. (1 credit) Faculty

CLPNO 908 – Coaching in Instrumental/Vocal Repertoire
Continuation of CLPNO 908. (1 credit) Faculty

Composition

Gandolfi, Chair; Agócs, Burdick, Cogan, Coleman, Heiss, Mallia, Minakakis, Peyton

Studio

CMP 100, 500

Classroom Instruction

»CMP 132 – Notational Techniques
This course will examine traditional and 20th century conventions of Western music notation essential for the clear communication of musical ideas between contemporary composers and performers. Both handwritten and software-based notation techniques will be studied and the standards currently in place in the music publishing industry will be carefully observed. Relevant topics including part extraction, keyboard reductions, instrument specific indications and contemporary methods of representation such as graphic notation will be addressed through musical examples and written exercises. (2 credits) Mallia

»CMP 411T – 16th Century Counterpoint
Analysis of Lassus’s canons and two-voice motets; writing of compositions in that style. Readings in Pietro Aaron, Aldrich, Cook, and Wittkower. Prerequisite: THYU 102, 106. (2 credits) Davidson

»CMP 412T – 16th Century Counterpoint
Analysis and composition of motets and mass movements for three or four voices. Readings from Zarlino. Continuation of CMP 411T. Prerequisite: CMP 411T. (2 credits) Davidson

»CMP 443T – Instrumentation and Orchestration
Demonstration of instrument categories and writing for individual instruments. Orchestral analysis of 20th century literature. Text: Samuel Adler’s Orchestration. Instructor’s permission required for non-majors. (2 credits) Agócs
»CMP 444T – Instrumentation and Orchestration
Intensive study of selected scores; composition of a short piece for small mixed chamber ensemble; preparation of scores and parts for in-class performances. Continuation of CMP 443T. Prerequisite: CMP 443T. (2 credits) Agócs

CMP 490 – Senior Review
See Undergraduate Composition program of study. (0 credit)

CMP 515 – Composition and Tonality in the 18th and 19th Centuries
The study of tonality in Western classical music through analysis and writing of binary, ternary, sonata-allegro, rondo, and variation forms based on models from the Baroque, Classical, and early Romantic periods. (2 credits) Peyton

CMP 516 – Composition and Tonality in the 18th and 19th Centuries
Continuation of CMP 515. Prerequisite: CMP 515. (2 credits) Peyton

CMP 517 – Composition and Tonality in the 20th and 21st Centuries
The study of “tonality” in modern times: the return to modality, the use of hybrid and compound scale, the principle of displacement and cross-relations. Compositions in the style of Debussy, Stravinsky, Bartók, and other 20th century masters. (2 credits) Peyton

CMP 518 – Composition and Tonality in the 20th and 21st Centuries
Explores the styles of Prokofiev, Hindemith, Ives, Copland, Carter, Ligeti, Gubaidulina. Dictation and ear training. Composition of several short pieces in differing styles. Continuation of CMP 517. Prerequisite: CMP 517. (2 credits) Faculty

CMP 518T – Composition for Non-Majors
Introductory course in composition. Students will learn practical fundamentals of music composition: notation, instrumentation, and orchestration, as well as today’s principal compositional techniques. (2 credits)

»CMP 541 – Performance and Rehearsal Techniques
This course will provide composition students with the skills needed to effectively prepare and lead rehearsals and performances of their works, as well as provide guidance in the proper etiquette for working with a conductor or coach in rehearsals of their work. Preparation of performance materials, rehearsal technique, conducting technique, and stage comportment will be studied, practiced and discussed. Students will work directly with a chamber ensemble in class, which will be comprised of a mixed ensemble drawn from strings, winds, brass and percussion, as available. Each student will compose a short work for the ensemble, to be used as practice for the above mentioned skills. A notable conductor will be a guest in two later-stage classes to provide information specific to orchestral readings and rehearsals, as well as to evaluate and critique the students’ conducting and rehearsal-technique skills and offer guidance in their development. The class will visit and observe readings, rehearsals and coachings by NEC ensembles during the semester. The final project will be a classroom performance of each composer’s work, conducted by the composer. Prerequisite: Non-composition majors must receive instructor’s permission. (2 credits) Gandolfi

»CMP 518T – Composition for Non-Majors
Graduate offering of CMP 418T. (2 credits) Gandolfi

»CMP 543T – Instrumentation and Orchestration
Graduate offering of CMP 443T. Instructor’s permission required for non-majors. (2 credits) Agócs
»CMP 544T – Instrumentation and Orchestration
Continuation of CMP 543T. Prerequisite: CMP 543T. (2 credits) Agócs

»CMP 551 – Introduction to Music Programming in MAX
This course will serve to introduce students to the basic elements and practice of music programming, using MAX/MSP music programming language. Developed in 1986 at the Institute de Recherché et de Coordination Acoustique/Musique (IRCAM) in Paris, MAX is an ideal music programming environment for composers, theorists and performers alike. Operating on both Windows and Macintosh platforms, MAX is a graphical programming language that invites the user to design music software by connecting together “ready made” musical objects onscreen. Using this intuitive flowchart language structure, students will quickly learn the substance and concepts of music programming, while at the same time, avoiding the lower level details of programming that encumber older computer languages. As the elements of the language are mastered, students will be encouraged to develop their own musical thinking towards a final project comprised of a MAX application, an active demonstration of their software, and a short description of their project. These final projects – which may take a range of different forms, including compositions, performance environments or theoretical tools – will serve to connect to the student’s personal musical goals to the practice and craft of music. (2 credits) Burdick

»CMP 555 – Graduate Composition Seminar
Addresses topics important to composers. Instructor’s permission required for non-majors. (2 credits) Faculty

»CMP 556 – Graduate Composition Seminar
Continuation of CMP 555. Instructor’s permission required for non-majors. (2 credits) Faculty

»CMP 561T – Electro-Acoustic Music I
An introduction to the composition, techniques and theory of electroacoustic music. Participants will gain a technical understanding of the tools available to the electronic composer including digital audio recording, signal processing, synthesis and MIDI and will work hands-on in the electronic music studio to realize composition projects. Emphasis will be placed on learning to arrange and transform sonic materials in such a way as to result in structurally coherent electronic compositions. Considerations arising from the limitlessness of the medium will be discussed and a historical context will be provided. (2 credits) Mallia

»CMP 562T – Electro-Acoustic Music II
Techniques explored in Electro-Acoustic Music I will be extended through an investigation of live applications of electronic music. Special emphasis will be placed on the combination of acoustic instruments and digital sound using realtime computer music systems. Students will learn to facilitate gestural communication between performer and machine through the creation and control of interactive listening/response environments. A concert of works composed by students of the class will take place during the semester. Prerequisite: CMP 461T. (2 credits) Mallia

»CMP 563T – Composing for Film and Multimedia
This project-based course will introduce students to concepts, compositional strategies, and technologies associated with the combination of music, sound and image in Film. Stylistically diverse music by a variety of composers, taken from both historical and contemporary films, will be examined for its role in controlling the depth and speed of the viewer/listener’s awareness of shifts in the underlying narrative thread and changes
in the psychological make-up of characters. Students will receive regular critiques of composition projects requiring them to apply demonstrated concepts and techniques relating to, other collaborative multimedia settings including video, web-based art, performance, dance and immersive installation environments will also be studied. Sound/image timing and synchronization techniques, digital sound manipulation, MIDI instrumental mock-ups and synthesis will be demonstrated, practiced and utilized in scene-scoring and multimedia projects suitable for a composer’s portfolio. (Open to Composition and Jazz Composition Majors. Others, by instructor’s permission.) Graduate offering of CMP 463T (2 credits) Mallia

CMP 593 – First-Year Graduate Review
See Composition program of study. (0 credit)

»CMP 655 – Graduate Composition Seminar
Addresses topics important to composers. Prerequisite: CMP 556. (2 credits) Faculty

»CMP 656 – Graduate Composition Seminar
Continuation of CMP 655. Prerequisite: CMP 556. (2 credits) Faculty

Contemporary Improvisation

Netsky, Chair; MacAdam-Somer, Assistant Chair; Barsamian, Blake, Catt, Chase, Coleman, Eade, Hartley, Horan, Kalmanovitch, Kihlstedt, Leake, Mallia, Milstein, Minakakis, Morris, Prescod, Reichman, Row, Seager, Zaleski, Zoffer

NEC’s Contemporary Improvisation program trains creative musicians to broaden their musical palettes and develop unique voices as composer-performer-improvisers. Students are expected to bring portable recording devices to all Contemporary Improvisation courses.

Studio

CI 100, 500 or as assigned by department

Classroom Instruction

»CI 181T – Development of Long-Term Melodic Memory
Aural training through memorization of melodies and bass lines from diverse musical sources. Develops interval recognition and understanding of harmonic implications. (2 credits) Blake

»CI 283T – Advanced Aural Training
Recognition of vertical structures up to thirteenth chords, singing, playing and notating improvisation, and advanced transcription skills. Prerequisite: JS 263 or instructor’s permission. (2 credits) Netsky

»CI 284T – Development of Long-Term Harmonic Memory
Exploration and analysis of non-diatonic chord progressions. Skill building and creativity will be emphasized through the study of triads with irregular root motion. Students will apply techniques learned in class through compositional assignments. Prerequisite: CI 283T or instructor’s permission. (2 credits) Blake

»CI 385T – Development of Personal Style
Compositional and improvisational models and film are used as an inspiration for creative musical projects with the goal of developing one’s personal artistic voice. Prerequisite: CI 283T or instructor’s permission. (2 credits) Blake
»CI 386T – Development of Personal Style
Focuses on specific pieces that will be used as a basis for original compositions. The curriculum will consist of several discrete units including the following: composition with restricted pitch sets, time as a parameter, extended tonality and re-composition. Prerequisite: CI 283T or instructor’s permission. (2 credits) Coleman

»CI 057 – Graduate Third-Stream Ear Training
Builds the aural skills required for graduate-level study in Contemporary Improvisation, including perception, recognition, and recall of melodic and harmonic intervals, chords, chord progressions, rhythms, and melodic interpretation and expression. Students develop melodic understanding and memory by learning diverse music from recordings without the aid of notation, using voices and instruments. (0 credit) Netsky

»CI 517T – Development of Long-Term Melodic Memory
Aural training through memorization of melodies and bass lines from diverse musical sources. Develops interval recognition and understanding of harmonic implications. (2 credits) Blake

CI 551T – Issues and Trends in American Music
Through presentations from many voices within and outside the conservatory, readings and group discussions, the class will explore the dimensions of American music, learn something about various streams of musical activity in America, attempt to understand what is “American” about American music, consider the impact of regional and ethnic musical subcultures and “world music,” grapple with the potential impact of technology, and consider today’s trends as indicators of the future. (2 credits) Coleman

CI 553 – Open Forms, Graphic Scores and Structured Improvisation
This class will explore the links and differences between the Open Form scores that emerged out of the post-Cagean world of the 1950s and 1960s and the Controlled Improvisation strategies that many composer-performers who come from the worlds of Jazz and Free Improvisation have utilized. This class will combine historical and theoretical perspectives; many of the challenges inherent in looking at these two approaches to music together were raised in Composer/Performer/Educator George Lewis’ essay “Improvised Music after 1950: Afrological and Eurological Perspectives.” (Black Music Research Journal, Vol. 16, No. 1, Spring 1996) and this will function as a key text, as will John Cage’s “Writings on Indeterminacy.” Composers studied will include John Cage, Earle Brown, Christian Wolff, Cornelius Cardew, Stockhausen, Alvin Lucier, Anthony Braxton, Roscoe Mitchell, Wadada Leo Smith, John Zorn and others. In-class performance will be a crucial part of the class, with an eventual goal of at least one public performance. (2 credits) Coleman

CI 555T – The Properties of Free Music
Graduate offering of CI 455T. (2 credits) Morris

CI 556T – Survey/Lab of West African Music
Explores selected practices of four West African music traditions: that of the Ewe and Dagomba people of Ghana and the griot traditions of Burkina Faso. Students will study drum vocables, instrumentation and songs with an emphasis on concepts of off-beat timing, binary and ternary rhythms and cross-rhythms. Audio and video recordings and the reading of selected studies supplement class work. Includes hands-on playing of traditional instruments, contemporary applications of repertoire to Western
instruments and an overview of Afro-Pop from King Sunny Ade, Ali Farke Touré to Salif Keita. (2 credits) Leake

CI 561T – Eastern European Jewish Music Performance Traditions
Introduces various types of Jewish music that flourished in Eastern Europe and the Americas. Surveys such styles as folk, theater, cantorial, Hassidic, and klezmer. Individual and group performance projects. (2 credits) Leake

» CI 564T – Film Noir
Introduces such post–World War II themes as victimization, anxiety, pessimism, and suspicion, through films by such directors as Chabrol, Hitchcock, Lumet, etc. Attention is given to film music; students create their own music based on plot, theme, and characters. Film viewing required outside of class. (2 credits) Blake

» CI 566T – Film Noir II
Continuation of CI 564T. Prerequisite: CI 564T. (2 credits) Blake

CI 568T – Music, Spirit and Transformation
This course explores the concept of transformation and transcendence through music by examining its use and purpose in various world cultures and religions. The desire to connect spiritually through music is virtually universal, but music also communicates that which is beyond language in both sacred and secular settings. We will explore the idea that music is powerful and expand our definitions of sacred and spirit. Through guided listening to recordings of music from around the world, viewing documentaries, class discussions, and interdisciplinary projects we will explore the forms and contexts of music from around the world and make connections between music, transformation and spirituality. (2 credits) Chase

CI 569T – Eco-Music
Music can make a difference and speak to environmental and social justice issues because musical participation requires the process of listening. Listening to our environment and each other can build awareness and understanding. Through elevated listening, music raises consciousness leading us to feel more deeply and act on our convictions. (2 credits) Chase

» CI 571 – Third-Stream Methodology
A three-semester series of seminars required of Contemporary Improvisation majors enrolled in our Masters and Graduate Diploma programs. This course will focus on readings relevant to the study of contemporary improvisation and on related musical projects. (2 credits) Eade

» CI 572 – Third-Stream Methodology
Composition projects based on Western models. (2 credits) Netsky

» CI 577T – Introduction to Indian Modal Improvisation
A course designed to offer beginning instruction on Indian music performance to western musicians on western instruments. Special attention is given to the basics of improvisational procedures, centered on the study of composed and improvised forms in the context of two simple ragas and talas. (2 credits) Row

» CI 583T – Advanced Aural Training
Study of 20th century music with emphasis on advanced ear training, recognition of vertical structures up to thirteenth chords, swing and bebop phrasing and improvisation, as well as advanced transcription skills. Prerequisite: Instructor's permission required for non-majors. (2 credits) Netsky
»CI 584T – Development of Long-Term Harmonic Memory
Continuation of CI 583T. Examination of non-diatonic chord progressions. Skill building and creativity will be emphasized through the study of triads with irregular root motion. Students will apply topics learned in class through compositional assignments. Prerequisite: CI 583T. (2 credits) Blake

»CI 585T – Development of Personal Style
Compositional and improvisational models and visual imagery are used as an inspiration for creative musical projects. (2 credits) Blake

»CI 586T – Development of Personal Style
Focuses on specific pieces that will be used as a basis for original compositions. The curriculum will consist of several discrete units including the following: composition with restricted pitch sets, time as a parameter, extended tonality and re-composition. (2 credits) Coleman

»CI 587T – Seminar in Performance
Focuses on developing and expanding students’ artistic sensibility through performance and discussion. Integrates advanced aural, theoretical, compositional and performance skills into individual aesthetics. Provides insights into concert preparation, career strategies, and development of repertoire. Recommended for students in their final semester, in preparation for their degree recitals. (2 credits) Bergonzi

»CI 588T – Seminar in Performance
Graduate offering of CI 488T. (2 credits) Blake

»CI 671 – Third-Stream Methodology
Studies in contemporary improvisational techniques. (2 credits) Coleman

»CI 672 – Non-Western Model Composition
Composition projects based on non-Western models. (2 credits) Row

Entrepreneurial Musicianship
E. Epstein, Kalmanovitch, Mulvey, Rosinski, Teeters, Thorn, Weiss

Classroom Instruction

»ENTP 351 – The Entrepreneurial Musician
The Entrepreneurial Musician course provides a strategic perspective of the skills, strategies, and mindsets that help musicians create and develop unique, resilient, and successful careers in today’s music field. This class will cultivate a mindset of self-efficacy – the belief in one’s capacity to perform specific tasks to achieve goals and standards – as the foundation for a life in music. Since discussions in this course are focused primarily on post-NEC careers, students who register should be at least in their junior year of coursework. (1 credit, GE) E. Epstein, Kalmanovitch, Teeters

»ENTP INT – Entrepreneurial Internship
Internships place students in environments where they learn how to take responsibility for all aspects of a musical endeavor – performance, teaching, administrative work, marketing, etc. – because music careers today demand all of these skills. EM Internships are offered in conjunction with a wide variety of local arts organizations and ensembles, including the Boston Symphony Orchestra, Boston Ballet, the Museum of Fine Arts, A.R.T.’s Club Oberon, and A Far Cry, among others. Each intern will work directly with a professional from the host organization and is required to work a minimum of 80 hours over the course of a semester. Grading is pass/fail, based on
the intern’s self-evaluation and his/her manager’s performance evaluation. Unpaid internships are available for one credit or zero credits. Students many only earn up to two elective credits total through EM internships. Internships may also be paid, but will not be eligible for credit. International students must obtain Curricular Practical Training for a paid internship. An internship may be repeated for credit, either at the same or a different organization, but must involve a different role and learning objectives than the original internship for which credit was earned. (0 or 1 credit) Faculty

» ENTP 540 – Entrepreneurial Musician Internship
Graduate offering of ENTP 440. (0 or 1 credit) Faculty

» ENTP 551 – The Entrepreneurial Musician: Graduate Seminar
This course provides an in-depth perspective of the skills, strategies, and mindsets that help musicians create and develop unique, resilient and successful careers in today’s music field. This class will cultivate a mindset of self-efficacy – the belief in one’s capacity to perform specific tasks to achieve goals and standards – as the foundation for a life in music. Class assignments will guide graduate students through the process of setting, planning for, and achieving a specific career goal. Through this course, NEC will invest in developing a roster of Entrepreneurial Advisors: passionate, highly accomplished music industry experts who are motivated to share their professional experience with the next generation of musical leaders. Each registered student will be assigned an E-Advisor according to the student’s specific musical needs, goals and interests. Students will be required to plan effectively for advising sessions and to demonstrate that they have incorporated the E-Advisor’s feedback into their project plan. Class assignments will be organized around the development of a project plan for a specific career goal. Prerequisite: TOEFL minimum score of 550 or equivalent. (2 credits) Kalmanovitch

ENTP 553 – Music Law 101: Copyright Basics
Even the most talented and advanced musicians need to think and operate like a business to remain successful in today’s music world. From artist contracts, copyright law, recording and music publishing agreements, digital rights management, and business organization, music-related careers are affected by legal matters on a regular basis. This course provides an introduction to the legal issues surrounding United States copyright that individuals working in the music business face today. Students will complete the course with a foundation of knowledge in how to protect their own works from unauthorized exploitation. (1 credit) Hill

ENTP 554 – Creating An Audience: Marketing Basics
Recognizing the current needs of the music industry, this course presents an overview of marketing strategies to help students be successful in creating audiences. It provides a solid understanding in the principles of successful marketing, including introduction to basic tools, terminology, and effective communication strategies. At the end of the course, students will have a baseline understanding of how to create effective communication strategies, that can be applied to develop audiences for their performances. (1 credit) Colbert

ENTP 555 – Performance and Communication
This course introduces students to the communicative tools of the performer, ranging from the skills of stage presence and awareness to their more routine applications of presentation and communication. (1 credit) Weiss
ENTP 556 – Finance 101: What Musicians Need to Know
This course is designed for musicians who will soon be transitioning to the professional world and have a desire to better understand and control their finances. It will provide a systematic approach to learning essential finance skills and will promote habits for long-term financial health. Course topics will include financial planning, saving and credit, loan management, taxes, insurance, and retirement planning. Additionally, the course will address how to create and work within a budget for both personal and professional projects. (1 credit) Thorn

ENTP 557 – Music and the Media
This course will examine the current role of the arts in the mainstream media, where coverage of classical music and jazz is unquestionably shrinking. Students will familiarize themselves with a broad range of sources, debating the basis for effective musical and cultural criticism. On a practical level, the course will also address what kinds of coverage are available to musicians today, the kinds of editorial decisions made regarding the placement of arts coverage, and how musicians can effectively advocate for themselves in the press. (1 credit) Pellegrinelli

ENTP 559 – Body Mapping
The powerful course “What Every Musician Needs To Know About the Body” offers practical strategies to decrease tension, prevent pain and injury, and unleash expressive potential while cultivating healthy habits that are important for injury prevention. Hands-on workshops guide instrumentalists and vocalists in an exploration of three important facets of music-making: training movement, training the sense and training attention. Together these areas empower musicians with enhanced coordination and optimal awareness. (1 credit) Mulvey

Graduate Languages
Keppel, Chair; Barrett, Crociani, Vance
All students must take a placement exam before enrolling in a graduate language course.

FREN 501 – French I
This intensive elementary French course is designed for graduate students who have little or no prior knowledge of the language. Using a communicative approach, the course aims to develop speaking, listening, reading and writing skills, with a special focus on grammar. Students will be introduced to French audio material, authentic reading material, French cultural aspects, and situational survival phrases via role-playing. They will also learn to produce basic narratives and texts in French. (2 credits) Vance

FREN 502 – French II
Continuation of FREN 501. Pre-requisite: FREN 501 or Instructor Permission. (2 credits) Vance

GERM 501 – German I
This intensive elementary German course is designed for graduate students who have little or no prior knowledge of the language. Using a communicative approach, the course aims to develop speaking, listening, reading and writing skills, with a special focus on grammar. Students will be introduced to German audio material, authentic reading material, German cultural aspects, and situational survival phrases via role-playing. They will also learn to produce basic narratives and texts in German. (2 credits) Barrett
GERM 502 – German II
Continuation of GERM 501. Pre-requisite: GERM 501 or Instructor Permission. (2 credits) Barrett

ITAL 501 – Italian I
This intensive elementary Italian course is designed for graduate students who have little or no prior knowledge of the language. Using a communicative approach, the course aims to develop speaking, listening, reading and writing skills, with a special focus on grammar, speaking and listening. Students will be exposed to Italian audio-visual material, situational survival phrases via role-playing, and to authentic reading materials, and will learn to produce basic narratives and texts in the target language. Aspects of Italian culture will also be explored. (2 credits) Crociani

ITAL 502 – Italian II
Continuation of ITAL 501. Pre-requisite: ITAL 501 or Instructor Permission. (2 credits) Crociani

Historical Performance
Gibbons, Tyson

Classroom Instruction

HP 509T – Renaissance Performance Practice
Renaissance music is a vast repertoire of varied styles and is the largest source of Western chamber music. True to it’s humanist roots, Renaissance music is simultaneously high art and popular expression. Polyphonically and polyrhythmically complex it requires pristine technique along with interpretive skills often associated with popular music. Freed from the tyranny of the barline, the horizontal construct of polyphony allows boundless expressive freedom and requires each performer to function as both soloist and chamber musician. Through working with new repertoires and discovering new ways of hearing, understanding and interpreting, this course will foster growth expressively, technically, rhythmically and philosophically. Primarily a performance ensemble, we will also research such topics as modal theory, rhetoric and ornamentation. Performance repertoire will concentrate on works of the great Josquin des Prez as well as Claudin de Sermisy, Cipriano da Rore, the Gabrieli’s and others. (1 credit) Tyson

HP 511T – Renaissance Improvisation
Renaissance musicians improvised with a brilliance unsurpassed in any repertoire. Blending characteristics of both classical and popular music, Renaissance music allows great expressive freedom in a wide variety of forms and styles. We will work extensively with the improvisations manuals of virtuosi such as Ganassi, Ortiz and Bassano which give a multitude of improvisation exercises and written out solos and will learn to internalize their brilliant vocabularies into a personal style. We will also study Renaissance polyphony in madrigals, motets, songs and dances, learn to improvise within these compositions as well as how to improvise over grounds, create free fantasias, etc. Through study and performance of Renaissance masterpieces, extensive listening and polyrhythmic practice and student compositions, we will learn to improvise fluently in the melodic style of the 16th century and enjoy enriched interpretative skills which will enhance any repertoire. (1 credit) Tyson
HP 547T – Issues in Historical Performance
Designed to help students understand different and often conflicting approaches to music of the past. Through the study of recordings made by Stravinsky, Bartók, Rachmaninoff, and others, the course surveys the role of composer as performer and progresses to the role of performer as composer in the modern Baroque style. Selected readings from influential works on performance practice. Parallels are drawn between fashions in musical performance and those in contemporary composition and other arts. (2 credits) Gibbons

HP 548T – Issues in Historical Performance
Continuation of HP 547T. Prerequisite: HP 547T or instructor’s permission. (2 credits) Gibbons

HP 551T – Baroque Music Performance
The main purpose of this course is to foster greater understanding of the literature and to explore ways of using historical knowledge to help find practical solutions for present-day performance. Selected vocal and instrumental works from 1600 to 1750 will be studied and performed in class. The course will proceed chronologically, beginning with Caccini and Monteverdi and ending with Bach and Handel. Scores of all works studied will be distributed to the students as we go along, together with relevant primary source materials dealing with issues of style, content, ornamentation, etc. Students will be tested on their familiarity with all the works and historical information studied in class. (2 credits) Gibbons

HP 563T – Classical Era Chamber Music Performance
Representative chamber works of the late 18th century are studied and performed on modern instruments. Performance practices of the period are explored; characteristics of, and techniques for, original instruments are examined; acoustical, social, and philosophical aspects are discussed. 19th and 20th century attitudes and approaches to the Classical style are surveyed in writings and recordings. (2 credits) Gibbons

HP 564T – Classical Era Chamber Music Performance
Continuation of HP 563T. Prerequisite: HP 563T. (2 credits) Gibbons

HP 701T – Interpreting J.S. Bach on the Keyboard
The objective of this course is to enable the student to develop a personal and well-informed understanding of Bach’s keyboard music consistent with his or her own unique musical sensibilities. It will consist of a series of conversations, starting with a performance of a Bach piece by one or more students on the piano, and/or by the instructor on the harpsichord. Issues will include the interpretive decisions made by the player, the reasons or feelings behind those decisions, and the impressions received by the listeners, as well as sources and editions of the music, the meaning of ornament and articulation signs, etc. There will also be discussions and demonstrations on the differences between harpsichords, clavichords, organs, 18th century and modern pianos. For additional interpretive perspectives, there will be listening assignments of performances by great artists. (2 credits) (Gibbons)
Interdisciplinary Studies
Handel, Kambouris, Maggi

Classroom Instruction

»INT 450 – Independent Study
See Independent Study, under Academic Regulations and Information, for description. (1-3 credits) Faculty

»INT 460 – Cross-Registration: Northeastern University
See Cross-Registration, under Academic Regulations and Information, for description. (2-4 credits) Faculty

»INT 480 – Cross-Registration: Tufts University
See Cross-Registration, under Academic Regulations and Information, for description. (2-4 credits) Faculty

»INT 513 – Intensive English I
Preparation for the TOEFL by practicing vocabulary, reading and listening comprehension, and grammar. Also, some speaking and writing. (4 non-degree credits) Kambouris, Faculty

»INT 550 – Independent Study
See Independent Study, under Academic Regulations and Information, for description. (1-2 credits) Faculty

»INT 637T – English as a Second Language II
Uses autobiography to develop reading and writing fluency. Students write autobiographies and reviews of autobiographies they have read. Prerequisite: INT 538T or placement by exam. (0 credit) Kambouris, Faculty

»INT 638T – English as a Second Language II
Focuses, through reading and writing, on Marcia Davenport's Mozart and the film Amadeus. Continuation of INT 637T. (0 credit) Kambouris, Faculty

INT 701T – Music as a Healing Art: Performing Musicians and Community Health
This course offers students the opportunity to explore the current landscape of arts and community health. Students will gain a broad introduction to trends and best practices in the field, and will have the chance to interact with healthcare professionals from a wide range of disciplines. Through readings, class discussion, and lectures by guest speakers, students will develop an understanding of the role music can play in healthcare settings, as well as the possibilities for developing meaningful partnerships with key stakeholders. Students will learn how to confidently engage audiences from diverse community healthcare constituencies, and will design and perform an interactive program for a specific healthcare setting. Throughout the course, emphasis will be placed on utilizing tools for reflection and evaluation of one’s own work and that of peers. Prerequisite: Not available for students enrolled in ESL courses. (1 credit) Maggi

INT 971 – DMA Research Project Proposal
Performers: DMA Performance Majors are expected to propose and complete their final projects in 2 consecutive semesters. Students will have approximately seven hours of contact with their advisor each semester which may be fulfilled through face-to-face meetings or electronic correspondences. During the first semester, students work with an advisor to develop a topic and prepare a proposal that includes a statement of purpose.
and a summary of the current state of research. In addition, the student prepares a comprehensive bibliography. (See DMA Handbook for complete details.) Upon approval by the advisor, the proposal is submitted to the DMA Committee who may ask for revisions and/or clarification. At the start of the semester, the advisor and the student create a mutually agreed upon schedule with the goal of submitting the proposal by November 1 (fall semester) or March 1 (spring semester). If the proposal is not approved by the end of the semester, the student may request an Incomplete, according to the guidelines in the NEC Catalog.

**Composers:** DMA Composition Majors are expected to propose and complete their final projects in 2 consecutive semesters. Students will have approximately 3.5 hours of contact with their advisor each semester which may be fulfilled through face-to-face meetings or electronic correspondences. During the first semester, students work with an advisor to develop a proposal for an orchestral work, a big-band work, or a large scale, multi-instrument chamber work (which may include voice(s)). The duration of the work should be a minimum of 20 minutes and the proposal must include the full instrumentation of the work as well as commentary on its design, processes and/or techniques. At the start of the semester, the advisor and the student create a mutually agreed upon schedule with the goal of submitting the proposal by November 1 (fall semester) or March 1 (spring semester). If the proposal is not approved by the end of the semester, the student may request an Incomplete, according to the guidelines in the NEC Catalog.

Prerequisites: MHST 901, 902; THYG 901,902; Successful completion of Comprehensive Exams in Music History, Music Theory and Oral Exam. (0 credit) Handel

**INT 972 – DMA Research Project Completion**

During the second semester, students prepare the final project (40 pg. minimum for performers and 20 minute minimum for composers) according to the submitted proposal. At the start of the semester, the advisor and the student create a mutually agreed upon schedule with the goal of submitting the final project by November 1 (fall semester) or March 1 (spring semester).

**Performers:** Upon approval by the advisor, the project is submitted to 2 readers from the DMA Committee who may ask for revisions. Once the project is approved by both the advisor and the readers, it is submitted to Spaulding Library. If the final project is not approved by the end of the semester, the student may request an Incomplete, according to the guidelines in the NEC Catalog.

**Composers:** Upon approval by the advisor, the project is submitted to the department chair who may ask for revisions. Once the project is approved by both the advisor and the department chair, it is submitted to Spaulding Library. If the final project is not approved by the end of the semester, the student may request an Incomplete, according to the guidelines in the NEC Catalog.

Prerequisite: INT 971 (3-6 credits) Handel

**INT 990 – DMA Recital**

See Doctor of Musical Arts program of study. (3-6 credits) Handel
Jazz Studies
Schaphorst, Chair; Bergonzi, Blake, Carlberg, Coleman, Dijkstra, Eade, Hart, Iverson, Leake, Levy, Lockwood, McBee, McCaslin, McNeil, Moran, Morris, Moses, Netsky, Nieske, Prescod, Schwendener, Shepik, Zenon, Zocher

Studio
JS 100, 500 or as assigned by the department

Classroom Instruction

»JS 131 – Jazz Keyboard Skills
Introduces jazz majors to jazz harmony and theory at the keyboard. Topics include voicing, comping and reharmonization. (1 credit) Carlberg

»JS 132 – Jazz Keyboard Skills II
Continuation of JS 131. Prerequisite: JS 131 or instructor’s permission. (1 credit) Carlberg

»JS 223 – World Music Rhythms for Non-Majors
A world music workshop for instrumentalists and vocalists that focuses on the students’ ability to internalize and comprehend a range of rhythms. The teaching emphasizes speaking rhythm and then performing the lessons on the frame drum. Course materials are based upon a contemporary application of old-world teaching methods from North Africa, the Mideast, and South India. The rhythms are polyrhythmic and cyclical in nature. The playing techniques implemented are basic hand and finger techniques adapted from South Indian drumming and can be applied to a variety of percussion instruments. (2 credits) Leake

»JS 263 – Introduction to Jazz Improvisation and Ear Training
An introduction to basic improvisational techniques and aural skills for jazz studies majors. The first semester focuses on modal improvisation; harmonic progressions are introduced in the second semester. Emphasis on vocal/instrumental connection, keyboard, and notational skills. (2 credits) Netsky

»JS 264 – Introduction to Jazz Improvisation and Ear Training
Continuation of JS 263. Prerequisite: JS 263. (2 credits) Netsky

»JS 368 – Jazz Repertoire
Advanced study, memorization, and performance of standard jazz repertoire. Prerequisite: JS 264 or placement exam. (2 credits) McNeil

»JS 378 – Jazz Theory
Study and aural recognition of jazz vocabulary, including chord progressions, tune and solo construction, and appropriate use of all chord/scale types. Instructor’s permission required for non-majors. Prerequisite: JS 368 or placement exam. (2 credits) McNeil

JS 431 – Jazz Improvisation Techniques: Harmonic, Rhythmic, and Melodic Vocabularies
In this course, students gain knowledge of different improvisational approaches, and implement them on their respective instruments through weekly in-class performance and composition assignments; transcriptional analysis assignments; and a final jury. The course also takes an approach where students record and critique themselves. Students begin the semester with a serious examination of “Jazz Line,” a method involving “bebop scales” that enables an improviser to articulate effectively and simply a harmonic progression. Students practice a variety of exercises that include anticipating and delaying the harmony; playing lines in different directional...
permutations; creating longer voice-leading connections; and starting phrases on different chord-tones and non-chord-tones. In the second and third units, students focus on six types of harmonic substitution, triad-pairs, and rhythmic transformations of sequences. The focus on harmonic and melodic approaches in Units 1-3 is contrasted by a final unit in which students begin building a rhythmic vocabulary. All units consist of examination and analysis of historically significant improvisations that exhibit practical applications of these techniques. Prerequisite: JS 263, 264, 368, 378. (2 credits) Levy

JS 435 – The Language of Bebop
This course is a practical exploration of the music of the masters of Bebop and Hard-bop including Charlie Parker, Bud Powell, Fats Navarro, Max Roach, and Sonny Rollins, among others. It is designed to help you develop a level of mastery of a musical language that advanced musicianship in a variety of jazz idioms or styles presupposes. We approach the music in a way that corresponds to how the masters themselves often learned their craft, that is, by memorizing and learning to play and sing representative solos, analyzing them, and mining them for ideas and vocabulary. During the semester, we progress from imitation of soloists and building of fundamental vocabulary, to examination of ways of inflecting that vocabulary rhythmically and harmonically, to emulation, and finally, potentially, to innovation and the creative application of these ideas. Most weeks, we search and derive new ideas and vocabulary through study of a featured artist that includes a listening regimen, transcription analysis, performance of a solo or solo excerpt, and some type of performative aspect. (2 credits) Levy

»JS 473 – Jazz Composition and Arranging I
Fundamental topics in jazz composition and arranging are introduced through the analysis and imitation of models drawn from the jazz repertory. Topics include jazz harmony, reharmonization, voicing, writing for rhythm section, and writing for two and three horns. Prerequisite: JS 378. (2 credits) Nieske

»JS 474 – Jazz Composition and Arranging II
After studying each of the sections of the ensemble independently, an arrangement for jazz orchestra is developed through the analysis of works from the jazz repertory. Topics include form, counterpoint, and recomposition, encompassing both traditional and innovative approaches to writing for the jazz orchestra. Continuation of JS 473T. Prerequisite: JS 473T. (2 credits) Schaphorst

»JS 511 – Graduate Jazz Theory and Ear Training
Required for all Masters Jazz Composition and Jazz Performance students. Instruction and practice in jazz ear training and a review of jazz melodic, harmonic, and formal practice and analysis. Class meetings include weekly ear training practice (singing and dictation), presentation of theory concepts in short lectures, listening, analysis, and discussion. Homework includes ear training practice, including transcription, and analysis projects. Open to non-jazz graduate students by instructor permission. (2 credits) Carlberg

»JS 521T – Improvisation for Non-Majors
An introduction to basic improvisational techniques and aural skills used in jazz improvisation. The first semester focuses on modal improvisation; harmonic progressions are introduced in the second semester. Emphasis on vocal/instrumental connection, notational skills, and “non-classical” interpretation. (1 credit) Levy
»JS 522T – Improvisation for Non-Majors II  
Continuation of JS 521T. (1 credit) Levy

»JS 525T – Development of Rhythmic Skills  
Study of rhythm and the functions of laws governing it. Analysis of rhythm patterns and cycles, and studies to develop the ability to play them. Students are expected to become proficient in playing studies and identifying rhythms from dictation and other sources. (1 credit) Leake

»JS 526 – Jazz Composition for Performers  
Introduces the basic techniques of jazz composition to jazz performers through guided composition assignments, listening and analysis. Includes tonal composition in standard song forms, writing for small jazz ensembles, and exploration of newer forms in jazz. Open to non-Jazz Studies majors by permission of the instructor. (2 credits) Carlberg

JS 528 – Intervallic Improvisation  
Explores the use of interval sets, cells, and motives in melodic improvisation through performance, ear training, and composition assignments. (2 credits) Bergonzi

JS 529 – Melodic Rhythms in Jazz Improvisation  
Focuses on the awareness and development of rhythms in creating a jazz language. For much of one’s studies the focus is on which notes to play; this course takes a different perspective by examining which rhythms one can use to organize those notes. The concepts of swing, metric modulation, and polyrhythms are also included in this course. (2 credits) Bergonzi

JS 532 – Hexatonics  
Hexatonics presents a practical method for the application of six-note scales based on mutually exclusive triad pairs. Each week a new triad pair will be studied in all 12 transpositions, with attention paid to both linear and harmonic implications. Students will learn how to apply each hexatonic scale through compositional and improvisational exercises. (2 credits) Bergonzi

JS 534 – Jazz Line  
Adding chromatic passing tones between specific tones of the diatonic scale is a device that jazz musicians often use. This technique helps to make the scale sound harmonically consistent relative to the harmony. This course presents a clear and practical approach to chromaticism, line playing, voice leading, and learning and integrating bop scales into one’s playing. (2 credits) Bergonzi

JS 548T – Jazz Vocal Traditions  
Explores the history of jazz singing from its roots in early African-American music through Louis Armstrong to contemporary jazz singers. From the mainstream to the avant-garde, important individual contributions as well as larger trends will be examined. The mutual influences of the vocal and instrumental traditions on one another, and the influence of jazz singing on other styles such as pop and Brazilian music will be considered. Classes and coursework include reading, listening, lectures, videos, and guest lecturers. (2 credits) Eade

JS 567 – Graduate Improvisation Seminar  
Rhythmic, melodic, harmonic, and sonic aspects of improvisation are examined through discussion, listening, and in-class performance. Structured improvisation and composition assignments explore specific musical parameters with the aim of expanding students’ knowledge of creative and expressive possibilities. (2 credits) Bergonzi
JS 568 – Graduate Improvisation Seminar
Continuation of JS 567. Prerequisite: JS 567 or permission of instructor. (2 credits) Bergonzi

JS 570A – Topics in Jazz Analysis & Theory: Gil Evans & Duke Ellington
A study of two masters of jazz composition through reading, listening, score study and analysis. (2 credits) Schaphorst

JS 570C – Topics in Jazz Theory and Analysis: The Music of Thelonious Monk
This course addresses the music of Thelonious Monk in all of its manifestations, including both his improvisations and compositions. Through reading, listening and transcription, Monk’s music will be analyzed from a variety of analytic and theoretical perspectives. (2 credits) Schaphorst

JS 570E – Topics in Jazz Theory and Analysis: John Coltrane
“Topics in Jazz Theory and Analysis: John Coltrane” offers a practical exploration of both the compositional and improvisational approaches exemplified by the music of John Coltrane with special emphasis on his Classic Quartet and the contributions of its members including McCoy Tyner, Elvin Jones, and Jimmy Garrison. The course objective is not only to reach a better understanding of Coltrane’s music through transcription and analysis, but also to put the theory into practice. That means learning to play solos and creatively applying harmonic, melodic, and rhythmic ideas mined from Coltrane’s music in our own compositions and improvisations. In Unit I, we examine Coltrane’s precursors, his tenures with Miles Davis and Thelonious Monk, and his Atlantic Recordings, which feature classics such as “Giant Steps,” “Countdown.” In Unit II, we cover some of Coltrane’s most extraordinary performances and recordings of his Classic Quartet, such as Live at the Village Vanguard, A Love Supreme, Crescent, and Transition. The course culminates with a unit dedicated to Coltrane’s final recordings with pianist Alice Coltrane and drummer Rashied Ali. Course work includes transcription, analysis, performance, and composition assignments, as well as midterm and final projects/presentations. (2 credits) Levy

JS 570F – Topics in Jazz Theory and Analysis: The Music of Charlie Parker and Bud Powell
This course explores the music of two masters of bebop, Charlie Parker and Bud Powell, through listening, transcription, and analysis of their improvisations and compositions. In addition to rigorous examination of their respective vocabularies and improvisational strategies, special attention is given to the role of rhythm and interaction between soloists and rhythm-sections. To contextualize the significance of the musical contributions of Parker and Powell, the course considers predecessors, in particular Lester Young and the influence his solos played in Parker’s development, and post-Parker and Powell improvisers whose musics exemplify modern applications of Bebop vocabularies. In addition, the course acquaints students with various analytical models through a survey of relevant scholarship. The course culminates with a practical unit: students use what has been gleaned during their analytical work as the basis for in-class performances and composition assignments, including a performance of an extended Parker or Powell solo transcription. (2 credits) Levy

JS 570G – Topics in Jazz Theory and Analysis: Miles Davis
The course involves two essential and complementary objectives, which are a deeper understanding of the music of Miles Davis and a consideration of relevant analytical models of jazz and improvisation. Our exploration begins
with Bebop and Miles Davis’s contribution to, and reinterpretation of, that musical language. We progress from there to two course units that focus on the music of his First and Second Great Quintets, music that is central to his legacy. As a consequence, we encounter and analyze the extraordinary contributions of Charlie Parker, Bill Evans, John Coltrane, Red Garland, Herbie Hancock, Wayne Shorter, Ron Carter, Tony Williams, and more. Coursework includes transcription and analysis papers, in-class discussion, review of analytical scholarship, and creative application assignments in which analytical concepts and vocabulary gleaned from our study are used as the basis of creating something new in composition or performance. (2 credits) Levy

»JS 573 – Advanced Jazz Composition and Arranging I
Advanced topics in jazz composition and arranging are introduced through the analysis and imitation of models drawn from the jazz repertory. Topics include ostinato, advanced counterpoint, intervallic and 12-tone techniques, alternate notational approaches and an introduction to Brazilian and Afro-Cuban music. (2 credits) Carlberg

»JS 574 – Advanced Jazz Composition and Arranging II
Innovative larger works for jazz ensembles are studied, including writing for woodwinds, French horn, tuba, voice, percussion and strings. Assignments include writing for a variety of non-traditional jazz instrumental and vocal ensembles, with an emphasis on building large forms out of basic melodic, harmonic and rhythmic material. Continuation of JS 573. Prerequisite: JS 573. (2 credits) Schaphorst

»JS 577 – Advanced Jazz Theory
Perspectives on analysis, composition and improvisation in jazz and non-jazz musics based on modal and acoustic theory. (Open to graduate Jazz/CI majors and undergraduates who have completed JS 378; or by permission of instructor.) (2 credits) Schwendener

JS 578 – Advanced Jazz Theory
Continuation of JS 577T. Prerequisite: JS 577. (2 credits) Schwendener

»JS 579T – Jazz Styles: Improvisation
Selected topics in the history of jazz improvisation are studied through listening, transcription, analysis of improvised solos and accompaniments, and composition of solos in the styles of such past jazz artists as Louis Armstrong, Sidney Bechet, Coleman Hawkins, Lester Young, Charlie Parker, Miles Davis, John Coltrane, and a number of more recent figures. (2 credits) Levy

JS 580T – Jazz Styles: Composition
Studies selected composers’ styles through listening, transcription and analysis of jazz compositions, and composition of pieces in the style of such historic composers as Jelly Roll Morton, Don Redman, Duke Ellington, Billy Strayhorn, Thelonious Monk, Lennie Tristano, Horace Silver, Sun Ra, Ornette Coleman, John Coltrane, and Wayne Shorter. (2 credits) Schaphorst

»JS 587T – Seminar in Performance
Focuses on developing and expanding students’ artistic sensibility through performance and discussion. Integrates advanced aural, theoretical, compositional and performance skills into individual aesthetics. Provides insights into concert preparation, career strategies, and development of repertoire. (2 credits) Bergonzi

»JS 588T – Seminar in Performance
See course description for JS 587T. (2 credits) Blake
Liberal Arts

Keppel, Chair; Cole, Cutting, Gatlin, Hegland, Kambouris, Klein, Lepson, Roe, Sandler, Santovetti, Squire, Stovall, Strassmann, T. Strauss, Vance

In order to encourage NEC students to develop to their maximum professional, intellectual, and creative potential, the Liberal Arts department offers rich and varied opportunities for students to develop essential college-level skills in critical thinking, writing, and analysis, as well as important professional and interpersonal skills involving public speaking, listening, and working in groups. The Liberal Arts department’s broad range of course offerings in literature, history, philosophy, politics, cultural studies, social sciences, environmental studies, film, and foreign languages provide students with opportunities to study major academic disciplines as well as cultural, social, intellectual, and political contexts for music. Studios in sculpture and visual art and workshops in poetry, creative writing, and drama provide students with supportive and engaging creative environments in which they can apply the various skills in artistic expression that they have already developed through their musical studies. The department houses the NEC Writing & Learning Center, where students, faculty, and staff may discuss and work on any writing task, whether course- or career-related, at any stage of the writing process. Graduate Intensive English and English as a Second Language courses are listed as Interdisciplinary Studies.

Students may take Liberal Arts electives after completing LARTS 111 and 221.

The following courses do not require prerequisites: LARTS 181-182, 185-186, 187-188.

First-Year Core Curriculum

»LARTS 111 – College Writing
College Writing helps students learn how to express their ideas in clear, inspired prose and to develop arguments deeply engaged in scholarly conversations. By working on critical reading and thinking skills in tandem with writing skills, students will become aware of and practice using a variety of rhetorical strategies relevant to academic, personal, and professional communication. Approaching writing as a process, students will learn and use strategies for inventing, developing, and drafting ideas; researching topics in the library and on the internet; and revising and editing their work. Students will also learn how to review their peers’ writing, assess strengths and difficulties in their own writing, and identify appropriate strategies and resources for improving their writing. (2 credits, GE) Faculty

»LARTS 221 – Liberal Arts Seminar
The Liberal Arts Seminar emphasizes the development of essential college-level skills in critical reading and thinking, writing, and public speaking through the study of focused topics such as The Idea of Rights, Law and Order, Consumption and Waste in America, Problems and Possibilities of Place, The Doppelganger, The Doors of Perception, and The Hero’s Journey. Co-requisite: LARTS 111. (2 credits, GE) Faculty

English as a Second Language

»LARTS 113T – Intensive English I
Intensive English I helps students prepare for the TOEFL through practice in vocabulary, grammar, reading and listening comprehension, speaking, and writing. (8 non-degree credits) Kambouris
LARTS 137T – English as a Second Language I
ESL I emphasizes listening comprehension and speaking, practice in reading and writing, vocabulary development, and selected grammar and usage exercises. Placement by exam. (2 credits, GE) Kambouris

LARTS 138T – English as a Second Language I
The second semester of ESL I uses texts about American history and culture to develop skills in reading and listening comprehension, including note taking, outlining, and skimming. Speaking and writing assignments focus on comparisons/contrasts between life in the U.S. and in the student’s home country. Prerequisite: LARTS 137T or placement by exam. (2 credits, GE) Kambouris

LARTS 147T – Critical Reading and Writing
This course is the equivalent to LARTS 111 for native speakers of languages other than English and is to be taken concurrently with LARTS 221. Prerequisite: LARTS 238T or placement by exam. (2 credits, GE) Hegland

LARTS 148T – Reading Skills Seminar: Greek Mythology
Designed for undergraduate students in ESL, this course focuses on symbols and themes in Greek myths and teaches strategies to promote vocabulary development, improved reading and writing skills, and active participation in class discussions. (2 credits, GE) Kambouris

LARTS 237T – English as a Second Language II
This course uses biographies of great composers (e.g., Beethoven, Berlioz, Tchaikovsky, Mahler) and a variety of autobiographical texts in order to help students develop reading fluency and expand their writing skills. Students also practice listening comprehension through the use of videos and are encouraged to speak about readings. Prerequisite: LARTS 138T or placement by exam. (2 credits, GE) Kambouris

LARTS 238T – English as a Second Language II
This course uses biographies of great composers (e.g., Verdi, Puccini) to promote reading, writing, discussion and oral presentation. Prerequisite: LARTS 237T or placement by exam. (2 credits, GE) Kambouris

Modern Languages

LARTS 181 – Introduction to Spoken German I
This course is the first part of the year-long introductory course in German. Students learn fundamental German grammar and practice speaking as well as listening, reading, and writing in German with the aid of controlled exercises. Correct pronunciation is stressed. (3 credits, GE) Barrett

LARTS 182 – Introduction to Spoken German II
German II continues instruction in basic grammatical structures and adds selected texts for group and individual study. By the end of the year, students will be able to express themselves in the present, past, and future tenses and will possess a basic vocabulary. Students will be able to read uncomplicated texts in German with relative ease and will learn to write clearly structured German sentences. Prerequisite: LARTS 181. (3 credits, GE) Barrett

LARTS 185 – French I
French I is the first part of the year-long introductory course that enables students to acquire oral and written communication skills in French. One of the priorities of the assigned textbook is to focus on communication and the accomplishment of tasks that are taught within the framework of authentic situations. A grammar book provides additional support to these topics. (3 credits, GE) Squire
»LARTS 186 – French II
In French II, students continue their oral and written study of French, with an added emphasis on conversations about cultural information, French poetry, and traditional French songs. Prerequisite: LARTS 185. (3 credits) Squire

»LARTS 187 – Italian I
Italian I is the first part of the year-long course for beginners in the Italian language designed for vocal performance music majors but open to all students. Students learn vocabulary, grammar, and idiomatic expressions that will enable them to understand and express themselves in a variety of situations in written and spoken Italian. (3 credits, GE) Santovetti

»LARTS 188 – Italian II
Italian II explores the linguistic and phonetic structure of the language through its application to the field of music, with particular attention to opera. Students will also have the opportunity to read and converse about different aspects of Italian culture. Prerequisite: LARTS 187. (3 credits, GE) Santovetti

Literature
LARTS 325 – Shakespeare: The Tragedies
William Shakespeare’s tragedies feature astonishing figurative language, intriguing plots, complex, multi-faceted characters, and themes that speak to the core of human experience. This course will set the tragedies Hamlet, Macbeth, Othello, and King Lear in the social-political context of Elizabethan England and will examine the plays’ major themes and patterns: the tragic characters’ increasing isolation from identity and society, the complete divestiture of self and the inversion of order, the conspicuous waste of talent and feeling, and the glimpses of transformative understanding among the ruins. We will also examine the effect of the tragic ‘process’ upon audiences past and present and explore ways to make Shakespeare’s language come alive for today’s audiences. Students will also have the opportunity to act scenes in class and to set passages to music. (2 credits, GE) Keppel

LARTS 326 – Women and Literature
This course examines the writing of British and American women within a social and cultural context, paying particular attention to issues of race, ethnicity, class, and gender. (2 credits, GE) Gatlin

LARTS 343 – Race for the Presidency
This course follows the presidential campaign as a way of learning more about the U.S. electoral process, the structure of party politics, the role of such intermediary groups as contributors, political action committees, and the media, as well as economics, political psychology, and sociology of American voters. (2 credits) Klein

LARTS 345 – Transcendence and Entrapment: 19th Century American Literature
In pioneer narratives, American Indian stories, tales and poems from New England and the Southwest, Transcendentalist essays, and African-American slave narratives, writers of 19th century America explore the tension of transcendence and entrapment. This survey course focuses on how writers imagine transcendence – of literary conventions, of cultural norms and codes, of racial or gender-based identities, of geographical constraints, or of culture itself in a realm of nature or spirit – even while they detail the entrapments of culture, nature, place, identity, and the human mind. Authors will include Black Hawk, Frederick Douglass, Harriet Jacobs,
Ralph Waldo Emerson, Henry David Thoreau, Washington Irving, Nathaniel Hawthorne, Herman Melville, Edgar Allen Poe, Kate Chopin, Charlotte Perkins Gilman, Mark Twain, Walt Whitman, and Emily Dickinson.  
(2 credits, GE) Gatlin

LARTS 347 – British Literature since Romantic Era
Studies the works of individual poets and novelists within a national tradition, exploring the questions of artists’ individual identity, their contribution to that tradition, and their own larger artistic ambitions. Students will read, discuss, and analyze works by major poets (including Blake, Wordsworth, Coleridge, Shelley, Keats, and Byron; Tennyson, Arnold, and Barrett Browning; Hopkins, Yeats, Eliot; Auden, Plath, Hughes, and Heaney), novelists (Dickens, Joyce, Lessing), and essayists (Carlyle, Ruskin, Woolf, and Orwell).  
(2 credits, GE) Klein

»LARTS 349 – Contemporary American Poetry
This course will examine various styles, methods of writing, and groups of poets that have made contemporary poetry ‘contemporary,’ emphasizing the ways in which contemporary poetry records the workings of the mind and the ways it breaks down the hierarchies of language. Reading and listening to the work of some of the most innovative poets of our time, we will think about their choices in syntax, placement of words, speaker, imagery and figurative language, levels of diction, point of view, and word choice, and listen for tone, sounds, line breaks, and rhythmic effects.  
(2 credits, GE) Lepson

LARTS 353 – The Short Story
The short story is a shared experience – an epiphany, a moment in time that changes one’s understanding of self and world, both for the characters in the story and their readers. This course will examine the historical development of the genre, its traditional and innovative narrative techniques, its various ways of constructing point of view, and its range of styles. We will also be interested in reflecting on how the stories speak to us as individuals, whose experiences are the stuff of stories. Readings will be drawn from masters of the genre such as Chekhov, Tolstoy, Poe, Melville, Kafka, and Joyce, as well as from many contemporary authors.  
(2 credits, GE) Keppel

LARTS 379 – Topics in Science: Our Cosmic Origins
This course will examine the rich history of the Universe, from a single event in the depths of space to the creation of atoms and molecules, from the formation of stars and planets to the emergence of life on Earth. We will chronicle how the first light atoms formed stars and how heavier atoms were cooked in stars and scattered in space, creating dust grains and organic molecules. We will explore how Earth was assembled from the remnants of stars and gain an understanding of Earth in its broadest context, as well as a greater appreciation of its rare ability to sustain life over geologic time. The recent discoveries of dark energy and dark matter, hydrothermal vents at ocean ridges, and the importance of climate change will be examined by interweaving physics, astronomy, chemistry, geology, and biology. This course will appeal to any student who has ever looked at the sky and wondered how we got here.  
(2 credits, GE) Cole

LARTS 381 – Modern Drama: 1900-1960
This course examines themes, theories and techniques relevant to contemporary drama from 1900 to 1960. Students attend at least one of the assigned plays in performance and have the opportunity to engage the texts by rehearsing scenes during class time.  
(2 credits, GE) Keppel
LARTS 389 – Greek Drama
This course examines the origins and development of Classical Greek drama. Students will study the major themes and cultural and political contexts of the tragedies of Aeschylus, Sophocles, and Euripides and the comedies of Aristophanes. The course will pay particular attention to the key elements and social centrality of the Athenian theatrical experience. (2 credits, GE) Keppel

LARTS 427 – Cultural Capital, Vienna, 1848-1919: Music, Culture, and Society in Mitteleuropa
Cultural Capital, Vienna, 1848-1919 studies the musical, cultural, social and political life of 19th century Europe's most diverse capital city. In contrast to the steady continuity of the London regime, or the abrupt changes of 19th century Paris, Vienna presents us with a world of dichotomies: conservative monarchy and revolutionary thinkers; staid bourgeois life and the most radical psychological theories; monumental art and the challenge of Klimt's non-representation designs; the leisure music of the waltz and the radical explorations of Mahler and Schoenberg. In Cultural Capitals: Vienna, we will examine those polarities as they shaped the ideas, and the daily lives, of the great Middle European capital, discussing the musicians, artists, writers, and philosophers who created much of our modern culture; in doing so, we will also examine the place – and the ambition – of the court aristocracy, the bourgeoisie, and workers who sustained a great empire, while exploring the changing social ideas about the women's roles, nation and ethnicity, and the city itself in a world marked by a growing sense of darkness and pessimism. (2 credits, GE) Klein

LARTS 446 – Reading, Writing, and Race: Contemporary American Ethnic Literature
This course explores the cultural and literary politics of reading, writing, and race, with a focus on recent Native American, Mexican American, Asian American, and African American literature. We will examine what readers (including ourselves) expect of “ethnic” writers, what writers expect of their readers, and what writers expect of other authors. We will also ask how race impacts reading, how authors address cultural “insiders” and “outsiders,” and why “ethnic literature” is given a distinct category in American literature. (2 credits, GE) Gatlin

LARTS 455 – The Animal in Literature
This course investigates the power and the limitations of literary depictions of nonhuman animals. Students will explore the insights and misunderstandings literature communicates regarding the perspectives of animals, the ways our ideas about animals shape ideas about humanity (and vice versa), and the roles animals play in our creation of fiction and poetry. Students will read literature from different historical periods and cultures, and they will consider the ways that writers engage multiple disciplines—the physical sciences, psychology, sociology, ethics, and philosophy—to describe animals. (2 credits) Gatlin

LARTS 463 – Beyond Reality: Postmodernist American Fiction
This course examines problems of authenticity and inauthenticity raised in postmodernist American fiction and criticism written from 1965 to the present. Students will explore what it means when postmodernists declare that nothing is “authentic” – true, valuable, or real. They will consider the role of literature in a world where texts may supersede reality; ponder what it means to think of the world and our identities as representations or cultural myths; and reflect on ways to find—or make—meaning when all foundations of knowledge are challenged. (2 credits, GE) Gatlin
LARTS 477 – Kafka
This course examines the shorter works of Franz Kafka, whose intriguing body of work helped define the complex anxieties of life in modernity. After a discussion of the cultural and personal tensions that shaped Kafka the man and artist, the course will explore the characteristics of his unique literature of dream and parable – meticulously exact descriptions of nightmare and obsessions, the quiet desperation of sensitive human beings lost in a suddenly threatening world of conventions and routines. (1 credit, GE) Keppel

LARTS 478 – The Tempest
This course is a critical and creative study of The Tempest, William Shakespeare’s most lyrical and musical of plays. Not only does The Tempest represent Shakespeare’s poignant farewell to his remarkable dramatic career, it is also highly original, one of the very few plays he wrote that is not an adaptation of a previous work or history. Students will explore the cultural and theatrical contexts and thematic ideas central to The Tempest and will have an opportunity to engage in creative responses to the play, performing scenes and/or setting scenes or songs to music. (1 credit, GE) Keppel

History and Politics
LARTS 319 – Europe in the 19th Century
The story of European society in its greatest age. Students will examine the social and cultural forces making for European supremacy in the 19th century, looking at the rise and triumph of the middle classes, the decline of religious belief and emergence of secular societies, the ideas of nation and nationalism, imperial ambitions, and the ascent of urban societies and urban culture. We will also study the artistry behind European culture, including words by David, Hoffmann, Balzac, and Wells. (2 credits, GE) Klein

LARTS 344 – Issues and Elections: Electoral Politics
Issues and Elections studies the methods, issues, and goals of contemporary American politics, focusing on party efforts to identify critical political questions within the framework of national elections, to mobilize voters – both supporters and the unaffiliated – through these issues, and to win electoral office. The class will read about and discuss the role of political leadership and party organization, as well as voter interest (and apathy); we will also look at the role of issues, and of images, in the media politics of contemporary America. (2 credits, GE) Klein

LARTS 411 – The Travels of Marco Polo
A close reading of The Travels of Marco Polo, an iconic text in world history and literature, is a journey of discovery. Through Marco Polo’s eyes students will encounter the cultures along the Silk Road as they were at the end of the 13th century. In addition to the study of the text itself, students will be required to undertake guided research pertaining to Polo’s travels in multiple contexts – historical, cultural and geographical. The results of these research projects will be presented in class. (2 credits, GE) Row

LARTS 415 – Wealth and Poverty: An Introduction to Economics
Students will consider and discuss the critical world of economics through the prism of their own experiences and expectations. Together, we will consider our roles as entrepreneurs, as consumers, as buyers and sellers within local, national, and global markets, investigating not only our place within those markets, but also the role of governments and of international competition [symbolized by the emergence of China’s economy]. We will also discuss the social forces that both influence and are influenced by global
economics, including such issues as the environmental impact of economic development, the growing problem of income inequality, and the boom-bust crises of the past decades. Finally, we will explore economic theory, reflecting on the work of crucial thinkers who have examined the complex world of markets and society, including Adam Smith, Karl Marx, John Maynard Keynes, and Milton Friedman. (2 credits, GE) Klein

LARTS 416 – China and Japan in the 20th Century
Students will follow the history of these two Pacific powers over the last hundred years as they have pursued their unique social, cultural, and political ambitions on the world stage. Readings, discussions, and lectures will focus on China's transformation from an ancient, closed empire to a modern international state, with special emphasis on the social and cultural transformations of Mao Zhedong’s Communist regime. In contrast, studies of Japan will evaluate that state's strategy of modernizations, using Western means to achieve traditional Japanese goals. (2 credits, GE) Klein

LARTS 418 – Post-War World
Since the end of World War II, national and international politics have transformed the world and its citizens. Post War World examines not only the major themes of that transformation, but also the new global issues looming behind it: the collapse of Soviet rule in Europe; the continuing conflicts in the Middle East; the legacy of decolonialization, poverty, nationalism, despotism, revolution, and ‘failed states’ in the Third World; the arrival of such new economic super-powers as Japan, China and the European Union; the dangers of nuclear proliferation, international terrorism, ecological devastation, and genocide across the world; the role of both traditional nation-states and new organizations – like the United Nations – that have emerged from and transcended the old order of the 20th century. (2 credits) Klein

The Presidential Campaign introduces students to American electoral politics through the prism of contemporary candidates’ efforts to win their parties’ nominations and to prepare for the looming national elections. The class will focus on the coming election, yet will do so by exploring the historical development of such campaigns: the emergence of the primary system; the changing roles of parties and media; the complex legalities of fund-raising and spending; the development of issues and issue advocacy; and the mobilization of supporters, activists, and voters. (2 credits) Klein

LARTS 473 – 1984 and the Protest Against Totalitarianism
Students will read and discuss three major works in the fight against post World War II totalitarianism: Arthur Koestler's Darkness at Noon, Friedrich Hayek's The Road to Serfdom, and George Orwell's 1984. Together, these works provide not only a deeper understanding of the protest against massive, interventionist government in the Cold War era, but an insight into the fears about the loss of individuality, culture, and language that emerged in the wake of Hitler’s destruction and Stalin’s rise to world power. (1 credit) Klein

Cultural Studies and Interdisciplinary Courses
LARTS 252 – Origins and History of Drama
Theater is a part of the developing story of every human culture, an inherent paradox – the attempt to explore psychological depths and spiritual mysteries in a controlled scheme. The course examines the origins of European drama and traces its development through key transitional
periods. Plays are chosen according to what is being produced locally and according to shared thematic content. Students attend at least one play in performance. (2 credits) Keppel

LARTS 257 – The Romantic Movement
This interdisciplinary course will focus on Romantic writers. To contextualize and enrich our literary explorations, we will simultaneously study romanticist innovations in music, the visual arts, and intellectual thought. (2 credits, GE) Gatlin

LARTS 425 – Cultural Capital: London, 1851-1914: Culture, Politics, and Society in the Age of Empire
This course studies the cultural, social and political life of London – the greatest city in the 19th century world. We will examine the physical, social, and political innovations that shaped modern London; discuss the artists, writers, and musicians who flocked to this great market for culture; look closely at the lives of the workers who sustained that great enterprise; consider the roles of the men and women who made their lives in – and around – this great city; and inquire into the psychology behind the greatest metropolis that European culture had ever created. (2 credits, GE) Klein

This course studies the cultural, social, and political events of modern Paris – the city Walter Benjamin once dubbed ‘the capital of the 19th century.’ Students will read, view, and listen to the revolutionary artists who defined the modern age; we will analyze such crucial achievements as the novels of Zola, the paintings of the Impressionists, the music of Satie, and the edifice of Eiffel. We will examine the society that was both exasperated and enthralled by that new generation of young artists, the society that made fashion, display, and consumption achievements in their own right. And we will look at the political upheavals that took shape around – and gave shape to – these revolutionary ideas of the modern age. Cultural Capital: Paris, 1848-1919 will study how a great modern city took shape, even as the men and women who lived there made it the cultural capital of the contemporary world. (2 credits, GE) Klein

LARTS 456 – Food for Thought: Representations of Food in Literature and Culture
This course examines the artistic, cultural, personal, and political significance of food on local and global scales. Through literature, critical essays, films, and personal observations, students will explore a menu of topics including: food as artistic inspiration; as entertainment, nourishment, and tradition; as object of desire and abhorrence; as tool of seduction and resistance; and as focal point in debates about health, disease, hunger, consumer culture, gender, race, class, nationality, colonization, social justice, genetic modification, and environmental degradation. (2 credits, GE) Gatlin

LARTS 458 – Consumer Culture: Stuff, Shopping, Self, and Society
How does consumer culture affect psyches and societies? Applying cultural theory to popular culture and daily life, this course explores consumerism as a source of happiness and depression, bonding and anti-socialness, creativity and conformity, subversive power and psychological manipulation, community and social injustice, and survival and ecological degradation. We’ll investigate consumer, producer, laborer, and citizen identities; competitive displays of taste and status; the commodification of objects, leisure, pleasure, and the arts; sites of consumption (the mall, Internet); and culture jamming, resistance, and economic alternatives. (2 credits) Gatlin
LARTS 461 – Modernism
“Make it new!” demanded modernist poet Ezra Pound. This interdisciplinary course will focus on the “new” literary styles and statements of modernist writers who sought to represent a world characterized by rapid social and technological changes. Students will study not only “high modernism” but also the Harlem Renaissance and the Proletarian movement. To contextualize and enrich our literary explorations, we will simultaneously study modernist innovations in music, the visual arts, and intellectual thought. (2 credits, GE) Gatlin

LARTS 462 – Postmodernism
This interdisciplinary course will focus on the literary styles and statements of postmodernist writers, whose work has been variously characterized as “the sheer pleasure of . . . invention” and as “modernism with the optimism taken out.” To contextualize and enrich our literary explorations, we will simultaneously study postmodernist innovations in music, the visual arts, and intellectual thought. (2 credits) Gatlin

LARTS 468 – Bio-Culture: Nature, Gender and Sexuality
This course examines three recent trends in Cultural Studies: Green Cultural Studies, Gender Theory, and Queer Theory. These fields investigate what is “natural” and what is socially constructed about nature, gender, and sexuality, respectively, working toward more complex understandings of binaries including nature/culture, nature/nurture, and the biological/cultural. In addition to asking what nature, gender, and sexuality are, we will explore what they mean in contemporary culture. How do our understandings of these terms affect our interactions with human and nonhuman others; our social structures and ecological values; and our sense of identity, performance of identity, and self-expression? What does it mean to live in an era of ecological crisis, gender-bending, and polarized public discourse on sexuality? What are the implications of the ways we represent nature, gender, and sexuality in the arts and popular culture? (2 credits, GE) Gatlin

LARTS 474 – Crime and Punishment: Dostoyevsky and 19th Century Political Philosophy
Crime and Punishment offers students the opportunity to read and discuss one of the great works of modern social, political, and philosophical literature in the context of 19th century European politics and society. Students will review the writings of Chernyshevsky and Turgenev, two of Dostoyevsky’s most important contemporaries, then assess both their political views, and their influence on the central argument of Dostoyevsky’s great work. (1 credit) Klein

LARTS 481 – Cultural History of India
This course is a study of the history of Indian culture beginning with the advent of Hinduism (c. 1500 BC), through the growth of Buddhism (c. 563–200 BC), the “classical era” (c. 320–647 AD), the period of Islamic influence (1200–1750 AD), and the modern era, drawing on such forms of cultural expression as philosophy, literature, science, architecture, and the visual and performing arts. Examples include the Bhagavad Gita and Ramayana, the invention of algebra, Hindu and Islamic architecture (e.g. Taj Mahal), Bharata Natyam (classical dance), and miniature paintings. (2 credits, GE) Row

LARTS 490A – Advanced Seminar: Freud: The Personal and Social Theories of Freudian Psychoanalysis in the Modern Age
This Advanced Seminar offers close reading, discussion, and analysis of critical works by the leading psycho-analytic theorist of the 20th century,
Sigmund Freud. In a sense, we are all Freudians now, and our readings will help us to understand not only his controversial ideas and insights, but how they developed over Freud's long career; how and why he applied his personal analytic style to religion, culture; and – ultimately – the entire civilization, and what that meant not only for his own generation, but for modernity and the modern world. (2 credits) Klein

LARTS 490D – Advanced Seminar: Film and Politics
Film and Politics looks at contemporary political issues through the lens of mainstream American movies. Students will examine and discuss the artistic efforts to portray such issues as the changing roles of women and the place of gender, racial injustice and civil rights, war and American international policies, terrorism, immigration, work, and class, along with the still larger questions of political freedom and government power. We will consider film as historical narrative, as satire, and as allegory, focusing on questions of how presentation, genre, and action help shape our thinking about critical issues confronting the American people. (2 credits, GE) Klein

LARTS 490E – Advanced Seminar: The Doppelganger
This seminar examines psychological, anthropological, and artistic explorations of the Doppelganger, or Double. A figure common to all cultures in some form or another, the Doppelganger is a ghostly image of a person's deepest fears or desires. When a period of crisis challenges or shatters the very psychological or social structures designed to keep those fears and desires hidden, the doppelganger arises and haunts the person, demanding acknowledgment if not complete acceptance. Although the person's familiar identity no longer provides a safe retreat, his/her first reaction is often to try to hide behind it (or behind disguised versions of it); as a result he/she becomes trapped in a kind of delusory underworld, a hall of mirrors. On the other hand, since the doppelganger is the embodiment of one's deepest secrets, it is also one's “familiar,” one's best, most intimate friend. Some find as a result that their doppelgangers have arisen not to destroy them, but rather to save them, to release them from self-imprisonment so that they might reconcile conflicting aspects of themselves and become 'whole.' Texts include analyses by Rank, Freud, and Jung; poems and stories by Ovid, Hoffmann, Stevenson, Conrad, Gilman and Cortazar; and films by Kieslowski and Kurosawa. (2 credits, GE) Keppel

LARTS 490F – Modern Political Philosophy
Modern Political Philosophy studies the works of major political thinkers from Machiavelli's Early Modern ideas to our own age. Studies will read, analyze, and discuss the writings of such luminaries as Machiavelli, Hobbes, Jean-Jacques Rousseau, Mary Wollstonecraft, John Stuart Mill, Karl Marx, Friedrich Nietzsche, Antonio Gramsci, Friedrich Hayek, and Simone de Beauvoir. Together we will explore the major themes of modern political thought: the origins of nation and state, the conflict of individual freedom and community solidarity; the ideas of class and nationality; the struggle for gender rights against authoritarian privilege; and the clash between traditional values and personal autonomy. (2 credits) Klein

Religion and Philosophy
LARTS 317 – Metaphysics
We will ask about the nature of reality and whether we are able to know what is real. Is the material world as it appears to us all that there is? If we say there is something else beyond what science can measure, how can we prove it? Are there unchanging truths that we should strive to discover, or is the world always in flux? If reason contradicts our senses, which do we trust? (2 credits, GE) Vance
LARTS 335 – History of Philosophy I
This course will look at how some of the major thinkers of the western tradition have dealt with fundamental philosophical questions: both those they inherited and those they created. This course will take us from the early Greek’s conceptions of reality through early modernity’s concerns with what we can know about reality. We will also examine the ways in which each thinker’s ethics, theory of knowledge, etc., are related to one another. (2 credits, GE) Vance

LARTS 336 – History of Western Philosophy II: Descartes to Heidegger
This course examines the theories of modern-era philosophers in the current Western canon. We will look at how they addressed ideas inherited from earlier philosophers and consider the primary conceptual shifts that distinguish these thinkers from “pre-modern” philosophers. We will also study ways in which each thinker’s ideas form a system. (2 credits, GE) Vance

LARTS 339 – Philosophy of Religion
This course examines the philosophical problems that arise when we consider the world’s religions. Can we know whether there is a divine or transcendent reality? How is religious music thought to function within different religions—can it actually convey the listener to the divine, or is it merely expressing human feelings? How do we reconcile multiple religions all claiming divinely given truths? Are reason and faith mutually exclusive? Why does religious language seem so odd? Does evil really exist? Are mystics divinely inspired or insane? (2 credits, GE) Vance

LARTS 340 – Philosophy of Mind
This course will look at the development of the philosophy of mind in the modern era beginning with mind/body dualism, then moving to current issues within the field, such as the implications of recent brain research and claims that computers actually think. We will also consider the ways in which accepted models of the mind help to shape our sense of our own actions and experiences. (2 credits, GE) Vance

LARTS 453 – The Buddha
This course explores the life and teachings of the Buddha through readings of Buddhist scriptures ranging from the earliest written traditions (the Buddhacarita and the Dhammapada) to those of more recent times, including late 20th century writings on Zen. (2 credits, GE) Vance

LARTS 454 – Hindu Myths
This course is designed to introduce students to the rich mythology of India, a domain populated by extraordinary deities, powerful demons and supernatural humans all engaged in a complex narrative from creation through the evolution of the significant Hindu concepts of dharma, karma, samsara, and moksha (roughly 1500 BC to 200 AD). Since understanding Hindu Myths requires knowledge of the philosophies and religious practices of Hinduism, the course will use appropriate background reading to supplement inquiry into the myths. While the corpus of Hindu myths is vast, the course will focus on four groups of myths: creation myths, myths of the deity Visnu, myths of the deity Siva, and myths of the mother goddess. (2 credits, GE) Row

Creative Arts

LARTS 252 – Origins and History of Drama
Theater is a part of the developing story of every human culture, an inherent paradox – the attempt to explore psychological depths and spiritual mysteries in a controlled scheme. The course examines the origins of European drama and traces its development through key transitional
periods. Plays are chosen according to what is being produced locally and according to shared thematic content. Students attend at least one play in performance. (2 credits) Keppel

»LARTS 291 – Visual Arts Studio: Creative Inquiry
This course will examine what enables us to be artists and create an environment that fosters pleasure in intellectual risk-taking. Directed and sustained observations while encountering art at The Museum of Fine Arts collection and rotating exhibitions will stimulate visual and critical thinking. By looking closely and discussing what we see when discovering and creating individual works of art, we will have the opportunity to engage concepts in critical thinking ranging from the concrete to the abstract, examining thoughts on the construction of a piece of art as well as associations generated by a particular image or subject. By participating in a discussion process that is open-ended, inquiry-based and viewer-centered, we will focus on the awareness that artists are always considering distinctions and making choices. (2 credits, GE) Popova

»LARTS 292 – Art History: Critical Analysis
In this course, challenging discussion and written analysis will be catalysts for understanding art. During visits to the Museum of Fine Arts, we will describe and probe what we see as a foundation for critical analysis. Studio investigations will explore the theories and media used in significant periods of art. We will examine multiple interpretations of content and context in the work of artists of different cultures and time periods. Active use of an artist journal, discussion of readings, written assignments, and studio projects will allow us to make larger connections to how one can expansively reflect on history and the objects that endure, as well as those that are lost, fleeting, or yet to be discovered. (2 credits, GE) Faculty

»LARTS 293 – Sculpture Studio
This course will provide the opportunity to study, experiment with, and create three-dimensional forms both large and small. We will also examine modern and contemporary sculpture and installations, as well as some basic architectural elements. Writing assignments and gallery visits are also required. (2 credits, GE) Popova

»LARTS 295 – Interarts: Multimedia Collaborations
Interarts will access all the arts and confront the same issues that must be tackled in every discipline to create innovative work. How does each artist engage inventive ideas and approaches critical to meaningful statements in art and performance? Museum of Fine Arts visits and studio sessions in looking and listening will support the mutually respectful community of collaborators in this class. We will focus on questions regarding motivation, goals, structure, and origin in the works we are making, want to make, or don't want to make. Multiple ways of engaging a wide range of disciplines will include improvisation and chance and the use of non-traditional tools and media. This course lives in a place that is “inter”: that which is between and among, offering an opportunity to experiment and wonder. (2 credits, GE) Popova

»LARTS 332 – Poetry Workshop
In this course, students will read and write poetry, and read and discuss the poetry of classmates, both in the workshop itself and in small groups outside class. As poet Robert Creeley points out, “Form is never more than an extension of content, and content is never more than an extension of form.” As such, we will concentrate on the techniques of poetry, such as rhythm, alliteration, assonance, consonance, rhyme, line breaks, pace, tone,
point of view, and the use of figurative language such as metaphor, simile, irony, paradox, personification, and apostrophe. Students will also attend two poetry readings and watch weekly on-line poetry videos. At the end of the term, the class will give a poetry reading and produce a class poetry chapbook. (2 credits, GE) Lepson

LARTS 351 – Contemporary Drama: 1950 to present
This course examines themes, theories and techniques relevant to contemporary drama from 1950 to the present, with an emphasis on plays produced in the last fifteen years. Students attend at least one of the assigned plays in performance and have the opportunity to engage texts by rehearsing scenes during class time. (2 credits, GE) Keppel

LARTS 352 – Drama Workshop I
Drama Workshop I is a collaborative workshop in the elements of acting and directing, the creation of a truly collaborative, “serious-play” space where students can take risks and explore the dramatic art form in order to become better actors and better performers. No previous acting experience is required. Students engage in various sense memory exercises and group improvisations and work together as a unit on a series of scenes from a play currently being rehearsed and performed at the B.U. Theater. (2 credits, GE) Keppel

LARTS 372 – Creative Writing
A workshop in the elements of Creative Writing, with an emphasis on the craft of writing prose memoirs, short fiction, and one-act plays. We will begin with a series of free-writing exercises (e.g., intensive visualizations of places, people, or scenes) and use these to discuss strategies for the purposeful and effective use of point of view, concrete details, figurative language, plot, character, motivations, conflict, and dialogue. Students submit at least one completed work to the workshop for supportive discussion and feedback, and then return to the group with a revision. (2 credits, GE) Keppel

LARTS 382 – Drama Workshop II
An extension of the techniques of acting and directing presented in Drama Workshop I. Students learn the elements of putting on a full production of a play and perform it at an NEC venue. Prerequisite: LARTS 352. (2 credits, GE) Keppel

LARTS 384 – The Theater of the Absurd
This course examines themes, theories and techniques relevant to the Theatre of the Absurd, the culmination of the modernist eruption in European theatre from 1880-1960. Students attend at least one of the assigned plays in performance and have the opportunity (but are not required) to engage the texts by working scenes during class time. (2 credits) Keppel

Science and Mathematics

LARTS 355 – Evolution of Life on the Planet
This course is a focused exploration of the co-evolution of life and Earth surface environments through time. Through in-class labs, lectures, and readings, students will investigate mass extinctions, rare and short-term events that collectively shaped the biological world we experience today. Can we reconstruct mass extinctions as evolutionary events, using the fossil record, aided by phylogenies based on comparative biology? Can we, in turn, use information in sedimentary rocks to understand the environmental perturbations that killed so many organisms? And, using physiology, can we understand causal relationships between environmental events and patterns of selective extinction (and survival) recorded by fossils? Can knowledge of
this past provide useful perspective on current threats to biodiversity? (2 credits) Cole

LARTS 369 – Topics in Environmental Science
Environmental studies deals with relationships between humans and environments. How do these relationships mediate or exacerbate human/environmental problems? What are the problems with, and solutions to, overpopulation, pollution, and resource use? Answers to these questions are lifelong queries, and in this course students will learn what they need to know to continue the search. Students will not concern themselves with how they feel about environmental issues, but rather will focus on what they know and how they can use this knowledge to understand problems and to act in ways that improve the human condition. (2 credits, GE) Cole

LARTS 377 – Cognitive Science
Cognitive Science is an exploration of the nature of intelligence and the brain, in different forms, from machines to animals/humans. This course explores the modern history of our efforts to understand the nature of mind, asking such questions as how a purely physical entity could have a mind, whether a computer or robot could have genuine mental states, and what it really means to be intelligent or to have a mind. In the process of seeking answers to these questions, we will explore such phenomena as perception, memory, prediction, decisionmaking, action, language, and consciousness by integrating methods and concepts from a number of disciplines, including philosophy, psychology, computer science, neuroscience, biology, linguistics, and anthropology. Material from economics, education, mathematics, engineering, and the arts is increasingly integrated into the field as well, and these will serve as the basis for our quantitative inquiries. The class is intended to serve as an introduction to the unique multidisciplinary approach to studying problems of mind that Cognitive Science represents. (2 credits) Cole

LARTS 378 – Acoustics: Theory and Practice
This course traces an established arc from theory to practice in architectural acoustics. The course begins with the study of fundamental physical concepts such as acceleration and pressure, as well as the mechanisms underlying human hearing. Supported by these physical principles, the course studies vibrating systems and sound sources, sound propagation in the free field, and wave phenomena associated with boundaries and objects. We then bring sound indoors to explore concepts in room acoustics such as absorption and reverberation. We will also look at the basics of sound reinforcement and recording systems, focusing on those features most relevant to performing musicians. Familiarity with algebra, trigonometry and classical physics is helpful but not necessary; all required math will be presented and reviewed in class. (2 credits, GE) Faculty

LARTS 451 – Sustainable Societies
This course introduces students to the science and mathematics behind a wide variety of sustainability topics, such as geographical layout, water, food, transportation, infrastructure, energy, politics and law, society, economy, trade, and technology. Guest speakers and field trips will introduce students to several current local sustainable initiatives. Through group projects, students will explore the rational and practical treatment of sustainable development issues, using quantitative analyses to puzzle through the human burden on Earth. (2 credits) Cole

LARTS 464 – Natural Disasters and Catastrophes
In this course students will have the opportunity to integrate the basics of earth science and the natural world through the study of what we
know about the causes, locations, and effects of natural disasters such as earthquakes, tsunami, volcanoes, floods, meteorite strikes, landslides, and hurricanes. Natural disasters can seriously disrupt the basic function of societies, posing significant and widespread threats to life, property, and the environment. Though we have improved our disaster warning, response, and recovery systems, our engineered structures, political and cultural trends, and emergency management and responses may have lulled us into a false sense of security. This course will investigate how loss of life and property damage can be minimized by using geologic knowledge to improve upon disaster response and relief. (2 credits, GE) Cole

LARTS 465 – Energy in the 21st Century
Some people are confused about why not much progress appears to have been made in phasing out polluting, nonrenewable resources like oil, gas, and coal and transitioning to alternative nonpolluting, renewable energies. This course takes a non-traditional approach to this issue in that it explores the benefits of fossil fuels as well as the stumbling blocks to implementing alternative energy technologies such as hydropower, wave power, biomass, solar, geothermal, wind, hydrogen and nuclear energies. Science, technology, policy, and societal concerns will be discussed in a seminar style in which students research and make presentations on each type of energy. We will also discuss the “smart” use of energy, as well as the storage, transportation, housing, and consumption of energy. We will conclude by discussing and creating potential policies for the expedited phasing in of alternative technologies, addressing regional, strategic, health, safety, and environmental concerns. (2 credits, GE) Cole

Music History

H. Greenwald, Chair; Cron, Drury, Exner, Gallagher, Handel, Heiss, Karass, Labaree, Levy, MacAdam-Somer, Marković, Row, Schaphorst

Mission Statement
The Department of Music History and Musicology provides students with a base of knowledge and the learning skills necessary for a life-long journey of discovery. Exploring the cultural and intellectual byways of music in a variety of times, places, and traditions, we lead students to think and communicate about their art in informed and engaging ways. Our faculty of scholars and scholar-performers is in a unique position within the NEC community to bring the insights of musicological research to music-making in its many guises. Abreast of current debates on questions pertinent to the musical arts, our aim is to help students navigate and join the discourse. Graduate courses are listed under Musicology.

Classroom Instruction

»MHST 111 – Introduction to Musical Styles
Introduces students to a wide variety of musical styles, chronologically and geographically, through intense work on a few pieces in a seminar format. Performance and repertory based projects; oral and written exercises; library project. (2 credits, GE) Faculty

MHST 111 is a prerequisite for all undergraduate Music History electives.

»MHST 117 – Introduction to Jazz History
Traces the evolution of the musical language that came to be called “jazz,” with attention to major styles and artists. Emphasis will be placed on aural analysis of jazz recordings and what to listen for in a jazz performance,
including a study of rhythm section instruments and their roles in the various styles and the way jazz solos are constructed. Requirements include a research paper, midterm and final exams, and periodic short papers on discussion questions based on reading and listening assignments. Prerequisite: MHST 111. Not available to Jazz majors. (2 credits, GE) Levy

MHST 204 – Music of the Baroque Era
History of musical style and form from 1600 to 1750 (from the Florentine Camerata through J.S. Bach). (2 credits) Exner

»MHST 221 – Survey of Music in Western Europe, c850-1750
The recorded history of music in Christianized Europe begins with the notation of sacred chant in the 9th century. The development of that repertory over the next several centuries laid the foundations on which the composition of music, sacred and secular, was based for generations. We will trace the changes in musical style that occurred over time, and consider the role that the principal institutions of musical patronage – Church, Court, and Theater – played in fostering those changes. Every class will begin with a quiz and there will be three exams (3 credits, GE) Handel

»MHST 222 – Survey of Music in Western Europe, 1730-1970
Many of the notions we hold today regarding music and its role in society are rooted in ideas that emerged in the Enlightenment of the 18th century. We will begin with a close study of those ideas and the music it fostered, then follow the rise of music to its preeminent role among the arts in the 19th century. Finally, we will explore the alternative paths composers pursued following the rupture with tonality and with conventional views on music at the start of the 20th century. Every class will begin with a quiz and there will be three exams. (3 credits, GE) Handel

MHST 251 – Jazz Improvisation: 1917-1955
Explores the development of the art of jazz improvisation by soloists and ensembles beginning with the first recordings of jazz improvisation in 1917 and continuing through the swing era, bebop, and early modern jazz in the 1950s. Considers the social, cultural, and economic context of jazz improvisation. Studies the work of Sidney Bechet, Louis Armstrong, Earl Hines, Coleman Hawkins, Lester Young, Art Tatum, Dizzy Gillespie, Thelonious Monk, Charlie Parker, and Miles Davis, and changing styles of ensemble improvisation and rhythm section accompaniment. MHST 117 or instructor’s consent required for non-jazz/CI majors. (2 credits, GE) Levy

MHST 252 – Form and Freedom in Jazz, 1956-74
Explores the new forms, sounds, and procedures in jazz improvisation and composition from 1956 to 1974 through study of the work of Miles Davis, Gil Evans, Sun Ra, Charles Mingus, Ornette Coleman, John Coltrane, Cecil Taylor, Bill Evans, Wayne Shorter, and others. Considers the social, cultural, and economic context of new developments in jazz and their receptions and meanings. MHST 117 or instructor’s consent required for non-jazz/CI majors. (2 credits, GE) Levy

MHST 328 – J.S. Bach and Sons
In 1735 Johann Sebastian Bach attempted to establish his musical lineage by assembling a family tree, which reaches back to the 16th century. And for a hundred years after his death, Bach figured prominently in the musical landscape of central Europe. Despite this long history, Johann Sebastian and four of his sons stand out as the most significant performers and composers of the family. This course will trace the biographies and select works of Johann Sebastian, Carl Philipp Emanuel, Wilhelm Friedemann, Johann Christoph Friedrich and Johann Christian. Our pursuit of the Bachs will take us through some of Europe’s most important cities, where we will
meet kings and clerics, performers, patrons, and publishers; we will listen to cantatas, fugues, concertos, sonatas, fantasias, operas, and symphonies. The course will situate the music of the Bachs in the context of musical practice in the 18th century, and it will address the perceived gap between the high Baroque and the Classical eras. (2 credits, GE) Cron

MHST 332 – Bach and Handel
Johann Sebastian Bach (1685-1750) and George Frideric Handel (1685-1759) are towering figures in the history of Western music. Although exact contemporaries born in cities only some 70 miles apart, the two composers followed radically different career paths. In the course of examining a broad selection of compositions by both men we will consider not only the rhetorical and structural features of their respective musical “dialects”, but also how the various social, religious and political environments in which they worked affected the nature and scope of their musical activities. (2 credits, GE) Gallagher

MHST 334 – Defining Greatness: The Music of Josquin
Josquin (ca. 1450-1521) has long been considered the most important composer of the early Renaissance, a period that saw enormous changes in European culture, not least the first appearance of polyphonic music in print. In recent years Josquin’s biography has undergone massive revision, the ramifications of which have yet to be sorted through. In this course we will study Josquin’s music in detail, as well as the impact his reputation has had on the broader understanding of European music in the decades around 1500, and whether a better knowledge of his contemporaries’ works might alter our view of him as the leading composer of his time. Topics to be addressed include: the major sacred and secular genres of polyphony, Josquin’s engagement with earlier composers’ works, methods of comparative analysis, details of the notational system used in the 15th and 16th centuries, differences between manuscripts and prints as musical sources, and an assessment of the new critical edition of his works. Course requirements include a transcription assignment, an analytical essay, and a final exam. (2 credits, GE) Gallagher

MHST 338 – Music of the High Baroque
Music of the High Baroque is an in depth exploration of repertory produced by composers such as J.S. Bach, G.F. Handel, and G.P. Telemann. During this course, we will study technical aspects of the era including genre characteristics (keyboard suites, passions, cantatas, civic music, opera, etc.) and compositional approaches (ritornello structure, fugue, da capo aria, and so on). We will also consider extra musical elements that affected artistic production: local performing conditions, politics, commerce, and the contours of individual biography. Baroque music is a repertory that has long been associated with privilege and prestige; we will interrogate the reasons this characterization persists. (2 credits) Exner

MHST 341 – The Road to the Open: Musical Developments in the First Half of the 20th Century
This course will consider the different paths that composers took in overcoming the musical language of Romanticism. We will explore the gradual abandonment of tonality and thematicism in the expressionist works of Schoenberg, Strauss, Berg and Webern; the development of 12-tone techniques; the discovery of new expressive means in the music of Debussy, Skryabin, and Messiaen; as well as the turn toward simplicity and the various guises of neoclassicism in the works of Satie, Les Six, Stravinsky, Bartok, and Hindemith. There will be listening quizzes, short essays and a final project (consisting of a term paper and a presentation) on the topic of the student’s choosing. (2 credits, GE) Marković
»MHST 352 – Women and Music
Explores issues surrounding women and music, and considers a number of women through the ages, including Hildegard von Bingen, Comtessa de Dia, Tarquinia Molza, Laura Peverara, Francesca Caccini, Barbara Strozzi, Elisabeth-Claude Jacquet de la Guerre, Fanny Mendelssohn, Clara Schumann, Ethel Smyth, Amy Beach, Ruth Crawford Seeger, and Bessie Smith. (2 credits, GE) Hallmark

MHST 363 – Dance: From Ritual to Concert Stage
Dance has always been a part of human life – a part of daily rituals, both spiritual and social, as well as a source of entertainment. At the same time, dance has seeped into the imagination of composers who have included their elements into works composed for the concert stage. What happens to a dance when it travels the path from a physical, bodily activity with a particular function to a work meant to be listened to in silence? The exploration of this question will involve several “dance case studies”, where we will look at the transformation of a particular dance genre – Waltz, Mazurka, Polonaise, Czardas – through their various phases. A particular focus will be on 19th century performance appropriations with national schools on the one side, and various concert genres on the other. Finally we will see how 20th century composers use folk dances and social dances as a form of social criticism and commentary. The course on the one hand draws on an ethnomusicological approach, with inquiry into the original context and function of a particular dance, and on the other, examines 19th century performance practices of works based on those dances. Some of works and composers covered will be: Viennese waltzes of the Strauss family, Ravel’s La Valse, Chopin’s mazurkas and polonaises, Schubert’s and Brahms’s waltz and dance movements, symphonic movements by Mahler and Shostakovich, Richard Strauss’s operas (Elektra and Rosenkavalier), Schnittke’s works, as well as Bartok’s and Ligeti’s usage of folk dance materials. Student projects will range from written assignments (response papers/essays), score and performance analyses, to field and archival research. (2 credits, GE) Markovic

MHST 367 – The Operas of Mozart
This course will explore the idea of “greatness” and “innovation” through detailed study of Mozart’s librettos, musical characterization, vocal discourse, orchestral writing, and stage directions. Special emphasis will be placed on Mozart’s early, lesser known operas, as well as his mature works. The last five weeks of the class will be devoted to a close look at Don Giovanni. There will be weekly quizzes and written assignments. (2 credits, GE) Greenwald

MHST 368 – The Music Dramas of Richard Wagner
This course surveys Wagner’s music dramas with special emphasis on subject matter, libretto construction, musical form, and stagecraft. We will talk about the ways in which Wagner tried to uproot the operatic conventions of his day, his “failures,” and his most famous successes. Students will read selections from Wagner’s own writings and learn about his theories of the Gesamtkunstwerk (total art work) and the “Artwork of the Future.” There will be frequent quizzes, and oral presentation, and a written project. (2 credits, GE) Greenwald

MHST 369 – The Symphony after Beethoven
Examines the genre of the symphony as it evolved in response to Beethoven’s symphonic output. Attention given first to the Beethovenian symphonic ideal and its cultural context then to symphonies by Schubert, Berlioz, Mendelssohn, Schumann, Liszt, Brahms, Franck, Bruckner, Mahler, and
others. Grade will be based on listening quizzes, short response papers on specific works and a final project on a topic to be chosen by the student. (2 credits, GE) Marković

MHST 371 – The Golden Age of Italian Opera: Rossini to Puccini
This course explores the conventions of 19th century Italian opera through the works of Rossini, Bellini, Donizetti, Verdi, and Puccini. Changes in the libretto, musical structure, and role of singers are studied through developments in individual composer’s styles. We will talk about the differences between an opera libretto and a play, musical forms, the commercial aspects of opera composition and production, singers, and staging. There will be frequent quizzes, an oral presentation, and a written project. (2 credits, GE) Greenwald

MHST 373 – Dies irae: A History of the Requiem
This course traces the history of the Requiem from the Middle Ages to the 20th century. Requiem Masses to be studied include Gregorian Chant, Ockeghem, Schütz, Mozart, Berlioz, Brahms, Verdi, Fauré, Duruflé and Britten. Emphasis will be placed on the changing role of the church and the concepts of death and afterlife as illustrated in the music and text. (2 credits, GE) Handel

MHST 375 – La Jeune France: Music in France from 1870-1950
Traces developments in French music from the renaissance of the 1870s to the serial revolution of the 1950s. Representative composers include Fauré, Debussy, Satie, Ravel, Poulenc, Messiaen, and Boulez. The foundation of the Société Nationale de Musique, the Paris Universal Exhibitions, WWI and WWII are studied as catalysts for aesthetic developments in French culture. (2 credits, GE) Handel

MHST 376 – Post-Romantic Music: Bruckner, Mahler, Strauss
This course will focus on the musical language, style and genres of post-romantic music. In the center of attention will be works by Anton Bruckner, Gustav Mahler and Richard Strauss, but contextual explorations of selected pieces by their predecessors (primarily Richard Wagner), contemporaries (Hugo Wolf) and antecedents (Arnold Schoenberg and Alban Berg) will be studied as well. The method of inquiry will be the analytical and interpretative study of selected works by Bruckner, Mahler and Strauss, with consideration of issues such as the expansion of tonal language, redefinition of traditional forms and genres, the relationship between music and text, music and program, music and religion and music and philosophy. (2 credits, GE) Marković

MHST 377 – The World of Gustav Mahler
This is an in-depth exploration of Gustav Mahler’s music, life and artistic environment centering on his symphonies and lieder. We will study the symbiotic relationship between these two genres in Mahler’s oeuvre, focusing on selected symphonies and their lieder companions. These works will be examined from the perspective of manuscript sources, biographical, philosophical and programmatic background, interpretation and reception. A broader overview of the artistic climate of fin-de-siècle Vienna, its dominant artistic circles and trends, as well as social and political forces which influenced Mahler’s career and life will provide a context within which we will explore the artistic shifts in Mahler’s musical style after the turn of the century. In a parallel manner, an attempt will be made to reflect on Mahler from the perspective of the 21st century: on the heterogeneity of his style and the broad spectrum of expression and references his music projects – elements which have paved paths taken by musicians, writers, and
filmmakers as diverse as Stravinsky, Shostakovich, Mann, Britten, Visconti, Berio, Schnittke, Ken Russel and Uri Caine. (2 credits, GE) Marković

MHST 381 – Fear, Death, and Music
This course is about artistic and musical portrayals of fear and death from the Middle Ages to the 20th century. Types of works to be studied include the Funeral March, dances, songs (art songs, war songs, battle hymns, etc.), opera, film music, and incidental music. Students will engage critically with readings on the culture of death, the iconography of death with the goal of understanding changing perceptions of death and its social and material manifestations. There will be frequent quizzes, an oral presentation, and a written project. (2 credits, GE) Greenwald

MHST 413 – The String Quartets of Haydn
Joseph Haydn composed 68 string quartets in the years 1750 to 1800 – works that effectively defined the genre. In this class we will survey that extraordinary body of compositions with special attention to op. 1, 20, 33, 50 and 76. Questions of form and content will be addressed, as will issues of history and performance practice. What were the historical antecedents of the string quartet? What was the role of the string quartet in the musical life of 18th century Austria? What was the nature of string instruments in Haydn's day? What was the seating arrangement for the performance of string quartets? Course requirements include a research project, written report and final exam. (2 credits, GE) Faculty

MHST 414 – Classical String Quartet
This course offers an exploration of the string quartet from Haydn to early Beethoven as seen from the perspectives of historian, composer, performer, and listener. The main text will be Inside Beethoven Quartets: History, Performance, and Interpretation by Lewis Lockwood and the montre String Quartet (Cambridge, MA: Harvard University Press, 2008). As in this book, the main approach of the course will be an active dialog between musical scholarship and performance and will address many different aspects of the string quartet including historical context, compositional history, reception history, as well as historical and modern interpretations. (2 credits, GE) Faculty

MHST 415 – Schoenberg and Stravinsky: Old Rivals, A New View
Examines the music and parallel careers of Schoenberg and Stravinsky. (2 credits, GE) Heiss

MHST 416 – Contemporary Developments: Music from 1945 to the Present
Studies the major musical trends since 1945: extended serialism, electronic and aleatory music, return to free atonality, performance virtuosity, and improvisation. (2 credits, GE) Heiss

MHST 418 – Ives and Bartók: Composers as Creative Ethnomusicologists
Examines the music of Ives and Bartók, with emphasis on its social and ethnic context. (2 credits, GE) Heiss

MHST 419 – Expressionism in Music
An exploration of the aesthetic impulses that created a dramatic shift in musical and artistic developments in the period between the 1890's and 1920's. One path to expressionism follows the dissolution of romanticism in the works of Mahler, Strauss, Scriabin and early Schoenberg. Another important path that will be examined is the return to the primal, uninhibited past in the works of Stravinsky and Bartok. At the center of our exploration will be the expressionist angst in works by Schoenberg, Berg, Webern where we will follow the path from the abandonment of tonality and
thematicism to 12-tone technique. These works will be studied against the background of contemporaneous developments in visual arts and literature (Kokoschka, Schiele, Kandinsky, Nolde, Kirchner, Munch, Dehmel, Wedekind, Strindberg). (2 credits) Markovic

MHST 432 – Folk Music and the Exotic in the 19th Century
The starting point of this course is the fascination with unfamiliar cultures which characterized the work of a broad spectrum of artists and intellectuals throughout the 19th century in Europe. Core topics to be studied may include: the music of the gypsies (Rom); selected European folk repertoires; previously unknown repertoires of Asia, the Middle East and the New World; the general interest in unlettered rural life outside of cities expressed in urban music; painting and literature; the impact of these interests in related fields such as historiography, musicology, folklore, and science. Each of these topics will involve studying an assigned repertoire of opera, song and instrumental work relevant to these topics. The course will require working with examples of art forms other than music and with living folk and non-western repertoires. For independent research projects, students may choose among a variety of media and final projects, including 19th century painting; transcription of recorded source material from recordings, original composition, cultural studies, and comparative studies of 20th century repertoires. (2 credits) Labaree

MHST 435 – Chamber Music Literature from Mozart to Brahms
This course is a survey of Chamber Music literature from the 19th Century conducted primarily from a chronological standpoint. In the course of the semester we will situate the literature in three ways – as representative of a composer’s individual style, as representative of the genre, and finally as part of the specific era from which it is drawn, whether that be the Classic or Romantic movement in Western Europe. Various interpretive strategies will be discussed (as Hausmusik, as conversation, etc) as well as the evolving conception of form. Composers covered include Mozart, Haydn, Beethoven, Schubert, and Brahms. (Note: While the lieder tradition is technically a chamber music tradition, in this course the focus is narrowed to only instrumental works.) (2 credits) Gallagher

MHST 441 – Introduction to World Music
Studies the history, repertoire, performance practice, and cultural context of selected musical traditions. Music covered in the past has been drawn from traditions in sub-Saharan Africa, the Balkans, the Middle East, India, Indonesia, China, Korea, Native America, and Japan. Evaluation of student work is based on class participation, midterm exam, and final exam or term project and paper. (2 credits, GE) Row

MHST 442 – Music of India
The classical traditions of North and South India are explored extensively in their cultural contexts, focusing on instrumental and vocal styles, repertoires and improvisations with special reference to the concepts of raga (melodic mode) and tala (rhythm systems). (2 credits, GE) Row

MHST 445 – Area Study: History of Music of Afghanistan
Afghanistan, or Khurasan, “the land of the rising sun” is nestled in the crossroads of Arabic, Persian, Indian, and Chinese cultures. As an essential conduit in the trade routes between the East and the West, it has been fought over and pulled apart by neighboring empires for centuries. Afghan music is therefore not only a mix of an incredibly diverse palette of cultures, but a reflection of years of leadership in which musicians have faced a dizzying succession of censorship, conditional support, and banishment.
In spite of that, music has remained an essential part of Afghan culture, including sacred and secular genres, folk songs, Afghan classical music, western orchestral ensembles, and pop music. In this course, we will examine the history of music in Afghanistan and the challenges that it has faced in juxtaposition with Islam, tribal law, civil rights, and decades of war.

(2 credits) Macadam-Somer

MHST 451 – Polyphony, East and West: 900-1650
This study of European polyphony focuses on four historic types dating from the 9th through the 18th centuries: 1) organum; 2) motet; 3) madrigal; and 4) basso continuo. The repertory of polyphony in these four types will be studied in its special notational languages and in its historical context using select pieces from the various periods. European works and practices will be compared with living oral traditions of polyphony in the Mediterranean (Sardinia, Corsica), the Balkans (Yugoslavia, Bulgaria, Greece, Turkey), Africa (Liberia, Congo, South Africa) and Indonesia (Bali). Throughout the course, emphasis will be placed on polyphony as an essentially oral, performer-controlled practice. Students will occupy themselves primarily with the European repertoires, acquiring skill at reading early notation systems and transcribing performances from oral traditions. The non-European sources will serve primarily as points of comparison. By the end of the course, students should be able to recognize, by ear and in notation, the four European types and to discuss them as distinct technical and historic forms. Requirements: 1) an 8-page paper on assigned readings of the student’s choice; 2) performance projects based on student transcriptions of either recorded non-European examples or early European notations; 3) midterm and final essay exams. (2 credits) Labaree

MHST 467 – Mozart’s Die Zauberflöte
Die Zauberflöte (The Magic Flute) is one of Mozart’s most complex works, a “Masonic” opera, a fairy tale opera, a musical emblem of Enlightenment philosophy and aesthetics, and a turning point in the development of German Opera that let to Weber’s Der Freischütz. Of special interest are the ways in which Mozart was able to embed so much meaning in an opera that is accessible at many levels to many different audiences. Assignments will include readings and short papers. (1 credit, GE) Greenwald

MHST 472 – Weber’s Der Freischütz
Weber’s opera has long been considered a benchmark of German Romanticism. The famous “Wolf’s Glen” scene stands as one of the most cited moments in literature in 19th century opera. Der Freischütz tells a tale of devilish contracts and supernatural events that has excited audiences for nearly two centuries. Weber set this compellingly spooky drama through innovative use of musical motive, tonality, and scenic effects. This course will explore Weber’s opera and other lesser known works in its orbit, including Spohr’s Faust and Hoffmann’s Undine. Assignments will include readings and short papers. (1 credit, GE) Greenwald

MHST 474 – Berlioz Symphonie Fantastique
This course provides an in depth study of Berlioz’s Symphonie Fantastique focusing on issues such as genesis, musical style, reception and the program. Assignments include quizzes on weekly reading assignments, an analytical diagram, a 19th century style review, and a final exam. (1 credit, GE) Handel

MHST 477 – Brahms: Symphony #4
This course provides a brief introduction to Brahms’ Symphonies # 1-3, followed by an in-depth study of Brahms’ Symphony #4. Through score study we will consider Brahms ‘adaptation of classical forms, integration
of older compositional practices, melodic/harmonic organicism and other unifying techniques. In addition, we will explore both positive and negative criticism of the symphony and Brahms’ identification as both a conservative and progressive composer. Assignments include quizzes on weekly reading assignments, an analytical diagram, a 19th century style review, and a final exam. (1 credit, GE) Handel

MHST 497 – Senior Portfolio
See description under Music History program of study. (0 credit) Faculty

Musicology

R. Labaree, Chair; Cron, S. Drury, Exner, Gallagher, Greenwald, Karass, Handel, Heiss, Labaree, Levy, MacAdam-Somer, Marković, Row

Undergraduate courses are listed under Music History.

»MHST 081 – Graduate Survey – The History of Western Music
This course provides an intensive survey of the history of Western music from antiquity through the 21st century. (0 credit) Cron

MHST 503 – Music for the Berlin Court: 1700-1800
Berlin is now widely recognized as one of the world’s great musical capitals. It was not always so. In this course, we will explore how Berlin went from a hamlet of scrub pines and swamps in 1700 to the site of the “Bach Revival” in 1829. In the process, we will encounter the three major musical styles of the eighteenth century: baroque, galant, and Viennese Classic. (2 credits) Faculty

MHST 510E – Johann Sebastian Bach: Life, Works, Legacy
Description: This course is about the biography and compositions of one of the most revered and influential musicians in history, Johann Sebastian Bach. We will consider Bach’s works across many genres and styles as we consider the history of his biographies and biographers, beginning with the very first published accounts of his life (Obituary, 1754) through to Wolff’s most recent study (2000). We will also read and discuss articles that present contrasting and sometimes controversial views in order to gain an understanding of some of the persistent questions of Bach scholarship. Topics will include performance practice, chronology, the one-on-a-part debate, and the politics of dissent. As we study the music, we will also consider carefully the extent to which details of biography actually matter to the performance, appreciation, and enduring fascination with Bach’s music. (2 credits) Exner

MHST 510F – Topics in the Baroque Era: Bach Sacred Cantatas
This course will focus on the sacred cantatas of J. S. Bach. We will consider the history of these pieces in the context of Bach’s life and their place in modern concert culture. We will also explore the latest research into performance practice of the vocal works. There will be regular reading quizzes alternating with short response papers. (2 credits) Exner

MHST 516 – Selected Readings in Jazz History: Music, Criticism and Interpretation
This is a seminar-style course, which through readings and discussions engages students in the music, its practitioners, its history, and its aesthetics. The course focuses on selected readings that deal in an insightful and sometimes controversial way with early and modern styles of jazz and performers such as, among others, Louis Armstrong, Lester Young, Charlie Parker, Sonny Rollins, Miles Davis, and John Coltrane. The course explores questions concerning the nature of improvisation, the essence of jazz, how
jazz should be evaluated, its history, issues of race, and the music itself. Topics are broad and derive from various disciplines including aesthetics and ontology, historiography, musical analysis, criticism, and interpretation. Course work includes weekly reading (and corresponding listening) assignments, writing summaries, short response papers, and at least one individual presentation. (2 credits) Levy

»MHST 517 – Selected Topics in Jazz
Investigates a range of topics relating to the history, politics, sociology, personalities, and performance practices of jazz. Previous topics have included “The Life and Music of Duke Ellington,” “Thelonius Monk: High Priest of Jazz,” “Charlie Parker and the Bebop Tradition,” “John Coltrane, Jazz Messiah,” and “Jazz in the Movies, the Movies in Jazz.” Topic for the term will be posted in the schedule of courses during registration. Course requirements include a research project and written report as well as brief written or oral responses to reading and listening assignments. (2 credits) Levy

MHST 517B – Selected Topics in Jazz: Miles Davis
The legacy of Miles Davis occupies a unique place in jazz history. It is a legacy that includes collaborations with Charlie Parker and Gil Evans, two of the most important quintets of jazz, the monumental album Kind of Blue, and the experimental electric music of the 70s. This course explores Miles Davis’s influence as a trumpeter and bandleader, innovator, and celebrity. Topics include: major collaborations and recordings, role of convention – its transformation and deconstruction over time, modal jazz, Western and non-Western influences, improvisation and spontaneity, and issues of cultural history. By the end of the course, students will have gained an understanding of the musical topics within a larger critical framework. Students engage in the topics through listening assignments, group presentations, response papers, scholarly readings, analysis projects, exams, and a final project. No previous knowledge of jazz or Miles Davis is required to take this course. (2 credits) Levy

MHST 517C – Selected Topics in Jazz: John Coltrane
The course follows two trajectories. The first involves exploration and analysis of Coltrane’s music through listening assignments and transcription analysis. Interaction, as well as the harmonic and rhythmic structures of the music will be examined. Great focus will be placed on Coltrane’s Classic Quartet, the contributions of each of its members, and their most enduring recordings and performances. In conjunction with this, the evolution of Coltrane’s personal musical style and aesthetics will be considered. This brings us to the second trajectory, the focus of which will be the literature on Coltrane and relevant scholarship. Broader cultural and historical implications, as well as Coltrane’s spirituality will also be considered. Course requirements include weekly listening assignments and written work (e.g., response papers, transcriptions, analyses), quizzes and exams, semester project, midterm and final exams, and a final project. This course is available to Jazz and non-Jazz majors. (2 credits) Levy

MHST 519 – Jazz Outside the United States
Jazz is typically described as an American art form, and its history is most often set within the borders of the United States. From its earliest days, however, American jazz spread throughout the world as an emblem of progress, peace and prosperity. By the end of the Second World War, professional jazz performers in Asia, Europe, Africa, South America and Australia had adapted jazz into local musical forms, laying the groundwork for the later “globalization” of American sound. Jazz has been embraced
as a music of emancipation, but it has also provoked heated local debates on public morality, cultural sovereignty and national identity. This course examines the reception of American jazz in a range of geographic and historic locations; the impact of these encounters on the sound of American jazz; and the current status of jazz as an international music through readings listening, lectures, and student presentations. (2 credits) Kalmanovitch

MHST 520B – Topics in Music of the Classical Era: Music of the French Revolution
The French Revolution of 1789 capped a century of social and intellectual ferment spawned by the Enlightenment. The consequences of that Revolution transformed the fabric of European social, political, and cultural life. In this course, its effects on music and musicians – both in Paris and beyond the Rhine – will be examined through the music of Grétry, Gossec, Cherubini, Méhul, Beethoven and others. In-class discussion of assigned reading and listening and of individual projects. (2 credits) Faculty

MHST 520D – The Construction of Classic: J. C. Bach to Beethoven
The music of composers such as Haydn, Mozart, Beethoven, Gluck, their immediate predecessors, and contemporaries. We will begin by studying the precursors to what is now known as the Classical style and will then consider how various political, social, artistic, and other forces shaped the musical idiom that has come to be called “Classical.” We will study in some detail representative works by major composers of the time so that by the end of the course, you will be able to recognize and explain the stylistic features that distinguish works of the Classic period from other musical eras. You will also be able to articulate the singular achievements of individual compositions. In the course of the semester, we will engage with a variety of scholarly literature that problematizes our inherited notion of what “Classical” music is, and interprets how its emblematic composers achieved canonic status. (2 credits) Exner

MHST 520E – Topics in Music of the Classical Era: Beethoven and the Piano
A study of Beethoven’s piano sonatas and concertos, as well as relevant chamber works, focusing on various issues, including: style and form, musical rhetoric and affect, sources and editions, social-historical context, and performance-oriented analysis. (2 credits) Gallagher

MHST 520F – Haydn’s String Quartets
Joseph Haydn composed 68 string quartets in the years 1750 to 1800 – works that effectively defined the genre, but at the same time revealed the original and multifaceted imagination of their creator. The course will take a chronological approach, paying special attention to Haydn's formal structures, counterpoint (fugues, in particular), rhetoric, key choices, extended string technique (particularly as his writing for strings aligns with contemporary pedagogy), elevation of the bass line, humor, tragedy, and pathos. We will also focus on Haydn as court composer, teacher, innovator, and inspirer of both Mozart and Beethoven. Classes will feature live performance whenever possible (string players are encouraged to enroll). Course requirements include a research project, oral presentations, and frequent quizzes. No midterm or final exams. (2 credits) Greenwald

MHST 530B – Topics in 19th Century Music: Don Juan
Don Juan was born in the 17th century in Tirso de Molina’s play, The Trickster of Seville. So what? Who was he? And why have so many authors and composers felt compelled to tell his story over and over again? How does
each author/composer customize the story? What does each new version tell us about the musical, social, and aesthetic values of its era? Our discussions of these questions will begin with Tirso’s play and Mozart’s *Don Giovanni*, and branch out to other musical and literary interpretations of the alluring *Don Juan* by Gazzaniga, Gluck, Liszt, Offenbach, and Strauss, Molière, E.T.A. Hoffmann, and Moncreiff. Readings, short written assignments, frequent quizzes, term project, class presentation. No midterm or final exam. (2 credits) Greenwald

MHST 530C – Topics in 19th Century Music: Wagner’s Ring

This course is about Richard Wagner’s monumental Ring of the Nibelung: *Das Rheingold*, *Die Walküre*, *Siegfried*, and *Götterdämmerung*. Central to the course are Wagner’s compositional style, pioneering work in stagecraft, and artistic philosophy. We will also read some of the original literary sources for the “Ring” and learn about the artistic and social climate in which Wagner was able to succeed. Assignments will include short papers, quizzes, listening, reading, and presentations. (2 credits) Greenwald

MHST 530D – Topics in 19th Century Music: Chamber Music of Brahms

Close study of a representative selection of Brahms’s chamber works (both instrumental and vocal). Issues to be discussed include Brahms’s engagement with the music of earlier composers (especially Bach, Beethoven and Schubert) and his handling of traditional genres and forms. Performance-oriented analysis will be one focus of the course. (2 credits) Gallagher

MHST 530E – Topics in 19th Century Music: Schubert’s Instrumental Music

An examination of a broad selection of Schubert’s instrumental works in various genres (symphony, string quartet and other chamber ensembles, piano music, both solo and four-hands). Where relevant we will also consider his Lieder that served as foundations for various instrumental pieces. We will trace the outlines of his biography (with readings from Christopher Gibbs’s recent biography) and his development as a composer. Topics to be addressed include: the effects of Schubert’s engagement with the music of Mozart and Beethoven; performance-oriented modes of analysis; the impact of his instrumental works on later 19th century composers. Students will write two papers, one more analytical in orientation, the other more historical. (2 credits) Gallagher

»MHST 535 – Writing about Music: Research Methods for the Practical Musician and Scholar

Focuses on methods of musical research and investigation for performers, historians, and theorists. Individual and class projects use research tools and bibliographical materials essential to editing, analysis, criticism, historiography, and journalism. Written assignments include a book review, a program note, short analyzes of articles from scholarly journals, and a bibliography for a proposed paper. (2 credits) Greenwald

»MHST 536 – Writing about Music

Continuation of MHST 535. Students write a full-length research paper, guided through the process step-by-step. There are frequent individual conferences with the instructor. (2 credits) Greenwald

»MHST 537 – Teaching Music History

Introduces materials and methods of teaching music appreciation and music history. Readings and discussion of recent issues in education and musicology, with works by Gardner, Gilligan, Kerman, Treitler, Cone, and McClary. (2 credits) Labaree
MHST 540A – Topics in American Music: The New York School
The four-way meeting of John Cage, Morton Feldman, Earle Brown and Christian Wolff was a seismic event in the history of 20th century composition. Along with pianist David Tudor and choreographer Merce Cunningham, these four composers created a new way of thinking about and writing music through daily conversation, looking at each others’ works almost as the works were being written, and feeding off each others’ ideas. This course will chart the musical evolution of these four very different composers who came together briefly to change the way we hear and think about music. Selected influential works will be examined in detail with additional works creating an historical context. This course will focus ‘in depth’ on the work of the four composers, but referencing both immediate history (Cage’s studies with Schoenberg and Cowell, Feldman’s studies with Wolpe) and influences (Lucier, Rzewski, Lukas Foss, Cage’s influence on Europe via the Darmstadt visits, and the less profound but more widely felt effects of their work on Berio, Lutoslawski, and even Bernstein). Also to be actively considered are concurrent developments in the other arts (i.e., the work of Robert Rauschenberg, Jasper Johns, Merce Cunningham, Marcel Duchamp). (2 Credits) S. Drury

MHST 542 – The Avant-Garde from Eric Satie to John Zorn
Surveys composers who redefined music from the 1890s through the 1990s, Historical and philosophical study of the avant-garde tradition, the evolution of notation and compositional systems, and concurrent developments in other arts (Robert Rauschenberg, William Burroughs, Andy Warhol). Works of Ives, Cage, Russolo, Stockhausen, Nancarrow, Partch, La Monte Young, Talking Heads, Sonic Youth, and Naked City. (2 credits) S. Drury

MHST 546 – Music of India
The classical traditions of North and South India are explored extensively in their cultural contexts, focusing on instrumental and vocal styles, repertoires and improvisation with special reference to the concepts of raga (melodic mode) and tala (rhythm systems). (2 credits) Row

MHST 547 – Music of Turkey
An introduction to the music of Turkey, both the classical and folk traditions. Through performance projects, recordings, transcriptions, analytical papers, and readings in history, practice and culture, students will explore the continuous tradition of composition and improvisation originating under the multi-ethnic Ottoman empire, which dominated the Middle East, North Africa and eastern Europe since the 14th century. (2 credits) Labaree

»MHST 551 – Ives, Schoenberg, Stravinsky
Studies the music of Ives, Schoenberg, Stravinsky, their colleagues, and the general context of their works; developments that led to those works and their influence. (2 credits) Heiss

»MHST 552 – Ives, Schoenberg, Stravinsky
Continuation of MHST 551. (2 credits) Heiss

MHST 553 – Russian and Eastern European Musical Modernism
An overview of the musical and artistic developments in the eastern European and Russian cultural climate of the 20th century. Issues of nationalism, exoticism, the relationship of music and ideology, music and religion, music and society, music and other artistic movements (symbolism, futurism, the avant-garde, social realism) and music and other arts will be discussed. Musical developments in the works of Janácek, Stravinsky, Bartók, Prokofiev, Shostakovich, Lutoslawski, Ligeti, Penderecki,
Gubaidulina, Schnittke, Gorecki, Pärt and others will be studied. The grade will be based on student presentations, short response papers and a final research project. (2 credits) Marković

MHST 556 – Messiaen
The music of Olivier Messiaen is often described as “highly individual.” Yet, Messiaen’s musical style is rooted in the mainstream western European musical tradition. This course explores the truly unique aspects of Messiaen’s musical style and simultaneously reveals the influence of composer’s such as Fauré, Debussy, Bartok and Stravinsky. Areas of study include modality, rhythmic innovation, theology, ornithology, and synesthesia. Course requirements include weekly listening and reading assignments, a performance project, a program note, a research paper and an oral report. (2 credits) Handel

MHST 560 – Area Study in Ethnomusicology
Study of the history, culture and musical repertoire of a selected region of the world, together with relevant ethno-musicological studies. Assignments include performance projects, transcriptions, analytical papers, and research projects. Topics rotate. (2 credits) Faculty

MHST 560A – Area Study in Ethnomusicology: Music of Africa
This course focuses on African musical styles in relation to their changing social, political, and cultural contexts. It compares musical thought, musicianship and performance practices of three musical cultures: the Shona (Southern Africa) the Mande (West Africa), and the Mbuti pygmies (Central Africa). The emphasis is threefold: one, to deepen students’ conceptual skills in thinking about music in other cultures as well as their own; two, to develop students’ analytical aural and transcription skills of African music; and three, to gain performance skills on African music instruments and, in turn, reflect on the learning process. Class sessions include student-led discussions, performance workshops, and group work built around readings, recordings, and videos. (2 credits) Faculty

MHST 560C – Area Study: Folk Music Composition in Oral Traditions
In cultures where music-making does not depend on reading and writing, how is music created, taught, preserved, varied and transmitted? To explore these questions, three folk music repertoires will serve as the focus this semester: 1) Irish sean nós (old style) singing and instrumental music. 2) The music of the Turkish aşık, the Sufi singer-poet of rural Anatolia. 3) Early country blues of the rural American south. While the category “folk music” is well-known in contemporary commercial music, the emphasis in this course will be on “scratchy record” music, that is, on the making of music outside of modern media and marketing, and for the most part, away from city life. Students will be expected to approach the study of folk music through aural study, transcription, analysis and performance of pieces from the course repertoire, and through selected readings from two centuries of writings by scholars, folklorists and anthropologists. (2 credits) Faculty

MHST 561 – Topics in Improvisation
Investigates various topics concerning the nature and practice of improvisation in Western musical traditions – classical, jazz, folk, and popular. Topics rotate to include courses such as: “The Music of Jazz Pianist Bill Evans” and “Musical Work vs. Musical Performance.” Topic for the term will be posted in the schedule of courses during registration. Course requirements include a research project and written report as well as brief written or oral responses to reading and listening assignments. (2 credits) Faculty
MHST 561A – Topics in Improvisation: Performer-Controlled Practices 1750-1850
This course emphasizes the kinds of performer-controlled compositional practices which dominated concert life in Europe 200 years ago, but which fell out of favor by the mid-19th century. Course repertoire and reading will focus on the following genres which established the standard of public performance during this period: basso continuo; the playing of variations on repeats; concert variations on well-known melodies; cadenza in concerto and elsewhere; preluding between set pieces on a concert program; and the creation of transcriptions from one instrumental setting to another. The study of performances by 19th century musicians who lived into the recording age provide clues to how these performer-centered practices may have sounded. Keyboard works and readings about keyboard playing will end up providing the benchmark of our study of this development, simply because such a wide range of genres and practices of performer-centered music-making for keyboard have been preserved, recorded and studied. In an individual research project, students will explore the specific evolution of the performer’s role as co-creator in a genre or piece or composer of their own choosing. Students will also create and record a short performance of their own based on historical models. (2 credits) Labaree

MHST 567 – Puccini’s Operas
The course will examine specifically the ways in which Puccini’s works depart from Italian opera tradition, and how he became, as Julian Budden put it, “Wagner’s best pupil.” Another emphasis will be on Puccini’s views on staging; his view that “action speaks louder than words.” The course will use either Madama Butterfly or La bohème for close study. Either of these works is a viable choice, since both speak well for the state of the art of Italian opera at the end of the 19th century, and illustrate Puccini’s mature style. Madama Butterfly is especially apt, since it is a product of the vogue for japonisme ignited by the opening of Japan a half-century earlier and resulting in widespread European fascination with the far East and a large number of “orientalist” operas (by such composers as Mascagni and Saint-Saëns). Sources for Madama Butterfly, moreover, include several easily-accessed English-language publications, including John Luther Long’s short story published in Century Magazine in 1898 (and reprinted in the English National Opera Guide libretto for the opera), and the one-act play, Madama Butterfly, by American playwright David Belasco. La bohème would also work well, since its literary antecedent, Murger’s Scenes of Bohemian Life, is also available. La bohème, moreover, raises important (and contemporary) issues about the way disease is portrayed on the stage and begs comparison with Verdi’s La traviata. (2 credits) Greenwald

MHST 568 – The Music of Gustav Mahler
An in-depth exploration of Gustav Mahler’s music, life and artistic environment centering on his symphonies. We will study several symphonies as well as Das Lied von der Erde from the perspective of manuscript sources, biographical, philosophical and programmatic background, interpretation and reception. A broader overview of the artistic climate of fin-de-siècle Vienna, its dominant artistic circles and trends, as well as social and political forces which influenced Mahler’s career and life will provide a context against which we will explore the artistic shifts in Mahler’s musical style after the turn of the century. The course will also cover issues of differing analytical and interpretative approaches to Mahler’s works such as semiotic, post-structuralist, hermeneutic, narrative and feminist methodologies. (2 credits) Marković
MHST 569 – Music and Culture in Fin-de-Siècle Vienna
An exploration of the shift from late romanticism to modernism in the musical and cultural climate of Vienna 1870-1914. Works by Brahms, Mahler, Wolf, Schoenberg, Berg and Webern as well as popular music by the Strauss family, Lehár and others will be examined in the context of contemporaneous artistic trends (Art Nouveau and Secession, Expressionism, Modernism). There will be reading and listening assignments, short essays and a final research project (consisting of a presentation and a paper). (2 credits) Marković

MHST 570B – Topics in Renaissance Music: The Music of Ockeghem
A detailed study of the biography and works of Johannes Ockeghem (ca. 1420-97), leading musician at the French royal court for decades and composer of some of the most elegantly complex works in the history of Western music. Includes comparative analysis of his works and those by his more important contemporaries, with emphasis on their varying aesthetic and compositional priorities. Other topics include the interrelatedness of notation and composition; intertextuality and the chanson; the early history of the cyclic mass; how to read and work with late-medieval music manuscripts. Course requirements will include two essays on analytical and/or historical topics to be determined in consultation with the instructor. (2 credits) Gallagher

MHST 570C – Topics in Renaissance Music: The Music of Guillaume Dufay
Guillaume Du Fay (c.1397-1474) is a seminal figure in the history of fifteenth-century music. The course will examine his long career working in major musical institutions throughout Western Europe, as well as his music, which reflects the broad shifts in aesthetics and compositional approach that mark the transition between the late medieval and early renaissance periods. While considering his contributions to all the major genres of his time, including masses and motets, a central focus will be his more than eighty songs with French or Italian texts, works remarkable for their compositional sophistication and expressive range. A principal aim of the course is an understanding of the salient features of music by Du Fay and his contemporaries through the study of manuscripts, notation, and musicopoetic genres, as well as various analytical and performance approaches. Readings, analytical and transcription assignments, presentations, and a final research paper. (2 credits) Gallagher

MHST 572 – Polyphony, A Performer’s Art –1150-1650
This study of the craft of polyphony as a performer’s art is focused on four historic types of pieces covering some five centuries of European history: I. organum, II. motet, III. madrigal, and IV. basso continuo. Examples of each of these polyphonic types will be studied in two ways: 1) in selected pieces from these periods, together with theoretical writings and notational practices of their own period, and 2) with reference to comparable living oral traditions of polyphony in the Mediterranean (Sardinia, Corsica), the Balkans (Yugoslavia, Bulgaria), the Caucasus (Georgia), Africa (Liberia, Congo, South Africa) and Indonesia (Bali). Emphasis will be placed on polyphony as an essentially oral, performer-controlled practice, even as students work with early European notation systems and explore five centuries of written music theory. By the end of the course, students should be able to recognize (by ear and in notation) the four polyphonic types and to discuss them as distinct technical and historic forms. (2 credits) Labaree
MHST 579 – Dance: Fairground, Concert Hall, Social Commentary
An examination of the versatile and sometimes contradictory functions and meanings of dance music. The focus will be on several “dance case studies”, where we will look at the transformation of a particular dance genre through its various phases: from its original function as entertainment and physical movement, to 19th century performance appropriations with national schools on the one side, and various concert genres on the other. Finally we will see how 20th century composers use dance and popular genres as a form of social criticism and commentary. The course on the one hand draws on an ethno-musicological approach, with inquiry into the original context, function and ritual nature of a particular dance, and on the other, focuses on specific works and composers, such as the waltzes of the Strauss family, Ravel’s La Valse, Chopin’s mazurkas, Brahms’s waltz and dance movements, Mahler’s and Shostakovich’s symphonies, Richard Strauss’s operas (Elektra and Rosenkavalier), Schnittke’s works, as well as Bartok’s and Ligeti’s usage of folk dance materials. Student projects will range from written assignments (response papers/essays), score and performance analyses, to field and archival research. (2 credits) Marković

MHST 580 – Teaching Internship
Two-year teaching assignment as an assistant in an undergraduate music history course. (0 credit) Chair

MHST 681/682 – Honors Thesis
Thesis preparation is supervised by department faculty; credits must be distributed over two semesters (see Musicology program of study). Requires department chair’s permission. (2 credits) Senior Faculty

MHST 693 – Musicology Exams
See Musicology program of study. (0 credit)

MHST 697 – Portfolio
See Musicology program of study. (2 credits)

»MHST 901 – Doctoral Seminar in Musicology
Introduces methods and materials of musicological research through individual projects focused on the life and works of a given composer. Issues include source studies, historiography, performance practice, and criticism. (3 credits) Senior Faculty

»MHST 902 – Doctoral Seminar in Musicology
Advanced musicology seminar. Focuses on historical, philosophical, analytical, and aesthetic issues raised by music and music making via rotating topics. Prerequisite: MHST 901. (3 credits) Senior Faculty

Music-in-Education
Scripp, Chair; Burdick, Davidson, Senders, Wong
The Music-in-Education program supports New England Conservatory’s core mission to prepare students as complete “artist-teacher-scholars” by enlisting studio, theory, history, technology, and music education faculty to prepare NEC students not only as better musicians, but as more effective teachers and missionaries for music in a wide range of educational contexts – skills that are now a part of virtually every musician’s career in music. Second, third and fourth year undergraduates are eligible to take all MIE courses with the permission of the instructor. First year undergraduates are eligible to take MIE 501 with the permission of the instructor.
Music-in-Education Core Courses

»MIE 501 – Introduction to Music-in-Education
Provides an overview of the diverse and evolving roles of music and musicians in the field of Music-in-Education. Introduces the Artist-Teacher-Scholar framework and relevant readings on the teaching of arts, the artistry of teaching, and the scholarship of teaching as a way to explore the differentiation and synthesis of these three perspectives in preparation for a role as a music educator, and researches the role of music as a catalyst for learning in other subject areas and social-emotional development. This course prepares students to create and maintain their MIE digital portfolios. (2 credits) Scripp

»MIE 511 – Music-in-Education Seminar
Students explore readings and presentations focused on the various ways that music functions as a medium and/or model for learning in other subject areas, and effects social-emotional development. Students can use this seminar to propose new guided internships, to present and reflect on their work in current guided internship courses, or to work on their requirements for the final MIE Concentration Cumulative Portfolio and Exit Interview. (2 credits) Scripp

MIE 512 – Models for Teaching and Learning for MIE
Challenges students to investigate important contrasting models of learning and explore their application to teaching and learning in (and through) music. Serves as a preparation for guided internships, curriculum development, assessment, and further study of the developmental psychology of music. Portfolio assignments will focus on readings, observations, and sample curricula that support each student’s evolving rationale, and application of general models of teaching and learning to music. (2 credits) Davidson

Music-in-Education Electives

»MIE 526 – Music, Brain Development, and Learning
Examines implications of current research indicating that music training affects general learning and human development. Topics include recent developments in brain imaging, research on music’s role in early literacy, and long-term studies on the relationship between music and social development. Students are challenged to apply their knowledge of recent findings in research literature to teaching and learning in music. (2 credits) Davidson

»MIE 547 – Cross-Cultural Alternatives for MIE
Explores approaches to music making and music learning that derive from ancient resonances of oral traditions and contemporary research in music and cognition. (2 credits) Senders

»MIE 548 – Teaching and Learning with Music Technology
This course will serve to familiarize students with the fundamental tools of current Music Technology as well as the common practices and strategies typically employed by teachers using these tools. The music technologies most commonly found in educational settings will be introduced and explored in a hands-on Music Technology Lab setting. Specific technologies examined will include: 1) Electronic Musical Instruments, 2) Notation Software, 3) Sequencing Software, 4) Recording Software, and 5) Technology-Assisted Learning (CAI) Software. Working through the nine national MENC standards for music education, students will actively apply a wide range of technology based teaching strategies. Working within the technology specialty of their choice, each student will finally develop and demonstrate...
a multi-lesson curricular sequence that they believe will be most relevant to their future teaching contexts and students. (2 credits) Burdick

MIE 556 – Improvisation in Music Education
Explores venues for employing traditional and contemporary improvisation techniques and methods for all instruments in the general music classroom ensemble, or private lessons, with an emphasis on multiple cultural perspectives on percussion and vocal teaching and learning and attention to social-emotional aspects of drum circle facilitation. Interdisciplinary aspects of improvisation are also explored with attention to language arts, mathematics, history, and science. Introduces techniques for teaching improvisation, with an emphasis on ‘playing by ear’, ornamentation, and learning through call-and-response exercises. Explores the cultural, historical, and educational methods of teaching improvisation in schools through readings, research, observation and discussion. (2 credits) Senders

MIE 571 – Performing Artists in Schools
Students learn to present high-quality programs that meet specific educational goals and objectives. Aspects of assessing educational impact of musical performance are discussed through readings, and by design and implementation of assessments in school settings. Models for education-based performance outreach will build on the past work of MIE students, Young Audiences, and the From The Top Radio Show. (2 credits) Burdick

MIE 572 – Performing Artists in Community Outreach
Offers students the opportunity to understand the relationship between artists and community. Will revolve around class projects that are designed, organized, and performed by student work groups, guided by the teacher and in collaboration with community leaders. Students will learn how to initiate contact with communities, assess community needs, design and execute performance-centered programs, and assess the impact of their work on the communities in which they serve, as well as themselves as performing artists and cultural leaders. Through real world experiences that put them into contact with a wide and diverse range of community agencies – community centers, homeless shelters, senior citizen facilities, hospitals, prisons, and schools – students will learn how to search out, articulate, and bring to bear the “common ground” that lies between their personal artistic accomplishment and the practical needs of communities. In support of these ventures, the course will draw on a range of guest speakers from the NEC faculty and the broader Boston arts community. (2 credits) Burdick

MIE INT – Music-in-Education Guided Internship
Students may register for this course when they have designed, and intend to complete, a guided internship. The design and guidance for the project completion will be supervised by the MIE department chair and MIE coordinator. The implementation process may be completed at any time before graduation. Of particular importance to the success of the internship, and its possible application to state licensure, is the range and quality of documentation of the internship activities as specified in the internship plan. Guided Internships may draw on many topics such as studio instruction, pre-school education, vocal and general music instruction, student improvisation and composition in schools, music integration in schools, music for special needs students, orchestral and wind ensemble conducting, music literacy instruction, conducting improvisation ensembles, opera performance and creating opera residencies, arranging and composing for school ensembles, arts learning organization and administration internships. Internships are also available at the CMIE Research Center and the MIE National Consortium. (0 credits) Faculty
Music Theory

Miljkovic, Chair (Fall ’16), Minakakis, Chair (Spring ’17): Burdick, Cogan, Davidson, Escot, Graybill, Heiss, Ianni, Lundberg, Minakakis, Row, Sandler, Scripp, Stein, Truniger, Van Herk, Werntz

Our primary mission as a department is to help student musicians to explore the close connection between musical understanding and musical practice (performing, composing, listening, improvising). At the undergraduate level, the first two years of coursework are designed to help performers and composers develop every facet of their musical abilities through intensive training in sight-singing, part-writing, ear training, keyboard harmony, and music analysis. After completion of these core courses, students are eligible to take theory electives that focus on particular repertoires, analytical techniques, and advanced musicianship skills. At the graduate level, too, we see music theory as a means for developing the general skills that underlie musical performance and composition. In order to meet the needs of student musicians in today’s rapidly changing world, our graduate curriculum draws on both concepts and practices of diverse historical and cultural traditions, and a wide range of disciplines: artistic, intellectual, and scientific. While ensuring that our students are equipped with the basic tools to understand their craft, we have also taken the lead in exploring the artistic and scientific frontiers of that craft. Our department aims to prepare the Conservatory’s performers and composers, as well as prospective theorists, for active roles in this evolving musical universe.

Departmental Policies – Undergraduate Curriculum:

1) Placement in the theory program is determined by placement exams given at the beginning of each semester. Advanced placement does not earn credits; students exempted by exam must earn theory credit(s) in higher-level theory course(s) (see Transfer Credit).

2) Students must have fluent command of scales, intervals, and chords in order to begin the Tonal Practice sequence (see below). Students who do not demonstrate a high level of competence in these areas will be placed in a Fundamentals of Music Theory class, which the student must pass in order to continue the sequence of theory courses.

3) Students are expected to attend classes and to arrive on time. Three unexcused absences are allowed without penalty; more than three may reduce a student’s grade.

Fundamentals of Music Theory

This course helps students to gain a fluent knowledge of the basic elements of music: scales, intervals, and triads. Those students who are placed into the course are enrolled in one of four tracks (see description of THYU 093 below.)

Solfège

This four-course sequence (THYU 101-102, 201-202) develops essential music skills. First, students attain fluency in sight-singing and sight-reading (sight-reading single lines as well as scores) through a fixed-do pedagogy, where the focus is on problem solving in performance instead of memorizing materials. Second, aural and rhythmic development occurs through melodic dictation and rhythmic drill. Solfège and rhythmic development are measured by sight-singing drill and practice in class and by exams. Appropriate clefs are used to negotiate various transpositions. Aural development is measured through daily drill and exams. Competence in each semester is demonstrated by passing a departmental exam.
Tonal Practice
This three-course sequence (THYU 106, 207, 208) introduces the concepts and practices basic to the Common Practice period. Students will develop facility and fluency with music of the 18th and 19th centuries through four complementary approaches: part-writing, ear training, analysis, and keyboard harmony. Music of the tonal masters is incorporated into the sequence from the beginning, and ear training is a major component of the sequence. Students take Solfège I and, if necessary, Fundamentals of Music Theory during the first semester. Students who 1) pass the Fundamentals of Music Theory entrance exam or the Fundamentals of Music Theory course final, and 2) pass Solfège I will enroll in Solfège II and Tonal Practice I in the second semester. The second year of the curriculum (Solfège III and IV, along with Tonal Practice II and III) builds on skills developed in the first.

Electives
Specialized courses are offered for the third and fourth years. Courses focus on 19th, 20th and 21st century musical languages, harmony, form and analysis, specific styles, periods, and composers. In addition, electives are available in 16th and 18th century counterpoint, solfège, and microtonal music.

Studio
THYU 100
Private theory lessons for majors. (4 credits) Faculty

»THYU 093 – Fundamentals of Music Theory
Focuses on the rudiments of music (scales, intervals and chords). The course consists of three tracks. The first track continues through the entire semester, and helps students develop their understanding of fundamentals through notation, ear training, and keyboard harmony. A second track contains the same material as the first track, but at an accelerated pace; it lasts for seven weeks. A third track, also lasting seven weeks, focuses primarily on ear training and keyboard skills. Students who are enrolled for the entire semester will earn two credits; students enrolled in the seven-week tracks will earn one credit. For all tracks, proficiency is evaluated at the end of the course through a departmental exam; the student must pass this exam before continuing on to Tonal Practice I or Solfège II. (1 or 2 credits – credits do not fulfill graduation requirements) Faculty

»THYU 101 – Solfège I
Stresses knowledge of tonality, as represented by scales and scale-degree functions. Topics include treble and bass clefs; melodies in major and minor keys; rhythms in standard meters; modulations to the dominant, relative major and relative minor, and their function in small forms. Materials include Bach chorales and Mozart symphonies. Students must demonstrate sight-singing competency in the departmental examination to pass the course. (3 credits) Faculty

»THYU 102 – Solfège II
Topics include note identification in treble, bass, and alto clefs; melodies in major and minor keys; increasingly remote modulations; complex rhythmic subdivision and syncopation; small forms; score reading. Materials include Bach chorales, classical symphonies, other vocal and instrumental works. Students must demonstrate sight-singing competency in the departmental examination to pass the course. Continuation of THYU 101. Prerequisite: THYU 101. (3 credits) Faculty
»THYU 106 – Tonal Practice I
Focuses on diatonic tonal language of the Common Practice period, with emphasis on the phrase as the vehicle for musical motion. Students study the role of underlying harmonic functions (tonic, predominant, and dominant) within the phrase, and explore how the contrapuntal relationship between the soprano and bass contributes to directed motion towards the cadence. The course also includes (1) the study of counterpoint (first and second species) to sensitize students to the relationship between melodic lines, and (2) an introduction to formal analysis, with emphasis on phrases, periods, and sentences. Topics are introduced and/or reinforced through ear training. Prerequisite: passing Fundamentals of Music Theory exam. (3 credits) Faculty

»THYU 201 – Solfège III
Topics include note reading and transposition using five clefs (treble, bass, soprano, alto, and tenor), rhythms using changing time signatures and complex subdivisions, tonal melodies featuring rapid modulation, and score reading. Materials include Renaissance vocal music, Bach chorales in open score, Beethoven symphonies, and other instrumental scores with transposing instruments. Students must demonstrate sight-singing competency in the departmental examination to pass the course. Prerequisite: THYU 102 and THYU 106. (3 credits) Faculty

»THYU 202 – Solfège IV
Topics include note reading and transposition (using up to seven clefs), advanced rhythmic subdivision, syncopation, conducting, chromatic and atonal melodies, and score reading. In the spring semester, each Solfège IV section focuses on a particular topic or body of repertoire, with general emphasis on 20th century music. Students must demonstrate sight-singing competency in the departmental examination to pass the course. Prerequisite: THYU 201 and THYU 207. (3 credits) Faculty

»THYU 207 – Tonal Practice II
Focuses on writing, hearing, and analyzing chromatic harmony and modulations to closely related keys; analysis of binary and ternary forms; introduction to sonata form. Prerequisites: THYU 106 and THYU 102. (3 credits) Faculty

»THYU 208 – Tonal Practice III
Studies typical chromatic progressions and large-scale tonal designs representative of the later Common Practice period; analysis of larger works, with emphasis on works in sonata form. Continuation of THYU 207. Prerequisites: THYU 207 and THYU 201. (3 credits) Faculty

Please Note: For the following courses [except Solfège for Singers (THYU 425) and Advanced Solfège (THYU 406T)], Jazz Studies and Contemporary Improvisation students may satisfy the prerequisite requirements through completion of THYU 202 or CI 283T or JS 483T, and THYU 208.

»THYU 307 – Extended Tonality
Explores the 19th century expansion of harmonic practice through analysis of works from Schubert to Debussy. Prerequisite: THYU 202, 208. (2 credits) Stein

»THYU 315 – Analysis and Performance of 19th Century Lieder
Examines both German Romantic poetry and the musical settings of Schubert, Schumann, Brahms, Mahler, and others. As the Lied genre developed, the poetic text seemed to encourage innovation and daring in virtually every aspect of musical composition. Study of the poetic text will lead to greater understanding of all aspects of the musical setting: harmony,
tonality, melody, motive, meter, rhythm, articulation through texture, register, timbre, etc. Where possible, students will perform various Lieder in the classroom. Prerequisite: THYU 202, 208. (2 credits, GE) Stein

THYU 327 – Performers’ Introduction to Schenkerian Analysis
Introduces facets of Schenker’s analytical process most pertinent to performers: how a work is shaped by a counterpoint of melody and bass; how harmonic flow and melodic shape involve prolongation; how melodic lines evolve; and how motivic elements recur. Demonstrates the application to performance through student performances informed by analysis. Prerequisite: THYU 202, 208. (2 credits) Stein

THYU 334 – An Introduction to Pitch-Class Set Theory
The modernist music that emerged in the early 20th century is the result of a long evolution that can be traced back to the tonal practice period of the 18th century (and beyond). Yet the analytical concepts from the tonal tradition are inadequate for post-tonal music. This course offers a creative approach for exploring and understanding this repertoire and the underlying theoretical concepts. For this purpose, the basics of the pitch-class set theory will be discussed in detail. This theory has established fundamental concepts for 12-tone music that have been acknowledged as the standard for discussing this repertoire in academia and scholarly publications. The focus of this class is dual: a theoretical understanding of post-tonal music and its concepts; and developing a musical sensitivity of these concepts through creative work. Musical examples are drawn from a broad range of repertoire including composers such as Schönberg, Webern, Stravinsky, Varèse, Bartok, Lutoslawski, Berio, Knussen, and Boulez among others. Prerequisite: THYU 202,208. (2 credits) Van Herck

THYU 361 – The String Quartets of Beethoven
Studies Beethoven’s String Quartets, with special attention to formal design, harmonic structure, motivic development, and texture, as well as the implications of these for performance. (2 credits) Graybill

THYU 362 – Bach’s Music for Solo String Instruments
Explores aspects of style, compositional technique, and performance practice in the instrumental music of Johann Sebastian Bach, focussing on his Sonatas and Partitas for solo violin, BWV 1001-1006, and his Suites for solo cello, BWV 1007-1012. Specific aspects to be studied include musical texture, harmony, counterpoint, polyphonic melody, rhythm, form, and ornamentation. Students’ work will involve listening, analysis, and reading assignments, as well as compositional exercises modeled on Bach’s music. As a mid-term project, each student will write a dance movement in the style of Bach (for any melodic instrument), which will be performed and discussed in class. Analytical exam at the end of the semester. Prerequisite: THYU 202,208. (2 credits) Truniger

THYU 365 – The Chamber Music of Brahms
Studies Brahms’s chamber music for piano and strings, with special attention to formal design, harmonic structure, motivic development, and counterpoint, as well as the implications of these for performance. (2 credits) Graybill

THYU 368 – The American Art Song and 20th Century Tonality
Theoretical study of songs by American Composers active in the 20th century, namely: Barber, Ives, Larsen, Musto and Rorem. Format of study includes: study of analytical methods needed for making musical sense of the songs, study of various styles that co-mingle in the songs, background on the poets/lyricists, and hands-on analysis of select pieces. Prerequisite: THYU 202,208. (2 credits) Sandler
THYU 371 – American Experimental Music Since 1960
This is conceived as an intense, “hands on” course, emphasizing score reading, composing, and class performances. The course explores American experimental music from the early 1960s to the present and its close ties with plastic art, film, literature, and theater, as well as with musical traditions from around the world. Composers to be studied in class include Cage, Feldman, Young, Rzewsky, Brown, Monk, Oliveros, Curran and Zorn, among others. Throughout the semester, students will become acquainted with many resources for new music, including journals, festivals, web forums and performance spaces. Prerequisite: THYU 202, 208. (2 credits, GE) Miljkovic

THYU 372 – Music Modernism and Thereafter
This course addresses the multi-faceted phenomenon of modernism from an analytical perspective. It examines composers and works from the Second Viennese School, the French-Russian School, German Expressionism, and the frequently neglected “indigenous” and experimentalist modernist movements that appear outside Western Europe. It also introduces and assesses a variety of analytical models that are applied to music of the era. The repertory addressed in the context of this course covers a period of time from the early 1920s until today, with primary focus on the era before World War II. It includes the work of composers from Western Europe and the European periphery, the former Soviet Union, East Asia and the Americas. To provide a broader understanding of the phenomenon of modernism in its totality, the course also addresses developments in visual arts, literature and architecture, attempting to draw parallels between developments in these fields and music. Prerequisite: THYU 202, 208. (2 credits, GE) Minakakis

THYU 382 – Music as Narrative
Explores ways of interpreting a musical work as a narrative trajectory, with primary focus on instrumental music. We will be working with analytical concepts and tools that are especially suited for generating narrative interpretations, such as musical agency, metaphor, and musical plot. Moreover, since various harmonic processes and formal designs can often be interpreted through a narrative lens, the course also draws on skills and knowledge already acquired through the core theory courses. (2 credits, GE) Graybill

THYU 406T – Advanced Solfège
Expands sight-singing skills to include a broad range of musical styles and application to contemporary literature. Topics include further investigation of reading skills with respect to note patterns, transpositions, interval studies, complex rhythms, complex tonal systems, and score reading from an advanced perspective. Continuation of THYU 202. Prerequisite: THYU 202, 208 or instructor's permission. (2 credits) Faculty

THYU 411T – 16th Century Counterpoint
Analyzes Lassus’s canons and two-voice motets; composing compositions in the style. Readings in Pietro Aaron, Aldrich, Cook, and Wittkower. Prerequisite: THYU 202, 208. (2 credits) Davidson

THYU 412T – 16th Century Counterpoint
Analyzes composition of motets and mass movements in three or four voices. Readings from Zarlino. Continuation of THYU 411T. Prerequisite: THYU 411T. (2 credits) Davidson

THYU 413T – Invention in the Style of Bach
Studies Baroque counterpoint with special attention to Johann Sebastian Bach's keyboard inventions. Aspects of style and compositional technique
are 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 two-voice invention (for keyboard or two melodic instruments), which will be performed and discussed in class. Prerequisite: THYU 202, 208. (2 credits) Truniger

THYU 414T – Fugue in the Style of Bach
Examines more complex contrapuntal forms, such as canons and fugues, in the music of Johann Sebastian Bach. Course work includes compositional exercises, as well as reading, analysis, and listening assignments. As a final project, each student will compose a three-voice fugue (for keyboard or three melodic instruments), which will be discussed and performed in class. Prerequisite: THYU 202, 208. (2 credits) Truniger

THYU 417T – Microtonal Composition and Performance
Students learn to hear, sing and play intervals as small as a twelfth tone, and discover a thrilling new world of melody and harmony through compositional and improvisational exercises. Students are performing their own short works by semester's end. To put these pursuits in context, we also take a look at early explorations with microtonality from the turn of the 20th century through the 1950s (Carrillo, Ives, Wyschnegradsky, Partch and others). Listening to recordings, studying scores and reading essays, we try to answer the question “Why microtones?” Prerequisite: THYU 202, 208. (2 credits) Werntz

THYU 418T – Microtonal Composition and Performance
As writing and improvisational exercises become more extensive, our exploration of style, esthetics and practical matters becomes more involved. A recital at semester's end concludes the year. Our study of recordings and scores also continues, focusing on the period from the 1950s to the present. Continuation of THYU 417T. Prerequisite: 417T. (2 credits) Werntz

THYU 419T – The Music of Xenakis and Ligeti
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. Prerequisite: THYU 202, 208. (2 credits) Minakakis

THYU 425 – Solfege Through Vocal Music
This course helps students to advance solfege skills through the study of vocal music performed both a cappella and with instrumental ensembles. It is designed to review, reinforce and expand sight singing and ear training skills. Prerequisite: THYU 202. (2 credits) Scripp

THYU 442 – Music in Ghana, West Africa: A Theoretical Look
An engagement of select traditional and contemporary musics created in Ghana, West Africa. The course addresses: reading, writing, performing, singing and analyzing music from different perspectives. In particular, students will learn basic drumming patterns of Agbadza and Kpanlogo, make transcriptions, learn of the various ways that theorists have sought to describe the music of Africa and the controversies that surround that work, and explore the music of a select number of contemporary Ghanaian composers who integrate their Western art music training with their indigenous culture. (2 credits, GE) Sandler
Departmental Policies – Graduate Curriculum:
At the graduate level, the Music Theory department offers one- and two-semester courses in hearing, analysis, composition, performance, research, and pedagogy. In the listings that appear below, § indicates two-semester courses; the department requests a year-long commitment in two-semester courses. Students must pass all required components of the Master’s Music Theory Competency Examination before registering for graduate courses in music theory.

Studio

THYG 500

Classroom Instruction

»THYG 082 – Principles of Harmony and Form
Designed to aid graduate students with deficiencies in harmony and formal analysis. The course, which includes both written and aural components, covers diatonic and chromatic harmony as well as principles of form (including the study of formal units such as phrases, periods, binary and ternary forms, and sonata form). (0 credit) Faculty

»THYG 511T – 16th Century Counterpoint
Analyzes Lassus’s canons and two-voice motets; compositions in the style. Readings in Pietro Aaron, Aldrich, Cooke, and Wittkower. (2 credits) Davidson

»THYG 512T – 16th Century Counterpoint
Analyzes composition of motets and mass movements in three or four voices. Readings from Zarlino. Continuation of THYG 511T. Prerequisite: THYG 511T or instructor’s permission. (2 credits) Davidson

THYG 513T – Invention in the Style of Bach
Studies Baroque counterpoint with special attention to Johann Sebastian Bach’s keyboard inventions. Aspects of style and compositional technique are 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 two-voice invention...
THYG 514T – Fugue in the Style of Bach
Examines more complex contrapuntal forms, such as canons and fugues, in the music of Johann Sebastian Bach. Course work includes compositional exercises, as well as reading, analysis, and listening assignments. As a final project, each student will compose a three-voice fugue (for keyboard or three melodic instruments), which will be discussed and performed in class. (2 credits) Truniger

»THYG 517T – Microtonal Composition and Performance §
Students learn to hear, sing and play intervals as small as a twelfth tone, and discover a thrilling new world of melody and harmony through compositional and improvisational exercises. Students are performing their own short works by semester's end. To put these pursuits in context, we also take a look at early explorations with microtonality from the turn of the 20th century through the 1950s* (Carrillo, Ives, Wyschnegradsky, Partch and others). Listening to recordings, studying scores and reading essays, we try to answer the question “Why microtones?” (2 credits) Werntz

THYG 518T – Microtonal Composition and Performance
As writing and improvisational exercises become more extensive, our exploration of style, esthetics and practical matters becomes more involved. A recital at semester's end concludes the year. Our study of recordings and scores also continues, focusing on the period from the 1950s to the present. Continuation of THYG 517T. Prerequisite: THYG 517T. (2 credits) Werntz

THYG 519T – The Music of Xenakis and Ligeti
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. (2 credits) Minakakis

THYG 548 – Contrapuntal Principles and Practice: Bach to Present
Explores the evolution of contrapuntal practice and its underlying theoretical principles from the Baroque period up to the late 20th century. Music to be examined includes works by Bach, Beethoven, Brahms, Schoenberg, Stravinsky, Bartok, Webern, and Carter. Students will deepen their understanding of diverse contrapuntal approaches through constant writing of compositional exercises, as well as through analysis, listening, and performance. Additional insight will be gained from theoretical texts by Schenker, Salzer/Schachter, Schoenberg, Seeger, and Krenek. Topics are to include tonal counterpoint, imitation procedures, dissonant counterpoint, serial counterpoint, and rhythmic stratification. (2 credits) Truniger

»THYG 553 – Schenkerian Analysis and Performance: Introduction
Heinrich Schenker’s seminal theories of tonality and analysis and their influence on musical hearing, thinking, and performance. Theoretical, aural, and performance study of his treatment of diminution, voice-leading, counterpoint, harmony, and motive, including his methods of graphic display, in excerpts and short compositions primarily from Bach through Brahms. Focus on keyboard literature, along with selected chamber and vocal examples. (2 credits) Stein
THYG 555 – Psycho-physical Analysis IA: Tone Color
Introduces the scientific analysis of sound. Analysis, including computer spectrographs, of the sounds of musical instruments and their combinations, and of the ways sonic qualities are chosen by composers and performers to shape and color musical contexts and works. Sonic design in music of different periods and cultures; relationship of tone color to other parameters and to visual color. Text: Cogan, New Images of Musical Sound. (2 credits) Cogan

THYG 556 – PsychoPhysical Analysis: Vocal Tone Color
Analysis, including computer spectrographs, of the sounds of voices, languages, and their combinations, and of the ways vocal-linguistic properties color whole musical contexts and works. Vocal-linguistic music of different periods and cultures; performance comparisons; relationship to instrumental color; and theories of linguistic phonology. Text: Cogan, New Images of Musical Sound. (2 credits) Cogan

THYG 557 – Psychophysical Analysis II: Space-Time Design
Theories of musical space and time (rhythm, dimensions, proportion), with attention to diverse musical practices, and to scientific analysis, including computer spectrographs, of sound and time. Combines relevant ideas of information theory, linguistics, and the history and philosophy of science and art. Presents musical works from diverse cultures and periods. (2 credits) Cogan

THYG 563 – Poetics of Simple Mathematics in Music
Introduces the application of mathematical ideas and structures to musical composition and theory. Selected topics in statistics, set theory, probability, nonlinear phenomena, proportional theory, fractals, and geometry as they apply to music from earliest to modern times. (Mathematical expertise is not a prerequisite.) (2 credits) Escot

THYG 564 – Ambiguity in 18th and 19th Century Music
Focuses on various forms of musical ambiguity in the great repertoire of the 18th and 19th centuries, beginning with Haydn, Mozart, and Beethoven, and ending with Mahler and Debussy. The course will look at various kinds of ambiguity: harmonic and tonal, rhythmic and metric, and formal (including phrase ambiguity). Short works (Lieder and miniature piano pieces) will model ambiguity types and larger works, such as single movements from larger multi-movement works, will demonstrate how ambiguity is created and, in many but not all cases, resolved. Some repertory will be chosen based on class instrumentation, and in-class performances will be encouraged as much as possible. (2 credits) Stein

THYG 572 – Beethoven’s String Quartets
Studies Beethoven’s quartets in light of modern historical research and analytical theory, with attention to their harmonic, contrapuntal, motivic, and structural formation, and the implications of these for understanding and performance. (2 credits) Graybill

THYG 573 – German Lied: Analysis and Performance
Examines poetic texts and their musical settings from Schubert to Wolf, with attention to analytic methods and their performance implications. (2 credits) Stein

THYG 575 – Music Since 1945
Introduces the analysis and understanding of selected composers active since World War II: Carter, Messiaen, Cage, Babbitt, Ligeti, Boulez, and others. Readings and listening; analytical, performance, and/or compositional projects. (2 credits) Miljkovic
THYG 576 – Ragas and Talas
A close examination of the concepts of raga (melodic mode) and tala (rhythm systems) as a generative grammar for composition and improvisation in North Indian (Hindustani) music. Many types of ragas and talas are analyzed in the context of various performance traditions drawing, in part, from descriptive models developed by Bharatamuni (Natyasastra, c. 200 AD), Vishnu Narayan Bhakthande (Kramik Pustak Malika, 1954-9), Walter Kaufmann (The Ragas of North India, 1968), and Nazir Jairazbhoy (The Ragas of North Indian Music, 1971). (2 credits) Row

THYG 578 – 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. (2 credits) Row

» THYG 581 – Interpretive Analysis I
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. (2 credits) Heiss

» THYG 582 – Interpretive Analysis II
Continuation of THYG 581. (2 credits) Heiss

THYG 583 – 20th Century American Composition and Theory
Exploration through analysis, research, listening, and performance of innovative 20th century American concert music, from Charles Ives to Ruth Crawford through Elliott Carter and John Cage; as well as important theoretical developments connected with American creation (including among others the theories of Charles Seeger, Howard Hanson, Harry Partch, Roger Sessions, and Milton Babbitt). (2 credits) Escot

THYG 584 – Introduction to Transformation Theory
An introduction to transformational approaches to music including group theory, Neo-Riemannian theory, voice leading, Klumpenhouwer networks, and musical spaces. Originally developed by David Lewin in the 1980s, transformation theory focuses on the connections between musical objects, such as notes or triads, rather than the objects themselves. 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, and process music. Students will complete weekly reading and/or analysis assignments, and write a term paper on an analytical or theoretical topic. (2 credits) Lundberg

THYG 585 – Music of Ghana
Is there a “wrong” way to analyze African music? Kofi Agawu suggests the answer is “No.” Yet, questions arise, both practical and ideological when musicians seek to theorize about African music. In this course, we will explore a number of ways that theorists and ethnomusicologists have sought to describe the music of Africa, and the controversies that surround that work. In particular, we will read the work of people like A.M. Jones, David Locke, James Koetting, Hewitt Pantaleoni, Kobla Ladzekpo, Kofi Agawu, Willie Anku, Kwabena Nketa, David Rycroft, and Gerhard Kubik. Because a consideration of ideas cannot effectively take place in a vacuum, we will engage, through performance, select traditional and contemporary musics created in Ghana, West Africa. We will listen, sing, drum, transcribe, and analyze traditional and contemporary Ghanaian music with our own ears,
and eyes, and in our own words. Studies regarding the culture will give us an introductory context. Based on their own perceptions, students will venture theories of their own regarding the music they encounter. (2 credits) Sandler

**THYG 586 – Musical Minimalism**
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 art films. Phillip Glass, Steve Reich, La Monte Young, Terry Riley, James Tenney, Alvin Lucier, Michael Gordon, Julia Wolf and David Lang are among other composers, presented and discussed in class. (2 credits) Miljkovic

**THYG 588 – Analysis of French Mélodie – Fauré to Poulenc**
A survey and analytical study of songs by Parisian composers from the 19th and 20th centuries, including Fauré, Duparc, Debussy, Hahn, Ravel, Boulanger, and Poulenc. The course will include poetic analysis, musical analysis, and text setting. In addition to weekly reading, listening, and score study assignments, students will write three short analytical essays and one term paper. In class performances will be encouraged when possible. (2 credits) Lundberg

**THYG 589 – Musical Narrative and Analysis**
Explores ways of analyzing a musical work as a narrative structure, with primary focus on instrumental music. We will first consider how a non-texted work can (or cannot) be regarded as a narrative, and then proceed to investigate topics such as musical plot, musical agency, gesture and music, and the role of metaphor in musical discourse. The work for the course includes readings, but the primary emphasis will be on analysis of music from the repertoire. (2 credits) Graybill

**THYG 694 – Analytical Thesis**
Analytical approaches in various styles, periods, or cultures. Supervised in studio instruction; submitted to the Music Theory department. (0 credit) Faculty

**THYG 695 – Compositional Thesis**
Compositional approaches in various styles, periods, or cultures. Supervised in studio instruction; submitted to the Music Theory department. (0 credit) Faculty

**THYG 697 – Portfolio (first year)**
See Music Theory program of study. (0 credit) Faculty

**THYG 699 – Portfolio (second year)**
See Music Theory program of study. (0 credit) Faculty

**THYG 901 – Doctoral Seminar: Theoretical Practice – Past, Present, Future**
Explores major patterns of theoretical thought and practice, and major developments of 20th and 21st century theory. Considers cross-currents between theory, creation, and performance, as well as those between music theory and other domains of human creativity and culture. Theoretical readings and analysis of musical works. (3 credits) Graybill
»THYG 902 – Doctoral Seminar: Advanced Theoretical Projects
Projects in theoretical research, analysis, historical compositional techniques, or composition that relate to individual interests and needs, and that enhance theoretical technique and knowledge. Two projects in different areas are required, one of which may be a class project. Seminar meetings are devoted to presentations and critiques of individual and class projects. (3 credits) Cogan

Opera Studies
Joshua Major, Chair; Anderson-Collier, DiMuro, Eagen, Fahning, Francouer-Krzyzek, Goldstein, Meraur, Steele, M. Strauss, Williams, Wynek
For Opera Studies Program participation requirements, see Opera Studies under Ensembles. All course placement for both new and returning students by special audition during Registration Week of the fall semester.

»OPERA 420 – Undergraduate Opera Studio
The Undergraduate Opera Studio (UGOS) offers an introduction to performance skills in opera and lyric theatre and the discipline of being a professional singer. UGOS is an annually auditioned ensemble, which is open to undergraduate voice students who have passed their first year promotional. There is a co-requisite of two years of acting and audition techniques and two years of movement class for students in UGOS. Students who are admitted to the performance ensemble of UGOS will have musical coachings and stagings culminating in a scenes program in the first semester and a complete one-act or full opera in the second semester. Prerequisite: VC 195 and instructor’s permission. (0 or 1 credit*) Meraw

OPERA 431 – UGOS Aria Class
In this class, students will prepare arias for musical and dramatic coaching, an essential skill for aspiring opera singers. After learning the musical and vocal demands of core arias for their voice types, students will receive dramatic coaching from various opera department faculty members to help the students to prepare arias that will be applicable to both the audition room and a stage performance. Students will be evaluated based upon preparedness for musical and dramatic coachings, and their ability to assimilate new musical and dramatic ideas into their performance. (0 credit*) Goldstein, Major

»OPERA 440 – UGOS Acting and Audition Techniques
Co-requisite of OPERA 420. (0 credit*) Faculty

OPERA 451 – UGOS Movement
(0 credit*) Faculty
OPERA 452 – UGOS Movement II
(0 credit*) Faculty

»OPERA 520 – Graduate Opera Studies
See description under Ensembles. Scene study and participation in productions as cast and other level specific instruction and masterclasses. Co-requisites: OPERA 510 (ensemble) for all students, OPERA 563-564 (two semesters) for first year students, OPERA 581-582 (two semesters) for second year students, and the appropriate workshop, acting and movement level. (2 credits*) Faculty

»OPERA 521 – Opera Workshop
A class designed to provide an in-depth study of the fundamentals of opera performance, including dramatic interpretation, recitative, stylistic interpretation, etc., leading to scenes and aria performances. Normally for
first year graduate students, these studies are enhanced with individual coaching and acting classes. (0 credit) Faculty

» OPERA 522 – Opera Workshop
Continuation of OPERA 521. Prerequisite: OPERA 521. (0 credit) Faculty

» OPERA 523 – Advanced Opera Workshop
Building on the areas studied in Opera Workshop, this class provides more detailed study in aria interpretation and performance, repertoire, audition preparation, presentation, and performance, etc. in a broad array of styles. Normally for second year graduate students, these studies are enhanced with individual coaching and acting classes. Prerequisite OPERA 522 or instructor's permission. (0 credit) Faculty

» OPERA 524 – Advanced Opera Workshop
Continuation of OPERA 523. Prerequisite: OPERA 523. (0 credit) Faculty

» OPERA 541 – Acting Techniques for the Singer I
Study of acting and singing-acting techniques including: fundamentals of acting, acting with the whole body, improvisation in speaking and singing and monologue and aria dramatic analysis and performance. (0 credit) Faculty

» OPERA 542 – Acting Techniques for the Singer I
Continuation of OPERA 541. Prerequisite: OPERA 541 (0 credit) Faculty

» OPERA 543 – Acting Techniques for Singers II
Study of acting and singing-acting techniques including scene study, advanced improvisation and character analysis. (0 Credit) Faculty

» OPERA 551 – Movement I
Introduction to movement through body fundamentals and improvisation. Emphasis on developing physical self awareness and stage presence. Introduction to dance styles from the Renaissance through the present day. In-class presentations of improvisations and combinations. (0 credit) Sullivan

» OPERA 552 – Movement I
Continuation of OPERA 551. Prerequisites: OPERA 551. (0 credit)

» OPERA 553 – Movement II – Stage Combat
This class is a study in performing safe and effective stage combat techniques. This applied course focuses on the actor's physical, vocal, and emotional approach to performing violent action on stage. Both armed and unarmed combat will be explored. A practical guide to storytelling through extreme physical action. (0 credit) Sullivan

» OPERA 554 – Movement II
Continuation of Movement 1 body fundamentals into ballet technique. Ballet center warm-up emphasizes safe technique, line, and balance. Exploration of choreography by Balanchine, Graham, Robbins, and Ailey. In-class showings three times per semester. Prerequisite: OPERA 553. (0 credit)

» OPERA 555 – Movement III
Exploration of various dance styles through ballet, opera and musical theater choreography. Preparation and in-class performance of two pieces per semester. (0 credit) Sullivan

» OPERA 556 – Movement III
Continuation of OPERA 555. Prerequisite: OPERA 555. (0 credit)
OPERA 581 – Graduate Opera Seminar
Intended for second year graduate students, this multi-faceted course examines a broad range of topics related to opera studies in preparation for a professional career in opera. Issues include aria work in master class format, audition preparation, career advising, and performance enhancement techniques. (1 credit) Eaglen

OPERA 691 – Opera Role in Full Production
Required for Artist Diploma in Opera. (0 credit)

Orchestral Conducting
Wolff; Chair; Loebel, Palma

Studio
ORCH 500

Classroom Instruction

ORCH 503 – Score Reading
Develops score-reading facility at the piano. Practice of eye-and-hand coordination, clefs, transposition, rhythm. Material from Morris and Ferguson's *Preparatory Exercises in Score Reading* and vocal and chamber music scores. Keyboard experience required. Instructor's permission required for non-conducting majors. (2 credits) Faculty

ORCH 504 – Score Reading
Continuation of ORCH 503. Prerequisite: ORCH 503. (2 credits) Faculty

ORCH 506T – Advanced Solfège
Expands sight-singing skills to include a broad range of musical styles and applications to contemporary literature. Topics include further investigation of reading skills with respect to note patterns, transpositions, interval studies, complex rhythms, complex tonal systems, and score reading from an advanced perspective. (2 credits) Faculty

ORCH 567 – Advanced Orchestral Conducting
Orchestral conducting technique, repertoire, preparation, score reading and analysis. Includes rehearsals and performances with the Advanced Orchestral Conducting Lab Orchestra. Only open to graduate degree candidates in orchestral conducting. (2 credits) Wolff

ORCH 568 – Advanced Orchestral Conducting
Continuation of ORCH 567. Prerequisite: ORCH 567. (2 credits) Wolff

ORCH 667 – Advanced Orchestral Conducting
Continuation of ORCH 666. Prerequisite: ORCH 568. (2 credits) Wolff

ORCH 668 – Advanced Orchestral Conducting
Continuation of ORCH 667. Prerequisite: ORCH 667. (2 credits) Wolff

Organ
Handel

ORG 517T – Organ Class for Non-Majors
Graduate offering of ORG 417T. (1 credit) Handel

ORG 518T – Organ Class for Non-Majors
Graduate offering of ORG 418T. Prerequisite: ORG 517T (1 credit) Handel
Piano

Brubaker, Chair; Byun, Chodos, S. Drury, Hodgkinson, Joachim, Korsantia, Liu, Rivera, Rosenbaum, V. Weilerstein

The Piano Department of the New England Conservatory seeks to educate artists of the highest caliber who will perform works of the past, the present, and the future. The private lesson remains fundamental to our curriculum; our students also learn from participating in studio classes, in department-wide masterclasses given by our own faculty and by visiting artists (in recent years such distinguished musicians as Alfred Brendel, Stephen Hough, Richard Goode, Angela Hewitt, and Piotr Anderszewski), in solo and concerto competitions and in annual festivals. Recent festivals included Messiaen’s complete Catalogue d’Oiseaux and Vingt Regards sur l’Enfant-Jésus and Haydn’s complete piano sonatas. Students also learn by participating in chamber music and piano ensemble, and by interacting with their colleagues both within and outside the piano department.

Studio

PNO 100, 500

Classroom Instruction

»PNO 130 – Piano Class
Instruction for non-majors. Technique, interpretation, ensemble playing, and reading skills. Placement by audition. (1 credit* Faculty

»PNO 347T – Piano Performance Seminar
Challenges and complexities that pianists enrolled in the seminar face in the world today. Presentations and masterclasses by guest artists and NEC faculty; as well as discussion for seminar members. (2 credits) Levinson

»PNO 348T – Piano Performance Seminar
Continuation of PNO 347T. (1 credit) Levinson

»PNO 451T – Piano Pedagogy
Examines methods, concept series, teaching materials, and literature from elementary through upper intermediate levels. Views comparative educational philosophies and psychologies as related to piano teaching; guest lecturers in special areas of concentration; introduces Dalcroze Eurythmics and group piano teaching. Course includes lectures, discussion, performance, reading and research assignments, and a practicum in conjunction with the Preparatory School Piano department. (2 credits) Rivera

»PNO 531 – Piano Class
Graduate offering of PNO 130. (1 credit) Faculty

»PNO 532 – Piano Class II
Continuation of PNO 531. Prerequisite: PNO 531. (1 credit) Faculty

»PNO 535 – Piano Literature
Open seminar context where students and teacher jointly generate topics to be studied and explore keyboard literature from the 14th through the 21st centuries. Emphases are placed on the investigation of compositional problems, global repertoires/perspectives, interrelationships between music and other creative/intellectual disciplines, and aural heritage. Works approached from multiple perspectives; opportunities for students to contribute through discussion and performance. Open to graduate students from all departments and undergraduate piano majors. (2 credits) S. Drury
PNO 536 – Piano Literature
Continuation of PNO 535. (2 credits) Brubaker

PNO 547T – Piano Performance Seminar
Graduate offering of PNO 347T. (1 credit) Brubaker

PNO 548T – Piano Performance Seminar
Graduate offering of PNO 348T. (1 credit) Brubaker

PNO 551T – Piano Pedagogy
Graduate offering of PNO 451T. (2 credits) Rivera

PNO 557 – Techniques of Playing Contemporary Piano Music
Prepares pianists for the challenges of playing music written after Debussy. Beginning with short, introductory pieces in traditional notation, the class will then explore techniques such as prepared piano, inside-the-piano, and new notational systems. Music will include that of Cowell, Crumb, Cage, and Satie. (2 credits) S. Drury

Strings, Guitar and Harp

Y. Kim, Chair; K. Tong, Assistant Chair; Basrak, Biss, Brofsky, Chapman, R. Feldman, Fisk, Fried, Horowitz, Kashkashian, M. Katz, P. Katz, S. Kim, Kitchen, Lesser, Lowe, Meneses, Motobuchi, Mouffe, Murrah, Orleans, Palma, Serra, Seeber, Thompson, Vilker-Kuchment, D. Weilerstein, Wolfe, Zhou

Studio

STR 100, 500

Classroom Instruction

STR 130T – Bass Class
Study of orchestral excerpts, bass solo and chamber repertoire, mock auditions, and bass ensembles. Open only to bass majors. (1 credit*) Faculty

STR 161 – Guitar for Non-Majors
Rudiments of guitar technique; classical and folk styles. (1 credit) Mouffe

STR 162 – Guitar for Non-Majors
Continuation of STR 161. Prerequisite: STR 161 (1 credit) Mouffe

STR 283T – Guitar Repertoire and Performance Seminar
Topics include style, interpretation, performance practice, stage deportment, and performance anxiety. Student performances serve as a springboard for discussions. (1 credit) Meneses

STR 284T – Guitar Repertoire and Performance Seminar
Continuation of STR 283T. Prerequisite: STR 283T. (1 credit) Meneses

STR 383T – Guitar Repertoire and Performance Seminar
Continuation of STR 284T. Prerequisite: STR 284T. (1 credit) Meneses

STR 384T – Guitar Repertoire and Performance Seminar
Continuation of STR 383T. Prerequisite: STR 383T. (1 credit) Meneses

STR 530T – Bass Class
Study of orchestral excerpts, bass solo and chamber repertoire, mock auditions, and bass ensembles. Open only to bass majors. (1 credit) Faculty

STR 559T – Aural Heritage of String Playing
Surveys the string performing heritage and schools represented through sound recordings, written criticism, and contemporary descriptions of performances. (2 credits) Lesser
STR 562T – String Pedagogy
Approaches and methods in the education of string players; historical
development of techniques, pedagogical writings, guest lecturers.
(2 credits) Richter

»STR 571T – String Orchestral Repertoire: Violin
Prepares violinists to audition for careers in orchestral violin playing,
building from experiences in studio, ensemble, and chamber music. Studies
standard first violin excerpts as the basis for exploring how to practice,
technical and musical expectations, and standards in the professional music
world, as well as the world view of the orchestral section player. Prerequisite:
ORCH 110, four semesters, or instructor's permission. Prerequisite:
ORCH 510, one semester. (1 credit) Horowitz

»STR 572T – String Orchestral Repertoire: Violin
Continuation of STR 571T. Prerequisite: ORCH 510, one semester. (1 credit)
Horowitz

»STR 573T – String Orchestral Repertoire: Viola
Prepares violists to audition for careers in orchestral viola playing, building
from experiences in studio, ensemble, and chamber music. Studies standard
excerpts as the basis for exploring how to practice, technical and musical
expectations and standards in the professional music world, as well as the
world view of the orchestral section player. Prerequisite: ORCH 110, four
semesters, or instructor’s permission. (1 credit) Basrak

»STR 574T – String Orchestral Repertoire: Viola
Continuation of STR 573T. Prerequisite: ORCH 510, one semester. (1 credit)
Basrak

STR 575T – String Orchestral Repertoire: Cello
Prepares cellists to audition for careers in orchestral cello playing, building
from experiences in studio, ensemble, and chamber music. Studies standard
excerpts as the basis for exploring how to practice, technical and musical
expectations and standards in the professional music world, as well as the
world view of the orchestral section player. Prerequisite: ORCH 110, four
semesters, or instructor's permission. Prerequisite: ORCH 510, one semester.
(1 credit) R. Feldman

STR 576T – String Orchestral Repertoire: Cello
Continuation of STR 575T. Prerequisite: ORCH 510, one semester. (1 credit)
Feldman

STR 579T – Harp Orchestral and Ensemble Repertoire
This class will comprehensively focus on the standard orchestral excerpts
that are asked on almost any audition. Study of excerpts will conclude with
a simulated audition. Additionally, the class will also address harp ensemble
music and harp maintenance and repair.

»STR 583T – Guitar Repertoire and Performance Seminar
Graduate offering of STR 283T. (1 credit) Mouffe

»STR 584T – Guitar Repertoire and Performance Seminar
Continuation of STR 583T. Prerequisite: STR 583T. (1 credit) Mouffe

»STR 671T – Intensive Violin Orchestral Repertoire
This intensive repertoire course is designed to expand the skills learned in
Violin Orchestral Repertoire, giving students a high level of preparation
both for orchestral auditions and participation. Taking the symphonies of
Beethoven as a baseline, this class will give students the interpretive and
technical tools to become educated contributors to professional ensembles, placing a variety of repertoire in a clear and detailed historical and stylistic framework. Prerequisite: STR 472T or STR 572T. (2 credits) Horowitz

Voice

Holvik, Chair; B. Williams, Assistant Chair; Anderson-Collier, Blaich, Eaglen, Francoeur-Krzyzek, Haber, Howell, McCormick, Meraw, Moll, Nubar, Saffer, Stowe, J. Williams

Studio

VC 100, 500

Classroom Instruction

» VC 121 – Phonetics
Teaches the International Phonetic Alphabet (IPA) and explores rules and techniques for pronunciation and projection in singing. Introduces the IPA in American English and compares/contrasts to Italian, French and German. Learning activities include applied oral exercises, class discussion, critical listening to recordings and written and oral examinations. (1 credit) J. Williams

» VC 122 – Italian Diction
Explores the rules and techniques for pronunciation and projection in singing Italian using the International Phonetic Alphabet (IPA). Classroom activities include applied oral exercises and class discussion, lecture, critical listening to recordings, written and recorded homework, quizzes, and a final written and oral exam. Texts: Diction by John Moriarty and Singers’ Italian: A Manual of Diction and Phonetics by Evelina Colorni. Prerequisite: VC 121 (2 credits) Faculty

» VC 161 – Voice Class
Instruction for non-majors: This course introduces instrumentalists to a basic physiological understanding of the voice, contextualizes the aesthetic choices made by classical singers (both contemporary and historical), and strengthens and develop each student’s individual voice and ability to comfortably sing in public. Students are assigned to either regular private lessons, or weekly group lessons. All students sing a Jury (either solo or as a group) at the end of the semester. (1 credit) Voice TAs

» VC 162 – Voice Class
Continuation of VC 161. (1 credit) Voice TAs

» VC 221 – English Diction
Explores the rules and techniques for pronunciation and projection in singing English using the IPA. Classroom activities include applied oral exercises, class discussion, critical listening to recordings, and written and oral examinations. Text: Singing and Communicating in English by Kathryn LaBouff. Prerequisite: VC 121 (2 Credits) Faculty

» VC 222 – German Diction
Explores the rules and techniques for pronunciation, enunciation and expression in singing German using the International Phonetic Alphabet (IPA). Classroom activities include lecture, applied oral exercises and class discussion, critical listening to recordings, written and recorded homework, quizzes, and a final written and oral exam. Prerequisite: VC 121 (2 credits) Faculty
»VC 261 – Voice Class
  Continuation of VC 162. (1 credit) Voice TAs

»VC 262 – Voice Class
  Continuation of VC 261. (1 credit) Voice TAs

»VC 321 – French Diction
  Rules and techniques of pronunciation, enunciation and projection in French using the International Phonetic Alphabet. Class discussion, applied oral exercises, performances, critical listening to recordings, written and oral examinations. Prerequisite: VC 121 (2 credits) Blaich

»VC 331 – German Vocal Repertoire
  This course introduces and explores the performance of German Lied. Provides a general survey of the repertoire and focuses on performance, style, ensemble, diction and communication. (2 credits) Faculty

»VC 332 – English/American Vocal Repertoire
  This course is a one-semester undergraduate survey of English and American song for all voice types. It is designed to acquaint singers with the most important English language vocal works, and to provide experience in coaching and performing this repertoire. The material covered is intended to enhance performance skills and to provide a cultural and historical context for the music. (2 credits) Faculty

VC 425T – Solfege Through Vocal Music
  This course helps students to advance solfege skills through the study of vocal music performed both a cappella and with instrumental ensembles. It is taught through the theory department and is designed to review, reinforce and expand sight singing and ear training skills. Prerequisite: THYU 202. (0 credit) Scripp

»VC 431 – French Vocal Repertoire
  Through the study of selected French songs in a masterclass setting, students develop skills in analysis and interpretation and gain an understanding of the development of the Mélodie genre in the nineteenth and twentieth centuries. Student presentations, classroom discussions, and exercises in critical listening will address issues of text setting, lyric diction, performance practice, musical and dramatic interpretation, and important trends in musical and literary aesthetics. (2 credits) Faculty

»VC 432 – Italian/Spanish Vocal Repertoire
  This course is a one-semester undergraduate survey of Italian and Spanish song for all voice types. It is designed to acquaint singers with the most important Italian and Spanish language vocal works, and to provide experience in coaching and performing this repertoire. The material covered is intended to enhance performance skills and to provide a cultural and historical context for the music. (2 credits) Faculty

»VC 481/482 – Vocal Coaching
  Interpretation and presentation. Studio instruction with an accompanist, particularly in preparation for a public performance or recital. Recommended for the final year; priority given to graduating students. (2 credits) Faculty

»VC 521 – Voice Class
  Instruction for non-majors: This course introduces instrumentalists to a basic physiological understanding of the voice, contextualizes the aesthetic choices made by classical singers (both contemporary and historical), and strengthens and develop each student’s individual voice and ability to
comfortably sing in public. Students are assigned to either regular private
lessons, or weekly group lessons. All students sing a Jury (either solo or as a
group) at the end of the semester. (1 credit) Voice TAs

»VC 522 – Voice Class
Continuation of VC 521. (1 credit) Voice TAs

VC 525T – Solfege Through Vocal Music
This course helps students to advance solfege skills through the study of
vocal music performed both a cappella and with instrumental ensembles. It
is taught through the theory department and is designed to review, reinforce
and expand sight singing and ear training skills. In addition, it provides
support for graduate students who did not pass the sight singing or melodic
ear training components of the Masters of Music Theory Competency Exam.
(0 credit) Scripp

VC 563 – Lyric Diction for Singers I
A thorough grounding in phonetic rules, utilizing the International
Phonetic Alphabet, as well as in-class performance and coaching. Languages
covered over the course of the year – Italian, German and French. Required
Textbook: Diction by John Moriarty. Supplemental readings from ‘Singers’
Italian: A Manual of Diction and Phonetics’ by Evelina Colorni, ‘German for
Singers: A Textbook of Diction and Phonetics’ by William Odom, ‘Singing in
French: A Manual of French Diction and French Vocal Repertoire’ by Thomas
Grubb, and ‘The Interpretation of French Song’ by Pierre Bernac. (2 credits)
Anderson-Collier

VC 563G – German Lyric Diction for Singers
Practical study of German pronunciation for singing. A thorough grounding
in phonetic rules, utilizing the International Phonetic Alphabet, as well as
class performance and coaching of German operatic and Lied repertoire by
each student. Required textbook is Diction, by John Moriarty. Supplemental
text (purchase not required) is William Odom’s German for Singers: A
Textbook of Diction and Phonetics. (1 credit) Anderson-Collier

VC 563I – Italian Lyric Diction for Singers
Practical study of Italian pronunciation for singing. A thorough grounding
in phonetic rules, utilizing the International Phonetic Alphabet, as well as
class performance and coaching of Italian operatic and song repertoire by
each student. Required textbook is Diction, by John Moriarty. Supplemental
texts (purchase not required) include Singers’ Italian: A Manual of Diction
and Phonetics, by Evelina Colorni. (1 credit) Anderson-Collier

VC 564 – Lyric Diction for Singers II
Continuation of VC 563. Pre-requisite: VC 563

VC 564F – French Lyric Diction
Practical study of French pronunciation for singing. A thorough grounding
in phonetic rules, utilizing the International Phonetic Alphabet, as well as
class performance and coaching of French operatic and song repertoire by
each student. Required textbook is Diction, by John Moriarty. Supplemental
texts (not required for purchase) are Thomas Grubb’s ‘Singing in French: A
Manual of French Diction and French Vocal Repertoire’, and Pierre Bernac’s
‘The Interpretation of French Song.’ (2 credits) Anderson-Collier

»VC 565 – Introduction to Vocal Pedagogy: Process, Structure,
and Function
An introduction to vocal pedagogy, this course explores optimal singing
technique in the context of a singer’s organizing principle: the series of clear
thoughts that gives rise to a coordinated singing body. Practical anatomy
and acoustics, historical treatises, and the paradoxes that inform technical choices in classical and musical theater styles are also covered. Regular listening exercises, readings, in-class demonstrations and presentations, and discussions are supplemented by exposure to computer based singing analysis and synthesis systems. (2 credits) Howell

»VC 566 – Advanced Vocal Pedagogy: Teaching Singing
Building upon the knowledge gained in Vocal Pedagogy, Advanced Vocal Pedagogy is geared toward students specifically interested in learning how to teach voice. This course offers a practical approach to evaluating voices, diagnosing technical flaws, and offering targeted solutions. Also covered are studio ethics, repertory selection, historical pedagogy, and suggestions for building and maintaining a studio. Heavily practicum based, students will teach several voice lessons to non-majors, observe NEC faculty members teach, and work with computer based voice analysis and synthesis software. Students will read several peer-reviewed articles from voice science and voice pedagogy journals, give a presentation demonstrating original thought in the field of vocal pedagogy, and write a final essay exploring their philosophical and practical approaches to teaching voice. Continuation of VC 565. Prerequisite: VC 565. (2 credits) Howell

VC 567 – Voice Science: Advanced Perception and Analysis
This course introduces students to the physical, acoustical, and perceptual principles that form the basis of our current scientific understanding of voice production and sound perception. Topics covered include basic anatomy, fluid dynamics, vocal fold oscillation, sound propagation, formants and the non-linear source/filter model, and the paradoxical psychoacoustics of singing voice perception. Students will explore this material through readings, research projects and presentations, and experimentation in the NEC Voice and Sound Analysis Laboratory. Primary texts include Principles of Voice Production by Ingo Titze, Resonance in Singing by Donald Miller, and Practical Vocal Acoustics by Kenneth Bozeman. (2 credits) Howell

VC 568 – Writing About Singing
This seminar exposes students to a variety of primary sources and research methods used in the voice science and vocal pedagogy literature. Topics covered include surveys, perceptual studies, acoustical and electroglottographic data analysis, basic statistical analysis, and use of Microsoft Excel to visually summarize complex information. Students will repeat and extend several published studies, present their own work for discussion and feedback, and develop a more concise and incisive voice as a writer. Students will propose and complete a significant research project culminating in a final thesis and public lecture. Texts include a variety of articles from The Journal of Voice and The Journal of Singing. (2 credits) Howell

»VC 573 – Vocal Techniques and Repertoire, English and American
This course is designed to explore through a range of topics the performance and study of English and American songs from the lutenists to the present day. Recent topics have included The Art Song in America and The English Musical Renaissance: Elgar to Britten. Style, ensemble, diction and communication are emphasized. (2 credits**) Faculty

»VC 575 – Vocal Techniques and Repertoire, French
This course is designed to explore through a range of topics the performance and study of mélodie. Recent topics have included Verlaine Settings in French mélodie. Style, ensemble, diction and communication are emphasized. (2 credits**) Faculty
VC 576 – Vocal Techniques and Repertoire, French
This course is designed to explore through a range of topics the performance and study of mélodie. Recent topics have included Verlaine Settings in French mélodie. Style, ensemble, diction and communication are emphasized. (2 credits**) Faculty

VC 577 – Vocal Techniques and Repertoire, German
This course is designed to explore through a range of topics the performance and study of lieder. Recent topics have included Goethe Settings in German Lieder and The Songs of Robert and Clara Schumann and Johannes Brahms. Style, ensemble, diction and communication are emphasized. (2 credits**) Faculty

VC 578 – Vocal Techniques and Repertoire, German
This course is designed to explore through a range of topics the performance and study of lieder. Recent topics have included Goethe Settings in German Lieder and The Songs of Robert and Clara Schumann and Johannes Brahms. Style, ensemble, diction and communication are emphasized. (2 credits**) Faculty

VC 579 – Song Studies for Pianists and Singers
A performance-based class focusing on selections from the standard song repertoire and 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. Classroom discussions and presentations will address various topics related to the study and performance of song, including relevant literary movements and musical trends, poetic and musical style, performance practice, musical drama, ensemble rehearsal, and artistic collaboration. Instructor’s permission required. (2 credits) Stowe

VC 581 – Oratorio Solo Vocal Repertoire I: Monteverdi – Haydn
This course introduces voice students to the unique rhetoric, style, and performance practice of baroque through early classical solo voice oratorio and concert repertoire. Heavily performance based, topics covered include: commonly programmed works, stylistically appropriate ornamentation and vocal tone models, basic figured bass and linear analysis revelatory of expressive musical structures, recitative, and existing recordings and popular scholarship. Students will be exposed to a breadth of repertoire, and will coach a selection of pieces for a final concert. Enrollment is by instructor approval. (2 credits) Howell

VC 582 – Oratorio Solo Vocal Repertoire II: Beethoven – present
This course introduces voice students to the oratorio and concert repertoire of the classical through modern periods. Heavily performance based, topics covered include: commonly programmed works, stylistically appropriate ornamentation (if applicable) and vocal tone models, basic linear analysis revelatory of expressive musical structures, recitative, and existing recordings and popular scholarship. Students will be exposed to a breadth of repertoire, and will coach a selection of pieces for a final concert. Enrollment is by instructor approval. (2 credits) Howell

VC 617/618 – Vocal Coaching
Interpretation and presentation. Studio instruction with an accompanist, particularly in preparation for a public performance or recital. Recommended for the final year; priority given to second-year students. (2 credits) Anderson-Collier, Blaich, Francoeur-Krzyzek
»CLPNO 521 – Song Studies for Pianists and Singers
A performance-based class focusing on selections from the standard song repertoire and 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. Classroom discussions and presentations will address various topics related to the study and performance of song, including relevant literary movements and musical trends, poetic and musical style, performance practice, musical drama, ensemble rehearsal, and artistic collaboration. Instructor’s permission required for vocalists. (1 credit for collaborative piano majors; 2 credits for non-majors) Stowe

Wind Ensemble Conducting

Peltz, Chair; W. Drury

Studio

WNDEN 500

Classroom Instruction

»WNDEN 503 – Score Reading
Develops score-reading facility at the piano. Practice of eye-and-hand coordination, clefs, transposition, rhythm. Material from Morris and Ferguson’s Preparatory Exercises in Score Reading, and vocal and chamber music scores. Some keyboard experience required. Instructor’s permission required for non-conducting majors. (2 credits) Faculty

»WNDEN 504 – Score Reading
Continuation of WNDEN 503. Prerequisite: WNDEN 503. (2 credits) Faculty

»WNDEN 506T – Advanced Solfège
Expands sight-singing skills to include a broad range of musical styles and applications to contemporary literature. Topics include further investigation of reading skills with respect to note patterns, transpositions, interval studies, complex rhythms, complex tonal systems, and score reading from an advanced perspective. (2 credits) Faculty

WNDEN 507T – Woodwinds and Brass: Development and Literature II
Survey of woodwind, brass, and percussion ensemble repertoire of the 20th century. A central approach will be to examine how wind, brass and percussion instruments were essential to the development of 20th century musical style. (2 credits) Peltz

»WNDEN 537T – Instrumental Conducting
Development of conducting technique, transposition, score reading, performance practices, rehearsal techniques, and score preparation skills. Applied conducting of 18th through 20th century literature with performance ensemble. (2 credits) W. Drury

»WNDEN 538T – Instrumental Conducting
Continuation of WNDEN 537T. Prerequisite: WNDEN 537T. (2 credits) W. Drury

WNDEN 551 – Development and Literature of Orchestra
To trace the development of the orchestra from its earliest beginnings as a renaissance band, through its evolution in baroque opera, to classical court duties, to middle class iconic institution and finally to its monolithic, but precarious, standing today. Various focuses will be on literature
development, evolution of instrument technology; with an added reflection on how various eras embraced and nurtured the orchestra to reflect their cultural priorities. (2 credits) Peltz

»WNDEN 567 – Advanced Wind Ensemble Conducting
Score study, analysis, and development of technique as a tool for expression and communication; development of rehearsal technique, and interpretive and listening skills. Score study includes 18th through 20th century repertoire. Instructor’s permission required. (2 credits) Peltz

»WNDEN 568 – Advanced Wind Ensemble Conducting
Continuation of WNDEN 567. Prerequisite: WNDEN 567. (2 credits) Peltz

»WNDEN 667 – Advanced Wind Ensemble Conducting
Advanced conducting technique and score analysis. Continuation of WNDEN 568. Prerequisite: WNDEN 568. (2 credits) Peltz

»WNDEN 668 – Advanced Wind Ensemble Conducting
Continuation of WNDEN 667. Prerequisite: WNDEN 667. (2 credits) Peltz

Woodwinds

Svoboda, Chair; Ferrillo, Gabriele, Heiss, Henegar, Krimzier, Levy, T. Martin, McEwen, Meyers, Radnofsky, Ranti, Robison, Rowe, R. Stoltzman, Wakao, Wayne

Studio

WW 100, 500

Classroom Instruction

»WW 530T – Orchestral Performance Seminar for Woodwinds
A weekly class that explores orchestral performance practices for the woodwind section using standard orchestral literature as a basis. The focus will be on such issues as style and interpretation, with special emphasis on how to become a better woodwind ensemble player. (2 credits*) Svoboda

WW 571T – Orchestral Repertoire Class: Flute
A weekly class that comprehensively reviews major flute excerpts that are most often asked for at orchestral auditions. Two weeks are devoted to piccolo repertoire. The course concludes with a mock audition. (1 credit) Rowe

WW 573T – Orchestral Repertoire Class: Oboe
A weekly class that comprehensively reviews major oboe excerpts that are most often asked for at orchestral auditions. Two weeks are devoted to English horn repertoire. The course concludes with a mock audition. (1 credit) McEwen

WW 575T – Orchestral Repertoire Class: Clarinet
A weekly class that comprehensively reviews major clarinet excerpts that are most often asked for at orchestral auditions. Two weeks are devoted to bass clarinet repertoire, and one week to E-flat clarinet. The course concludes with a mock audition. (1 credit) T. Martin, Wayne

WW 577T – Orchestral Repertoire Class: Bassoon
A weekly class that comprehensively reviews major bassoon excerpts that are most often asked for at orchestral auditions. Two weeks are devoted to contrabassoon repertoire. The course concludes with a mock audition. (1 credit) Svoboda
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