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2018 - 2019
NEW ENGLAND CONSERVATORY
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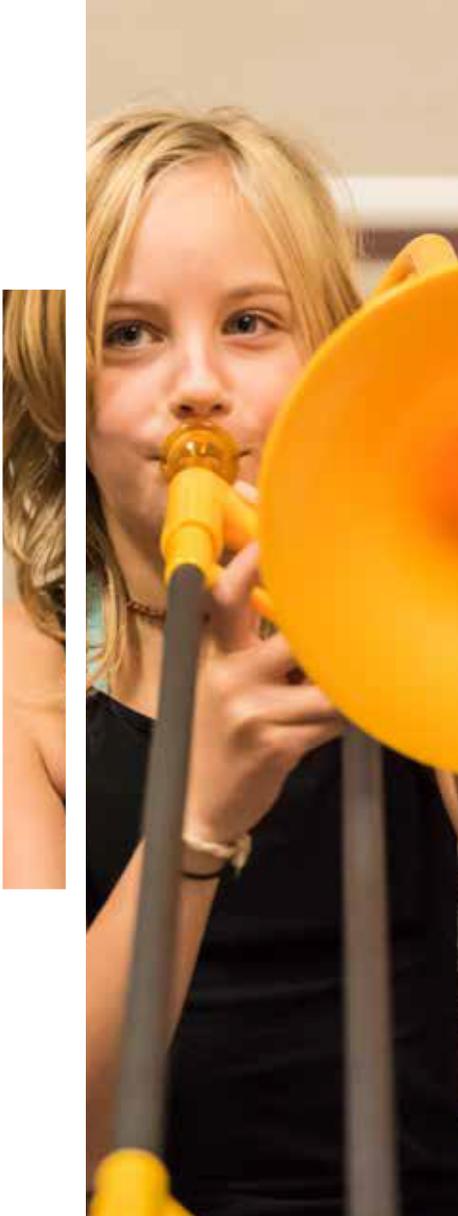
N | E | C
Preparatory
School

at NEC,

MUSIC IS EVERYWHERE

and the halls

BUZZ WITH ENERGY



Here, superb conservatory faculty guide a community of spirited young people, **from absolute beginners to the most advanced students**, through an exciting musical journey.

It's conservatory-level training in an open-enrollment setting, where our students rise to the challenge of rigorous music-making and relish being with other kids who love it, too.



WE INVITE

your family

TO JOIN

our family





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explore

There are as many approaches to meaningful musical education at NEC Prep as there are students. No two paths are exactly alike, but our goal is always to provide a deep and rigorous learning experience. Because our offerings are à la carte, **your child can enter at any level of musical training,** choose to enroll in just one activity (ensembles, lessons, classes) or any combination thereof, and move at their own pace. If you seek a more formal curriculum, we can provide that experience as well. We'll help you find the best fit for your child!

Here are some basic guidelines to have in mind as you look at the catalog.

- *Private instrumental lessons* are the necessary foundation for technical and musical growth.
- *Classes* in music theory, Eurhythmics, composition, history and the like provide additional context and understanding that inform students' performances and musical development.
- *Ensembles* of all kinds are offered at Prep—small chamber groups to full symphony orchestras—and help develop the skills that can only be learned through playing with other musicians. Playing in an ensemble allows students to learn listening, collaborating, and following a conductor.
- *Chorus* is something we recommend for all musicians, regardless of instrument! Singing enhances instrumental playing and it's a great human experience.

certificate programs

The Certificate Program is designed for students who are **looking for an organized, Advanced Placement-like path** to a comprehensive musical education. It offers an **ambitious, sequential progression of learning**, all in the company of other students who share their goals.

The Certificate Program challenges students to achieve at a high level in a full spectrum of musicianship, including their own performance skills, music theory, and a knowledge of choral, orchestral, chamber and solo repertoire. Earning a certificate acknowledges significant accomplishment under the instruction of at least three different faculty members.

Entry level into the Certificate Program is determined by instrumental audition and a music theory placement evaluation. To be eligible, a student's private study must be with a Preparatory School teacher, registered for a minimum of 12 private lessons a semester.

There are four levels of achievement in which students are evaluated yearly. Though age is not necessarily a limiting factor, time is a crucial ingredient in the student's developing maturity. Each certificate level normally requires two years of study to complete.

Department Chairs, Program Managers, and the Director of the Preparatory School advise students, monitor progress, and guide curriculum decisions. We encourage students who seek an even more rigorous experience to supplement their studies with additional performance ensembles and elective courses.

CERTIFICATE REQUIREMENTS

Requirements for the Certificate Program at each of the four levels are outlined on the following pages. Exceptions and waivers must be requested in writing and may be granted only by the Faculty Council. The instrumental repertoire and technique requirements vary by level and department. Please consult with your studio teacher on specific pieces. Student must receive a High Pass or above on a Performance Level Evaluation to receive the certificate (See Evaluations, page 9).

certificate programs

Traditional Music Studies in Piano, Composition, and Orchestral Instruments

Level I

- Meet instrumental repertoire and technique requirements; composers must write one movement of sufficient scope
- Complete Music Theory I

Level II

- Meet instrumental repertoire and technique requirements; composers must write two movements of sufficient scope
- Complete Music Theory II
- Complete 1 year of chorus

Additional Departmental Requirements:

- Orchestral instruments: Complete 1 year of chamber ensemble or large ensemble
- Pianists: Complete 1 year of Piano Duo or Chamber Music, and 1 semester of Sightreading for Pianists
- Composers: Complete 1 year of Composition Seminar at Level II

Level III

- Meet instrumental repertoire and technique requirements; composers must write an extended work for solo instrument or ensemble
- Complete Music Theory III (2 years)
- Present half or full recital program
- Complete one of the following at Level III: Fundamentals of Improvisation, The Western Musical Experience, Composition for Performers, The Art of Practice and Performance, Intro to Composing with Electronics, Principles of Rhythm, or Music Without Borders
- Complete 1 year of chorus at either Level III or Level IV (this is in addition to the Level II chorus requirement)

Additional Departmental Requirements:

- Orchestral instruments: Complete 1 year of large ensemble, and 1 year of intermediate level chamber ensemble (Percussion Ensemble for percussionists)
- Pianists: Complete 1 year each of Piano Duo and Chamber Music in Level III or Level IV, and 1 year of Piano Seminar at Level III
- Composers: Complete 1 year of Composition Seminar at Level III

Level IV

- Meet instrumental repertoire and technique requirements; composers must write an extended work for ensemble
- Complete Music Theory IV (2 years)
- Present full recital program
- Complete one of the following at Level IV: Fundamentals of Improvisation, The Western Musical Experience, Composition for Performers,

Continued on next page

certificate programs

The Art of Practice and Performance, Intro to Composing with Electronics, Principles of Rhythm, or Music Without Borders (in addition to the course completed at Level III)

- Complete 1 year of chorus at either Level III or Level IV (in addition to the Level II chorus requirement)

Additional Departmental Requirements:

- **Orchestral instruments:** Complete 1 year of large ensemble, and 1 year of chamber ensemble (Percussion Ensemble for percussionists)
- **Pianists:** Complete 1 year each of Piano Duo and Chamber Music in Level III or Level IV, and 1 year of Advanced Piano Seminar at Level IV
- **Composers:** Complete 1 year of Composition Seminar at Level IV

Vocal Studies

Level I

- Meet vocal repertoire and technique requirements
- Complete 1 year of piano instruction or proficiency placement (2 pieces of comparable difficulty to a song accompaniment)
- Complete Music Theory I
- Vocal Chamber Music

Level II

- Meet vocal repertoire and technique requirements
- Demonstrate piano proficiency (see Level I)
- Complete 1 year of chorus
- Complete Music Theory II
- Diction (both Fall and Spring Semesters)
- Vocal Chamber Music
- Audition Preparation Class

Level III

- Meet vocal repertoire and technique requirements
- Complete one year of Youth Chorale at Level III
- Music Theory III-1
- Demonstrate piano proficiency (see Level I)
- Participate in a minimum of 2 masterclasses or workshops per year, as well as participate in at least 1 voice recital per semester.
- Vocal Chamber Music
- Present half recital program

Level IV

- Meet vocal repertoire and technique requirements
- Demonstrate piano proficiency (see Level I)

Continued on next page

certificate programs

- Music Theory III-2
- Participate in a minimum of 2 masterclasses or workshops per year, as well as participate in at least 1 voice recital per semester.
- Vocal Chamber Music
- Complete one year of Youth Chorale at level IV.
- Present full recital program

Jazz Studies

The Jazz Certificate is a four level degree-style program in which the students gradually take all the courses offered by the NEC Prep Jazz Program. At the conclusion of Level III, a thirty-minute recital is given. At the end of Level IV, an hour-long recital is performed.

Placement tests are given for all jazz ensembles, private lessons, and classes, allowing students to place into the appropriate level for their ability and knowledge. Advanced students may also enter into the certificate Level III if they register for jazz ensemble, at least two jazz classes that year, and give the recital at the end of that year, with permission from the Jazz Department Chair.

Students must register for a minimum of 12 private jazz lessons through NEC Prep per semester in order to be in the Certificate Program. These lessons do not have to be on the student's primary ensemble instrument. Lessons may cover the subjects of improvisation, composition, ear training, arranging, or a secondary instrument, in addition to or instead of their primary instrument.

Level I

- Meet instrumental repertoire and technique requirements
- Complete one jazz classroom course and/or small jazz ensemble

Level II

- Meet instrumental repertoire and technique requirements
- Complete one year of jazz ensemble
- Complete one jazz classroom course

Level III

- Meet instrumental repertoire and technique requirements
- Complete Jazz Stylistic Analysis and Application (1st year). Prerequisite: Jazz Theory 1 or permission of the instructor
- Complete 1 year of Jazz History or Jazz Ear Training
- Play in jazz ensemble
- Present a 30-minute recital (half recital)

Level IV

- Meet instrumental repertoire and technique requirements
- Complete Jazz Stylistic Analysis and Application (2nd year)
- Complete Advanced Jazz Ear Training, Jazz History, and Jazz Theory II or III
- Play in jazz ensemble
- Present a 60-minute recital (full recital)

course offerings

PRIVATE INSTRUCTION

Private instruction is the foundation of a **sound musical education**. At NEC Prep, the depth and expertise of our faculty assure a **great match for our students' individual needs**. A unique feature of our private lesson program is that it includes the **opportunity to participate** in workshops, recitals, and evaluations, which offers every student **valuable performance experience and feedback** from a variety of teachers. And all at no additional charge!

PRIVATE LESSONS

Private lessons of 30, 45, and 60 minutes are offered in all departments, including music theory, composition, and conducting. Prospective students must set up a placement interview with the Department Chair, who will advise each student personally regarding an appropriate studio teacher placement.

For specific information regarding teacher placement, please contact the Preparatory School office.

WORKSHOPS AND RECITALS

The Preparatory School workshop/recital system offers students valuable performance experience and a wide range of viewpoints through direct feedback from various instructors. Students are recommended by their private teacher. Written reports made by another member of the faculty are available following the workshop. Each student should participate in at least one workshop per semester.

Student recitals are scheduled on Saturdays throughout the year. These are free and open to the public. Students are recommended for recital programs based on their performance in workshops. In addition to group recitals, students are encouraged to perform solo recitals. All performances must be approved by the teacher. Students must be registered for 12 or more private lessons per semester in order to participate in NEC Prep workshops and recitals.

EVALUATIONS

Performance evaluations take the place of one private lesson of the second semester. The General Evaluations (GE) provide an assessment of progress and achievement by a panel of at least two faculty members other than the student's own teacher. Performance Level Evaluations (PLE) are required for the Certificate Program (see page 3), and are scaled to a more rigorous level of achievement. There are no PLEs for the jazz certificate; all students enrolled in jazz private lessons will have a jazz evaluation. Students should consult their studio teacher for appropriate technique and repertoire requirements. Evaluations are required for all students taking private lessons.

course offerings

LARGE ENSEMBLES

YOUTH PHILHARMONIC ORCHESTRA

David Loebel, Music Director
Hugh Wolff, Resident Guest Conductor

Open by audition to highly advanced pre-college players. Admission to YPO is extremely selective. Students placed in YPO generally play at a level which will gain them admission to selective conservatories. While orchestral assignments are made by level, not age, most members of YPO are in grades 10-12.

Rehearsals – Saturday, 3:10-6:00 p.m.

YOUTH SYMPHONY

Steven Karidoynes, Director

Open by audition to advanced players. Admission to YS is very selective. Students placed in YS generally play with a high level of musicality and technical mastery, are comfortable playing complete concertos from all stylistic periods, and have significant prior orchestral and chamber music experience. While orchestral assignments are made by level, not age, most members of YS are in grades 10-12.

Rehearsals – Saturday, 3:15-6:00 p.m.

STRING CHAMBER ORCHESTRA

Peter Jarvis, Director

Open by audition to advanced string players. Students placed in SCO generally play with a high level of musicality and technical mastery, and are comfortable playing complete concertos. While orchestral assignments are made by level, not age, most members of SCO are in grades 9-12.

Rehearsals – Saturday, 10:00 a.m.-12:00 p.m.

YOUTH REPERTORY ORCHESTRA

Cynthia Woods, Director

Open by audition to early advanced players. Students placed in YRO generally play with good intonation, a variety of bow strokes and dynamics, and are comfortable playing complete concertos from the baroque and classical periods. While orchestral assignments are made by level, not age, most members of YRO are in grades 8-12.

Rehearsals – Saturday, 1:10-3:00 p.m.

JUNIOR REPERTORY ORCHESTRA

Adam Grossman, Director

Open by audition to upper intermediate players. Students placed in JRO generally play with fluidity, have a developed vibrato, and are comfortable playing three-octave scales and arpeggios. While orchestral assignments are made by level, not age, most members of JRO are in grades 7-10.

Rehearsals – Saturday, 1:30-3:00 p.m.

course offerings

STRING REPERTORY ORCHESTRA

Cynthia Woods, Director

Open by audition to intermediate string players. Students placed in SRO play with fluency and clarity, and are comfortable playing three-octave scales. While orchestral assignments are made by level, not age, most members of SRO are in grades 7-10.

Rehearsals – Saturday, 8:30-10:00 a.m.

PREPARATORY STRING ORCHESTRA

Marta Zurad, Director

Open by audition to early intermediate string players. Students placed in PSO are comfortable shifting and playing fast passagework. While orchestral assignments are made by level, not age, most members of PSO are in grades 6-9.

Rehearsals – Saturday, 8:30-10:00 a.m. or 10:30 a.m.-12:00 p.m.

8 O’CLOCK STRING TRAINING ORCHESTRA

Peter Jarvis, Director

Open by audition to advanced beginner string players. Students placed in the 8 O’Clock STO have mastered basic technical aspects of playing the instrument, can read music proficiently, are comfortable in some upper positions, and have often had previous ensemble experience. While orchestral assignments are made by level, not age, most members of the 8 O’Clock STO are in grades 4-6.

Rehearsals – Saturday, 8:00-9:00 a.m.

9 O’CLOCK STRING TRAINING ORCHESTRA

Peter Jarvis, Director

Open by audition to beginning string players. Students placed in the 9 O’Clock STO have mastered basic technical aspects of playing the instrument, can read music, and have generally studied their instrument for at least 2-3 years. While orchestral assignments are made by level, not age, most members of the 9 O’Clock STO are in grades 3-5.

Rehearsals – Saturday, 9:00-10:00 a.m.

CELLO CHOIR

Boston Cello Quartet, Coaches

This ensemble is open by audition to intermediate to advanced cello players. Cellists will work together with members of the Boston Cello Quartet to prepare music in a variety of styles and sharpen their ensemble skills. The Boston Cello Quartet was founded in 2010 by four of the Boston Symphony Orchestra cellists, Blaise Dejardin, Adam Esbensen, Mihail Jojatu and Alexandre Lecarme. Since its acclaimed debut concert, the BCQ has quickly won the hearts of music lovers through its arrangements of staples of the classical music repertoire, as well as jazz, contemporary works, and even comic medleys, all of which showcase the limitless possibilities of the instrument they love.

Rehearsals – Saturday, 11:00 a.m.-12:00 p.m.

course offerings

WINDS, BRASS, AND PERCUSSION

MASSACHUSETTS YOUTH WIND ENSEMBLE

Michael Mucci, Director
Justin Aramati, Assistant Director

Open by audition to advanced high school-age (grades 10-12) players. Auditions are generally at the level of All-State auditions.

Rehearsals – Friday, 4:30-7:00 p.m.

MASSACHUSETTS YOUTH WIND ENSEMBLE CONCERT BAND

Al Dentino, Director
Justin Aramati, Assistant Director

Open by audition to middle and high school-age (grades 7-12) players.

Rehearsals – Friday, 4:30-7:00 p.m.

JUNIOR MASSACHUSETTS YOUTH WIND ENSEMBLE

Jared Cassedy, Director
Justin Aramati, Assistant Director

Open by audition to junior high school-age (grades 6-9) players. Auditions are generally at the level of Jr. District auditions.

Rehearsals – Friday, 4:15-7:00 p.m.

YOUTH BRASS ENSEMBLE

Eli Epstein, Director

Learn ensemble playing from Cleveland Orchestra veteran and brass pedagogue, Eli Epstein. With his upbeat, positive approach to music making, Mr. Epstein provides experiences that promote high levels of musicianship, enhance brass playing technique, develop listening skills, encourage emotional expression and address interpersonal and performance issues. This fun, energizing ensemble experience is open by audition to high school and middle school brass players.

Rehearsals – Saturday, 9:10-11:00 a.m.

TROMBONE CHOIR

James Markey, Director

The Prep Trombone Choir offers a special opportunity for young trombonists to expand their musicality, technique, and ensemble skills under the guidance of James Markey, BSO bass trombonist and renowned brass pedagogue. Open by audition to intermediate and advanced trombone players.

Rehearsals – Saturday, 11:00 a.m.-12:00 p.m.

CLARINET CONSORT

Marguerite Levin, Instructor

This special ensemble is for clarinetists of intermediate and advanced levels. The Clarinet Consort will give students the opportunity perform in an ensemble devoted to the instruments of the entire clarinet family. Repertoire includes transcriptions by major composers as well as original works written for the large clarinet ensemble. Marguerite Levin, Principal Clarinet of the former Baltimore Opera Company, and the United States Navy Band in Washington, D.C, conducts the Consort. Students will enjoy her energetic and fun approach to making music.

Rehearsals – Saturday, 11:00 a.m.-12:00 p.m.

course offerings

EARLY MUSIC

Aldo Abreu, Director

BAROQUE CHAMBER ORCHESTRA

Open by audition to upper intermediate players. Students placed in BCO generally play with good intonation, a variety of bow strokes and dynamics, and are comfortable playing complete concertos from the Baroque and Classical periods. While orchestral assignments are made by level, not age, most members of BCO are in grades 6-12.

Rehearsals – Saturday, 8:00-10:00 a.m.

PREPARATORY BAROQUE ENSEMBLE

Open by audition to beginning players. Students placed in PBE have mastered basic technical aspects of playing the instrument and read music. While orchestral assignments are made by level, not age, most members of PBE are in grades 3-9.

Rehearsals – Saturday, 3:00-4:00 p.m.

FRIDAY BAROQUE ENSEMBLE

Open by audition to intermediate players. Students placed in FBE are generally comfortable shifting and playing fast passagework. While orchestral assignments are made by level, not age, most members of FBE are in grades 7-11.

Rehearsals – Friday, 6:30-8:30 p.m.

RENAISSANCE AND BAROQUE WIND BAND

Open by audition to intermediate players. This ensemble specializes in Renaissance and Baroque wind instrumental music written between the years 1500 and 1750. Students play their own modern instruments, and the parts are transposed from the original scores. While there are no specific age guidelines for this ensemble, most members of the Renaissance and Baroque Wind Band are in grades 7-12.

Rehearsals – Friday, 4:30-6:30 p.m.

CONTEMPORARY IMPROVISATION

Lautaro Mantilla, Chair

CI A CAPPELLA ENSEMBLE

Abigale Reisman, Director

Singers will work together to craft their own special sound and develop skills in harmonization, improvisation, and arranging to create their own repertoire of songs drawing from popular, world, early, and classical music. The group performs at NEC and in the community. Beatboxers are welcome.

Rehearsals – Saturday, 12:00-1:00 p.m.

CHINESE MUSIC ENSEMBLE

Hui Weng, Director

This ensemble is open by audition to all NEC Prep students and offers an opportunity to perform and arrange repertoire from a variety of Chinese traditional and other world music. During each rehearsal, students will listen to a diverse world music repertoire. They will learn musical forms, modes, and rhythms of typical instruments within each tradition. Students will also develop improvisation skills based on the different musical forms. The goal is to foster individual creativity and create a new musical language that innovates and crosses boundaries.

Rehearsals – Saturday, 5:00-6:00 p.m.

course offerings

YOUTH CHORUSES

YOUNG WOMEN'S CHORALE

Open by audition to intermediate singers, Young Women's Chorale is a select intermediate ensemble comprised of sopranos and altos in grades 7-9. This ensemble performs a wide variety of challenging choral repertoire for women's voices in up to 4 parts. The instruction in YWC focuses on healthy vocal production and the improvement of essential musicianship skills. Entrance to Young Women's Chorale is by audition, and students have the option to dual-enroll in either Chamber Chorus or Youth Chorale (also by audition).

Rehearsals – Saturday, 1:00-2:00 p.m.

YOUTH CHORALE AND YOUTH CAMERATA

The Youth Chorale is open by audition to advanced high school-age (grades 9-12) singers, soprano, alto, tenor, and bass. One trademark of the Youth Chorale in recent years has been the opportunity to perform with orchestra.

The Youth Camerata is a highly advanced ensemble comprised of SATB singers who are members of the Youth Chorale.

Youth Chorale Rehearsals – Saturday, 3:00-4:30 p.m.

Youth Camerata Rehearsals – Saturday, 4:45-5:45 p.m.

CHILDREN'S CHORUSES

Sarah Houghton, Director

There are three choruses offered in this integrated program, which is designed to supplement early instrumental studies and the theory program, as well as teach early to advanced choral technique. Each child will have an individual meeting with the director for appropriate placement in the program. The ages listed below are guidelines.

PREPARATORY CHORUS

Open by placement audition to singers ages 6-8 with no prior experience. Students build a foundation of healthy vocal production and aural skills, through developmentally-appropriate vocal activities and repertoire. Students perform in two concerts yearly in Jordan Hall. Students must have text-reading ability.

Rehearsals – Saturday, 8:00-8:45 a.m.

CHILDREN'S CHORUS

Open by placement audition to singers ages 8-10. Instruction in Children's Chorus emphasizes healthy vocal quality, musicianship, and notation- and score-reading skills. Students sing unison and 2-part repertoire in a variety of styles and languages and perform two concerts yearly in Jordan Hall.

Rehearsals – Saturday, 9:00-10:00 a.m.

CHAMBER CHORUS

Open by audition to singers ages 10-14 with unchanged treble voices. This group is an advanced ensemble, which collaborates with musical ensembles throughout the Boston area. Students should have notation- and score-reading ability. Students perform 2-, 3-, and 4-part traditional and contemporary choral literature in many styles and languages and perform in a minimum of two concerts in Jordan Hall yearly.

Rehearsals – Saturday, 10:15-11:45 a.m.

course offerings

STRINGS

PRIVATE INSTRUCTION

Please see page 7.

ORCHESTRA

Please see pages 8-9.

CHAMBER MUSIC

The NEC Preparatory School offers chamber music coaching of ensembles of all levels and ages. Groups are determined by age, ability, and instrumentation. Each will receive 27 coaching sessions and two end-of-semester workshops. Students are expected to participate in festival concerts each semester.

CHAMBER MUSIC INTENSIVE PERFORMANCE SEMINAR — NEW!

For students with a strong interest in chamber music, NEC Prep is excited to announce the launch of a new program: the Chamber Music Intensive Performance Seminar (CHIPS)! CHIPS will offer select advanced students an in-depth chamber music immersion experience, with an emphasis on enhancing chamber music skills and performance practice at a high artistic level. Led by faculty member Merry Peckham, twelve accepted students will be placed into three string quartets and assigned repertoire to study over the year.

Significant emphasis will be placed on performance; groups will have the opportunity to perform in recitals at NEC and in the community, as well as potential international performance opportunities. Quartets will meet for regular coachings on Saturdays. In addition, quartets will meet most Fridays from 4:30 p.m. to 7:00 p.m. during the academic year. The weekday meetings provide additional rehearsal time as well as a weekly performance seminar. The program will also include several special guest artist masterclasses during the year; visiting guests for 2018-2019 will include Donald Weilerstein, Paul Katz, Kim Kashkashian, and Paul Biss. A full 2018-2019 calendar will be available at the time of auditions. Given the intensity of this program, attendance at all CHIPS events is required.

Interested violinists, violists, and cellists between the ages of 13 and 18 years old are encouraged to apply. Auditions are held in the spring.

SONATA-DUO CLASS

Maria Benotti, Instructor

Violinist-pianist partners study specific works from the violin-sonata literature, two duos sharing a one-hour lesson in workshop format. Each pair performs for their colleagues and in turn observes the others' instruction, scores in hand. Intensive study of technical as well as interpretive aspects of each sonata is the focus. Performance presence and refinement of ensemble playing, discussion and hearing of concepts are encouraged. Open to upper-intermediate to advanced players.

Saturday, 1:00-2:00 p.m.

course offerings

STRING BASS EXPLORERS — NEW!

String Bass Explorers Class is a one-year entry-level program for students ages 7-11 wanting to learn the string bass. Young bassists will start off learning the fundamentals of string bass technique, holding the instrument, and playing beginning tunes. Reading music is not required and will be covered as part of the class. As the class progresses, String Bass Explorers students will start playing bass ensemble music. Ideally Bass Explorers can be paired with the Eurhythmics class in which students learn to read and write music, move, sing, and listen together. Students who participated in Musical Explorers in May/June are encouraged to join with the String Bass or P-Trumpet/P-Bone Explorers class; however, there is no pre-requisite needed to join this class.

Saturday, 2:00-3:00 p.m.

SUZUKI GROUP CLASSES

Please see pages 29-31.

CELLO CHOIR

Please see page 9.

STRING CHAMBER ORCHESTRA

Please see page 8.

BAROQUE ENSEMBLES

Please see page 11.

GUITAR

PRIVATE INSTRUCTION

Please see page 7.

GUITAR EXPLORERS — NEW!

Interested in seeing whether guitar is of interest to your child? The Guitar Explorers classes are a fun way to discover the foundations of guitar technique. Devin Ulibarri has over a decade of experience teaching group guitar classes, and students of his classes leave prepared for success in classical guitar lessons. Parents of students in the ages 5-9 classes are highly encouraged to attend the class together with their children for maximum learning potential. Basics covered are technique, terms, group etiquette, and basic literacy for guitar music.

The classes for ages 10-13 are designed with a more accelerated curriculum.

Ages 5-9: Saturday, 9:00-10:00 a.m.

Ages 10-13: Saturday, 10:00-11:00 a.m.

GUITAR CHAMBER ENSEMBLES

NEC's amazing faculty will guide you to new heights on the guitar! Chamber music ensembles are available for guitar duo, trio, quartet, and for guitar together with other instruments. Groups are determined by age, ability, and instrumentation. Each ensemble will receive 27 coaching sessions and two end-of-semester workshops. Students are expected to participate in festival concerts each semester.

course offerings

WOODWINDS & BRASS

PRIVATE INSTRUCTION

Please see page 7.

ORCHESTRA AND WIND ENSEMBLE

Please see pages 8-11.

BRASS EXPLORERS PROGRAM

We welcome students ages 8-11 to begin their brass studies at NEC Prep. Young students interested in learning a brass instrument can begin taking regular private lessons in trumpet, horn, trombone, or euphonium/tuba, or choose to enroll in one of our new P-trumpet or P-trombone Brass Explorers classes.

P-trumpet and P-bone are relatively new instruments on the market. These instruments provide several advantages for young brass players:

- Cost of these colorful plastic instruments is about \$150. You can own a P-bone or P-trumpet for the cost of renting a conventional brass instrument for three months.
- The instruments are much lighter in weight than traditional brass instruments; so young players can easily hold them up without developing postural issues.
- P-instruments are impossible to dent and they come in a variety of fun colors (blue, red, green, yellow, purple). There's a definite cool factor!
- P-instruments are not toys; they are real instruments that sound good and work the same as their more expensive brass counterparts.
- P-Trumpet and P-Bone Explorer Classes cost much less than private lessons, yet are taught by expert instructors, experienced in teaching the youngest brass students.
- For a fraction of the cost, your child can explore the glories of playing the trumpet or trombone.

P-TRUMPET EXPLORERS

Zebediah Upton, Instructor

This is a one-year entry-level program for students ages 8-11 wanting to learn the trumpet. Young trumpeters will start off learning the fundamentals of breathing, breath support and embouchure, holding the instrument and playing simple tunes. Reading music is not required, and will be covered as part of the class. As the class progresses, P-trumpeters will start playing brass ensemble music. Ideally P-trumpet class can be paired with Eurhythmics class (for 8-10 year olds) in which students learn to read and write music, move, sing, and listen together.

Saturday, 2:00-3:00 p.m.

P-BONE EXPLORERS

Alexei Doohovskoy, Instructor

This class is a one-year entry-level program for students ages 8-11 wishing to play the trombone. These young trombonists will start off learning how to breathe and support, hold the instrument, form a healthy embouchure, and play simple tunes. Reading music is optional, and will be covered as part of the class. As the class progresses, brass ensemble music will be introduced. Ideally P-Bone class can be paired with Eurhythmics class (for 8-10 year olds), in which students learn to read and write music, move, sing, and listen together.

Saturday, 2:00-3:00 p.m.

course offerings

CHAMBER MUSIC

The NEC Preparatory School offers high-level chamber music coaching of ensembles of all levels and ages. Groups will be determined by age, ability, and instrumentation. Each group will receive 27 coaching sessions and two end-of-semester workshops. Students are expected to participate in festival concerts each semester.

HONORS BRASS QUINTET

Open by audition to advanced brass players. Students must be enrolled in an NEC large ensemble in order to qualify. Auditions held in September.

HONORS WOODWIND QUINTET

Open by audition to advanced wind players. Students must be enrolled in an NEC large ensemble in order to qualify. Auditions held in September.

OBOE REEDMAKING CLASS

John Ferrillo and Amanda Hardy, Instructors

This course covers beginning and intermediate oboe reedmaking from cane selection, shaping, and tying, to the proper scraping and balancing of reeds. Students provide their own reed tools and cane.

Saturday, 12:00-1:00 p.m.

BASSOON REEDMAKING CLASS

Gregory Newton, Instructor

This course covers beginning and intermediate bassoon reedmaking from cane selection, shaping, and tying, to the proper scraping and balancing of reeds, along with discussion on the basic physics and acoustics involved in reeds. Students must provide their own reed tools and cane.

Saturday, 11:00 a.m.-12:00 p.m.

CLARINET CONSORT

Marguerite Levin, Instructor

This special ensemble is for clarinetists of intermediate and advanced levels. The Clarinet Consort will give students the opportunity perform in an ensemble devoted to the instruments of the entire clarinet family. Repertoire includes transcriptions by major composers as well as original works written for the large clarinet ensemble. Marguerite Levin, Principal Clarinet of the former Baltimore Opera Company, and the United States Navy Band in Washington, D.C, conducts the Consort. Students will enjoy her energetic and fun approach to making music.

Rehearsals – Saturday, 11:00 a.m.-12:00 p.m.

TROMBONE CHOIR

James Markey, Director

The Prep Trombone Choir offers a special opportunity for young trombonists to expand their musicality, technique, and ensemble skills under the guidance of James Markey, BSO bass trombonist and renowned brass pedagogue. Open to intermediate and advanced trombone players.

Saturday, 11:00 a.m.-12:00 p.m.

course offerings

YOUTH BRASS ENSEMBLE

Eli Epstein, Director

Learn ensemble playing from Cleveland Orchestra veteran and brass pedagogue, Eli Epstein. With his upbeat, positive approach to music making, Mr. Epstein provides experiences that promote high levels of musicianship, enhance brass playing technique, develop listening skills, encourage emotional expression and address interpersonal and performance issues. This fun, energizing ensemble experience is open by audition to high school and middle school brass players. Auditions held in September.

Saturday, 9:10-11:00 a.m.

BAROQUE ENSEMBLES

Please see page 11.

PERCUSSION

PRIVATE INSTRUCTION

Please see page 7.

ORCHESTRA AND WIND ENSEMBLE

Please see page 8-11 for specific ensemble descriptions.

PERCUSSION ENSEMBLE

Open to intermediate to advanced percussion players. Placements are held in September.

INTRODUCTION TO HAND DRUMMING

Luis Herrera Albertazzi, Instructor

This course serves as an introduction to the various styles of Latin and Afro-Cuban hand drumming that a percussionist may encounter, such as Cha Cha Cha, Salsa, Bolero, Guaguanco, Merengue, Plena, and other styles. Instruments covered in the course will be primarily congas and bongos, as well as guiros, cowbells, claves, and timbales. The performance-based course includes group technical instruction, stylistic considerations, improvising, and performing as an ensemble, giving students the necessary knowledge for any situation they may encounter.

Saturday, 11:00 a.m.-12:00 p.m.

course offerings

HARP

PRIVATE INSTRUCTION

Please see page 7.

HARP ENSEMBLE

Franziska Huhn, Instructor

Harp Ensemble will explore different repertoire from original harp ensemble music to transcriptions, from baroque to contemporary music. Students will learn how to precisely listen to each other, connect to each other musically and how to work as a group. The focus will be on pedal harps. Lever harps are welcome, but would need to bring their instruments. Parts will be tailored to the level of the student as much as possible and cooperation with the private teacher will be highly encouraged. Students must have studied harp privately for at least one year.

ORCHESTRA

Please see pages 8-9 for specific ensemble descriptions.

PIANO

PRIVATE INSTRUCTION

Please see page 7.

CHAMBER MUSIC

The NEC Preparatory School offers chamber music coaching of ensembles of all levels and ages. Groups will be determined by age, ability, and instrumentation. Each will receive 27 coaching sessions and two end-of-semester workshops. Students are expected to participate in festival concerts each semester.

PIANO DUO

Piano Duo class is an exciting opportunity for all levels of pianists to explore great literature for two pianos and four hands, coached by our piano faculty. All are students carefully paired by age and ability. Performance opportunities include workshops, recitals, chamber music festivals, and various public performance projects. This course is a part of the piano Certificate Program and is also open to all other pianists. Each duo receives 27 coaching sessions.

SONATA-DUO CLASS

Maria Benotti, Instructor

Violinist-pianist partners study specific works from the violin-sonata literature, two duos sharing a one-hour lesson in workshop format. Each pair performs for their colleagues and in turn observes the others' instruction, scores in hand. Intensive study of technical as well as interpretive aspects of each sonata is the focus. Performance presence and refinement of ensemble playing, discussion and hearing of concepts are encouraged. Open to upper-intermediate to advanced players.

Saturday, 1:00-2:00 p.m.

course offerings

BAROQUE ENSEMBLES

Piano students may audition to play harpsichord in one of the baroque ensembles. Descriptions of these ensembles may be found on page 11.

PIANO SEMINARS

A. Ramon Rivera, Coordinator and Instructor
Konstantinos Papadakis, Instructor

Preparatory Piano Seminar

Open by audition to piano students, typically in grades 5 and 6. The class provides an introduction to lecture and group discussion of style period considerations and related arts, with guest teachers, informal class performance, masterclasses, and one class recital per semester. Eligibility: Students must be playing repertoire at the level of Bach's *Little Preludes* and *Two-Part Inventions*.

Saturday, 9:00-10:00 a.m.

Junior Piano Seminar

Open by audition to students in the crucial transition between the Preparatory and the Intermediate Piano Seminars. Emphasis on technical development and development of good practice habits, musical literacy, reading skills, and practical memorization skills. The year-long course includes frequent in-class performances, master classes, and one class recital per semester. Eligibility: Students must be playing repertoire at the level of Bach's *Two-Part Inventions* or *Sinfonias*; early Haydn, Mozart, or Beethoven works.

Saturday, 9:00-10:00 a.m.

Intermediate Piano Seminar

Open by audition to intermediate piano students. Most students in the seminar are ages 11-14. A weekly program of masterclasses, lectures, guest speakers, and arts events of interest provide this age group with the opportunity for activities and discussions appropriate to their musical development. Special performance projects are an integral part of the curriculum. At least one recital per semester. This course is required for Level III Certificate piano students.

Saturday, 1:00-2:00 p.m.

Advanced Piano Seminars

Open by audition to advanced piano students. The seminar is designed to enrich existing keyboard knowledge and performance skills. The class includes guest performers and speakers each week in related arts fields (poetry, graphic arts, other instrumental disciplines) in addition to guest keyboard artists and participating members of the Preparatory School piano faculty. The format includes masterclasses, lectures, and discussions. Public performances include group recitals and participation in the Festival of Contemporary Music. This course is required for Level IV Certificate piano students.

Advanced Seminar I (students in grade 10 or younger): Saturday, 2:00-3:00 p.m.

Advanced Seminar II (students in grades 11 and 12): Saturday, 3:00-4:30 p.m.

PIANO FOR SINGERS

Please see page 21.

course offerings

SIGHTREADING FOR PIANISTS

Elizabeth Skavish, Instructor

This course is designed to develop excellence in piano sight-reading skills. Students learn specific techniques of piano sight-reading in addition to exploring the ways that music of different composers appears on the page. A strong emphasis is placed on the understanding of stylistic periods of keyboard music, and becoming skilled with rhythmic accuracy at first sight. Students also learn practical ways of applying music theory knowledge to improve their sight-reading, and how to use keyboard topography to their best advantage. Students sight-read and build confidence each week in class in a variety of contexts: whole class with and without the instructor, with duet partners, and individually. Differentiated instruction allows each student to achieve at his/her own highest level and ensures that each student is challenged appropriately by the instructor. Weekly homework is an important part of the course and includes playing scales and arpeggios in all keys as well as sight-reading.

A pre- or co-requisite for the course is music theory at Level II or above (or a working knowledge of the same material). Please note that basic facility with note-reading skills is assumed and necessary for a successful Piano Sight-reading class experience. Minimum age for the class is 10. Repertoire level should be Level II or above; this course is required for Level II Certificate piano students and is a one semester course.

Fall or Spring Semester, 15 weeks, Saturday, 11:00 a.m.-12:00 p.m.

VOICE

PRIVATE INSTRUCTION

Please see page 7.

PREPARATORY VOICE CLASS FOR YOUNG SINGERS

This class offers beginning level group instruction in singing for students aged 7-13 as preparation for private lessons. Singers learn the basics of vocal training through age-appropriate vocal exercises and song preparation, building healthy vocal habits within a supportive and fun group setting. Singers learn how to prepare and present solo songs through coaching and performance in class. This class will culminate in an end of semester recital. This class is offered in two sections by level.

Beginner (ages 7-9): Saturday, 12:00-1:00 p.m.

Intermediate (ages 10-13): Saturday, 1:00-2:00 p.m.

CHORUS

Please see page 12.

VOCAL CHAMBER MUSIC

The NEC Prep School offers vocal chamber music to students aged 13 and up. Vocal chamber groups will be determined by age and ability, and will be coached by a voice faculty member for the full academic year. Each group will receive 28 coaching sessions and will conclude with a final performance.

MUSICAL THEATRE PERFORMANCE CLASS

Linda Barbieri, Instructor

Singers will study and prepare works from the musical theatre repertoire. Solo repertoire will be assigned from the early decades of the 1900s, spanning to contemporary works, as

course offerings

students gather a sense of the history of this ever-expanding genre. Using a “master class” setting with constructive critique from the instructor and members of the class, students will delve into character, style, and text. The class will culminate in a performance of the works studied in class.

Prerequisite: Interest in musical theatre and singing; prior vocal training and musical independence helpful but not necessary. (Please keep in mind that this is not a vocal training class).

Fall Semester, Saturday, 9:00-10:00 a.m.

PIANO CLASS FOR SINGERS

Aimee Tsuchiya, Instructor

An introductory group class for singers that will teach the basics of the piano, including the ability to read music including notes, rhythms, time signatures, key signatures, and the ability to play basic scales, short solo pieces and sight-read simple vocal melodies accurately.

Appropriate for students 13-18 years old. Class size is limited to 8 students.

Saturday, 2:00-3:00 p.m.

DICTION AND LANGUAGE FOR SINGERS

Evangelia Leontis, Instructor

This course provides singers with an introduction to the Lyric Diction skills necessary for polishing their performance in the four main singing languages (Italian, English, French, and German). It will include a study of the International Phonetic Alphabet (IPA) as well as practical application of the language skills acquired in the form of a final performance. The Fall Semester will cover Italian and English diction, and the Spring Semester will cover French and German diction.

Saturday, 2:00-3:00 p.m.

YOUR BODY THE INSTRUMENT: ALEXANDER TECHNIQUE FOR SINGERS

Clara Sandler, Instructor

In this course, singers are provided an introductory look into Alexander Technique and will discover how utilizing Alexander Technique can offer freedom from excess tension and help with performance anxiety. Students will learn how to apply Alexander Technique in order to find a more centered, less tense way of using their body and thus freer vocalizing, expressiveness, and storytelling through song. The class will include Alexander Technique exercises, singing, exploration of text, and improvisatory games. Appropriate for students ages 13-18.

Fall Semester, Saturday, 11:00 a.m.-12:00 p.m.

AUDITION AND PERFORMANCE PREPARATION FOR SINGERS

Thomas Oesterling, Instructor

This course, structured as a performance seminar, is an ideal laboratory for both intermediate singers needing performance opportunities in a safe space and for advanced singers preparing for auditions and recitals. Singers must begin the semester with a repertoire of four memorized songs and be prepared to sing in class every week. Topics covered include working with a pianist, overcoming performance anxiety, how to memorize effectively, and audition and recital attire.

Fall Semester, Saturday, 12:00-1:00 p.m.

course offerings

JAZZ

The Preparatory Jazz Program develops skills necessary for understanding the jazz traditions of improvisation, accompaniment, arranging, ensemble leadership, and musicianship. Classes involve ear training, analysis, presentations, singing, composing and performing. Students are encouraged to begin their studies with lessons and ensemble, supported by introductory courses such as Jazz Theory I, Introduction to Jazz Ear Training, and Jazz History. To facilitate this, ensemble and lesson schedules are based on student availability.

PRIVATE INSTRUCTION

Please see page 7.

YOUTH JAZZ ORCHESTRA

Bob Nieske, Director
Jeff Leonard, Assistant Director

Open by audition to advanced trumpet, trombone, saxophone, guitar, bass, percussion and piano players. While there are no specific age guidelines for this ensemble, most members of the Youth Jazz Orchestra are in grades 10-12.

Rehearsals – Saturday, 3:00-5:00 p.m.

JAZZ ENSEMBLES (SMALL GROUPS)

David Zoffer, Coordinator

Jazz ensembles may include any instrument and/or voice at all levels. There are approximately 25 Jazz ensembles each year. It is required for all ensemble members to take private Jazz improvisation lessons (but the teacher does not have to be NEC Prep Jazz Faculty) in order to be in a Jazz Ensemble. Studying with a jazz teacher at NEC is recommended, because the ensemble coaches are in constant contact with the private teachers, and they often help guide each other for benefit of their common students. The ensembles are small and all the players in the ensemble will be featured as soloists, so the students will require outside help from a private jazz teacher in order to make the most progress. These are small ensembles usually with drums, piano, and bass, and then a few other instruments added to each group. The coach of the group plays an instrument with the students. The jazz ensembles perform each semester at Saturday recitals (usually at the same time as rehearsal). The material in these groups is always very wide-ranging in style in order to expose the students to many types of jazz. Student arrangements and compositions are also often included as material for ensembles. Groups will receive 28 60-minute coachings and the opportunity to perform in masterclasses and recitals throughout the year.

HISTORY OF JAZZ

Rick McLaughlin, Instructor

A comprehensive overview of the evolution of American jazz from its roots in African folksong and ritual through the present day. Related topics such as Crossover, Third Stream, Fusion, and jazz-influenced classical music will also be considered. Emphasis will be placed on listening and class discussion, with possible live in-class performances. There will also be reading and listening assignments, plus a class presentation on a live jazz performance of the student's choice.

Saturday, 12:00-1:00 p.m.

course offerings

JAZZ ANALYSIS AND STYLISTIC APPLICATION

David Zoffer, Instructor

This two-year class is designed for intermediate and advanced jazz students. It is required for Level III and IV of the Jazz Certificate Program and requires some prior knowledge of jazz theory. In this class, compositions will be analyzed from both the “big picture” (form, harmony, arrangement, melody and rhythm) and the “little picture” (articulation and methods of improvisation). Students will compose model compositions based on the material in class, as well as sing a play along with recorded melodies and improvisations to learn different approaches to improvise and compose. Source material for the even numbered Fall school years has included Charlie Parker, Ornette Coleman, Thelonious Monk, Mike Stern, Cecil Taylor, Duke Ellington, Wayne Shorter, and Stevie Wonder. Source material for the odd numbered Fall school years includes modal music from Japan, North and South India, America (Blues), John Coltrane, McCoy Tyner, Paul Bley, James Brown, Funkadelic, Bob Marley, Frank Zappa and the Roots. Students make an in class analytical presentation at the beginning and end of each school year.

Saturday, 1:00-2:00 p.m.

INTRODUCTION TO JAZZ EAR TRAINING

Joel Yennior, Instructor

This year-long class is designed to give beginning and intermediate jazz students ear training using musical vocabulary from the many different eras in jazz history. Students will be taught to identify basic intervals, chord sounds, and rhythms that are crucial building blocks in developing basic Jazz aural skills. The class will use recorded source material, and there will be some simple transcription exercises. Designed to complement Jazz Theory I, this class ensures that students not only are familiar with the theoretical terminology and protocol of jazz, but that they also can aurally internalize (hear) and externalize (play and sing) jazz theory concepts.

Saturday, 11:00 a.m.-12:00 p.m.

INTERMEDIATE JAZZ EAR TRAINING

Nick Grondin, Instructor

This class is designed for students who have a basic aural grasp of intervals and jazz chords, but are not yet working with advanced jazz vocabulary.

Saturday, 11:00 a.m.-12:00 p.m.

ADVANCED JAZZ EAR TRAINING

Eyran Katsenelenbogen, Instructor

This class is designed for students working with sophisticated jazz aural vocabulary. It is required for the Level IV certificate.

Saturday, 11:00 a.m.-12:00 p.m.

JAZZ THEORY I

Joel Yennior, Instructor

This year-long class is an introduction to the principles used for analyzing jazz compositions and the vocabulary used by jazz musicians for compositional and improvisational development. Emphasis is on understanding common technical terms and also on learning to apply theoretical constructs to playing and/or singing in a performance setting. Recordings of well-known jazz pieces will be used to demonstrate theory concepts. There is a placement examination at the time of auditions.

Saturday, 10:00-11:00 a.m.

course offerings

JAZZ THEORY II

Caio Afiune, Instructor

This year-long class is a continuation and expansion of the analytic principles and vocabulary introduced in Jazz Theory I. Class topics include dominant function, modal interchange, deceptive resolution, diminished chords and scales, and compound chords. To facilitate this, students listen to classic compositions and improvisations, learn to sing them, and then analyze them from a variety of perspectives. The result aims to educate the student on the inner-workings of this music, while empowering the student to adopt similar approaches in their own playing and composing.

Saturday, 10:00-11:00 a.m.

JAZZ THEORY III

Caio Afiune, Instructor

This is an advanced jazz theory class, covering sophisticated jazz harmony and improvisation.

Saturday, 2:00-3:00 p.m.

CONTEMPORARY IMPROVISATION

The Contemporary Improvisation (CI) Department provides Preparatory School students a platform to develop their musical creativity while they immerse themselves in different improvisational traditions based in World Music and Contemporary Rock. CI faculty teach the ground work that students need in Aural skills, vocal and instrumental technique, conceptual ideas, interdisciplinary collaborations—everything required to become a leading composer/performer/improviser of the 21st century. The CI Department supports the individual voices of its students and invites them into a vibrant and supportive musical community to push the boundaries of genre and style to innovate and create.

PRIVATE INSTRUCTION

Please see page 7.

CI A CAPPELLA ENSEMBLE

Abigale Reisman, Director

Students will work together to craft their own special sound and develop skills in harmonization, improvisation, and arranging to create their own repertoire of songs drawing from popular, world, early, and classical music. The group will perform at NEC and in the community. Beatboxers are welcome.

Saturday, 12:00-1:00 p.m.

CHINESE MUSIC ENSEMBLE

Hui Weng, Director

This ensemble is open by audition to all NEC Prep students and offers an opportunity to perform and arrange repertoire from a variety of Chinese traditional and other world music. During each rehearsal, students will listen to a diverse world music repertoire. They will learn musical forms, modes, and rhythms of typical instruments within each tradition. Students will also develop improvisation skills based on the different musical forms. The goal is to foster individual creativity and create a new musical language that innovates and crosses boundaries.

Saturday, 5:00-6:00 p.m.

course offerings

PRINCIPLES OF RHYTHM

In this group rhythm and movement class, students will examine and improve rhythmic skills from the foundation up. This class, open to students from different departments and backgrounds, will provide tools for students to develop and internalize rhythm in ways that are applicable to all their musical practices. Conventional and unconventional instruments, body percussion, and movement techniques will be used to explore rhythms from all over the world.

MUSIC WITHOUT BORDERS IN THE 21ST CENTURY

This class offers an introduction to current musical movements from around the world. The class will present a framework for students to develop their musical creativity while immersing themselves in different traditions based in World Music, Rhythm and Blues, and Contemporary Rock. Students will work and collaborate with each other to embrace ideas about structure, rhythm, and texture—pushing the boundaries of geography, genre, and style, while exploring the elements that connect all of them. Repertoire studied in the class will include 21st century music from Japan, India, Brazil, United States, and Iceland.

MUSIC THEORY

MUSIC THEORY LEVEL I

Various Instructors

Focusing on mastering the fundamentals of reading and hearing, analysis and writing, the first level of music theory directly supports beginning instrumental study. Mastery of the skills and concepts in Level I result in fluency in the following areas: reading of treble and bass clefs; key signatures; interval content of major and minor scales; relative minor and relative major scale relationships; conducting beat patterns of 2, 3, and 4 while singing; division of the beat into 2, 3, and 4 parts; tonic and dominant chords in all major and minor keys. Writing and composition assignments build on students growing mastery of theoretical concepts, music reading, and ear training skills. Analysis work, whenever possible and appropriate, is based on pieces students are studying in their lessons.

Level I-1: Saturday, 9:00-10:00 or 10:00-11:00 a.m.

Level I-2: Saturday, 9:00-10:00 or 10:00-11:00 a.m.

Level I Theory for Teens: Saturday, 11:00 a.m.-12:00 p.m. or 1:00-2:00 p.m.

MUSIC THEORY LEVEL II

Various Instructors

Theory Level II builds upon the skills, activities, and concepts of Level I. Students continue to develop their reading skills with more challenging melodies in treble and bass clefs and extend the scope of their literacy by learning to read alto clef. Students develop the ability to quickly identify, recognize, and sing intervals. Classes in Level II stress the skills and concepts required to quickly identify, recognize, and perform the following: intervals; qualities and functions of triads within a key; fundamentals of figured bass including root position, inversions and dominant seventh chords; and non-harmonic tones: passing tones, neighbor tones, suspensions; cadences, including authentic, half,

course offerings

and deceptive; and modulation. Whenever appropriate, analysis work is based on pieces students are studying in their lessons.

Level II-1: Saturday, 9:00-10:00 or 10:00-11:00 a.m.

Level II-2: Saturday, 11:00 a.m.-12:00 p.m. or 1:00-2:00 p.m.

Level II Theory for Teens: Saturday, 11:00 a.m.-12:00 p.m. or 2:00-3:00 p.m.

MUSIC THEORY LEVEL III-1: SOLFÈGE

Various Instructors

This course is devoted to developing a high level of reading skill through the use of fixed-do solmization. Emphasis is placed on fluent sight-reading in three clefs: Treble, Bass, and Alto. Appropriate harmonic, melodic and rhythmic dictation will be given weekly as well as prepared performances from the course texts.

Prerequisite: Music Theory Level II-2

Saturday, 10:00-11:00 a.m. or 1:00-2:00 p.m.

MUSIC THEORY LEVEL III-2: HARMONY

Various Instructors

This course focuses on part writing and figured-bass realization. Harmonic progressions and voice-leading are practiced through four-part (SATB) realizations of figured basses. Students will realize figured-bass lines at the piano and be introduced to common harmonic progressions. Harmonic vocabulary includes triads in root position, inversions, seventh chords, diatonic modulations, secondary dominants, mode mixture, augmented sixths, and the Neapolitan chord. Fundamentals of Species Counterpoint are introduced. Singing and harmonic dictation will develop and reinforce aural skills.

Prerequisite: Music Theory Level II-2

Saturday, 10:00-11:00 a.m. or 11:00 a.m.-12:00 p.m.

MUSIC THEORY LEVEL IV-1: INTERPRETIVE ANALYSIS

This course provides opportunities for students to practice a variety of analytical approaches to the problems of interpretation. The class focuses on specific compositions by Bach, Mozart, and Beethoven. Lectures are supported by appropriate readings. Different recorded performances of single works are compared and critiqued.

Prerequisites:

- Completion of Performance Level Evaluation III
- Proficiency in Roman numeral analysis, principles of two- and three-voice species counterpoint, and figured bass realization.
- Music Theory Level III-2

Saturday, 1:00-2:00 p.m.

MUSIC THEORY LEVEL IV-2: ADVANCED SOLFÈGE AND SCORE READING

This course integrates advanced musicianship studies with an investigation of 20th century musical materials. Students sing atonal melodies and dictation in two and more parts. Fluency in five clefs (treble, bass, alto, tenor, and soprano) is demonstrated through performance of Bach chorales in open score and sight-transposition of orchestral scores. Rhythmic notation and polyrhythms are also featured.

Prerequisite: Music Theory Level III-1

Saturday, 11:00 a.m.-12:00 p.m.

course offerings

COMPOSITION

ELEMENTS OF COMPOSITION

Ginny Latts, Instructor

Music theory subjects and musicianship skills are introduced and applied creatively in this seminar-style class. Students will learn to write, sing, and recognize musical elements at sight and by ear, including intervals, chords, scales, rhythmic and metric elements, and formal structures. Students will improvise and write pieces based on these materials, using a variety of compositional techniques. The course contains a listening component in which students will study musical examples written by well-known and emerging composers. Expect weekly skill-building homework as well as opportunities to collaborate and perform student works! Depending on eligibility, students may take this course prior to or concurrently with theory. The course may be repeated in subsequent years as a creative component. Prerequisites: Students are required to be actively involved in instrumental study and learning to read music. This course is intended for students age 8-12. Instructor permission required for placement.

Saturday, 1:00-2:00 p.m.

YOUNG COMPOSERS' SEMINAR

Ginny Latts, Instructor

Music theory comes to life as students explore and analyze varied musical repertoire and create their own pieces through compositional and improvisational techniques. Students will create solo and group pieces and explore and discuss ideas in class. Expect some listening and composition homework assignments. Composition performance opportunities are provided.

Eligibility: Students should be studying an instrument and be able to perform with basic technical and note-reading skill and have at least completed the equivalent of the Musicianship Class or Theory I-1. This class is intended for students ages 9 and up. The course may be repeated. For questions about placement, please contact the instructor. Placement is at the discretion of the instructor.

Saturday, 2:00-3:00 p.m.

COMPOSITION SEMINAR

Rodney Lister, Instructor

These classes give students the opportunity to develop technique in original composition. Compositions are performed and discussed in class. Performances are arranged at workshops and student composition recitals.

Saturday, 10:00-11:00 a.m.

COMPOSITION FOR PERFORMERS

Larry Bell, Instructor

A course designed to introduce the basic techniques of composition to performing musicians. Composition will be directed and motivated by a series of highly focused exercises. Each exercise grows out of the nature of the materials of music in relation to instrumental or vocal idioms. Students will perform their works in class four times each semester. A prerequisite for the class is the successful completion of Theory Level II or the permission of the instructor.

Saturday, 9:00-10:00 a.m.

course offerings

INTRODUCTION TO COMPOSING WITH ELECTRONICS

Murat Colak, Instructor

Composing with Electronics aims to introduce the student to relevant concepts of acoustic and electronic music processes, in order to build knowledge on the use of new technologies in music, enriching their compositional vocabulary and aesthetics. We will make use of computers, recording equipment, digital editing software and sound analysis software. We will develop basic skills in synthesis, sampling, digital recording and mastering. All the tools acquired through the course will be employed towards realizing individual creative work. To this end, the course will provide the student with salient compositional concepts applicable both to the acoustic and electronic medium. The student will be exposed to the relevant repertoire of compositions from the traditions of musique concrete, acousmatic, mixed and live-electronic music. We will work to develop vocabulary and strategies for discussing and analyzing these repertoires. Everyone will be encouraged to do both theoretical and creative work and all students will gain hands-on experience working with the equipment.

Saturday, 9:00-10:00 a.m.

TODAY'S YOUTH PERFORM TODAY'S MUSIC: ANNUAL FESTIVAL OF CONTEMPORARY MUSIC

Faculty members Rodney Lister and John Ziarko founded the annual Preparatory School Contemporary Festival in 1991, to give students and faculty the opportunity to study the performance skills needed for contemporary music. Featured composers work closely with students in workshops, seminars, and coachings. In the recent past, there has been a surge of interest among Preparatory School students to study composition, and perform their own pieces and the pieces of their friends. This has become an integral part of the festival. Artists in Residence have included Rolfe Schulte, Robert Helps, Milton Babbitt, Joel Smirnoff, Michael Finnissy, Judith Weir, Alvin Singleton, Donald Martino, Martin Bresnick, Gunther Schuller, John Harbison, Stephen Hartke, Yehudi Wyner, Chen Yi, Ethel String Quartet, Michael Gandolfi, Lee Hyla, Malcolm Peyton, Nico Muhly, Sebastian Currier, William Bolcom, Sir Peter Maxwell Davies, Phillip Grance, and Judd Greenstein. The 2019 Festival will occur February 1-3, 2019.

EARLY MUSICIANSHIP

PRIVATE INSTRUCTION

Students can begin private lessons on many instruments starting at four years old. Please see page 7 for more information on private lessons. String students have the option of studying with the traditional method or the Suzuki method. Please see page 29 for more information about Suzuki lessons and classes.

BRASS EXPLORERS PROGRAM

Young students interested in learning trumpet or trombone can begin in one of our P-trumpet or P-trombone Brass Explorers classes. Please see page 15 for more information.

STRING BASS EXPLORERS

String Bass Explorers is a group class for beginning bass students. Please see page 14 for more information.

course offerings

GUITAR EXPLORERS

Guitar Explorers is a group class for beginning guitar students. Please see page 14 for more information.

PREPARATORY CHORUS

Sarah Houghton, Director

Open by audition to beginning and intermediate singers with unchanged treble voices. This ensemble is geared toward teaching fundamental elements of music. Children work with recognition of pitch and basic musical symbols, exploration of the differences between speaking and singing voices, and concepts of posture, breath control, and diction. While there are no specific age guidelines for this ensemble, most members of the Preparatory Chorus are in grades 1-3.

Saturday, 8:00-8:45 a.m.

EURHYTHMICS

Ginny Latts, Instructor

Eurhythmics is a study of music through movement and is based on the interaction of ear, mind, and body. Classes nurture the imagination while encouraging musical exploration and the understanding of musical concepts and skills. Students discover the body as a uniquely expressive musical instrument. The Eurhythmics classes are recommended as preparation for instrumental study as well as a complementary theory component in the early years of private instrumental instruction. The following leveled sequence of classes is taught through games, problem solving, and improvisations that focus on ear training, musicianship, and music fundamentals such as rhythm, meter, tempo, form, melody, articulation, phrase, dynamics, texture, and notation, drawn from a broad variety of musical traditions. (Ages listed are a guideline. Placement at discretion of instructor.)

Saturday

8:00-9:00 a.m. – Level I – Ages 4-5

9:00-10:00 a.m. – Level II – Ages 5.5-6.5

10:00-11:00 a.m. – Level III – 6.5-7.5

11:00 a.m.-12:00 p.m. – Level IV – 7.5-11

SUZUKI VIOLIN, VIOLA, AND CELLO

Angela Leidig and Jenny Fan, Suzuki Coordinators

Shinichi Suzuki believed that “any child who is properly trained can develop musical ability just as all children develop the ability to speak their mother tongue.” This approach to learning creates a close relationship between the child, parent, and teacher. The parent is not only present at all classes and lessons but is also the daily home teacher. The principles of the Suzuki method include daily listening, development of concentration and memory skills, learning to work with other students, parents, and teachers in group activities, and continual repetition and refinement of techniques, which allows students to build on successes. The Suzuki approach sustains a positive environment for growth.

Students are required to register separately for private lessons and weekly group ensemble class. Group class assignments are for the year. Class descriptions are included on the following pages. Beginning Suzuki students are also encouraged to participate in the Eurhythmics Program.

All Suzuki group classes meet on Saturday.

course offerings

9:15-10:00 a.m.	10:15-11:00 a.m.	11:00-11:45 a.m.
Cello Dupre Ensemble Book 2B-3	Cello Casals Ensemble Book 1B-2A	Cello Rostropovich Ensemble Book 1A
Violin/Viola Suzuki Ensemble Pre-Twinkle	Violin Kreisler Ensemble Book 2A	Violin Milstein Ensemble Book 1B
Cello Suzuki Ensemble Pre-Twinkle	Viola Primrose Ensemble Book 2	Viola Fuchs Ensemble Book 1
Violin Heifetz Ensemble Book 4	Violin Paganini Ensemble Book 2B-3	Violin DeLay Ensemble Book 1A

Cello Suzuki Ensemble (Pre-Twinkle/Twinkle)

This class is for beginning students who have never played the cello before. It is a very important stage for students and practicing parent to learn to work together, as well as layer the foundation for setting up proper technique completely before playing songs. Students will work on beginning foundation steps and cover the Twinkle Variations and Theme over the course of the year. **The first 6-8 classes are for the parents only;** parents will be learning the Suzuki philosophy and learning to play the Twinkle Variations and Theme. Parents are required to read *Nurtured by Love* by S. Suzuki, rent a full size cello, and come to classes with the Suzuki Cello Book, Vol. 1, revised edition. Eurhythmics is highly recommended for all beginners.

Cello Rostropovich Ensemble (Book 1A)

For students in Book 1 who have completed all Twinkle Variations and working on French Folk Song through Rigadoon at the beginning of the fall. Eurhythmics is recommended for all students at this level.

Cello Casals Ensemble (Book 1B-2A)

This class is for students who are working are working on Happy Farmer (the 15th piece in book 1) through March in G (8th piece in book 2) at the beginning of the fall. Advanced Eurhythmics, Beginning theory, and Chorus are recommended at this level.

Cello DuPre Ensemble (Book 2B-3)

For students in Book 2 who have completed Witches Dance (the 9th piece in book 2) through the end of Book 3 at the beginning of the fall. Music theory class is recommended at this level.

Violin Suzuki Ensemble (Pre-Twinkle/Twinkle)

This class is for beginning Suzuki students and the practicing parent. It is a very important stage for students and parents to learn to work together, as well as layer the foundation for setting up proper technique completely before playing songs. Students will work on beginning foundational steps and cover the Twinkle variations and Twinkle Theme over the course of the year. **The first 6-8 classes are for the parents only;** parents will be learning about the Suzuki philosophy and learning to play the Twinkle Variations and Theme. Parents are required to read *Nurtured by Love* by S. Suzuki, rent a full size violin, and come to classes with the Suzuki Violin Book 1, Vol. 1, revised edition. Eurhythmics is highly recommended for all beginners.

course offerings

Violin DeLay Ensemble (Book 1A)

For students in Book 1 who have completed the Twinkle Variations and are working on Lightly Row through Perpetual Motion (the 9th piece in Book 1) at the beginning of the fall semester. Eurhythmics is recommended for all students at this level.

Violin Milstein Ensemble (Book 1B)

This class is for students who are working on Allegretto (the 10th piece in book 1) through the Happy Farmer (the 16th piece in Book 1) at the beginning of the fall semester. Eurhythmics and/or Chorus are recommended for all students at this level.

Violin Kreisler Ensemble (Book 2A)

This class is for students who are working on Gossec Gavotte (the 17th piece in Book 1) through Gavotte from Mignon (the 9th piece in Book 2) at the beginning of the fall semester. Advanced Eurhythmics, Chorus and/or Orchestra are all recommended at this level.

Violin Paganini Ensemble (Book 2B/3)

This class is for students working on Lully Gavotte (the 10th piece in Book 2) through Book 3 at the beginning of the fall semester. Orchestra and beginning theory are recommended at this level.

Violin Heifetz Ensemble (Book 4)

This class is for students working on Bach Bourree in Book 3 (last piece in Book 3) and pieces in Book 4 at the beginning of the fall semester. Orchestra and beginning theory are recommended at this level.

Viola Suzuki Ensemble (Pre-Twinkle/Twinkle)

This class is for beginning Suzuki students and the practicing parent. It is a very important stage for students and parents to learn to work together, as well as layer the foundation for setting up proper technique completely before playing songs. Students will work on beginning foundational steps and cover the Twinkle variations and Twinkle Theme over the course of the year. **The first 6-8 classes are for the parents only;** parents will be learning about the Suzuki philosophy and learning to play the Twinkle Variations and Theme. Parents are required to read *Nurtured by Love* by S. Suzuki, rent a viola, and come to classes with the Suzuki Viola Book, Vol. 1, revised edition. Eurhythmics is highly recommended for all beginners.

Viola Fuchs Ensemble

This class is for violists in Book 1 at the beginning of the fall semester. Eurhythmics and Chorus are recommended at this level.

Viola Primrose Ensemble

This class is for violists in Book 2 and up at the beginning of the fall semester. Eurhythmics, Chorus and/or Orchestra are recommended at this level.

course offerings

ELECTIVE COURSES

THE WESTERN MUSICAL EXPERIENCE

Andrea Olmstead, Instructor

A historical survey of Western Music illustrated through selected repertoire. Students are introduced to Medieval, Renaissance, and Baroque music in the fall semester and Classical, Romantic, and Modern in the spring. Emphasis is placed on listening, style analysis, and discussion. A prerequisite for the class is the successful completion of Theory Level II or the permission of the instructor.

Saturday, 1:00-2:00 p.m.

FUNDAMENTALS OF IMPROVISATION

Eyran Katsenelenbogen, Instructor

Designed for classical musicians as part of their overall musicianship education, this course combines group work on improvisation techniques with specific projects tailored to individual students, based on their repertoire, experience, musical strengths and challenges. Integrating the disciplines of music theory and performance, the course is designed to help students nourish their own creativity, and give them tools for their music practice in general.

Though there will be highlighted focused performance opportunities (recitals, contemporary music weekend), an equal emphasis of the class will be on in-class exploration, as individuals and as a group, of the following: further development of the ear, ornamentation and embellishments, cadenzas, harmonization of melodies, harmonic realization, dramatic characterizations, patterned improvisations, and mind/body techniques for improvisation, practice, rehearsal, performance.

Saturday, 9:00-10:00 a.m.

THE ART OF PRACTICE AND PERFORMANCE

Eli Epstein, Instructor

Since many of us have been practicing and performing from an early age, at some point we need to take stock of our work habits and attitudes, and retool. In this interactive workshop, Eli Epstein, veteran of the Cleveland Orchestra, will help us become optimal teachers to ourselves, identify practice skills that promote deep learning, introduce physiological and cognitive techniques that help us manage performance anxiety and present methods that free us to express our feelings, our stories and ourselves with our audience. Please bring your instruments. 10 sessions.

Saturday, 2:00-3:00 p.m.

CI A CAPPELLA ENSEMBLE

Please see page 24.

course offerings

INTRO TO COMPOSING WITH ELECTRONICS

Murat Colak, Instructor

Composing with electronics aims to introduce the student to relevant concepts of acoustic and electronic music processes, in order to build knowledge on the use of new technologies in music, enrich their compositional vocabulary and aesthetics. We will make use of computers, recording equipment, digital editing software and sound analysis software. We will develop basic skills in synthesis, sampling, digital recording and mastering. All the tools acquired through the course will be employed towards realizing individual creative work. To this end, the course will provide the student with salient compositional concepts applicable both to the acoustic and electronic medium. The student will be exposed to the relevant repertoire of compositions from the traditions of musique concrete, acousmatic, mixed and live-electronic music. We will work to develop vocabulary and strategies for discussing and analyzing these repertoires. Everyone will be encouraged to do both theoretical and creative work and all students will gain hands-on experience working with the equipment.

Saturday, 9:00-10:00 a.m.

COMPOSITION FOR PERFORMERS

Larry Bell, Instructor

A course designed to introduce the basic techniques of composition to performing musicians. Composition will be directed and motivated by a series of highly focused exercises. Each exercise grows out of the nature of the materials of music in relation to instrumental or vocal idioms. Students will perform their works in class four times each semester. A prerequisite for the class is the successful completion of Theory Level II or the permission of the instructor.

Saturday, 9:00-10:00 a.m.

RENAISSANCE AND BAROQUE IMPROVISATION AND ORNAMENTATION

This class is for students to learn principles of ornamentation and improvisation between 1500 and 1750. This class is open to all instruments. Students must have a certain command of the instrument. Students will need to play a placement audition for entrance to this class. Auditions will be held in September.

PRINCIPLES OF RHYTHM

In this group rhythm and movement class, students will examine and improve rhythmic skills from the foundation up. This class, open to students from different departments and backgrounds, will provide tools for students to develop and internalize rhythm in ways that are applicable to all their musical practices. Conventional and unconventional instruments, body percussion, and movement techniques will be used to explore rhythms from all over the world.

MUSIC WITHOUT BORDERS IN THE 21ST CENTURY

This class offers an introduction to current musical movements from around the world. The class will present a framework for students to develop their musical creativity while immersing themselves in different traditions based in World Music, Rhythm and Blues, and Contemporary Rock. Students will work and collaborate with each other to embrace ideas about structure, rhythm, and texture—pushing the boundaries of geography, genre, and style, while exploring the elements that connect all of them. Repertoire studied in the class will include 21st century music from Japan, India, Brazil, United States, and Iceland.

placements & auditions

PLACEMENTS & AUDITIONS

Most classes and ensembles at NEC Prep require a placement interview or audition with a member of the faculty, and we welcome students of all levels. This is an opportunity for families to meet with NEC Prep faculty and learn more about the program. The faculty use their wealth of experience and knowledge to make sure students are placed in the appropriate ensemble or class for their skill level or with an appropriate private teacher who will help them grow.

TIMELINE

Classes and ensembles run year long, but students can start private lessons at any point in the year.

Spring Auditions (May)

Large ensemble auditions (including orchestras, wind ensembles, choruses, Baroque ensembles, and Youth Jazz Orchestra (YJO)) take place each spring for entrance the following academic year. Scheduling for these auditions opens in March and is completed online.

Please note that all students who are currently enrolled in a wind ensemble, a Baroque ensemble, YJO, and students who would like to advance to a higher level ensemble must re-audition each year. All other students who are satisfied with their current placement do not need to re-audition.

Fall Auditions (September)

Placements/auditions for private lessons, chamber music, jazz, theory classes, composition classes, voice classes, piano classes, and electives take place each September. Students should take a placement for each class they are interested in.

Students who have been accepted into a large ensemble from the spring auditions also take seating auditions for their specific ensembles in the fall if applicable.

Rolling Auditions

Private lessons can be started at any time throughout the year after a placement with the department chair. Rolling admission to other offerings, such as classes and ensembles, is at the discretion of the instructor. For more information about late enrollment, please contact the Prep Office directly.

LEARN MORE AT NECMUSIC.EDU/PREP/SIGN-ME-UP

tuition, fees & scholarships

TUITION & FEES

Tuition for Preparatory School offerings is listed on the following pages.

- Pricing for ensembles and classes is for the entire year unless otherwise noted.
- Pricing for private lessons is listed as per lesson and per semester. Note: One Spring semester lesson is devoted to the required evaluation.

Tuition must be paid ahead of time, before classes, ensemble rehearsals, and private lessons begin.

- Class, ensemble, and all other course registration occurs once per year at the start of the Fall semester.
- Private lesson registration occurs twice per year at the start of the Fall and Spring semesters.

Students may register for additional classes and/or ensembles in the Spring semester only with the permission of the instructor and the Preparatory School staff.

A \$40 non-refundable registration fee is charged for each semester of required registration, per student.

A \$50 late registration fee will be charged per activity for students registering without due cause after the Fall and Spring semester deadlines listed on the academic calendar.

METHODS OF PAYMENT

Students must pay their tuition and fees at the time of registration. The school accepts cash, checks, and all major credit cards as valid forms of payment.

Non-negotiable Items

Students are responsible for paying with a negotiable check or valid credit card. New England Conservatory will assess students who present non-negotiable checks, for whatever reason, a fine of \$30 per check. The school reserves the right to refuse personal checks from students who have previously paid with non-negotiable items.

Outstanding Balances

Students must pay any outstanding balances prior to registering. Students with outstanding balances may be barred from attending school and cannot register for a new semester.

Optional Payment Plan

The following payment plan is available for people who prefer to pay tuition in installments:

- Due at the time of registration for Fall or Spring: 1/3 tuition, \$40 registration fee, and \$10 payment plan fee (per course).
- The remaining two installments, each equaling 1/2 the balance on the tuition, are drawn automatically from a valid credit card number furnished at the original registration or via check or cash as agreed upon by the Registration Office, on the following dates:
 - Fall semester: October 31 and November 30
 - Spring semester: March 15 and April 15

Note: Higher rates apply for some instructors. One Spring semester lesson is devoted to the required evaluation.

tuition, fees & scholarships

PRIVATE INSTRUCTION FEES

	Per Lesson	15-Week Semester
60-minute lessons	\$115	\$1,725
45-minute lessons	\$88	\$1,320
30-minute lessons	\$60	\$900

Note: One Spring-semester lesson is devoted to the required evaluation. Higher rates apply for some instructors.

COURSE FEES

	Regular Tuition	With Discount*
Suzuki Group Classes		
<i>All meet for 28 weeks</i>		
Suzuki Violin, 45-minute class	\$865	\$640
Suzuki Viola, 45-minute class	\$865	\$640
Suzuki Cello, 45-minute class	\$865	\$640
Classes		
<i>All meet for 30 weeks unless noted</i>		
Advanced Piano Seminar I	\$1,150	\$850
Advanced Piano Seminar II	\$1,725	\$1,275
The Art of Practice and Performance	\$310	N.A.
Audition and Performance Preparation for Singers (15 weeks)	\$575	\$425
Composition for Performers	\$1,150	\$850
Composition Seminar	\$1,150	\$850
Diction and Language for Singers	\$1,150	\$850
Eurhythmics (all levels)	\$805	N.A.
Fundamentals of Improvisation	\$1,150	\$850
Guitar Explorers (both age groups)	\$1,150	\$850
History of Jazz	\$1,150	\$850
Intermediate Piano Seminar	\$1,150	\$850
Introduction to Composing with Electronics	\$1,150	\$850
Introduction to Hand Drumming	\$1,150	\$850
Jazz Analysis and Stylistic Application	\$1,150	\$850
Jazz Ear Training (all levels)	\$1,150	\$850
Jazz Theory (all levels)	\$1,150	\$850
Junior Piano Seminar	\$1,150	\$850
Musical Theater Performance Class (15 weeks)	\$575	\$425
P-Bone Explorers	\$1,150	\$850
P-Trumpet Explorers	\$1,150	\$850
Piano Class for Singers	\$1,150	\$850
Music Theory (all levels)	\$1,150	\$850
Principles of Rhythm	\$1,150	\$850
Reedmaking	\$1,150	\$850
Renaissance and Baroque Improvisation and Ornamentation	\$1,150	\$850
Sightreading for Pianists (15 weeks)	\$575	\$425
String Bass Explorers	\$1,150	\$850
Music Without Borders in the 21st Century	\$1,150	\$850
Preparatory Voice Class for Young Singers (both age groups)	\$1,150	\$850
Young Composers' Seminar	\$1,150	\$850
Your Body the Instrument: Alexander Technique for Singers (15 weeks)	\$575	\$425

tuition, fees & scholarships

Regular Tuition With Discount*

Small Ensembles (including Chamber Music and Jazz Ensembles)

All meet for 28 weeks unless noted

Chamber Music	\$1,125	\$850
Chinese Music Ensemble	\$1,125	\$850
Guitar Chamber Ensemble	\$1,125	\$850
Harp Ensemble	\$1,125	\$850
Honors Brass Quintet (fee after scholarship)	\$565	\$425
Honors Woodwind Quintet (fee after scholarship)	\$565	\$425
Instrument Duo	\$1,725	\$1,325
Jazz Ensemble	\$1,125	\$850
Percussion Ensemble	\$1,125	\$850
Piano Duo	\$1,725	\$1,325
Sonata-Duo Class	\$1,125	\$850
Vocal Chamber Music	\$1,125	\$850

Large Ensembles

All meet for 30 weeks unless noted

Baroque Chamber Orchestra	\$1,180	\$910
Cello Choir	\$940	\$745
Chamber Chorus	\$940	\$745
Children's Chorus	\$940	\$745
CI A Cappella Ensemble	\$940	\$745
Friday Baroque Ensemble	\$1,180	\$910
Junior Massachusetts Youth Wind Ensemble	\$1,180	\$910
Junior Repertory Orchestra	\$1,180	\$910
Massachusetts Youth Wind Ensemble	\$1,180	\$910
MYWE Concert Band	\$1,180	\$910
Preparatory Baroque Ensemble	\$940	\$745
Preparatory Chorus	\$705	\$560
Preparatory String Orchestra	\$940	\$745
Renaissance and Baroque Wind Band	\$1,180	\$910
String Chamber Orchestra	\$1,180	\$910
String Repertory Orchestra	\$940	\$745
String Training Orchestra	\$940	\$745
Trombone Choir	\$940	\$745
Young Women's Chorale	\$940	\$745
Young Women's Chorale plus Youth Chorale	\$1,180	\$910
Youth Brass Ensemble	\$940	\$745
Youth Chorale	\$940	\$745
Youth Chorale plus Youth Camerata	\$1,180	\$910
Youth Jazz Orchestra	\$1,180	\$910
Youth Philharmonic Orchestra	\$1,180	\$910
Youth Repertory Orchestra	\$1,180	\$910
Youth Symphony	\$1,180	\$910

Additional Charges

Registration fee (per semester)	\$40
Late registration fine (per course)	\$50
Student I.D. replacement fee	\$10
Large ensemble audition fee	\$40

** To be eligible for discounted tuition on year-long activities (classes, chamber music, jazz ensembles, and large ensembles), students are required to register for 12 or more Preparatory School private lessons in the Fall semester and 12 or more private lessons in the Spring semester. If the student does not re-register for 12 or more lessons in the Spring semester, all year-long activity discounts are reversed and regular tuition rates apply.*

tuition, fees & scholarships

SCHOLARSHIPS

Funds from the Preparatory School Scholarship and Tuition Assistance for Boston Residents programs are available to students who have demonstrated talent, proficiency, and financial need.

All students receiving scholarships are evaluated each year and are expected to maintain a high level of commitment to their studies.

Because of the number of students seeking assistance and the limitation of available funds, there are no full scholarships. Awards are based on the number of classes indicated. Families are required to submit tax documentation with the application. Preparatory School scholarships are awarded during the academic year only; no funds are available for summer lessons. The application and instructions may be downloaded from the NEC website. New students must have teacher and/or ensemble placements before filing the application.

TUITION ASSISTANCE FOR BOSTON RESIDENTS

This program gives Boston residents with musical aptitude and limited financial resources an opportunity to enroll in the Preparatory School. Children who have shown exceptional ability and are enrolled in the Preparatory Certificate Program will receive primary consideration. Other children may be accepted based upon available openings in a particular instrument and/or course of study. All students receiving tuition assistance are evaluated each semester and are expected to maintain a high level of commitment to their studies. All students are also expected to honor required classroom commitments, including on-time arrival for all scheduled classes, and a developed, sustainable, at-home, structured daily practice regime.

Students who wish to apply for tuition assistance should complete the scholarship application available at necmusic.edu or by calling 617.585.1130.

PREPARATORY SCHOOL ENDOWED SCHOLARSHIP FUNDS

The following is a list of endowed scholarship funds that have been established for the support of Preparatory School students:

- Aaron Michael Pinsky Endowed Preparatory School Scholarship
- Carroll-Foley Memorial Fund for Preparatory Students in Piano
- James Huang Memorial Scholarship for Preparatory School Students
- Martin Guterman Memorial Scholarship
- Seth Kimmelman Endowed Preparatory School Scholarship
- Frances Brockman Lanier Scholarship
- Grace M. and Aimé LeBlanc Memorial Scholarship
- Rodney Lister and Sergey Schepkin Scholarship
- Preparatory School Woodwind Scholarship
- Angel Ramón Rivera Scholarship
- Dr. Michael Smalky Memorial Scholarship
- The Francis O. and Elizabeth Hunnewell Scholarship in Recognition of Benjamin Zander
- Barbara Berger Preparatory School Scholarship
- Robert and Jane Morse Endowed Chamber Music Fund

New endowed scholarship funds for the Preparatory School may be created at \$50,000 or more. We also welcome gifts to the existing scholarship funds. If you or a family member are interested in providing scholarship assistance, please call Donor Relations, at 617.585.1185.

registration information

REGISTRATION INFORMATION

OPTIONS

Registration may be completed in the following two ways:

- **Online:** Go to the Preparatory School registration page on NEC's website using the following link, and follow the instructions: <http://necmusic.edu/prep/registration>
- **In Person:** Go to the Registration Office, located in 33 Gainsborough Street, during office hours. Registration Office hours during the academic year are Tuesdays through Fridays 9:00 a.m. – 5:00 p.m. and Saturdays 8:00 a.m. – 4:00 p.m.

We do not process registrations over the phone.

For any questions prior to registration, or assistance with the online registration system, you may call the Registration Office at 617.585.1314.

REGISTRATION PERIODS

Fall

The Fall semester begins Friday, September 14, 2018. Registration for the Fall semester starts in May and ends Saturday, October 6, 2018. During this period students register for:

- Year-long activities: classes, large ensembles, chamber music, jazz ensembles, etc.
- Private lessons they plan on taking between Friday, September 14, 2018 and Friday, January 18, 2019.

The Fall semester consists of 15 weeks.

A late registration fine of \$50 is charged per course for any registrations made after Saturday, October 6, 2018.

Spring

The Spring semester begins Saturday, January 19, 2019. Registration for the Spring semester starts in December and ends Saturday, February 2, 2019. During this period students register for:

- Private lessons they plan on taking between Saturday, January 19, 2019 and Saturday, May 18, 2019.

Note: All students who receive discounts on their year-long courses in the Fall must re-register for a minimum of 12 lessons in the Spring.

Students who receive permission to join a class or ensemble mid-year must register for that class or ensemble during the Spring semester registration period.

The Spring semester consists of 15 weeks.

A late registration fine of \$50 is charged per course for any registrations made after Saturday, February 2, 2019.

registration information

REGISTRATION GUIDELINES

Registration must be completed before the first lesson, rehearsal, or class. Attending a class or rehearsal or informing an instructor of the intent to register does not constitute registration. Failure to register in a reasonable time may result in removal from the course until registration occurs.

Students registering for private lessons should do so only after a studio assignment is made and both instructor and student agree on the number and length of lessons. Students who need an instructor assignment should contact the Preparatory Office at 617.585.1160.

All NEC Prep students are required to have an NEC I.D. card.

Students and their parents are responsible for adhering to the registration deadlines and policies printed in this catalog. Students who have questions about registration should not rely on their instructors or other students for information regarding official policies. Misinformation or failure to read these guidelines does not exempt students from the printed registration policies and deadlines.

ADDITIONS AND WITHDRAWALS

Classes and Ensembles

Students may add classes or ensembles mid-year only with the approval of the Preparatory School and the instructor. Students must pay any adjustments in tuition for a change to take effect.

Students must request withdrawal from a course **in writing** to the Registration Office at prepceregistration@necmusic.edu. In addition, students must inform the instructor and the Preparatory School staff of their intent to withdraw. Informing an instructor of a decision to withdraw from a course, stopping and/or withholding payment, or not attending, does not constitute withdrawal from a course.

Students who withdraw from **classes, chamber music, and jazz ensembles** will receive a refund according to the following schedule:

- Before the first scheduled class or rehearsal, 100% tuition refund.
- After the first scheduled class or rehearsal, 75% tuition refund.
- After the second scheduled class or rehearsal, 50% tuition refund.
- After the third scheduled class or rehearsal, 25% tuition refund.
- After the fourth scheduled class or rehearsal, no refund.

Students withdrawing from **large ensembles (orchestras and choruses)** receive a refund according to the following schedule:

- Before the first scheduled rehearsal, 100% tuition refund less the \$210 non-refundable deposit.
- After the first scheduled rehearsal, 75% tuition refund less the \$210 non-refundable deposit.

registration information

- After the second scheduled rehearsal, 50% tuition refund less the \$210 non-refundable deposit.
- After the third scheduled rehearsal, 25% tuition refund less the \$210 non-refundable deposit.
- After the fourth scheduled rehearsal, no refund.

The \$40 registration fee and \$10 payment plan fee are non-refundable.

The school reserves the right to cancel any class or ensemble with insufficient enrollment. In the case of a course cancellation, the student will receive a full refund of tuition and the registration fee.

Exceptional refund requests will be reviewed if the request is made in writing with adequate documentation.

Private Lessons

Students are responsible for ensuring that they receive the lessons for which they have paid. Students experiencing unusual instructor scheduling problems should contact the Director of the Preparatory School.

Students changing private instructors within an academic year must complete a “Change of Private Teacher Form” prior to making the registration change. For more information please contact the Preparatory School Office at 617.585.1160.

Students must request withdrawal from private lessons **in writing** to the Registration Office at prepceregistration@necmusic.edu. In addition, students must inform the instructor and the Preparatory School staff of their intent to withdraw. Informing an instructor of a decision to withdraw from private lessons, stopping and/or withholding payment, or not attending lessons, does not constitute withdrawal.

Students are expected to appear for scheduled lessons each semester. Instructor absences will be made up at mutually arranged times with the student. If the student and instructor agree that the number of registered lessons cannot be met within the semester, a refund may be requested. **Student absences for any reason do not qualify as refundable missed lessons.** Instructors may make up these lessons at their discretion. Make-up lessons cannot be guaranteed if absence is incurred by the student.

Because instructors set aside time slots on the basis of registrations and often refuse other students, the amount refunded to a student who wishes to withdraw must be agreed upon by both the instructor and the student. Any instances in which the instructor and student cannot agree will be referred to an administrative committee for a final decision.

general information

ATTENDANCE

Students are expected to prioritize consistent attendance at NEC classes and ensemble rehearsals. Absences from ensembles must be approved by the Prep office at least two weeks in advance. Absence request forms are available from the ensemble managers and online. Continued participation in ensembles or the ability to pass a class will be reviewed for any student who misses three or more classes or rehearsals in a semester.

GRADUATION AND CERTIFICATES/AWARDS CEREMONY

At the close of each academic year, eligible students will be awarded their certificates in a joint ceremony with graduating seniors. Departmental and large ensemble awards are also presented to a number of outstanding seniors.

MASTERCLASSES

Masterclasses provide students with opportunities to meet and perform for prominent artist/teachers. Past guests have included cellists Laurence Lesser, Bion Tsang, Ralph Kirshbaum, Leslie Parnas, Colin Carr, and Orlando Cole; pianists Gilbert Kalish, Bruce Brubaker, Jerome Lowenthal, and András Schiff; singers Kathleen Kaun and Robert Honeysucker; violinists Eric Rosenblith and Zakhar Bron; violist Jeffrey Irvine; oboists Washington Barella and Wayne Rapier; flutist Sheryl Cohen; trumpeter Roger Voisin; trombonist Toby Oft; and bassists Gary Karr, John Clayton, and Paul Ellison.

STUDENT RECITALS

Students registered for private lessons are invited to perform end-of-the-year solo recitals. These recitals can be counted toward Certificate completion and may also be shared with another student. Performances must be approved by the student's private instructor. Students may begin scheduling recitals in March using the recital request form available online and in the Prep Office. The recital period runs from late May through mid-June.

CONCERTO COMPETITION

The NEC Prep Concerto Competition, open to all ages and instruments, is held every year in November. Several prizes are awarded in each orchestral category, and the winner performs with one of the orchestras (JRO, YRO, YS, or YPO). Students are selected to participate by faculty recommendation. Conductors may select additional competition prize winners or orchestra members to perform as soloists.

The Baroque Department holds an annual Baroque Concerto Competition. In even-numbered fall semesters, the competition is open to woodwind and brass players. In odd-numbered fall semesters, the competition is open to voice students. The winner of the competition performs as soloist with the Baroque Chamber Orchestra.

Information regarding the rules, regulations and applications is available by the end of September.

general information

PERFORMANCE TOURS

The Youth Philharmonic Orchestra, Youth Symphony, Massachusetts Youth Wind Ensemble, Youth Chorale, and Piano Department tour on a biannual basis. These performance tours offer unforgettable musical and cultural experiences to the students. Since 2005, these groups have toured Costa Rica, Spain, Slovakia, Hungary, Portugal, Czech Republic, Germany, China, Greece, Great Britain, Austria, Italy, Venezuela, Brazil, Argentina and Ireland. During the 2018-2019 season we expect our Youth Symphony and Youth Philharmonic Orchestra to tour.

CONCERT RECORDINGS

Many concerts by Preparatory School performing organizations are recorded. These recordings are available for class work and private listening and represent a major resource in all musical periods and styles. NEC reserves the right to use these recordings to promote the school and raise money for the scholarship fund. All students who participate in Conservatory performances and recordings release New England Conservatory from any obligation, financial or otherwise.

JORDAN HALL

NEC is the only school of music to be designated a National Historic Landmark. One of Boston's most celebrated concert halls, NEC's historic Jordan Hall is considered to have one of the best acoustics in the world. Most of the large ensembles within the Prep School have the opportunity to perform in this inspiring space. As members of the larger NEC community, Prep students and their families are welcome to attend the over 900 NEC performances that take place in the Conservatory's various concert halls and throughout Boston.

PRACTICING

Because of the limited space in the Conservatory buildings, Preparatory School students are not permitted use of the practice facilities other than at lesson, class, or rehearsal times.

LIBRARIES

The Blumenthal Family Library (located in the Student Life and Performance Center) houses 75,000 volumes of music and books, over 275 journals, newsletters, and newspapers, and over 35,000 recordings on LP, CD, tape, and videotape. Use of the materials and listening rooms is available to all Preparatory students with a current ID.

ID CARDS

Every student registered for lessons, ensembles, or classes through NEC Prep must have an NEC ID card. All NEC Prep students and their parents or guardians are required to show their NEC ID when entering campus buildings. There is a \$10 replacement fee for lost student or parent ID cards. Replacement fees can be paid by cash or check (made out to New England Conservatory) in the Prep Office.

general information

SECURITY AND SAFETY

Security personnel are located at the entrance of the Jordan Hall, SLPC, St. Botolph Street, and Gainsborough Street buildings. All safety concerns should be reported to them. Parents, please note that events and concerts are open to the public. Students are advised to carry their instruments and valuables at all times. Parents must supervise small children, and may not leave them unattended in libraries or other common areas. Identification cards must be shown to security personnel when entering the NEC buildings or upon request.

SCHOOL CLOSINGS

The Conservatory may be closed in some cases of inclement weather. The following radio and TV stations and Web site will announce school closings: WBZ 1030 AM and Channel 4; WRKO 680 AM and Channel 7; WCVB TV Channel 5; WLVI TV Channel 56; and www.wbur.org. Announcements will be updated regularly on the automated attendant at the NEC main number: 617.585.1100 and posted on the NEC website. If school is cancelled due to bad weather, every effort will be made to make up lessons and classes.

TEXT PURCHASES

Texts and other course materials may be purchased at Music Espresso, located at 33 Gainsborough Street, first floor, Boston, MA.

PHOTO RELEASE

Preparatory School 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, CD-ROM, Internet/WWW) or other form of promotion. All Preparatory School students and their parents release NEC from liability for any violation of any personal or proprietary rights in connection with such use.

MEMBER AFFILIATIONS

- National Guild for Community Arts Education
- League of American Orchestras–Youth Orchestra Division
- NafME (National Association for Music Education)
- MMEA (Massachusetts Music Educators Association)

calendar

Please visit our website for the most up-to-date list of events and concerts. Dates subject to change.

SEPTEMBER 2018

- **Thursday, 6 – Sunday, 9:** Prep Fall placements and seating auditions
- **Friday, 14:** Sr. MYWE, Jr. MYWE, MYWE CB, Friday Baroque Ensembles begin
- **Saturday, 15:** First day of Fall semester—Classical and CI large ensembles, classes, and lessons begin; Jazz classes begin
- **Saturday, 22:** Jazz ensembles begin
- **Saturday, 29:** Jazz lessons and chamber music rehearsals begin

OCTOBER 2018

- **Saturday, 6:** Registration deadline (late fees incurred after this date)
- **Saturday, 13:** Prep Concerto Competition applications due

NOVEMBER 2018

- **Sunday, 4:** Prep Concerto Competition preliminaries and Baroque Competition
- **Sunday, 11:** Prep Concerto Competition finals
- **Tuesday, 20 – Sunday, 25:** Thanksgiving Vacation—No classes, lessons, or rehearsals

DECEMBER 2018

- **Saturday, 22:** Winter String Orchestra Festival—No classes, lessons, ensembles, or chamber music
- **Sunday, 23 – Friday, January 4:** Winter Vacation—No classes, lessons, or rehearsals

JANUARY 2019

- **Saturday, 5:** Saturday classes, lessons, and rehearsals resume—No STO, PSO, or SRO rehearsals
- **Friday, 11:** Sr. MYWE, Jr. MYWE, MYWE CB, Friday Baroque Ensembles resume
- **Saturday, 19:** Prep Spring semester begins
- **Sunday, 27:** Chamber Music Festival

calendar

FEBRUARY 2019

- **Friday, 1 – Sunday, 3:** Contemporary Music Festival
- **Saturday, 2:** Registration deadline (late fees incurred after this date)
- **Saturday, 16:** Winter Break—No classes, lessons, or rehearsals

MARCH 2019

- **Saturday, 2:** First date for scheduling certificate recitals
- **Saturday, 9:** Spring Vacation—No rehearsals, lessons, classes, or ensembles
- **Saturday, 16:** First date for scheduling non-certificate recitals

APRIL 2019

- **Saturday, 20:** April Vacation—No rehearsals, lessons, classes, or ensembles

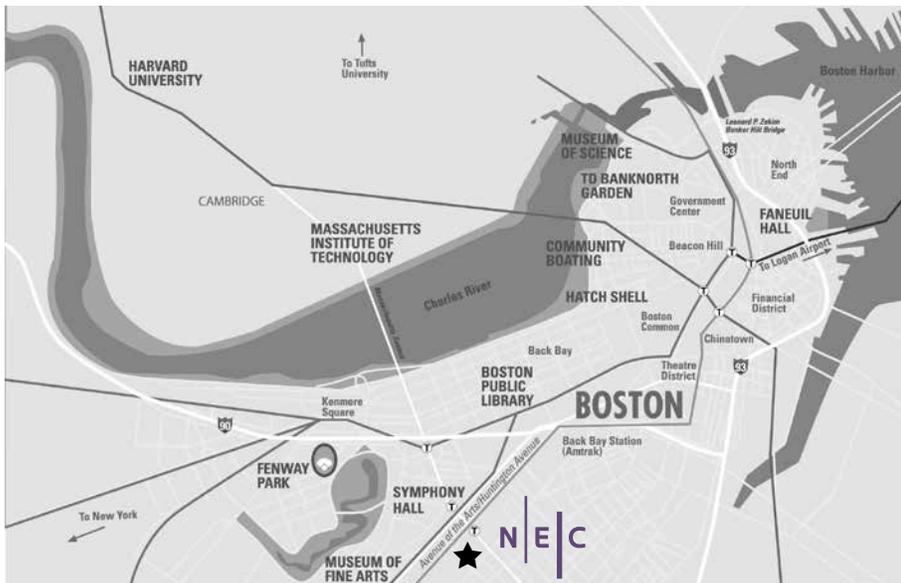
MAY 2019

- **Saturday, 4:** Jazz evaluation day
- **Saturday, 11:** Evaluation day—No private lessons, chamber, or piano seminar
- **Saturday, 18:** Last day of lessons and classes
- **Saturday, 25:** Chamber Music Festival and make-up lessons and classes
- **Monday, 20 – Sunday, June 9:** Student recital period

JUNE 2019

- **Saturday, 8:** Spring Festival

how to find us



LOCATION AND TRANSPORTATION

New England Conservatory is near Symphony Hall at the corner of Huntington Avenue and Gainsborough Street. Registration is at 241 St. Botolph Street, Room 108-109. Classes and rehearsals take place in Jordan Hall, the Student Life and Performance Center, 241 St. Botolph Street, and 33 Gainsborough Street. The locations of teachers, classes, rehearsals, workshops, and recitals are posted weekly in the lobbies of Jordan Hall and 241 St. Botolph Street. Public transportation includes the Symphony stop (Green Line “E” train), Massachusetts Avenue stop (Orange Line), or buses 1, 39, or CT1.

PARKING

If taking public transportation is not feasible, there are several public parking facilities in the area, plus some metered on-street parking.

The underground garage of the Christian Science Center (at the intersection of Massachusetts and Huntington Avenues, a short walk from NEC) offers discounted parking to Prep families on Saturdays and Sundays between 7:30 a.m. and 6:10 p.m. and on weekdays between 5:00 p.m. and 10:00 p.m. Tickets are sold at the office of the Director of Administration in SB 107 (cash or checks only). There are two kinds:

- (1) parking for up to 5 hours on weekday evenings between 5:00 p.m. and 10:00 p.m.:
\$12 (or \$110 for 10 tickets)
- (2) parking on Saturday or Sunday for any length of time between 7:30 a.m. and 6:10 p.m.:
\$15 (or \$135 for 10 tickets)

These fees were in effect in 2017-2018 and may change in 2018-2019.

290 Huntington Avenue, Boston, MA 02115
617.585.1160
necmusic.edu/prep

NEW ENGLAND CONSERVATORY

Founded 1867 – The oldest independent school of music in America

290 Huntington Avenue, Boston, MA 02115

PHONE: 617.585.1160 (Prep Office), 617.585.1314 (Registration Office)

FAX: 617.585.1135

prep@necmusic.edu

necmusic.edu/prep

NEW ENGLAND CONSERVATORY PREPARATORY SCHOOL

Rebecca Bogers

Associate Dean and Director, Preparatory School

Office Hours

Academic Year (September 3, 2018 - June 8, 2019):

Tuesday–Friday, 9:00 a.m.–5:00 p.m.; Saturday, 8:00 a.m.–4:00 p.m.

Summer (June 9 - September 1, 2019):

Monday–Thursday, 9:00 a.m.–5:00 p.m.; Friday, 9:00 a.m.–12:30 p.m.

ADMINISTRATION

Rebecca Bogers
*Associate Dean and Director,
Preparatory School*

Patricia Kopko
Department Coordinator

Jos van der Linde
Director of Administration

Elena Cook
Assistant Director of Administration

Rebecca Barry-Wolff
Associate Registrar

Ellie Kidson
Assistant Registrar

Christine Witmer
*Assistant Director
Woodwinds, Brass, Percussion*

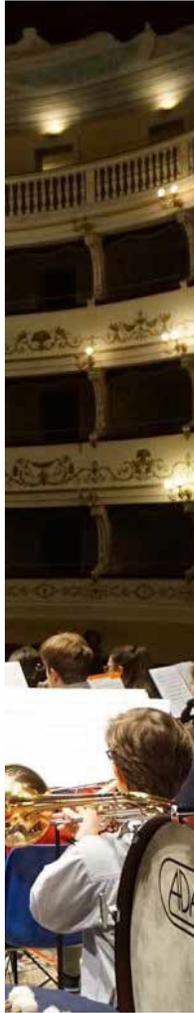
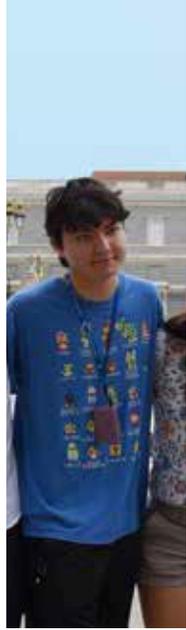
Cassandra McBride
*Program Manager
Voice, Jazz, Guitar, Baroque, Contemporary
Improvisation, Chamber Music, Choruses*

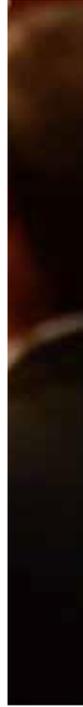
Lisa Fujita
*Program Manager
Strings, Piano, Early Childhood,
Theory, Composition*

Laura Mixer
*Ensemble Coordinator
Orchestras and Wind Ensembles*

NEW ENGLAND CONSERVATORY OF MUSIC DOES NOT DISCRIMINATE ON THE BASIS OF RACE, COLOR, RELIGION, SEX, AGE, NATIONAL OR ETHNIC ORIGIN, SEXUAL ORIENTATION, PHYSICAL OR MENTAL DISABILITY, OR VETERAN STATUS IN THE ADMINISTRATION OF ITS EDUCATIONAL POLICIES, ADMISSION POLICIES, EMPLOYMENT POLICIES, SCHOLARSHIP AND LOAN PROGRAMS, OR OTHER CONSERVATORY-SPONSORED ACTIVITIES.







make

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