



New England
Conservatory

*the future
of music.
made here.*

Academic Catalog : 2020 / 2021



NEW ENGLAND CONSERVATORY

Founded 1867

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necmusic.edu

Office of Admissions

(617) 585-1101

Office of the President

(617) 585-1200

Office of the Provost

(617) 585-1305

Office of Student Services

(617) 585-1310

Office of Financial Aid

(617) 585-1110

Business Office

(617) 585-1220

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

Edited by Rebecca Teeters, June 2020

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

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





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NEC mission

New England Conservatory educates and trains musicians of all ages from around the world, drawing on the talent and deep reservoir of experience of our distinguished faculty. We are dedicated to inculcating the highest standards of excellence and nurturing individual artistic sensibility and creative growth. Understanding that music is one of the transcendent expressions of human civilization, NEC aspires to ensure it a central place in contemporary society.

college administrative personnel

OFFICE OF THE PRESIDENT AND THE PROVOST

Andrea Kalyn
President

Thomas Novak
Vice President and Provost

Amy Giannini
Executive Assistant

OFFICE OF STUDENT SERVICES

Nick Tatar
Dean of Students

Rebecca Teeters
Senior Associate Dean of Students

Laura Messina
*Academic and International
Student Advisor*

Yukii Ntumba
*Academic and International
Student Advisor*

Thomas Handel
Chair of DMA Program

Robert Winkley
Registrar

Steven Sweat
Director of Residence Life and Housing

Micah Gharavi
Office Coordinator

ENSEMBLES ADMINISTRATION

Margie Apfelbaum
*Director of Large Ensemble
Administration*

Greta DiGiorgio
*Jazz and CI Production and
Administrative Director*

Rich Frost
*Opera Production and
Administrative Director*

Sally Millar
Administrator for Chorus

Elizabeth Van Voorhis
*Administrative Director, Chamber
Music, Strings, Woodwinds,
Percussion and Brass*

BLUMENTHAL FAMILY LIBRARY

Richard Vallone
Head of Public Services

BUSINESS OFFICE

Andrew Barnwell
Receivables Accountant



**OFFICE OF ADMISSIONS
AND FINANCIAL AID**

Alex Powell
*Dean of Admissions and
Financial Aid*

Lauren Urbanek
Associate Dean for Financial Aid

Emily Cox
*Assistant Director of Admissions
and Financial Aid*

Claire Paik
*Assistant Director of Admissions
and Financial Aid*

Zachary Schwartz
*Assistant Director of Admissions
and Financial Aid*

Kimberly Ouellette
*Admissions and Financial Aid
Counselor*

Shanell Percy
*Admissions and Financial Aid
Counselor*

**COMMUNITY ENGAGEMENT
AND PROFESSIONAL STUDIES**

Tanya Maggi
*Dean of Community Engagement
and Professional Studies*

**COMMUNITY PERFORMANCES
AND PARTNERSHIPS**

Grace Allendorf
*Assistant Dean of Community
Performances and Partnerships*

**ENTREPRENEURIAL MUSICIANSHIP
DEPARTMENT**

Annie Phillips
*Associate Dean of Entrepreneurial
Musicianship*

Andrew Worden
*Assistant Dean of Entrepreneurial
Musicianship*

college faculty

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

STRINGS

Lluís Claret, *Chair*
Kristopher Tong, *Assistant Chair*

VIOLIN

Paul Biss
Miriam Fried
Soovin Kim
Nicholas Kitchen,
Borromeo String Quartet
Ayano Ninomiya
Kristopher Tong,
Borromeo String Quartet
Valeria Vilker-Kuchment, *BSO*
Donald Weilerstein,
Dorothy Richard Starling
Violin Chair
Jason Horowitz, *BSO*,
Orchestra Repertoire

VIOLA

Cathy Basrak, *BSO*
Nicholas Cords
Kim Kashkashian
Martha Strongin Katz
Mai Motobuchi,
Borromeo String Quartet
Marcus Thompson

VIOLONCELLO

Lluís Claret
Mickey Katz, *BSO*,
Orchestra Repertoire
Paul Katz
Yeeseun Kim, *Borromeo String Quartet*
Laurence Lesser, *President Emeritus*,
Walter W. Naumburg Chair in Music

DOUBLE BASS

Donald Palma
Todd Seeber, *BSO*
Thomas Van Dyck, *BSO*

GUITAR

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

HARP

Franziska Huhn
Jessica Zhou, *BSO Principal*

WOODWINDS

Richard Svoboda, *Chair*

FLUTE

John Heiss
Renée Krimsier
Cynthia Meyers, *BSO*
Paula Robison, *Donna Hieken*
Flute Chair
Elizabeth Rowe, *Orchestra Repertoire*,
BSO Principal

OBOE

John Ferrillo, *BSO Principal*
Anne Marie Gabriele
Mark McEwen, *BSO*
Keisuke Wakao, *BSO*,
Boston Pops Principal

CLARINET

William R. Hudgins, *BSO Principal*
Thomas Martin, *BSO*,
Boston Pops Principal
Richard Stoltzman

BASSOON

Marc Goldberg
Richard Ranti, *BSO*,
Boston Pops Principal
Richard Svoboda, *BSO Principal*,
Boston Symphony Chamber Players

SAXOPHONE

Kenneth Radnofsky

BRASS AND PERCUSSION

James Markey, Chair

HORN

Rachel Childers, *BSO*

Eli Epstein

Jean Rife

Richard Sebring, *BSO*,
Boston Pops Principal

Jason Snider, *BSO*

James Sommerville, *BSO Principal*,
Boston Symphony Chamber Players

Michael Winter, *BSO*

TRUMPET

Michael Dobrinski

Steve Emery, *former BSO*

Thomas Rolf, *BSO Principal*,
Boston Symphony Chamber Players

Tom Siders, *BSO*

Benjamin Wright, *BSO*

TROMBONE

Norman Bolter, *former BSO*

Stephen Lange, *BSO*

James Markey, *BSO*

Toby Oft, *BSO Principal*

TUBA

Mike Roylance, *BSO Principal*

PERCUSSION

Daniel Bauch *BSO*

Jim Gwin, *Drum Set Class*

Will Hudgins, *BSO*

Matt McKay, *BSO*

CONDUCTING

Hugh Wolff, Director of Orchestras
David Loebel, Associate Director
of Orchestras

Frank Carlberg, *Jazz Composers'*
Workshop Orchestra

Stephen Drury, *Avant-Garde Ensemble*

William Drury, *Associate Conductor of*
Wind Ensembles, Symphonic Winds

John Heiss, *Contemporary Ensemble*

Donald Palma, *Chamber Orchestra*

Charles Peltz, *Director of Wind*
Ensemble Activities

Ken Schaphorst, *Jazz Orchestra*

Erica Washburn, *Director of Choral*
Activities

GUEST CONDUCTORS, 2003–2019

Stefan Asbury

Django Bates, *Jazz Orchestra*

Carla Bley, *Jazz Orchestra*

Bob Brookmeyer, *Jazz Orchestra*

Mei-Ann Chen

Aram Demirjian

JoAnn Falletta

Guillermo Figueroa

Jimmy Heath, *Jazz Orchestra*

David Holland, *Jazz Orchestra*

John Hollenbeck, *Jazz Orchestra*

Jeffrey Kahane

Julian Kuerti

Steven Lipsitt

Andrew Litton

Andres Lopera

Ken-David Masur

Jim McNeely, *Jazz Orchestra*

David Alan Miller

Ludovic Morlot

Tito Munoz

Alasdair Neale

Larry Rachleff

Gil Rose

Mischa Santora

Maria Schneider, *Jazz Orchestra*

Gunther Schuller

Joseph Silverstein

Leonard Slatkin

Robert Spano

Shi-Yeon Sung

Michael Tilson Thomas

Yan Pascal Tortelier

Joshua Weilerstein

Xian Zhang

CHAMBER MUSIC

Merry Peckham, Chair

Jean Rife, Assistant Chair

Paul Biss

Borromeo String Quartet:

Nicholas Kitchen, *Violin*

Kristopher Tong, *Violin*

Mai Motobuchi, *Viola*

Yeesun Kim, *Violoncello*

Rachel Childers

Lluís Claret

Nicholas Cords

Stephen Drury

Eli Epstein

Jonathan Feldman

John Ferrillo

Guy Fishman

Eliot Fisk

John Heiss

Will Hudgins

Kim Kashkashian

Paul Katz, *Professional String*

Quartet Training Program

Soovin Kim

Pei-Shan Lee

Max Levinson

Tanya Maggi

James Markey

Jérôme Mouffe

Ayano Ninomiya

Thomas Novak

Carol Ou

Donald Palma

Kenneth Radnofsky

Paula Robison

James Sommerville

Donald Weilerstein

Vivian Hornik Weilerstein,

Professional Piano Trio

Training Program

Benjamin Wright

RESIDENT ENSEMBLES

Borromeo String Quartet

NEC's Weilerstein Trio

PIANO

Bruce Brubaker, Chair

Alessio Bax

Bruce Brubaker

Wha Kyung Byun

Thai Son Dang

Stephen Drury

Randall Hodgkinson

Alexander Korsantia

Meng-Chieh Liu

HaeSun Paik

A. Ramón Rivera, *Piano Pedagogy*

Vivian Hornik Weilerstein

Distinguished Artist-in-Residence

Russell Sherman

COLLABORATIVE PIANO

Cameron Stowe, Chair

Tanya Blaich

Jonathan Feldman

Damien Francoeur-Krzyzek

Pei-Shan Lee

Max Levinson

Cameron Stowe

Vivian Hornik Weilerstein

JAZZ STUDIES

Ken Schaphorst, Chair

Brian Levy, Assistant Chair

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

Jerry Bergonzi, *Saxophone, Ensemble*

Ran Blake, *Piano,*

Contemporary Improvisation

Frank Carlberg, *Composition, Piano*

Anthony Coleman, *Composition,*

Piano, Ensemble

Jorrit Dijkstra, *Ensemble*

Dominique Eade, *Voice, Vocal Ensemble*
 Henrique Eisenmann, *Piano, Brazilian Ensemble*
 Billy Hart, *Percussion*
 Ethan Iverson, *Piano*
 Jerry Leake, *African and Indian Percussion, Tabla*
 Brian Levy, *Saxophone, Ensemble*
 John Lockwood, *Double Bass, Ensemble*
 Cecil McBee, *Double Bass, Ensemble*
 Donny McCaslin, *Saxophone*
 John McNeil, *Trumpet, Ensemble*
 Jason Moran, *Piano, Ensemble*
 Joe Morris, *Guitar, Ensemble*
 Hankus Netsky, *Contemporary Improvisation, Ensemble*
 Bob Nieske, *Bass, Ensemble*
 Nedelka Prescod, *Gospel Ensemble*
 Ted Reichman, *Composition, Ensemble*
 Ken Schaphorst, *Composition*
 Benjamin Schwendener, *Advanced Jazz Theory, Ensemble*
 Bert Seager, *Piano, Ensemble*
 Nasheet Waits, *Drums*
 Mark Zaleski, *Non-Majors Ensemble*
 Miguel Zenon, *Saxophone*
 Norman M.E. Zocher, *Guitar*

CONTEMPORARY IMPROVISATION

Hankus Netsky, *Co-Chair*
 Eden MacAdam-Somer, *Co-Chair*
 Mal Barsamian, *Clarinet, Oud, Middle Eastern Music*
 Ran Blake, *Piano, Improvisation, Film Noir*
 Mike Block, *Cello, Composition*
 Cristi Catt, *Voice*
 Linda Chase, *Interdisciplinary Ensemble, Flute, Composition, Improvisation*
 Anthony Coleman, *Piano, Composition, Improvisation, Ensemble*

Dominique Eade, *Voice, Improvisation, Ensemble*
 Aaron Hartley, *Film Noir Ensemble, Improvisation, Ear Training*
 Nima Janmohammadi, *Persian Music Ensemble*
 Tanya Kalmanovitch, *Viola, Improvisation*
 Carla Kihlstedt, *Strings, Improvisation, Songwriting, Composition*
 Guy Klucevsek, *Accordion*
 Liz Knowles, *Irish Music Ensemble*
 Balla Kouyaté, *Mandé West African Ensemble*
 Jerry Leake, *World Percussion, Tabla*
 Greg Liszt, *Banjo*
 Eden MacAdam-Somer, *Strings, Songwriting, Composition, Improvisation, American Roots Ensemble*
 Lautaro Mantilla, *Contemporary Rock Ensemble*
 Amir Milstein, *Ensemble*
 Joe Morris, *Guitar, Bass, Improvisation, Ensemble*
 Hankus Netsky, *Improvisation, Ear Training, Songwriting, Jewish Music Ensemble*
 Steve Netsky, *Songwriting Ensemble*
 Nedelka Prescod, *African American Roots Ensemble, Rhythm & Blues Ensemble*
 Ted Reichman, *Improvisation, Composition, Accordion, Rhythm & Blues Ensemble*
 Bert Seager, *Piano, Improvisation, Songwriting, Composition*
 Mark Zaleski, *Monk/Mingus Ensemble, Non-Majors Ensemble, Ear Training*

HISTORICAL PERFORMANCE

Guy Fishman
 John Tyson

VOICE

Bradley Williams, *Chair*
 Jean Anderson-Collier, *Diction*
 Tanya Blaich, *Diction, Repertoire,*
Vocal Coaching
 Jane Eaglen
 Damien Francoeur-Krzyzek,
Vocal Coaching
 Carole Haber
 Karen Holvik
 Ian Howell, *Vocal Pedagogy Director*
 MaryAnn McCormick
 Michael Meraw
 Lorraine Nubar
 JJ Penna, *Repertoire, Vocal Coaching*
 Lisa Saffer
 Cameron Stowe, *Repertoire*
 Chelsea Whitaker, *Repertoire,*
Vocal Coaching
 Bradley Williams
 Justin Williams, *Diction, Repertoire*

VOCAL PEDAGOGY

Ian Howell, *Vocal Pedagogy Director*
 Kayla Gauteraux, *Assistant Vocal*
Pedagogy Director
 Carol Krusemark, *Voice Science*
 Tara Stadelman-Cohen, *Voice Science*

OPERA STUDIES

Joshua Major, *Chair*
 Robert Tweten, *Music Director*
 Jane Eaglen
 Damien Francoeur-Krzyzek
 Steven Goldstein
 Angie Jepson, *Stage Combat*
 Michael Meraw, *Undergraduate*
Opera Studies Artistic Director
 J.J. Penna
 Lisa Saffer
 Timothy Steele
 Michael Strauss
 Kristin Wagner, *Stage Movement*
 Chelsea Whitaker
 Justin Williams, *Undergraduate Opera*
Studies Music Director
 Daniel Wyneken

**OPERA GUEST CONDUCTORS/
DIRECTORS 2003–2018**

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

COMPOSITION

Michael Gandolft, *Chair*
 Kati Agócs
 Paul Burdick, *Computer Music*
Programming
 Michael Gandolft
 John Heiss
 John Mallia, *Electronic Music Studio,*
Notation
 Efstratios Minakakis
 Malcolm C. Peyton
 Sid Richardson, *Composition*
and Tonality
 Kathryn Salfelder

MUSIC HISTORY AND MUSICOLOGY

Helen Greenwald, *Chair*
 Gabriel Alfieri
 Matthew Cron
 Christina Dioguardi
 Stephen Drury
 Ellen Exner
 Cody Forrest
 Sean Gallagher
 Helen Greenwald
 Thomas Handel
 John Heiss
 Nima Janmohammadi

Tanya Kalmanovitch
Robert Labaree
Brian Levy
Eden MacAdam-Somer
Katarina Marković
(on leave Fall 2020)
Scott Metcalfe
Hankus Netsky
Mehmet Ali Sanlikol

MUSIC THEORY

Katarina Miljkovic, Chair

Jung-A Bang
Paul Burdick
Lyle Davidson
Roger Graybill
John Heiss
Davide Ianni
Nima Janmohammadi
Li-Mei Liang
Katarina Miljkovic
Efstratios Minakakis
Felicia A.B. Sandler
Andrew Schartmann
Larry Scripp *(on leave Fall 2020)*
Deborah Stein
Matthias Truniger
Bert Van Herck
Julia Werntz

MUSIC-IN-EDUCATION

Larry Scripp, Chair (on leave Fall 2020)
Lyle Davidson, Acting Chair, Fall 2020
Paul Burdick
Lyle Davidson
Josh Gilbert
Larry Scripp *(on leave Fall 2020)*
Warren Senders

LIBERAL ARTS

Patrick Keppel, Chair
Matthew Duvencek
Jill Gatlin
Suzanne Hegland
Patrick Keppel
James A. Klein
Ruth Lepson
Ben Martin-Bean
Katya Popova
Tracy Strauss
Jacob Vance

MODERN LANGUAGES

Megan Barrett, Chair
Megan Barrett, Graduate German
Panagiota Kambouris, ESL
Ben Martin-Bean, ESL
Francesca Santovetti, Italian
Sia Liss Stovall, Undergraduate German
Tali Zechory, French

ENTREPRENEURIAL MUSICIANSHIP

Eli Epstein
David Herlihy
Tanya Kalmanovitch
Annie Phillips
Jessi Rosinski
Rebecca Teeters
Drew Worden

INTERDISCIPLINARY STUDIES

Tanya Maggi
Leah McKinnon-Howe
Vanessa Mulvey
Ted Reichman
Drew Worden

academic calendar

Due to COVID-19, all dates contained in the 2020-2021 Academic Calendar are subject to change.

FALL 2020

Friday, September 4	Registration for new students
Monday, September 7	Labor Day (holiday)
Tuesday, September 8	<i>First day of instruction at Tufts University</i>
Wednesday, September 9	Convocation First day of fall term instruction at New England Conservatory Special Student applications accepted
Wednesday, September 9– Friday, September 18	Time period to add or drop courses
Monday, September 21	First day to withdraw from courses
Monday, October 5– Tuesday, November 24	Academic Advising and Registration for Spring 2021
Friday, October 9	Last day to withdraw from 7-week courses ending on or before October 23
Monday, October 12	Indigenous Peoples Day (holiday)
Tuesday, November 10	Last day to withdraw from 11-week courses
Tuesday, November 24	Intent to graduate deadline for December 2020 graduates Last day to withdraw from 14-week courses
Wednesday, November 25– Sunday, November 29	Thanksgiving Holiday
Friday, December 11	<i>Last day of instruction at Tufts University</i>
Friday, December 18	Last day of instruction at New England Conservatory
Monday, December 21– Tuesday, December 22	Examination Period

SPRING 2021

Monday, January 18	Martin Luther King Day (holiday)
Tuesday, January 19	First day of spring term instruction at New England Conservatory Orientation for new students Special Student applications accepted
Tuesday, January 19– Tuesday, January 26	Time period to add or drop courses



Wednesday, January 27	First day to withdraw from courses
Friday, February 12– Tuesday, February 16	Presidents' Day Recess (no classes held Friday–Tuesday)
Friday, February 19	Intent to graduate deadline for May 2021 graduates
Saturday, March 20– Sunday, March 28	New England Conservatory and Tufts Spring Vacation
Monday, March 29– Wednesday, April 28	Academic Advising and Registration for Fall 2021
Wednesday, April 7	Alternate Class Day: Follow Monday Schedule
Thursday, April 22*	Possible Alternate Snow Day Schedule (only if needed)*
Friday, April 23	Last day to withdraw from classes
Monday, May 3	<i>Last day of instruction at Tufts University</i>
Friday, May 7	Last day of instruction at New England Conservatory
Monday, May 10– Wednesday, May 12	Final examination period
Thursday, May 13– Sunday, May 16	Pre-promotional period
Monday, May 17– Friday, May 21	Promotional evaluations
Saturday, May 22	Commencement Concert
Sunday, May 23	New England Conservatory and Tufts Commencement
Monday, May 31	Memorial Day (holiday)

* Possible Snow Day replacement schedule; to be determined before March 15, 2021.



academic regulations and information

RESPONSIBILITY

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

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

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

PROGRAMS OF STUDY

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

ADVISING

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

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

RESIDENCY POLICY

FULL-TIME STATUS

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

made for undergraduate transfer students). Master's students must complete requirements within five years of matriculation. Doctoral students must complete requirements within seven years of matriculation.

PART-TIME STATUS

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

CREDIT LOADS AND ENROLLMENT STATUS

Generally, students are awarded one credit for each hour of class time. Exceptions are made for studio, ensemble, and a small number of classes. See "Course Offerings by Department" for more information.

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

	Full-time	Part-time	Half-time
Diploma	10–13	fewer than 10	at least 5
Bachelor of Music	12–16	fewer than 12	at least 6
Graduate Diploma	6–9	fewer than 6	at least 3
Master of Music	9–12	fewer than 9	at least 5
Doctor of Musical Arts	8–10	fewer than 8	at least 4

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

REGISTRATION

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

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

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

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

Students returning to active status may register during the registration period or in the first week of classes at no charge.

ADDING OR DROPPING CLASSES DURING TERM

Students may add or drop classes during the Add/Drop period (see *Academic Calendar*). Adding or dropping studio, ensemble, or chamber music requires written permission from the appropriate department. Dropped courses do not appear on transcripts.

WITHDRAWING FROM CLASSES DURING TERM

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

DISABILITY SUPPORT SERVICES

New England Conservatory is committed to providing all students equal access to its programs and activities.

Disability Support Services within the Office of Student Services coordinates services for qualified students with disabilities. We want to ensure that students have equal opportunity to participate in all activities, programs, and services of NEC. These services can include housing accommodations and academic accommodations, such as extended time of exams, alternative forms of assessment, or classroom modification.

A person is eligible for accommodations if they are considered a person with a disability, has identified themselves to the college through Disability Support Services and has presented appropriate documentation regarding the disability to the college as required by Disability Support Services.

For more information on accommodations and disability support services, please contact your academic advisor, Disability Support Services, or visit: <https://necmusic.edu/disability-support-services>.

ATTENDANCE

NEC expects new students to arrive for the first day of orientation; continuing students, by the first day of class each semester. Students are responsible for knowing their course, studio, and ensemble attendance policies. Instructors are responsible for informing students about their attendance policies at the beginning of each course. Students are responsible for all material and information covered in classes missed. Students are expected to carefully consult individual course syllabi for course-specific attendance policies, as they may vary by class.

JURY DUTY

Jury duty is an important legal obligation, and those who fail to respond are subject to criminal prosecution. Students who must miss class to fulfill jury service should notify their instructors at least one month prior to jury duty.

to make arrangements to complete missed work. Students who do not inform their instructors in advance may not receive accommodations to make up missed work.

RELIGIOUS OBSERVANCE

Regarding attendance, Massachusetts law provides as follows: Any student in an educational or vocational training institution, other than a religious or denominational educational or vocational training institution, who is unable, because of their religious beliefs, to attend classes or to participate in any examination, study, or work requirement on a particular day shall be excused from any such examination or study or work requirement, and shall be provided with an opportunity to make up such examination, study, or work requirement which they may have missed because of such absence on a particular day; provided, however, that such makeup examination or work shall not create an unreasonable burden upon such school. No fees of any kind shall be charged by the institution for making available to the said student such opportunity. No adverse or prejudicial effects shall result to any student because of their availing themselves of the provisions of this section. [*Massachusetts General Laws, Chapter 151C: § 2B*]

ILLNESS, INJURY, HOSPITALIZATION

Students should report all absences that may have a significant impact on academic or performance standing to the appropriate class, studio or ensemble faculty, or department administrator. Any student with a significant illness, injury, hospitalization or mental health problem requiring multiple absences should contact the Health and Counseling Center (HCC). Appropriate documentation will be provided by the HCC to assist with accommodations through the Office of Student Services (OSS) and the Disability Support Services (DSS) coordinator when appropriate.

Note: The Health and Counseling Center will not provide excuse notes for routine illnesses or injuries that may lead to missed classes, rehearsals or performances.

Absence from academic and performance activities, for whatever reason, does not relieve students from responsibility for any part of the required course, studio, or ensemble work during the period of absence. It is the student's responsibility to make arrangements for missed class work or other assignments in a timely fashion.

In cases where the health and safety of the community are at risk, the Dean of Students in conjunction with the Directors of the Health and Counseling Center will advise students and faculty about appropriate precautions.

Students requesting accommodations for a documented injury or illness should contact the Disability Support Services Coordinator in the Office of Student Services.

SHORT-TERM PROFESSIONAL OBLIGATION

If a student anticipates absence from class, studio, and/or ensemble commitment for a short-term professional obligation (10 business days or less), the student must inform each faculty member in advance of such absence. It is the faculty member's prerogative to decide whether such absence is excusable or not. Students engaging in long-term professional obligations (10 days or

more), should consult with their advisor and studio teacher to explore options, including a leave of absence or changing their status to Inactive.

EXCUSED ABSENCES

A student who is requesting an excused absence from the Office of Student Services, should contact the Dean of Students. Among the reasons for an excused absence are: death or major illness of a student's immediate family member or a dependent, participation in legal proceedings, participation in military duties, and absences related to pregnancy, hospitalization, and similar incidents of extenuating circumstances. It is the student's responsibility to work with the faculty member to make arrangements for missed classes, class work or other assignments in a timely fashion. Decisions regarding what information will be shared by the Dean of Students with faculty will be made in consultation with the student.

ENSEMBLES

Every NEC student assigned to an ensemble (large or small) is expected to be punctual, responsible, and prepared. Students are required to attend all rehearsals, be warmed up and seated ten minutes before starting time for all rehearsals or ten minutes before call time if you are not on the first piece.

Rehearsal schedules will be posted, either online and/or on a departmentally-designated bulletin board, and attendance will be taken at all rehearsals.

Students who are experiencing a short-term, non-contagious illness not confining them to bed, or a minor injury, are still required to attend rehearsals. You should inform the ensemble manager of the circumstances. If the illness or injury prevents you from actively participating in the ensemble, then you should audit the rehearsal, either by sitting in your seat within the ensemble, or in a seat within the rehearsal hall close enough to hear the conductor. You should have your part(s) in hand and follow the rehearsal carefully, marking whatever issues are covered. No other course work may be undertaken during this time, and no electronic devices may be used.

Any student seeking to be excused from a scheduled rehearsal and/or concert must submit a request to the appropriate ensemble manager prior to the deadline set by the department. If a student's request to be excused from a rehearsal and/or concert is not approved, the student will be expected to be present for the rehearsal and/or concert. Each student is responsible for arranging their schedule to avoid any conflicts with ensemble rehearsals and performances.

Lateness, early exit, or absence due to conflicts with studio, including make-up lessons, will not be excused. Conservatory faculty are aware of this policy, and students are expected to work with their instructors to ensure that neither regular nor make-up lessons conflict with the student's ensemble obligations. It is also important that students schedule their degree recitals and dress rehearsals such that no conflicts are created with any ensemble rehearsal or performance, as no excuse requests will be approved under these circumstances.

Students who have significant illnesses or injuries that interfere with their ability to meet their ensemble obligations are strongly encouraged to consult a clinician at the Health and Counseling Center for treatment or referral to

appropriate specialists. Students should also confer with their academic advisor about how it will impact their academic progress, or whether a medical leave of absence is an option. Physical therapy services are now offered onsite at the Health and Counseling Center.

When students must be absent from a rehearsal due to an emergency on the morning of the rehearsal they must notify the appropriate ensemble manager at least one hour before the rehearsal.

Any unexcused absence or lateness will reduce your grade and could result in a failure in course for the semester.

Students must notify rehearsal managers within ten days of the first day of classes for any conflicts with religious observances.

STUDENT CLASSIFICATIONS

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

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

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

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

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

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

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

LEAVING ACTIVE STATUS

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

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

INACTIVE

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

WITHDRAWAL

The Conservatory will administratively withdraw students who enroll in, or matriculate at, another institution, no matter what their previous status. Those wishing to withdraw from NEC should indicate their request in writing to the Dean of Students or Senior Associate Dean of Students.

LEAVE OF ABSENCE

A student can request a leave of absence mid-semester or at the end of the semester. Students may request a leave of absence for up to 180 days in any 12-month period. The effective start date of a leave of absence is the approval date of the leave. Students receiving financial aid or who have taken out loans must consult with the financial aid office before requesting a leave of absence. In addition, students with a student visa must consult with their Academic and International Advisor before requesting a leave of absence. Students taking an approved leave during the middle of a semester are eligible for refunds according to the refund policies (see *Financial Information*). DMA students in continuance are not eligible for a leave of absence.

Students currently on leave should notify the Dean of Students or Senior Associate Dean of Students when they are prepared to return to NEC. Letters of intent are due by March 1 for the Fall semester and October 1 for the Spring semester.

Students who do not enroll before the first day of classes in the expected semester of return will be changed to inactive status.

- **Leaves for non-medical reasons** are approved by the Dean of Students or Senior Associate Dean of Students. Students will be reclassified to the appropriate class year at the end of the semester in which they file their leave. Students who have obtained prior approval from their Academic Advisor may earn academic credit while on leave and will be reclassified, if appropriate, once these credits are posted to their transcript. Leaves are typically sought due to professional development opportunities and personal/family circumstances.
- **A medical leave** is authorized by the Dean of Students or Senior Associate Dean of Students on the basis of a recommendation from the Director of Health Services or the Director of Counseling Services. Students on a medical leave must focus on the evaluation of, treatment for, and management of the illness or condition that necessitates the leave. The Dean of Students or Senior Associate Dean of Students will communicate the terms of the leave as well as the conditions and procedures for returning to NEC.



When a medical leave is authorized, students are dropped or withdrawn from courses based on the date of the effective date of the leave. In exceptional cases, incomplete grades may be granted for mid-semester medical leaves, depending on course content, permission of the instructor, and the date of the leave.

The primary provider responsible for treatment during the leave should provide diagnosis and treatment documentation directly to the Director of Health Services or the Director of Counseling. After returning from a medical leave, students will be expected to meet with the appropriate HCC staff member(s) as directed.

SUSPENSION

Students may be suspended from their program for academic, performance, or disciplinary reasons. Suspended students wishing to return to the Conservatory must petition the Dean of Students for permission to do so. Students must provide documentation demonstrating their ability to successfully complete their program, as specified in their suspension letter. Petitions must be submitted by March 1st for the Fall semester, and October 1st for the Spring semester. The Dean, along with the Academic Review or Disciplinary Committee, will consider such requests in consultation with the department chair. If readmitted, suspended students will be subject to the Reactivation Fee (see *Tuition and Fees*).

TRANSCRIPT RECORD FOR STUDENTS LEAVING ACTIVE STATUS

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

RETURN TO ACTIVE STATUS

Students who wish to return to the Conservatory must:

- 1) petition the Dean of Students or Senior Associate Dean of Students to return;
- 2) prepare to resume studies in their department, either by audition or conference with the chair;
- 3) pay outstanding bills, including fees (see *Tuition and Fees*);
- 4) verify the status of financial aid files;
- 5) register during the appropriate registration period.

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

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

ENGLISH LANGUAGE REQUIREMENTS

UNDERGRADUATE STUDENTS

New England Conservatory requires international students, or those whose first language is not English, to demonstrate their readiness to pursue programs of higher education in English. All scores referenced below are based on the Internet Based Testing scores. Undergraduate students must document scores of 61 or better in the Test of English as a Foreign Language (TOEFL). Graduate students must document scores of 76 or better in the Test of English as a Foreign Language (TOEFL).

Undergraduate students admitted to NEC with scores below 61 will be strongly advised to enroll in NEC's summer intensive ESL Certificate Program prior to starting their degree program at the Conservatory. Undergraduate students who have not reached a documented TOEFL score of 61 or higher by the time of registration for their first semester will be placed in NEC's Fundamentals of ESL program (FESL). At or near the very end of FESL, students will be given the NEC's English proficiency exam and will be placed in the appropriate ESL level.

Undergraduate students admitted with scores of 61 or higher will be placed in ESL study according to the following:

- Undergraduate students admitted to NEC with TOEFL scores between 61-69 will begin with ESL I
- Undergraduate students admitted to NEC with TOEFL scores between 70-75 will begin with ESL II
- Undergraduate students admitted to NEC with TOEFL scores between 76-81 will begin with ESL III
- Undergraduate students admitted to NEC with TOEFL scores between 82-87 will begin with ESL IV

- Undergraduate students admitted to NEC with TOEFL scores of 88 or higher are exempt from ESL requirements.

At any time during FESL and ESL study at NEC, a student may choose to take the official TOEFL wherever and whenever it is administered. On submitting an official score of 88 or higher, the student will not be required to register in future ESL classes at NEC.

English Requirements for Undergraduate Courses and Academic Departments

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

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

Credits

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

GRADUATE STUDENTS

Graduate students admitted to NEC with scores below 76 will be strongly advised to enroll in NEC's intensive summer ESL Certificate Program prior to starting their degree program at the Conservatory. Graduate students who have not reached a documented TOEFL score of 76 or higher by the time of registration for their first semester will be placed in NEC's Fundamentals of ESL program (FESL), which meets 4 hours per week. At or near the very end of FESL, students will be given the TOEFL at NEC and will be placed in the appropriate ESL level.

Graduate students admitted with scores of 76 or higher will be placed in ESL study according to the following:

- Graduate students admitted to NEC with TOEFL scores between 76-81 will be placed in ESL III.
- Graduate students admitted to NEC with TOEFL scores between 82-87 will be placed in ESL IV.
- Graduate students admitted to NEC with TOEFL scores of 88 or higher are exempt from ESL requirements.

NEC Test of English Proficiency

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

English Requirements for Graduate Courses and Academic Departments

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

Credits

Graduate students earn zero credit for FESL or ESL courses.

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

DOCTORAL STUDENTS

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

STUDENT CLASS YEAR

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

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

TRANSFER CREDIT

UNDERGRADUATE STUDENTS

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

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

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

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

Prior to matriculation

Credit transfers to NEC's undergraduate programs as follows:

- 1) Studio credits transfer according to audition placement.
- 2) Ensemble credits transfer according to students' studio status. For example, transfers admitted to second-year studio will receive a maximum of two ensemble credits.
- 3) Chamber music credits must be fulfilled at NEC; violin, viola, and cello majors admitted to third-year studio, however, may receive up to two credits.
- 4) Music Theory credits transfer with grades of *C* or better after NEC placement testing, which must be completed prior to enrolling in NEC courses.
- 5) Music History credits transfer with grades of *C* or better, provided that the work compares to NEC courses, as determined by the department.
- 6) Liberal Arts credits transfer with grades of *C* or better. Writing courses with grades of *B-* or better may substitute for NEC's first-year writing course. The Liberal Arts department chair must approve substitutes for the Liberal Arts Seminar (LARTS 221).
- 7) Elective credits transfer toward elective requirements with grades of *C* or better.

After matriculation

Students may transfer from 4 to 16 credits, with grades of *C* or better (*B-* or better for writing course) as follows:

- 1) Students may transfer up to four credits for classes that do not duplicate NEC requirements. Students wishing to substitute transfer courses for departmental requirements need advance approval from their academic advisor and department chair.
- 2) Students may transfer a number of credits equal to those lost from failed or withdrawn courses, up to a limit of 12. In most cases, such credits count as electives. Students must obtain advance approval from the academic advisor and department chair.

- 3) Credits earned via the Cross-Registration program while a student at NEC count toward the 16 credit limit (see *Cross-Registration*).

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

GRADUATE STUDENTS

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

CREDIT BY EXAMINATION

ADVANCED PLACEMENT (AP)

Undergraduate students may receive up to six credits in addition to transfer credits toward the Bachelor's degree through the Advanced Placement (AP), provided they do not take courses covering the same material. NEC accepts AP scores of 4-5 to transfer in as general education or elective credit and awards 2 credits per qualifying exam. Scoring a 4-5 on the English Literature/Composition or the English Language/Composition exam will exempt students from the first-year writing requirement. AP Music Theory will not be accepted for transfer credit.

COLLEGE-LEVEL EXAMINATION PROGRAM (CLEP)

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

INTERNATIONAL EXAMS

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

AUDITING

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

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

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

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

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

SPECIAL STUDENTS

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

GRADING SYSTEM

UNDERGRADUATE STUDIO AND COURSEWORK

Grade	Quality Points
A	4.00
A-	3.67
B+	3.33
B	3.00
B-	2.67
C+	2.33
C	2.00
C-	1.67
D	1.00
F	0
W	Withdrawn 0
INC	Incomplete 0
WA	Withdrawal – Administrative 0

GRADUATE STUDIO AND COURSEWORK

Grade	Quality Points
A	4.00
A-	3.67
B+	3.33
B	3.00
B-	2.67*
C	2.00*
F	0
W	Withdrawn 0
INC	Incomplete 0
WA	Withdrawal – Administrative 0

ENSEMBLE AND CHAMBER MUSIC

Grade	
P+	Pass with honors
P	Pass
P-	Pass with reservations
F*	Fail
WA	Withdrawal – Administrative

PROMOTIONAL, THESIS, AND RECITAL

Grade	
P	Pass
IP	In Progress
IPD	In Progress, Deferred
U	Unsatisfactory
WA	Withdrawal – Administrative

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

The notation *ND* (Non-Degree) signifies that neither the grade nor the credit applies to the student's program. For recitals, only grades of *P* appear on transcripts. For promotionals:

- 1) A grade of *P* indicates a student has achieved the level of performance required for promotion.
- 2) A grade of *IP* indicates a student has performed the promotional, and the work is not unsatisfactory, but the decision to promote is not unanimous, and the student therefore requires a rehearing at a later date.
- 3) A grade of *IPD* indicates that a student has been approved for a deferral of the promotional for one semester. This grade appears on grade reports but will not appear on official transcripts.
- 4) A grade of *U* indicates a student has not achieved the level of performance required for promotion or has failed to appear at a scheduled promotional.

COURSE CREDIT

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

GRADE POINT AVERAGES

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

GRADE CHANGES

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

REPEATED COURSES

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

INCOMPLETES

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

ACADEMIC STANDING

DEAN'S LIST: BACHELOR'S, MASTER'S AND DMA PROGRAMS

Students who are registered for full-time study, who complete all attempted credits with minimum semester GPA of 3.70 (for the bachelor's program) or 3.90 (for the master's and DMA), and who receive no grades of *U, F, F*, W, INC, IP (except in CLPNO 511T), or IPD*, qualify for the Dean's List. They may take up to two non-studio credits beyond full-time load in the *next semester* without additional charge. They may not, however, use such credits to accelerate programs (see *Residency Policy*), nor can Dean's List credits be held in reserve for use in a later semester. Students enrolled in the Undergraduate Diploma, Graduate Diploma, or Artist Diploma programs are not eligible for the Dean's List. Students enrolled full time in the NEC/Tufts program qualify for the Dean's List at both schools if they fulfill the requirements at each institution (3.70 GPA at NEC; 3.40 at Tufts). Those enrolled for 12 or more credits at NEC are eligible for our Dean's List, independent of their standing at Tufts.

SATISFACTORY ACADEMIC PROGRESS

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

PROBATION AND SUSPENSION

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

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

- 1) Academic
 - a) a term GPA below 2.00 for undergraduates or 3.00 for graduates;
 - b) two or more failing grades;
 - c) failure in FESL; or
 - d) failure to make satisfactory academic progress.
- 2) Performance/Applied Studies
 - a) failure in studio
 - b) U (Unsatisfactory) in a promotional; or
 - c) failure in a curriculum-required ensemble for two consecutive semesters

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

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

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

Students with two consecutive unsatisfactory academic records, or two consecutive unsatisfactory promotionals, or three consecutive semesters of failed curricular-required ensemble are subject to suspension. Suspension based on probationary records is for one full year, though students may petition the Academic Review Committee for an early return from suspension under unusual and compelling circumstances. Suspended students must request permission to return from the Academic Review Committee, through their studio department, and from the Dean of Students. Students must provide documentation demonstrating their ability to successfully complete their program, as specified in their suspension letter. Petitions must be submitted by March 1st for the Fall semester, and October 1st for the Spring semester. Students who receive permission to return from suspension are automatically on probation and normally do not qualify for financial aid in their first semester; however, the committee will consider appeals to allow students to qualify for aid.

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

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

DISCIPLINARY ACTION

New England Conservatory is dedicated to fostering a community that is built on mutual respect and the correlation of rights and responsibilities. In order to fulfill this purpose, a Disciplinary Code is necessary. The Code reflects the values of our community. It also defines clear behavioral expectations that help to ensure an orderly educational environment and encourage free inquiry and expression. All NEC students are required to follow all Conservatory rules, regulations, or policies as found in, but no limited to, the Disciplinary Code, Student Handbook, Residence Hall Agreements, Conservatory policies on the NEC website, and the Academic Catalog.

For a full description of the NEC Disciplinary Codes and Procedures including possible student sanctions, please see the Student Handbook.

POLICY STATEMENTS

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

ACADEMIC INTEGRITY

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

ANTI-BULLYING POLICY

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

GRIEVANCE POLICY

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

RETALIATION

Retaliation for making good faith reports of student misconduct or for participating, cooperating, or being associated with an investigation or student

conduct process, is prohibited. Anyone who believes they have been the target of prohibited retaliation should immediately contact the Dean of Students. Any person found to have engaged in prohibited retaliation shall be subject to disciplinary action.

UNLAWFUL DISCRIMINATION OR HARASSMENT

It is the policy of the Conservatory to maintain a work and academic environment that is free of sexual harassment and discriminatory actions based on race, color, gender, gender identity, age, sexual orientation, religion, ethnic or national origin, physical or mental disability, genetic information, veterans' status, membership in uniformed services, or any other protected status. Unlawful employment discrimination and sexual harassment by officers, managers, faculty, supervisors, employees, students, advisors, vendors, clientele, and contractors will not be tolerated.

Further, any retaliation against an individual who has complained about sexual harassment or unlawful discrimination, or retaliation against individuals for cooperating with an investigation of a complaint of sexual harassment or unlawful discrimination, is similarly unlawful and will not be tolerated.

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

POLICY ON SEXUAL MISCONDUCT AND SEXUAL- OR GENDER-BASED DISCRIMINATION AND HARASSMENT

New England Conservatory is committed to providing a safe environment where all students can reach their artistic, academic and personal potential. We comply with all state and federal guidelines relating to sexual misconduct and sexual- or gender-based discrimination or harassment, including Title IX of the Higher Education Amendment Act (1972) and the Campus Sexual Violence Elimination Act (2013). NEC's policies are resources are located on our website at www.necmusic.edu/title-ix.

PERFORMANCE AND RECORDING RELEASE POLICY

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

JORDAN HALL VIDEO AND AUDIO RECORDING POLICY

NEC students and student ensembles may have opportunities to perform in NEC's Jordan Hall. Jordan Hall concerts are audio recorded by NEC's professional engineering staff and archived in the Blumenthal Family Library.



Recordings of required student recitals or NEC student ensembles can be requested through the NEC Audio/Visual Services department. Students presenting unrequired recitals may hire the AVS department to record (audio/video/stream) their recital for a fee.

Students who would like to hire a videographer for NEC ensemble concerts must first seek approval from NEC's Provost's Office at least 30 days in advance of the concert date. Any requests approved for video recording of Jordan Hall concerts will be done so under the following conditions:

- You, or your appointed videographer, will video tape only that portion of the concert in which you are the featured soloist. No other portion of the concert may be recorded.
- The video recording is for your own personal evaluation and archival use. NEC authorizes you to duplicate and submit the recording for audition purposes, if you so desire.
- You will not post the video online on YouTube, your personal website or on any other website. Any desire to post the video in any public domain must be approved by NEC's Marketing and PR department.
- You will not distribute the recording via DVD or as an electronic file for any commercial or non-commercial purpose.

Placement of video cameras will be at the discretion of the House and Stage Managers and will not be allowed to obstruct any aisle, doorway or other means of egress.

PHOTO RELEASE POLICY

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

CARE OF PERSONAL PROPERTY POLICY

Students who bring articles of personal property onto the premises of the Conservatory do so at their own risk. The Conservatory assumes no responsibility and shall not be liable for any articles, including instruments, that are lost or stolen. The Conservatory urges students to leave valuables at home or to obtain appropriate property insurance. The Conservatory recommends obtaining private insurance if your belongings are not covered by your family's homeowner's or renter's insurance policy.

STUDIO

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

STUDIO AS ELECTIVE CREDIT

Students may take up to eight studio credits in the bachelor's program, or four in the master's, to fulfill elective requirements. Graduate Musicology majors may not exceed their studio credit requirement to fulfill electives. Students registering for more than four studio credits in a semester will be charged full tuition, plus the part-time tuition rate for studio beyond four credits.

BEYOND-DEGREE STUDIO

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

STUDIO INSTRUCTOR CHANGE PETITION

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

CURRICULAR PRACTICAL TRAINING

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

** Most students enroll in 4 credits of studio. Undergraduate and Master's voice majors enroll in 3 credits of studio and undergraduate pianists enroll in 5 credits of studio.*

CHANGE OF PROGRAM OR MAJOR

Students who wish to change their program or major should consult their studio instructor, academic advisor, admissions office, and the Dean of Students. They may change programs only with written approval from their studio instructor, department chair, academic advisor, Dean of Admissions and Financial Aid, and the Dean of Students. DMA students must also obtain written permission from the DMA Committee. Requests for change of program or major must be completed before the beginning of the semester in which the change will go into effect. Students who wish to change majors will need to apply and audition for the new intended major (with the exceptions of Music History and Music Theory), and financial aid awards may be subject to change.

PROMOTIONALS AND GRADUATION RECITALS

PROMOTIONALS

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

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

GRADUATION RECITALS

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

INDEPENDENT STUDY

Independent study provides an opportunity to explore areas of special interest; students work individually with teachers to research topics. A minimum of seven 1-hour meetings for 1 credit and fourteen 1-hour meetings for 2 credits is required; fewer meeting times than these must be pre-approved by the Dean of Students or

Senior Associate Dean of Students) Independent study topics may not duplicate other Conservatory courses. Independent study is not permitted in studio, ensemble, or chamber music. Independent Study petitions must be completed and approved no later than last day of classes in the preceding semester.

UNDERGRADUATE

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

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

GRADUATE

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

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

MUSIC HISTORY AND MUSIC THEORY

As part of their degree requirements, Masters Candidates must pass the Music History and Music Theory Competency Examinations. All incoming MM students are required to take these exams during orientation. Students who do not pass, or who do not attempt, one or both exams during orientation are eligible to make one more attempt at each exam in their second semester. Otherwise they are required to enroll in and pass the 1-semester remedial courses designed to cover the materials of the corresponding exam or exams that were not passed. Students are not eligible to take either exam during their second year of the MM degree. Descriptions of the exams and their corresponding courses are found below.

MUSIC HISTORY COMPETENCY EXAMINATION

The Masters Music History Competency Examination is designed to test basic music history competency on the level of an Undergraduate Music History Survey course. A complete description of the exam is posted on the NEC website prior to Orientation. Students who do not pass the exam are required to pass the Graduate Music History Survey (MHST 081).

Exam Format:

- The exam will be a computer-based test, comprised of multiple-choice questions.
- Students will have 90 minutes to complete the test.
- Students must score 60% or better in order to pass.
- Students may choose between 2 tests:

- Test A: Classical repertoire 80%, Jazz/World music 20%
- Test B: Jazz/World music 70%, Classical repertoire 30%
- Both tests will have questions from the following seven categories of repertoire: five from the western classical tradition (Medieval, Renaissance, Baroque, Classical, 19th century, 20th century) and two categories from outside of the western classical tradition (Jazz and World music). The difference between the tests is just in the way that these categories are proportioned; Test A focuses more on the classical music repertoire and Test B on Jazz and World music.
- Students are free to choose which test they want to take irrespective of their major.
- Students may take only one of the offered tests (Test A or Test B).

MUSIC THEORY COMPETENCY EXAMINATION

The Masters Music Theory Competency Examination tests students' skills in formal and harmonic analysis, as well as melodic and harmonic ear-training. A complete description of the exam is posted on the NEC website prior to Orientation. Students must pass all sections of the exam before they may enroll in any Music Theory course. Students who do not pass the formal and harmonic analysis portion of the exam are required to pass Principles of Harmony and Form (THYG 082, sub-type LEC); those who do not pass the melodic and ear-training portions of the exam are required to pass Principles of Harmony and Form – Ear Training (THYG 082, sub-type LAB).

CROSS-REGISTRATION

Undergraduate students may enroll in classes taught at Tufts University (undergraduate level only excluding the School of the Museum of Fine Arts through Tufts) and the ProArts Consortium schools—Berklee College (including Boston Conservatory at Berklee), Boston Architectural College, Emerson College, Massachusetts College of Art & Design, and the School of the Museum of Fine Arts—applying such credits to their programs. Please note that cross-registration via the ProArts Consortium is suspended for Fall 2020 due to the COVID-19 emergency.

To be eligible, students must be in their second year of enrollment at New England Conservatory. In addition, students whose native language is not English and who wish to cross-register must have:

- 1) achieved an iBT TOEFL score (or its equivalent) of 76,
- 2) successfully completed ESL II, or
- 3) passed the NEC Test of English Proficiency

Students cross-register for no more than one course per eligible semester, regardless of credits; a total of 12 credits may be earned through cross-registration across all cross-registration opportunities and credits earned via cross-registration count against overall allowable transfer credit (see *Transfer Credit*). Courses taken through cross-registration may not duplicate NEC offerings; in addition, students may not pursue studio, ensemble or coaching through cross-registration. Students who wish to cross-register must first receive permission from NEC's Registrar and from their academic advisor, as well as the Registrar at the selected school. Cross-registration is not available for graduate students. In addition, students wishing to

take a course to fulfill NEC Liberal Arts,* Music History, or Music Theory elective requirements must also obtain approval from the chair of the corresponding instructional department.

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

** Students wishing to fulfill their Liberal Arts elective credit requirements by taking courses outside the disciplines of literature, history, philosophy, politics, cultural studies, social sciences, environmental studies, film, and creative arts may do so without prior approval of the chair of the Liberal Arts department.*

MINORS/CONCENTRATION

Students pursuing the Bachelor of Music degree may apply to pursue a Minor in Liberal Arts or in Music Theory or a Concentration in Music Technology. The objectives, tracks of study, and the Capstone Project are described on page 68.

DECLARING THE MINOR OR CONCENTRATION

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

Students who decide to apply for a Minor or Concentration must complete the Approval to Pursue an Undergraduate Minor or Concentration form, available from the Office of Student Services.

The form requires the approval signatures of the Minor Department Chair or Concentration Director, the Faculty Minor Advisor (see below), the Dean of Students or Senior Associate Dean of Students, and the Academic Advisor. The form also requires the acknowledgment of the student's studio instructor (or, for Jazz and CI majors, the Department Chair).

Liberal Arts Minor

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

Music Theory Minor

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

Music Technology Concentration

Students may declare the Concentration after successful completion of any prerequisites for the courses they wish to pursue for the Concentration, which must be selected from a list of approved courses. Students are

strongly encouraged to declare the Concentration no later than the end of sophomore year.

ACADEMIC ELIGIBILITY AND STANDING

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

CREDITS

Liberal Arts Minor

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

Music Theory Minor

The Music Theory Minor consists of 10 credits. The distribution between coursework and the Capstone Project is dependent upon the track of study selected (please see page 69 for more detailed information). **Students pursuing the *Research in Music Theory* track will incur an additional tuition charge for the two semesters of half-time studio instruction (4 credits).**

Music Technology Concentration

The Music Technology Concentration consists of 8 credits—6 in coursework from a list of approved courses and 2 for the Capstone project.

MINOR OR CONCENTRATION ADVISOR

At the time of declaration of a Minor the student will select a faculty member from the Minor department as a Minor Advisor. At the time of declaration of the Music Technology Concentration, the student will propose an advisor to the Concentration Program Director, based upon the student's area of interest and focus of study in the Concentration. The Minor or Concentration Advisor provides guidance and mentoring throughout the Minor or Concentration, beginning with assisting the student in designing his/her proposed course of study in the Minor or Concentration.

Liberal Arts Minor

Students will meet with their Liberal Arts Minor Advisor three times per semester leading up to the Capstone semester. For each session, the student and the Minor Advisor will complete a benchmarking checklist that will allow both the student and the Minor Advisor to measure progress toward completion of the Minor. If sufficient progress is not being made, the Minor Advisor will recommend that the student un-declare the Minor.

Sophomore Year

- Course coordination (each semester)
- Student reflections on the Minor and connections between courses (submitted each semester)

Junior Year

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

Senior Year

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

Please see page 71 for further information on the Capstone Project.

Music Theory Minor

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

Please see page 71 for further information on the Capstone Project.

Music Technology Concentration

Students pursuing a Concentration in Music Technology will spend a semester working with a chosen faculty advisor to create a directed study plan leading to the realization of a technology-based semester project aligning with the student's area(s) of interest.

Please see page 71 for further information on the Capstone Project.

UN-DECLARING THE MINOR OR CONCENTRATION

Students may un-declare the Minor or Concentration, in writing to their Minor or Concentration and Academic Advisors, at any time.

BACHELOR OF MUSIC DOUBLE MAJOR

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

NEC/TUFTS UNIVERSITY FIVE-YEAR DOUBLE DEGREE PROGRAM

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

Such students must earn a minimum of 82 credits at NEC and 72 semester hour units (including foundation, distribution, and concentration requirements) at Tufts. In designing their program schedules, students consult with academic advisors at both institutions. They must complete all requirements at both institutions to qualify for either degree, and the degrees must be awarded simultaneously. Students transferring from other institutions are not accepted into this program. Students may transfer into the double degree program from Tufts or NEC. However, they must complete 8 semesters of studio at NEC in order to satisfy the requirements of the double degree. Students wishing to end participation in the program may complete studies at either institution.

JOINT FIVE-YEAR BACHELOR OF ARTS AND MASTER OF MUSIC PROGRAM AT HARVARD UNIVERSITY AND NEW ENGLAND CONSERVATORY

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

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

Students accepted into the program will be required to take a promotional at the end of each academic year. Students who are unable to pass the promotional may be asked to withdraw from the NEC portion of the program.

DOUBLE MAJORS (MASTER OF MUSIC DEGREE)

Pursuing a second major at the Master's level involves a formal admission process during, or any time after, the first year of study; see your Academic Advisor for details.

Once admitted to the second major, the student must consult with their Academic Advisor to develop a proposed curriculum which must then be approved by both department chairs, the Dean of Students or Senior Associate Dean of Students, and the Provost. The program requires at least two additional full-time semesters. Students must take all courses for the first major and any additional courses required for the second. Students must meet free elective credit requirements for the first degree, but may use any required departmental courses for the second major towards free electives for the first major. Those pursuing a second major should anticipate enrolling in four additional semesters of studio; however, they may petition for permission to meet their requirements with only two more. Studio, chamber music, and ensemble credits for the second degree may not be used towards the first degree. Such petitions will only be considered when the two fields of study are closely related. Furthermore, such petitions require the approval of the new department chair, Academic Advisor, Dean of Students or Senior Associate Dean of Students, and Provost. Under no circumstances may a student enroll in two studios in the same field simultaneously. Students pursuing a double major will be required to pay for additional studio as full time tuition only covers one studio assignment.

GRADUATION REQUIREMENTS

Students graduate when they have satisfactorily completed all program requirements.

To qualify for graduation, a degree/diploma candidate will:

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

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

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

Degree and diploma candidates are allowed to participate in one ceremony for their degree. Students who have completed all degree requirements are eligible to participate at commencement. UD, BM, MM, and GD students may request to participate at commencement even when their degree requirements are not completed if:

- the student files an intent to graduate form with the Office of Student Services by March 1; and
- the student can complete all remaining requirements in the semester immediately after walking; and
- if the student can finish their degree at NEC as a half-time student (see Academic Catalog, Credit Loads and Enrollment Status).

AD and DMA students must satisfy all degree requirements before participating in commencement.

GRADUATION HONORS AND AWARDS

ACADEMIC HONORS

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

GEORGE WHITEFIELD CHADWICK MEDAL

Faculty Council awards the George Whitefield Chadwick Medal to a graduating bachelor's degree student whose record of achievement has been distinguished by superior accomplishment in the major field, supplementary studies, extracurricular activities, and citizenship.

GUNTHER SCHULLER MEDAL

Faculty Council awards the Gunther Schuller Medal to a graduate degree or diploma candidate who has made extraordinary contributions to the life of the Conservatory.

DONALD MARTINO AWARD FOR EXCELLENCE IN COMPOSITION

The Donald Martino Award for Excellence in Composition was established in his name by friends and family. The award, to be given to outstanding composition students at New England Conservatory, commemorates Martino's important achievements as a composer and his impact on students and colleagues at NEC.

ENTREPRENEURIAL MUSICIANSHIP SPARK AWARD

The Entrepreneurial Musicianship Spark Award is given in consultation with the Alumni Relations Office. The award recognizes and supports outgoing students who have a strong entrepreneurial mindset. The recipients can apply their award and advising sessions to advance a project, build an online portfolio, or seek out additional training.

PI KAPPA LAMBDA

NEC's chapter of Pi Kappa Lambda, the national music honor society, inducts a small number of graduating students each year; nominations by NEC are made on the basis of extraordinary musical, academic, and personal achievement.

TOURJÉE ALUMNI SCHOLARSHIP AWARD

The Tourjée Alumni Scholarship Award is given each year to an alumnus/a or graduating student to pursue graduate work at New England Conservatory. The recipient must demonstrate outstanding musicianship, scholarship, and enterprise, as well as potential for success in graduate study and the field of Music.

PETER LYMAN ROW GLOBAL MUSICIANSHIP AWARD

The Peter Lyman Row Global Musicianship Award is a cash prize established by the Row family in honor of sitarist Peter Lyman Row who served as faculty member, dean and provost of the conservatory between 1974 and 2018. The award is approved by Faculty Council and is presented at commencement to a degree or diploma student, undergraduate or graduate, who demonstrates excellence in his/her primary area of study—performance, composition or scholarship—as well as a deep commitment to and in-depth study of a world music tradition, embodying Peter Row's breadth of interests.

PRESIDENTIAL SCHOLARS

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

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

ACADEMIC RECORDS

The Registrar's Office issues official transcripts, which bear the notation *Official Transcript*, the College seal, and the Registrar's signature. In response to written requests (which must be dated and signed by the student), the Registrar's Office will send transcripts to designated institutions or issue them to students in

sealed envelopes (if the seal is broken, they will be considered invalid). Unofficial transcripts, bearing the notation *Unofficial Transcript; not valid for transfer*, are issued to students for their own use. There is no charge for the first official or unofficial transcript (for subsequent charges, see *Tuition and Fees*). The Registrar's Office will not release transcripts or degrees for students whose accounts are in arrears.

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

THE WRITING CENTER

NEC is committed to helping musicians develop professional skills in writing, critical thinking, project organization, and time management. Our Writing Center provides one-on-one support to all members of our community in all phases of the writing process, from brainstorm to final draft. Projects range from academic assignments and grant applications to cover letters, bios, and program notes.

COMMUNITY PERFORMANCES AND PARTNERSHIPS

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

ENTREPRENEURIAL MUSICIANSHIP DEPARTMENT

Entrepreneurial Musicianship (EM) helps students build their lives in music through project advising, career preparation, and by providing a set of necessary skills: audience development, fundraising, public speaking and written communication, and more. EM is available to students through:

- Individual advising appointments
- Courses that help artists articulate the impact they wish to make and build the professional skills to do so
- Project funding opportunities, including EM Grants
- Opportunities to gain professional experience, including fellowships like EM Nova, and gigs through the Music Referral Service



financial information

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

TUITION

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

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

Full-Time Tuition (Academic Year)	\$ 51,440
Part-Time Tuition*	
Studio per Semester (4 credits).....	\$ 12,520
Undergraduate Course Credit Hour	\$ 1,650
Graduate Course Credit Hour	\$ 3,300

Dual Degree Programs (Portion of Full-Time Tuition Billed by NEC)

Harvard (Annual).....	\$ 10,050
Tufts (per Semester Based on Tufts Tuition).....	\$ 12,362

Special Students

Studio (per Semester).....	\$ 12,520
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RESIDENCE HALL ROOM AND BOARD

(billed separately)

Double Room ¹	\$ 17,060
Suite ¹	\$ 18,710
Single Room ¹	\$ 21,920

FEES

PRELIMINARY FEES

Application and Audition ²	\$ 125
Early Application (by November 1, 2019) ²	\$ 85
Application for Additional NEC Degree Program ²	\$ 75
Audition Accompanist Fee ³	\$ 25
Special Student Application ⁴	\$ 225

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

DEPOSITS

Housing Deposit ⁵	\$ 300
Tuition Deposit for New Students ²	\$ 500

GENERAL FEES

Comprehensive Fee ⁶	\$ 1,000
DMA Continuance (per Semester) ⁷	\$ 800
Continuance (non DMA) ⁸	\$ 250
Administrative Deactivation Fee ⁹	\$ 75
Reactivation Fee ⁹	\$ 75
Course Audit ¹⁰	\$ 500
Building Access Fee (per Semester) ¹¹	\$ 2,000
Delayed Graduation Recital Fee ¹²	\$ 500
Late Registration.....	\$ 250
Late Tuition Payment.....	\$ 375
Priority Practice Rooms (per Year).....	\$ 200
Piano, Harpsichord, Jazz Piano, Cl Piano	
Priority Practice Rooms (per Year).....	\$ 200
Percussion, Jazz Percussion	
Transcript Request ¹³	\$ 10
Copies of Student Records.....	\$ 10
Diploma Mailing Fee.....	\$ 50
Late Health Report Fee ¹⁴	\$ 150

HEALTH SERVICES

NEC Health Insurance, Individual Graduate Student Plan ¹⁵	\$ 2,787
(includes NEC Health Center)	
[Family Plan Available for Insurance Portion]	
NEC Health Insurance, Individual Undergraduate Student Plan ¹⁵	\$ 2,315
(includes NEC Health Center)	
[Family Plan Available for Insurance Portion]	
NEC Health Center (without Insurance ¹⁵).....	\$ 580

Notes:

- 1) Due to the COVID-19 pandemic and out of utmost regard for the health and safety of all members of the NEC Community, NEC will not open the residence hall for the Fall 2020 semester.
- 2) Nonrefundable.
- 3) Nonrefundable, assessed to all Voice, Jazz and Collaborative Piano applicants who take a live audition.
- 4) Refundable if course/studio is unavailable.
- 5) Refundable if NEC is unable to provide housing to you during the housing assignment process. May be applied to your tuition balance due instead of being refunded.
- 6) Refundable only to students that are studying 100% online due to COVID-19 pandemic modification made for the Fall 2020 semester.

- 7) Refundable, assessed each semester to DMA students who are matriculated but not registered for any credit-bearing activity; includes library privileges. Not charged to students on leave of absence. This fee does not include practice room privileges. Failure to pay the DMA continuance fee may result in administrative withdrawal from NEC.
- 8) Refundable, assessed each semester to non-DMA students who have completed their full-time residency requirements and are not registered for any tuition bearing credits and/or recitals. Failure to pay the continuance fee may result in administrative withdrawal from NEC.
- 9) Nonrefundable, the Administrative Deactivation Fee is charged to students who leave active status without notifying the Conservatory. The Reactivation fee is charged to all students returning from inactive status or suspension.
- 10) Refundable, see Auditing.
- 11) Nonrefundable, assessed after all credit-bearing requirements are completed; allows students to use practice room facilities, but not concert halls.
- 12) Refundable, assessed to part-time students who have fulfilled the residency requirement but have not yet completed the degree recital, covers administrative costs.
- 13) Nonrefundable, see Academic Records.
- 14) Nonrefundable, assessed to all students who submit their health reports after July 1.
- 15) Nonrefundable, Massachusetts law requires U.S.-based insurance for all students. This fee includes NEC-sponsored Gallagher Student Health Insurance and the NEC Health Center. NEC student insurance may not be purchased separately; those who demonstrate comparable coverage that also meets the requirements of the Patient Protection & Affordable Care Act prior to August 11 may petition to waive the insurance portion.

PAYMENTS

- Payments must be received by the NEC Business Office according to the dates below.

Fall semester, due August 14

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

Spring semester, due December 18

- Half tuition
- Half room-and-board
- Half practice room fee
- Half comprehensive fee
- A \$375 late payment fee is charged on all delinquent accounts.
- Students with outstanding balances will not be allowed to register for the following semester.
- Veterans must also make arrangements for payment by these dates.

PAYMENT PLANS

Some students prefer to pay tuition and fees in equal installments over the academic year, NEC has made an arrangement with the company Nelnet to administer payments on a monthly basis. Tuition and Residence Hall deposits are excluded from these payments. For further information, please contact the Business Office.



VETERANS

The following degree/diploma programs of study at New England Conservatory are reviewed by the Office of Veterans Education of the Massachusetts Department of Higher Education, the State Approving Agency (SAA) for the state of Massachusetts, and recommended for approval by the SAA to the U.S. Veterans Administration for the use of GI Bill® educational benefits under the authority of Title 38, U.S. Code and Chapter 1606 Title 10: Undergraduate Diploma, Bachelor of Music (four-year and double-major five-year programs), Graduate Diploma, and Master of Music.

New England Conservatory is in compliance with Title 38 United States Code Section 3679(e). NEC permits any covered individual to attend or participate in the course of education during the period beginning on the date on which the individual provides to the educational institution a certificate of eligibility for entitlement to educational assistance under chapter 31 or 33 (a “certificate of eligibility” can also include a “Statement of Benefits” obtained from the Department of Veterans Affairs’ (VA) website—eBenefits, or a VAF 28-1905 form for chapter 31 authorization purposes) and ending on the earlier of the following dates:

- The date on which payment from VA is made to the institution.
- 90 days after the date the institution certified tuition and fees following the receipt of the certificate of eligibility.

New England Conservatory will not impose any penalty, including the assessment of late fees, the denial of access to classes, libraries, or other institutional facilities, or the requirement that a covered individual borrow additional funds, on any covered individual because of the individual’s inability to meet his or her financial obligations to the institution due to the delayed disbursement funding from VA under chapter 31 or 33 provided that the student submits a certificate of eligibility prior to the first day of classes and notifies NEC in writing of their intent to utilize their VA benefits.

REFUND AND TUITION RESPONSIBILITY POLICY

The Conservatory uses federal guidelines to determine refunds for new and continuing students according to the schedule below. These funds are disbursed by the Business Office. New and returning students who petition the Office of Student Services in writing by noon on the dates below are eligible for refunds as long as their balance has been paid in full (as stipulated: see *Tuition and Fees*). Students who are administratively withdrawn from the Conservatory will not receive a refund for any portion of their tuition and fees paid.

	Refund*	Tuition Responsibility
Fall Semester		
Before September 9, 2020	100%	0%
September 9 – September 17, 2020	90%	10%
September 18 – October 5, 2020	75%	25%
October 5 – October 28, 2020	50%	50%
October 29 – November 6, 2020	40%	60%
As of November 7, 2020	0%	100%
Spring Semester		
Before January 19, 2021	100%	0%
January 19 – January 27, 2021	90%	10%
January 28 – February 17, 2021	75%	25%
February 18 – March 11, 2021	50%	50%
March 12 – March 29, 2021	40%	60%
As of March 30, 2021	0%	100%

After completing 40% of the term, students will be responsible for all tuition and fees. Continuing students who leave active status without notifying the Dean or Senior Associate Dean of Students are subject to an administrative fee. Funds from federal programs will be returned to those programs based on the federal funds' guidelines. The Registrar will determine the number of days.

** Refund percentages can vary depending on your Financial Aid package. For a full description please see the Financial Aid sections below.*

FINANCIAL AID

NEC awards financial aid, including scholarships, loans, grants, and student employment, on the basis of financial need, musical ability, and satisfactory academic progress. NEC participates in many Title IV Federal Student Aid programs, including the Federal Pell Grant, Federal Supplemental Educational Opportunity Grants, Direct Stafford Loan, Direct PLUS Loan, and the Federal Work-Study program.

Students and parents applying for financial assistance of any kind must complete all required applications. In addition, all students who are U.S. citizens or permanent residents must file the FAFSA. The FAFSA assists the Financial Aid office in determining a student's financial need and confirming eligibility to participate in student aid programs.

All financial aid recipients, including those receiving only NEC funding, must re-apply for financial aid on an annual basis. Students who are meeting

NEC's academic standards and apply for financial aid on time remain eligible for possible renewal for as long as they are working toward the same degree/diploma and are enrolled at least half time. Students must be enrolled full-time in order to receive NEC scholarship funding.

FINANCIAL AID POLICIES

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

APPLICATION PROCEDURES

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

All students must complete the NEC application for financial aid. U.S. Citizens and eligible non-citizens (e.g. Permanent Residents) must also complete the Free Application for Federal Student Aid (FAFSA) online. Deadlines for both applications are published on www.necmusic.edu/financial-aid.

Some FAFSA filers will be selected for income verification and will be required to submit additional materials, including Verification Worksheets and IRS tax return transcripts.

FEDERAL PROGRAMS

Federal Pell Grant

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

Federal Supplemental Educational Opportunity Grant (FSEOG)

FSEOG is a federally funded, need-based grant that does not have to be repaid. Federal funding for SEOG is extremely limited. These awards usually range from \$500 to \$2,000 a year and are typically offered only to students with exceptional financial need, typically Pell Grant recipients.

Federal Stafford Loans (Subsidized and Unsubsidized)

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

Federal PLUS Loans

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

STUDENT EMPLOYMENT

NEC's student employment program provides part-time employment opportunities for students. All active college students are eligible to participate

in this program. Jobs are funded by Federal Work-Study (FWS) and Student Aid (SA) funding. Eligibility for FWS is determined by the FAFSA, and both NEC and the federal government contribute to students' income. FWS is earned on a bi-weekly basis and is never credited towards students' bills. SA is institutional funding for part-time employment opportunities within NEC. All active NEC College students are eligible to earn SA funding regardless of their FWS eligibility. Student employees are paid bi-weekly via direct deposit. In order to be paid for hours worked, student employees must submit their hours on a daily basis online in the ADP Time & Attendance system. A staff manager approves time online in ADP as well.

US Citizens or Permanent Residents

US Citizens and Permanent Residents may work up to 40 hours per bi-weekly pay period when classes are in session. Students who work over these limits may be prohibited from participating in Student Employment.

International Students

International students in valid F-1 status may work a maximum of 20 hours per week when classes are in session, including during NEC examination periods. This limit includes both on- and off-campus employment; all off-campus employment must be processed through the Office of Student Services. Non-compliance with these regulations for on-campus employment is a violation of status that could jeopardize the F-1 status of students with serious consequences. Students who work over these limits may be prohibited from participating in Student Employment.

Payment When Classes are in Session

All students may work up to 29 hours per week during pay periods when classes are not in session. Such pay periods are designated in the Payroll Calendar. Students who work over these limits may be prohibited from Student Employment.

STATE PROGRAMS

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

RETURN OF TITLE IV FUNDS

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

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



undergraduate programs of study

BACHELOR OF MUSIC

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

Degree programs may be pursued in the following majors:

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

In addition to degree programs, undergraduates may also pursue a minor in Liberal Arts or Music Theory, or a Music-in-Education Concentration (see pages 68 and 73).

DEFINITION OF AN NEC-EDUCATED PERSON (BACHELOR'S DEGREE LEVEL)

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

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

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

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

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

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

GENERAL EDUCATION

As part of their NEC education, students pursuing a Bachelor of Music degree fulfill a general education requirement (40 credits) that reflects NEC's Definition of an Educated Person. General education offerings provide NEC students with the opportunity to develop such essential skills as critical thinking and writing, and to broaden their intellectual perspective through study and exploration of the traditional academic disciplines, including areas in music that complement a student's major course of study. Courses that qualify as General Education are marked in the Course Offerings (pages 111-203) as "GE," and include undergraduate offerings in Liberal Arts, Entrepreneurial Musicianship, Music History, and select courses in Music Theory.

BRASSTrumpet, Horn, Trombone, Euphonium, Tuba **CREDITS**

Studio (4 credits per semester).....	32
PRCBR 100	
Brass	8-10
PRCBR BRC (4 semesters)	
PRCBR TPTC or HRNC or TBNC or TBAC	
PRCBR LBRC (2 semesters, third or fourth years only)	
Music Theory	21
MTHY 101-102 (6 credits)	
MTHY 111-112 (5 credits)	
MTHY 201-202 (5 credits)	
MTHY 211-212 (5 credits)	
Music History (GE)	10
MHST 111 (2 credits)	
Electives (8 credits)	
Liberal Arts and Modern Languages (GE)	21
LARTS 111, 221 (4 credits)	
Electives (17 credits)	
Entrepreneurial Musicianship (GE)	1
ENTP 351 (third year)	
Ensemble	8
ORCH ENS	
Chamber Music	2
CHM MUS	
General Education Electives (GE)*	8
INT 101-102 (first year)	
Free Electives	5-7
Recital	2
Total Credits	120

*Trumpet majors: participation in Trumpet Class for four semesters (PRCBR TPTC);**Horn majors: participation in Horn Class for four semesters (PRCBR HRNC);**Trombone majors: participation in Trombone Class for four semesters (PRCBR TBNC);**Tuba majors: participation in Tuba Class for four semesters (PRCBR TBAC);**Euphonium majors: participation in Trombone Class for two semesters (PRCBR TBNC); participation in Tuba Class for two semesters (PRCBR TBAC);**Trombone and Tuba majors: participation in Low Brass Class for two semesters (PRCBR LBRC).*** Additional required Liberal Arts, Music History and approved Music Theory courses***Additional Requirements**

1) 40 credits of General Education Courses (GE) required

2) Promotional at the end of the first, second, and third years (PRCBR 195, 295, 395)

3) Pre-recital and recital in fourth year (PRCBR 499)

COMPOSITION**CREDITS**

Studio (4 credits per semester).....	32
CMP 100	
Composition	18
CMP 132 (first year)	
CMP 411T-412T* (second year)	

CMP 561T-562T (third year)	
CMP 515-516 or 517-518 (third year)	
CMP 443T-444T (fourth year)	
Music Theory	21
MTHY 101-102 (6 credits)	
MTHY 111-112 (5 credits)	
MTHY 201-202 (5 credits)	
MTHY 211-212 (5 credits)	
Music History (GE)	10
MHST 111 (2 credits)	
Electives (8 credits)	
Liberal Arts and Modern Languages (GE)	21
LARTS 111, 221 (4 credits)	
Electives (17 credits)	
Entrepreneurial Musicianship (GE)	1
ENTP 351 (third year)	
Ensemble**	4
Class Instruction	2
from: PNO 130, VC 161-162, 261-262	
General Education Electives (GE)***	8
INT 101-102 (first year)	
Free Electives	3
Total Credits	120

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

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

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

Additional Requirements

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

CONTEMPORARY IMPROVISATION	CREDITS
Studio (4 credits per semester)	32
CI 100 or as assigned	
Improvisation	10-14
CI 181T, 283T-284T, 385T-386T, (JS 263-264 by advisement)	
Music Theory	16
MTHY 101-102 (6 credits)	
MTHY 111-112 (5 credits)	
MTHY 211-212 (5 credits)	
Music History (GE)	10
MHST 111 (2 credits)	
Electives (8 credits)	
Liberal Arts and Modern Languages (GE)	21
LARTS 111, 221 (4 credits)	
Electives (17 credits)	



Contemporary Improvisation, continued

Entrepreneurial Musicianship (GE)	1
ENTP 351 (third year)	
Ensemble	8
CI ENS	
General Education Electives (GE)*	8
INT 101-102 (first year)	
Free Electives	8-12
Recital	2
Total Credits	120

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

Additional Requirements

- 1) 40 credits of General Education Courses (GE) required
- 2) Participation in Contemporary Improvisation Workshop (CI WKSHP) is required during all semesters as the student fulfills their full-time residency requirement.
- 3) Promotional at the end of the first, second, and third years (CI 195, 295, 395); students submit a recording of two pieces and a paper outlining the year's progress and plans for the future
- 4) Recital in fourth year (CI 499)

GUITAR	CREDITS
Studio (4 credits per semester)	32
STR 100	
Strings	4
STR 283T-284T (second year)	
STR 383T-384T (third year)	
Music Theory	21
MTHY 101-102 (6 credits)	
MTHY 111-112 (5 credits)	
MTHY 201-202 (5 credits)	
MTHY 211-212 (5 credits)	

Music History (GE)	10
MHST 111 (2 credits)	
Electives (8 credits)	
Liberal Arts and Modern Languages (GE)	21
LARTS 111, 221 (4 credits)	
Electives (17 credits)	
Entrepreneurial Musicianship (GE)	1
ENTP 351 (third year)	
Ensemble	6
CHOR CONC or CHOR CHMB (4 semesters)	
GTR ENS (2 semesters)	
Chamber Music	4
CHM MUS	
General Education Electives (GE)*	8
INT 101-102 (first year)	
Free Electives	11
Recital	2
Total Credits	120

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

Additional Requirements

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

HARP	CREDITS
Studio (4 credits per semester).....	32
STR 100	
Music Theory	21
MTHY 101-102 (6 credits)	
MTHY 111-112 (5 credits)	
MTHY 201-202 (5 credits)	
MTHY 211-212 (5 credits)	
Music History (GE)	10
MHST 111 (2 credits)	
Electives (8 credits)	
Liberal Arts and Modern Languages (GE)	21
LARTS 111, 221 (4 credits)	
Electives (17 credits)	
Entrepreneurial Musicianship (GE)	1
ENTP 351 (third year)	
Ensemble	8
ORCH ENS	
Chamber Music	2
CHM MUS	
General Education Electives (GE)*	8
INT 101-102 (first year)	
Free Electives	15

Recital	2
Total Credits	120

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

Additional Requirements

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

JAZZ STUDIES	CREDITS
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Studio (4 credits per semester)	32
JS 100 or as assigned by department	
Jazz Studies*	14
JS 263-264, 368, 378, 473-474, CI 283T	
Music Theory	16
MTHY 101-102 (6 credits)	
MTHY 111-112 (5 credits)	
MTHY 211-212 (5 credits)	
Music History (GE)	10
MHST 111 (2 credits)	
Jazz Music History Elective (2 credits) (May not be satisfied by MHST 117)	
Electives (6 credits)	
Liberal Arts and Modern Languages (GE)	21
LARTS 111, 221 (4 credits)	
Electives (17 credits)	
Entrepreneurial Musicianship (GE)	1
ENTP 351 (third year)	
Small Jazz Ensemble**	8
JS ENS	
General Education Electives (GE)***	8
INT 101-102 (first year)	
Free Electives	8
Recital or Portfolio Review	2
Total Credits	120

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

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

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

Additional Requirements

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



MUSIC HISTORY*

CREDITS

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

Studio (credits vary according to instrument).....	25-39
Instrumental/vocal (first, second, third years: 3 to 5 credits each semester; fourth year: 1.5 to 2.5 credits each semester)	
MHST 100 (fourth year: 2 credits each semester)	
Music History (GE)	20-26
MHST 111 (2 credits)	
MHST Electives (14-20 Credits)	
MHST 535-536 (third year; 4 credits)	
Music Theory	21
MTHY 101-102 (6 credits)	
MTHY 111-112 (5 credits)	
MTHY 201-202 (5 credits)	
MTHY 211-212 (5 credits)	
Liberal Arts and Modern Languages (GE)	21
LARTS 111, 221 (4 credits)	
Electives (17 credits)	
Entrepreneurial Musicianship (GE)	1
ENTP 351 (third year)	
Ensemble**	6
Free Electives	4-18
Lecture/Recital	2
Total Credits	120

* Students who apply to this program must meet audition requirements for their applied instrument or voice

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

Additional Requirements

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

MUSIC THEORY

CREDITS

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

Studio (credits vary according to instrument).....	26-38
Applied area (12-30 credits)	
THYU 100 (12-16 credits; first semester of third year optional)	
Music Theory	21
MTHY 101-102 (6 credits)	
MTHY 111-112 (5 credits)	
MTHY 201-202 (5 credits)	
MTHY 211-212 (5 credits)	
Additional undergraduate or graduate theory courses	
by advisement*	12
Music History (GE)	10
MHST 111 (2 credits)	
Electives (8 credits)	
Liberal Arts and Modern Languages (GE)	21
LARTS 111, 221 (4 credits)	
Electives (17 credits)	
Entrepreneurial Musicianship (GE)	1
ENTP 351 (third year)	
Ensemble**	6
General Education Electives (GE)***	8
INT 101-102 (first year)	
Free Electives	1-13
Project	2
Total Credits	120

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

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

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

Additional Requirements

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

PERCUSSION	CREDITS
Studio (4 credits per semester).....	32
PRCBR 100	
Percussion	14
PRCBR 325T-326T	
PRCBR 130T (4 semesters)*	
PRCBR PRC (4 semesters)	
PRCBR 435T-436T, 437T-438T	
Music Theory	21
MTHY 101-102 (6 credits)	
MTHY 111-112 (5 credits)	
MTHY 201-202 (5 credits)	
MTHY 211-212 (5 credits)	
Music History (GE)	10
MHST 111 (2 credits)	
Electives (8 credits)	
Liberal Arts and Modern Languages (GE)	21
LARTS 111, 221 (4 credits)	
Electives (17 credits)	
Entrepreneurial Musicianship (GE)	1
ENTP 351 (third year)	
Ensemble	8
ORCH ENS	
General Education Electives (GE)***	8
INT 101-102 (first year)	
Free Electives**	3
Recital	2
Total Credits	120

* Recommended for the first and second years

** Two semesters of Chamber Music (CHM MUS) strongly recommended

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

Additional Requirements

1) 40 credits of General Education Courses (GE) required

2) Promotional at the end of the first, second, and third years (PRCBR 195, 295, 395)

3) Pre-recital and recital in fourth year (PRCBR 499)

PIANO	CREDITS
Studio (5 credits per semester).....	40
PNO 100	
Piano	4
PNO 347T-348T (second, third, or fourth year: 2 credits)	
PNO 535 or 536 (third or fourth year: 2 credits)	
Music Theory	21
MTHY 101-102 (6 credits)	
MTHY 111-112 (5 credits)	
MTHY 201-202 (5 credits)	
MTHY 211-212 (5 credits)	
Music History (GE)	10
MHST 111 (2 credits)	
Electives (8 credits)	

Liberal Arts and Modern Languages (GE)	21
LARTS 111, 221 (4 credits)	
Electives (17 credits)	
Entrepreneurial Musicianship (GE)	1
ENTP 351 (third year)	
Ensemble	6
CHOR CONC or CHOR CHMB (four credits may be satisfied by any of the following during the second and third year: CLPNO 301T*, CHM MUS, CHM 535T**, CHM 536T**)	
Chamber Music***	1
CHM MUS	
General Education Electives (GE)****	8
INT 101-102 (first year)	
Free Electives	6
Recital	2
Total Credits	120

* Students enrolling in CLPNO 301T must also enroll in CLPNO 411T and complete all 15 hours of studio accompaniment in the same semester to earn ensemble credit. Student may apply one credit towards the ensemble requirement. The second credit will count as free elective.

** Students enrolling in CHM 535T and/or CHM 536T may apply one credit towards the ensemble requirement. The second credit will count as a free elective

*** Substitutions: vocal or instrumental studio accompaniment (one semester), accompaniment of two graduation recitals, or CHM 435T/436T

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

Additional Requirements

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

STRINGS

Violin, Viola, Violoncello, Double Bass	CREDITS
Studio (4 credits per semester)	32
STR 100	
Music Theory	21
MTHY 101-102 (6 credits)	
MTHY 111-112 (5 credits)	
MTHY 201-202 (5 credits)	
MTHY 211-212 (5 credits)	
Music History (GE)	10
MHST 111 (2 credits)	
Electives (8 credits)	
Liberal Arts and Modern Languages (GE)	21
LARTS 111, 221 (4 credits)	
Electives (17 credits)	
Entrepreneurial Musicianship (GE)	1
ENTP 351 (third year)	
Ensemble*	8
ORCH ENS	

Chamber Music	2 or 5
Double bass: STR 130T (2 credits)	
Violin, viola, violoncello: CHM MUS (5 credits)	
General Education Electives (GE)**	8
INT 101-102 (first year)	
Free Electives	12 or 15
Double bass: 15 credits	
Violin, viola, violoncello: 12 credits	
Recital	2
Total Credits	120

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

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

Additional Requirements

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

VOCAL PERFORMANCE **CREDITS**

Studio (3 credits per semester).....	24
VC 100	
Coaching	2
Secondary Piano	2
VC 131-132*	
Voice	17
VC 121 (1 credit)	
Diction (8 credits)	
VC 122, 221, 222, 321	
Repertoire (8 credits)	
VC 331, 332, 431, 432	
Music Theory	21
MTHY 101-102 (6 credits)	
MTHY 111-112 (5 credits)	
MTHY 201-202 (5 credits)	
MTHY 211-212 (5 credits)	
Music History (GE)	10
MHST 111 (2 credits)	
Electives (8 credits)	
Liberal Arts and Modern Languages (GE)	22
Including the following:	
LARTS 111, 221 (4 credits)	
ITAL 101-102 (first year)	
GERM 101-102 (second year)	
FREN 101-102 (third year)	
Entrepreneurial Musicianship (GE)	1
ENTP 351 (third year)	
Ensemble	8
CHOR CONC or CHOR CHMB**	
General Education Electives (GE)***	7
INT 101-102 (first year)	

Free Electives	4
Recital	2
Total Credits	120

* For those that place out of VC 131-132, substitute PNO 130

** See Ensemble Requirements for possible substitution of two semesters of UGOS

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

Additional Requirements

1) 40 credits of General Education Courses (GE) required

2) Keyboard proficiency in sight-reading and accompaniment

3) Promotional at the end of the first, second, and third years (VC 195, 295, 395)

4) Pre-recital and recital in fourth year (VC 499) VC 481-482 (fourth year)

WOODWINDS

Flute, Oboe, Clarinet, Bassoon, Saxophone* CREDITS

Studio (4 credits per semester) *.....32
WW 100

Music Theory.....21
MTHY 101-102 (6 credits)
MTHY 111-112 (5 credits)
MTHY 201-202 (5 credits)
MTHY 211-212 (5 credits)

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

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

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

Ensemble.....8
ORCH ENS

Chamber Music.....2
CHM MUS

General Education Electives (GE)**.....8
INT 101-102 (first year)

Free Electives.....15

Recital.....2

Total Credits.....120

* Saxophone majors only: up to 8 hours of applied study in the jazz area may be substituted after the first semester of the sophomore year and before the second semester of the senior year with approval from the major teacher and the Jazz Studies department chair

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

Additional Requirements

1) 40 credits of General Education Courses (GE) required

2) Promotional at the end of the first, second, and third years (WW 195, 295, 395)

2) Pre-recital and recital in fourth year (WW 499)

UNDERGRADUATE DIPLOMA

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

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

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

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

Additional Requirements

1) *Promotional at the end of the first and second years (195, 295)*

2) *Pre-recital and recital in the third year (399); not required for Composition majors*

UNDERGRADUATE MINORS (BACHELOR OF MUSIC)

LIBERAL ARTS

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

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

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

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



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

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

MUSIC THEORY

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

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

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

** Students pursuing the Research in Music Theory track will incur an additional tuition charge for the two semesters of half-time studio instruction (4 credits).*



The Capstone Project for the Music Theory Minor is a one or two-semester course of individual study with a member of the Music Theory faculty, the duration and scope of which is determined by the Music Theory Minor track elected by the student; it is undertaken after the student completes their Music Theory elective requirements. All students seeking the Music Theory Minor will give a public presentation of their Capstone Project to the NEC community. The Capstone Project will be evaluated by a three-member committee comprised of the Minor Advisor, the Minor Department Chair, and a third faculty member (selected by the student and/or Minor Advisor).

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

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

MUSIC TECHNOLOGY CONCENTRATION

Students pursuing a Concentration in Music Technology will design a course of study, with their faculty advisor, which will incorporate 6 credits of coursework from an approved list of courses (available from the Concentration Director, John Mallia, or the Office of Student Services), at least one of which must be an elective course.

The Music Technology Concentration also includes a 2-credit Capstone project. Each student in the Concentration will spend a semester working with a chosen faculty advisor to create a directed study plan leading to the realization of a technology-based semester project aligning with the student's area(s) of interest. The resulting project will demonstrate a high level of competence with any technologies employed as well as an awareness of current creative and technical work in the field achieved through faculty-advised and self-directed research. Areas may include, among others, performance with electronics and multimedia, scoring for new media, synthesis, real-time processing, spatialization, recording/mixing, technology-based analysis techniques, algorithmic music, etc.

If feasible, the project should culminate with a performance, diffusion, or installation at NEC or elsewhere. Students will be required to submit a brief paper detailing their projects and situating their work in the context of recent research and creative work in the field employing technologies relevant to the focus of the project.

CAPSTONE PROJECT MEETINGS

During the completion of the Capstone Project, students in both the Liberal Arts/Modern Languages and Music Theory Minors and the Music Technology Concentration will receive ongoing individual support from their Advisors and collegial support from the other students in their department Minor or Concentration cohort at scheduled meetings. At these meetings, students will receive general advice on research strategies, provide peer feedback to one another on their projects as they develop, and work on their presentation skills in advance of their public presentations to the NEC community.

ACADEMIC REGULATIONS

For further information regarding the academic regulations for the Liberal Arts and Music Theory Minors, please see page 38, under "Academic Regulations and Information."



music-in-education concentration

New England Conservatory offers a Music-in-Education (MIE) Concentration to prepare NEC undergraduate and graduate college students for entry into the field of education, even as they pursue their degree requirements in any major. The program has two components: classroom study (including introductory, core, and elective courses) and guided internships that can be either student-designed or completed with NEC Partner Organizations.

The MIE Concentration is not a teacher certification program. However, students may use some course credits toward meeting state or professional licensure. Note that all courses are graduate credit courses so that they can be used by NEC students for state certification where appropriate. Further information about state certification is available through the Music-in-Education Department.

The Music-in-Education Concentration requires four courses; at least one “core” course (MIE 501, 511, or 512) which must be taken for credit; and three additional courses chosen from any combination of MIE department and a list of MIE-approved courses offered in other departments.* In addition, students pursuing the concentration must: 1) submit a satisfactory digital portfolio derived from each course being counted towards the concentration; 2) register for and complete two Guided Internships for zero credit,** and 3) complete an Exit Interview featuring the presentation of their final cumulative portfolio with the chair of the MIE department.

All MIE courses are available for both undergraduate and graduate students. Any student may take one Music-in-Education course each semester for zero credit.

** MIE-approved courses offered by other departments can count towards the MIE concentration only under the following conditions: 1) the student requests permission from the MIE department chair to use the course towards the MIE concentration at the beginning of the semester; 2) the student submits a proposed MIEPASS digital portfolio plan to the MIE department chair no later than two weeks into the course; 3) the student completes a digital portfolio that documents their education-related work in the course as specified in the portfolio proposal. Cross-listed courses must be taken for credit. A current list of cross-registered courses that can count towards the MIE concentration: Teaching Music History (MHST 537), Piano Pedagogy (PNO 451T/551T), String Pedagogy (STR 462T/562T), Teaching of Compositional Practice (THYG 551/552), Vocal Pedagogy (VC 565/566), Principles of Conducting (COND 531T/532T), Instrumental Conducting (COND 535T/536T), Advanced Conducting: Choral (COND 561/562/661/662), Advanced Conducting: Instrumental (COND 563/564/663/664), and EM Internships (ENTP INT).*

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



graduate programs of study

MASTER OF MUSIC

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

Degree programs may be pursued in the following majors:

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

In addition to degree programs, graduates may also pursue a Music-in-Education Concentration.

BRASS

Trumpet, Horn, Trombone, Euphonium, Tuba

CREDITS

Studio	16
PRCBR 500	
Ensemble	4
ORCH ENS	
Brass Repertoire	4-6
PRCBR BRC (2 semesters)	
PRCBR HRNC or TBNC or TPTC or TBAC (2 semesters)	
PRCBR LBRC (2 semesters; low brass only)	
Chamber Music	2
Musicology	2
Theoretical Studies	2
Musicology or Theoretical Studies Elective	2
Electives	6-8
Recital	2
Total Credits	42

Additional Requirements

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

CHAMBER MUSIC – STRING QUARTET, PIANO TRIO**CREDITS**

Studio	12
CHM 500 (8 credits) Studio String Quartet or Studio Piano Trio	
CHM MUS (4 credits) Chamber Music	
Studio Instrumental Instruction	16
Musicology	2
Theoretical Studies	2
Electives	6
Chamber Music Recital	4
Total Credits	42

Additional Requirements

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

CHAMBER MUSIC – PIANO**CREDITS**

Studio	16
Chamber Music*	6
Sonata Repertoire	4
CHM 535T-536T	
Coaching	2
CLPNO 507-508	
Collaborative Piano**	1
CLPNO 511T	
Musicology	2
Theoretical Studies	2
Electives	5

Recital	4
Total Credits	42

* Six groups over four semesters, one credit each

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

Additional Requirements

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

COLLABORATIVE PIANO **CREDITS**

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

Additional Requirements

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

COMPOSITION **CREDITS**

Studio	16
CMP 500	
Composition	4
CMP 555-556 (first year)	
Theoretical Studies	8
Musicology	2
Performance/Rehearsal Techniques	2
CMP 541	
Electives	8
Portfolio Review	2
CMP 693	
Total Credits	42

Additional Requirements

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

CONDUCTING: CHORAL	CREDITS
Studio	16
COND 500	
Conducting	8
COND 561-562, 661-662	
Score Reading	4
COND 503-504	
Choral Literature	4
Foreign Languages	4
Theoretical Studies	2
Musicology	2
Electives	2
Recommended: VC 563-564, VC 565-566, COND 563	
Recital	2
Total Credits	44

Additional Requirements

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

CONDUCTING: INSTRUMENTAL	CREDITS
Studio	16
COND 500	
Conducting	8
COND 563-564, 663-664	
Conducting Supportive Studies	4
COND 553T, 551T	
Score Reading	4
COND 503-504	
Theoretical Studies	4
Musicology	4
Electives*	2
Recital	2
Total Credits	44

** Foreign language course strongly recommended*

Additional Requirements

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



CONTEMPORARY IMPROVISATION	CREDITS
Studio	16
CI 500	
Contemporary Improvisation Ensemble	4
CI ENS	
Contemporary Improvisation	8
CI 521-522, 523-524	
Musicology	2
Theoretical Studies	2
Electives	8
Recital	2
Total Credits	42

Additional Requirements

- 1) *Graduate Ear Training (CI 057 or JS 509) may be required based on results of the departmental aural exam given during orientation; passing the exam or the course is prerequisite to the second year of study*
- 2) *Promotional at the end of the first year (CI 595); students submit a recording of two pieces and a paper outlining the year's progress and plans for the future*
- 3) *Participation in Contemporary Improvisation Workshop (CI WKSHP) is required during all semesters as the student fulfills their full-time residency requirement*

GUITAR	CREDITS
Studio	16
STR 500	
Guitar	2
STR 583T-584T	
Musicology	4
Theoretical Studies	4
Chamber Music	2
CHM MUS	

Electives	12
Recital	2
STR 699	
Total Credits	42

Additional Requirements

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

HARP	CREDITS
Studio	16
STR 500	
Ensemble	4
ORCH ENS	
Repertoire	1
STR 579T	
Musicology	4
Theoretical Studies	4
Electives	12
Recital	2
STR 699	
Total Credits	43

Additional Requirements

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

2) Pre-recital in second year

HISTORICAL PERFORMANCE	CREDITS
Studio	16
HP 500	
Ensemble	4
HP ENS	
Diction	0-4
Historical Performance	6
Musicology	4
Theoretical Studies	4
Electives*	2-6
Recital	2
HP 699	
Total Credits	42

* Foreign languages strongly recommended

Additional Requirements

1) Majors with vocal concentration only : proficiency in French, German, and Italian diction

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

JAZZ STUDIES, COMPOSITION	CREDITS
Studio	16
JS 500 or as assigned by department	
Jazz Studies	4
Six credits from: JS 548T, 570, 577, 578, 579T, 580T, 581T	
Jazz History	2
Two credits from: 579T or 580T	
Graduate Jazz Theory and Ear Training	2
JS 509 or 511	
Musicology	2
Theoretical Studies or Composition	2
Electives	12
Portfolio Review or Recital	2
Total Credits	42

Additional Requirements

- 1) *Students who place out of Graduate Jazz Theory and Ear Training (JS 509 and 511) will have up to 14 elective credits*
- 2) *Promotional at the end of the first year (JS 593)*

JAZZ STUDIES, PERFORMANCE	CREDITS
Studio	16
JS 500 or as assigned by department	
Jazz Ensemble	4
Jazz Studies	4
Six credits from: JS 548T, 570, 577, 578, 579T, 580T, 581T	
Jazz History	2
Two credits from: 579T or 580T	
Graduate Jazz Theory and Ear Training	2
JS 509 or 511	
Musicology	2
Jazz Composition for Performers (JS 526) or Jazz Composition and Arranging I (JS 573T)	2
Electives	8
Recital	2
Total Credits	42

Additional Requirements

- 1) *Students who place out of Graduate Jazz Theory and Ear Training (JS 509 and/or 511) will have up to 10 elective credits*
- 2) *Large Jazz Ensemble may also be required*
- 3) *Promotional at the end of the first year (JS 595)*

MUSIC THEORY**CREDITS**

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

Studio*	14
THYG 500	
Theoretical Studies	14
Two credits from THYG 553-554	
Two credits from THYG 511T-512T, 513T, 514T, 517T-518T, 519T, 575, CMP 518T	
Electives (10 credits)**	
Musicology	4
Electives	8
Thesis and Portfolio	2
Total Credits	42

* First two semesters are three credits each; second two semesters are four credits each

** At least one course on each: 1) Counterpoint; 2) Tonal; 3) 20th or 21st century

Additional Requirements

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

MUSICOLOGY***CREDITS**

Musicology	18
MHST 535-536 (first year)	
MHST 537 (first year)	
Twelve credits from any MHST 500-600 courses	
Theoretical Studies	4
Studio**	4
MHST 500	
Electives	14
Portfolio Review	2
Total Credits	42

* As part of the admission requirements, students may be required to take a comprehensive exam in music history

** Studio required in second and third semesters only, resulting in a research paper

Additional Requirements

- 1) Examination of reading skills in French, German, or Italian, or other second language by permission of the Chair of Music History
- 2) Evaluation of progress at the end of the first year
- 3) Portfolio of course papers (MHST 697)
- 4) Honors thesis (MHST 681-682) may substitute for the portfolio, with permission of department chair
- 5) Written/oral exam at end of the second year (MHST 693)
- 6) Teaching Internship (MHST 580): two-year teaching assignment in an undergraduate Music History course (0 credits)

PERCUSSION	CREDITS
Studio	16
PRCBR 500	
Large Ensemble	4
ORCH ENS	
Percussion Ensemble	2
PRCBR 530T	
Percussion Orchestral Repertoire	2
PRCBR PRC	
Percussion	6
PRCBR 525T-526T	
PRCBR 535T-536T, 537T-538T	
Chamber Music	1
Musicology	2
Theoretical Studies	2
Musicology or Theoretical Studies Elective	2
Electives	4
Recital	2
Total Credits	43

Additional Requirements

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

PIANO	CREDITS
Studio	16
PNO 500	
Piano Performance Seminar	2
PNO 547T-548T	
Piano	4
Four credits from PNO 535-536, 551T, 557, ORG 517T-518T or by advisement	
Collaborative Piano*	3
CLPNO 511T	
Two credits from CLPNO 501T, 502T, 503T, 504T, 573, 575, 576, 577, 578	
Chamber Music**	1
Musicology	2
Theoretical Studies	2
Musicology or Theoretical Studies Elective	2
Electives	8
Recital	2
PNO 699	
Total Credits	42

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

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

Additional Requirements

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

STRINGS

Violin, Viola, Violoncello, Double Bass	CREDITS
Studio	16
STR 500	
Ensemble	4
ORCH ENS	
Musicology	2
Theoretical Studies	2
Musicology or Theoretical Studies Elective	2
Chamber Music*	3
Double bass: CHM MUS or STR 530T	
Violin, viola, and violoncello: CHM MUS	
Electives**	12
Recital	2
Total Credits	43

* Recommended for the first three semesters

** Foreign languages strongly recommended in German/Italian/French

Additional Requirements

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

VOCAL PEDAGOGY

	CREDITS
Studio	12
VC 500	
Ensemble	2
OPERA 510 or CHOR CONC or CHOR CHMB	
Opera Studies	0-2
OPERA 520	
Coaching	2
Repertoire	4
Vocal Pedagogy	8
VC 565-566 (first year)	
VC 567-587 (second year)	
Diction/Foreign Languages	4-8
Musicology	2
Theoretical Studies	2
Electives	0-8
Lecture/Recital or Thesis	2
VC 692 or VC 693	
Total Credits	44

Additional Requirements

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

VOCAL PERFORMANCE	CREDITS
Studio	12
VC 500	
Ensemble*	2
OPERA 510 or CHOR CONC or CHOR CHMB	
Opera Studies	0-2
OPERA 520	
The Business of Singing	0-1
OPERA 581 (fourth semester)	
Repertoire	4
Diction/Foreign Languages	6-10
Coaching	2
Musicology	2
Theoretical Studies	2
Electives	1-15
Recital	2
VC 699	
Total Credits	44

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

Additional Requirements

- 1) Promotional at the end of the first year (VC 595)
- 2) Pre-recital in second year; recital program notes and/or translations by the student

WOODWINDS

Flute, Oboe, Clarinet, Bassoon, Saxophone	CREDITS
Studio*	16
WW 500	
Ensemble	4
ORCH ENS	
Orchestral Repertoire Class**	1
Chamber Music	2
Musicology	2
Theoretical Studies	2
Musicology or Theoretical Studies Elective	2
Electives	12
Recital	2
WW 699	
Total Credits	43

* Saxophone majors only: up to 4 hours of applied study in the jazz area may be substituted after one semester and before the final semester of study with approval from the major teacher and the Jazz Studies department chair

** Saxophone majors only will replace the orchestral repertoire requirement with any elective credit

Additional Requirements

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

VOCAL PEDAGOGY CONCENTRATION

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

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

GRADUATE MUSIC THEORY MINOR

The Music Theory Minor prepares MM students for further in-depth theoretical studies and work, such as music theory electives at the doctoral level and teaching positions in music education involving both studio and music theory classes.

The Music Theory Minor consists of eight credits, including three music theory electives, and the Capstone Project.

Prerequisite: Pass Music Theory Competency Exam with the score of 80% and above.

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

- Analysis and Performance
- Studies in Contemporary Music
- Analysis and Model Composition

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

During the completion of the Capstone Project, Music Theory Minors will receive ongoing individual support from their Advisors and collegial support from the other students in their department Minor cohort at scheduled meetings. The program addresses the emerging need for versatile music artists, educators and scholars.

Students are encouraged to give a public presentation of the Capstone Project, including a lecture on the research topic or performance followed by a lecture.

EVALUATION

A three-member committee, including the Project Adviser, a Theory Faculty member, and Chair read and evaluate the Capstone Project.

The committee meets with the student for the exit interview, involving discussion of the student's portfolio of the projects completed in theory electives and the Capstone Project.

REGISTRATION FOR MM THEORY MINOR CAPSTONE PROJECT

A student submits the list of three music theory electives, a brief description of their main interest in music theory, and a topic of the Capstone Project approved by the Faculty Adviser and Chair.

GRADUATE DIPLOMA

This program consists of two years of full-time study in composition, performance and conducting. Programs may include repertoire coaching, ensemble, chamber music, and coursework as related to the major. Audition standards are higher than those for the Master of Music program, though not as high as for the Artist Diploma. The minimum requirement for entry into this program is a bachelor's degree, undergraduate diploma, or the equivalent.

Students and their academic advisor design a four-semester program of study that is reviewed during registration periods. Students are encouraged to seek additional advice from their studio instructor and department chair.

Students who have graduated from NEC's Masters degree program after completing the 4 semester full-time residency requirement for that program may petition to apply one year's work (12 credits of studio and classes and 2 credits of ensemble maximum with grades of B or better) from the Masters to the Graduate Diploma program. Students who have graduated from NEC's Graduate Diploma program and wish to enroll in NEC's Masters degree program may petition to apply 18-20 credits, depending on major, from the Graduate Diploma to the Masters program. The second program may be completed in a minimum of one year. The deadline to submit a petition for the one year program is the last day of add/drop in the second semester of study.

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

BRASS, CI, HARP, HISTORICAL PERFORMANCE,

JAZZ PERFORMANCE, PERCUSSION, STRINGS, WOODWINDS

CREDITS

Studio	16
Electives* and Chamber Music	8
Ensemble	4
Recital	2
Total Credits	30

**CONDUCTING, COLLABORATIVE PIANO, COMPOSITION,
GUITAR, JAZZ COMPOSITION, PIANO**

CREDITS

Studio	16
Electives* and Chamber Music	10
Recital	2
Total Credits	28

MUSIC THEORY

CREDITS

Studio	16
Electives* and Chamber Music	10
Recital	2
Total Credits	28

VOCAL PERFORMANCE

CREDITS

Studio	12
Electives* and Chamber Music	12
Ensemble	2
Recital	2
Total Credits	28

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

Additional Requirements

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

GD IN CHAMBER MUSIC

CREDITS

Studio	16
Chamber Music Studio	8
Chamber Music	4
Chamber Music Recital	4
Total Credits	32

Additional Requirements

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

GD IN CHAMBER MUSIC PIANO**CREDITS**

Studio	16
Chamber Music*	6
Sonata Repertoire	4
CHM 535T-536T	
Coaching	2
CLPNO 507-508	
Collaborative Piano**	1
CLPNO 511T	
Recital	4
Total Credits	33

* 6 Groups over four semesters, one credit each

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

Additional Requirements

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

PROFESSIONAL STRING QUARTET PROGRAM

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

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

PROFESSIONAL PIANO TRIO PROGRAM

As part of its commitment to chamber music, NEC offers the Professional Piano Trio Training Program. Piano trios that demonstrate the ability and commitment to achieve a professional career are eligible for this intensive course of study within any of the existing NEC graduate degrees, including Graduate Diploma and the Master of Music (providing they meet any qualifying



degree requirements for those degree or diploma programs). In addition to the individual degree requirements, ensembles will perform in a variety of community and outreach concerts. The goal of the program is to promote the vitality and importance of chamber music in the community, assist in career development, and provide the highest level of musical education. Participants in this program will normally be in residency for two years at NEC, during which, each trio member will receive a full tuition scholarship and a generous living stipend for up to four semesters of full-time study. Applicants must be part of an existing piano trio, not individuals or members of other chamber music groups.

ARTIST DIPLOMA

The Artist Diploma (AD) is the highest-level performance designation offered by NEC. It is currently awarded in three categories: Instrumental Performance, Opera, and Orchestral Conducting. The program is extremely selective, with one candidate typically admitted to each of the programs per year. AD students are given a full tuition scholarship and a \$10,000 annual stipend.

The AD program at NEC offers the opportunity to deepen artistry and broaden musical perspective, all with the support of NEC faculty and resources. The two-year program distinguishes itself through a combination of mentorship, study, and performance opportunities. AD candidates must possess an individual musical voice and be emerging into a professional career that will make a significant contribution to the musical landscape.

DOCTOR OF MUSICAL ARTS

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

PERFORMANCE (WIND ENSEMBLE CONDUCTING, JAZZ, CONTEMPORARY IMPROVISATION, SOLO PERFORMANCE) CREDITS

Studio	16
Doctoral Seminars	12
MHST 901 (first semester), 902 THYG 901, 902	
Electives*	20
Recitals	9
Research Project**	3
Total Credits	60

PERFORMANCE (CHORAL CONDUCTING) CREDITS

Studio	16
Doctoral Seminars	12
MHST 901 (first semester), 902 THYG 901, 902	
Electives*	23
COND 557T***	2
COND 558T***	2
COND 561***	2
COND 562***	2
Recitals	6
Research Project****	3
Total Credits	60

PERFORMANCE (COLLABORATIVE PIANO) CREDITS

Studio	16
Doctoral Seminars	12
MHST 901 (first semester), 902 THYG 901, 902	
Coaching in Instrumental/Vocal Repertoire (CLPNO 507-508, 607-608, 907-908)	6
Electives*	14

Recitals	9
Research Project**	3
Total Credits	60

PERFORMANCE (VOCAL PERFORMANCE AND PEDAGOGY) CREDITS

Studio	16
Doctoral Seminars	12
MHST 901 (first semester), 902	
THYG 901, 902	
Vocal Pedagogy	6
VC 567 (first semester)	
VC 566 (second semester)	
VC 568 (fourth semester)	
Teaching Practicum	0
VC 680 (3 semester minimum)	
Electives*	14
Recitals/Lecture Recitals***	9
Research Project**	3
Total Credits	60

PERFORMANCE (CHAMBER MUSIC PIANO) CREDITS

Studio	16
Doctoral Seminars	12
MHST 901 (first semester), 902	
THYG 901, 902	
Chamber Music	6
Electives*	14
Recitals	9
Research Project**	3
Total Credits	60

COMPOSITION (CLASSICAL, JAZZ AND CONTEMPORARY IMPROVISATION) CREDITS

Studio	16
Allied Performance Studies	2
Doctoral Seminars	12
MHST 901 (first semester), 902	
THYG 901, 902	
Electives*	18
Recitals	6
Research Project**	6
Total Credits	60

MUSIC THEORY	CREDITS
Studio (Degree Concentration).....	16
Doctoral Seminars	12
MHST 901 (first semester), 902 THYG 901, 902	
Electives*	18
Lectures/Recitals	8
Thesis	6
Total Credits	60

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

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

*** Strongly encouraged but not required

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

The completed project will be presented as a pre-concert lecture to the second recital. All DMA students must pass comprehensive exams in Music History, Music Theory, an Oral Exam and a Foreign Language Exam. See the DMA Handbook for more information.

***** One recital must be a full 45-55 minutes of performance. Interesting repertoire, themes, and overall concepts are encouraged. A second recital may be a full performance recital or a lecture and demonstration (30 minutes minimum of singing) on a narrowly focused topic. Once the student has advanced to candidacy, a third event must be an hour-long public lecture based on the student's original research (preferably related to their research project).

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

DMA MUSIC THEORY AND MUSICOLOGY MINORS

DMA students may apply for a music theory or musicology minor at the end of their second semester of study. Admission to the music theory or musicology minor will be at the discretion of the appropriate department. Musicology minors must complete 10 credits of musicology electives (beyond the two doctoral seminars) including MHST 535-536 (Writing About Music) and MHST 537 (Teaching Music History). D.M.A students who pursue a musicology minor have no special requirements regarding final projects.

Theory minors must complete 10 credits of theory electives by advisement (beyond the 2 doctoral seminars). Performance majors are expected to focus on a theory-related topic for their final project. Composition majors who pursue a theory minor are required to complete 2 final projects: one in composition and a second in music theory.



chamber music and ensembles

CHAMBER MUSIC

PROGRAM OVERVIEW

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

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

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

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

** MM students may apply a maximum of one credit substitution toward their chamber music requirement. BM students of Violin, Viola, Cello and Guitar may apply a maximum of 2 credits substitution toward their chamber music requirement. All other BM students may apply a maximum of 1 credit substitution toward their chamber music requirement.*

ENSEMBLES

NEC ORCHESTRAS

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

NEC WIND ENSEMBLE

NEC Wind Ensemble provides wind, brass and percussion students the opportunity to explore and perform music from the Renaissance through the present day. This experience in a wide range of repertoire prepares the aspiring artist for today's musically diverse professional world. The NECWE has created music for its mission, ranging from new editions of Gabrieli to commissioning and premiering new works by Pulitzer Prize composers Michael Colgrass, John Harbison, Gunther Schuller and David Lang, as well as Michael Gandolfi, Andre Previn, Sir Michael Tippett and Daniel Pinkham. In addition to its concert series in Jordan Hall, the ensemble has recently appeared at Carnegie Hall and the National Arts Center of Canada.

Each year faculty and students appear as soloists in concert with the Wind Ensemble. Through performances and recordings the Wind Ensemble has established a reputation as one of the country's premier wind ensembles.

NEC SYMPHONIC WINDS

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

NEC CONCERT CHOIR

The NEC Concert Choir is the Conservatory's resident symphonic choir. Ranging from 80 to 90 members and open to all students, regardless of major and year, this ensemble offers its members the opportunity to perform music from all styles and periods of choral literature, extending beyond traditional Western masterpieces to the music of non-European cultures. The NEC Concert Choir often collaborates with NEC's large instrumental ensembles, as well as with ensembles in greater Boston, and gives its concerts in NEC's Jordan Hall.

Due to COVID-19, the NEC Concert Choir will range from 50 to 60 members during the Fall 2020 semester and possibly the entire 2020-2021 academic year. Divided into SSA and TTB choruses, the Concert Choir will perform a cappella music from a wide range of periods and cultures in their Jordan Hall concerts.

NEC CHAMBER SINGERS

The NEC Chamber Singers is an auditioned ensemble, open to all majors at NEC, of 24-32 musicians that perform challenging works from all style periods, with a particular emphasis on 19th–21st century a cappella works. The choir usually rehearses three times a week and experiences choral music-making in an intimate ensemble setting, typically in the round. Each NEC Chamber Singer is a musician seeking to understand the principles and nuance of superior choral artistry so that they may be prepared for professional opportunities and expectations outside of the Conservatory. The choristers diligently prepare their music outside of scheduled rehearsals which makes the brief time spent together musically invaluable. The ensemble typically performs eight to ten times each academic year: on campus in the Conservatory's famed Jordan Hall, at off campus venues in and around greater Boston, as well as on tour and in schools for community outreach programs.

Due to COVID-19, the NEC Chamber Singers will be limited to 20-22 auditioned members during the Fall 2020 semester and possibly the entire 2020-2021 academic year. These musicians, drawn from all majors at NEC, will give several concerts each semester, both virtual and live in the Conservatory's famed Jordan Hall.

OPERA STUDIES

Undergraduate Opera Studio

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

Graduate Opera Studies

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

Every academic year the Opera Studies program presents two full productions, chamber operas when appropriate, a semi-staged opera in Jordan Hall with orchestra, an outreach opera and several programs of opera scenes and arias with piano accompaniment. Recent past productions include Mozart's *Le nozze di Figaro*, *La Finta giardiniera* and *Così fan tutti*, Puccini's *Suor Angelica* and *Gianni Schicchi*, John Musto's *Later the Same Evening*, Janacek's *The Cunning*

Little Vixen, Massenet's *Cendrillon*, Offenbach's *La Perichole*, Handel's *Agrippina*, Bernstein's *Candide*, and Monteverdi's *L'incoronazione di Poppea*.

JAZZ ENSEMBLES

Small jazz ensembles, coached by Jazz Studies and department faculty, reflect NEC's inclusive approach to music making, including ensembles focused on free jazz, early jazz, gospel music, Brazilian music, and songwriting, as well as more traditional approaches to jazz performance. Ensembles are coached by faculty members Jerry Bergonzi, Frank Carlberg, Dominique Eade, Cecil McBee, John McNeil, Jason Moran, and others. The ensembles perform two or more times a year.

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

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

CONTEMPORARY IMPROVISATION ENSEMBLES

The Contemporary Improvisation Department offers a variety of ensembles that are open to all NEC students on a space-available basis and by audition. Ensemble offerings vary from year-to-year, depending on the specific makeup of the department, and include a non-majors ensemble, world music ensembles, a songwriters workshop, composition/improvisation ensembles, contemporary chamber groups, an avant-garde jazz ensemble, interdisciplinary ensembles, and more. Non-majors interested in auditioning should contact eden.macadam-somer@necmusic.edu before September 1, 2020 to schedule an audition.

African Heritage Ensemble (America and the Caribbean), directed by Nedelka Prescod. This ensemble traces the history of African American music from its origins, including the study of South African songs and their related rhythms. The repertoire follows the slave trade to America where work songs and early spirituals are examined for their significance in the Underground Railroad and their eventual introduction to Western religion in the African spiritual tradition. The ensemble moves in unexpected directions: a work song may lead to blues, jazz, doo-wop, rhythm and blues or a *cappella* spirituals. Jazz, R&B, Contemporary Gospel, neo-soul, and current R&B songs serve as a final destination.

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

American Roots Ensemble, directed by Eden MacAdam-Somer, dives into the expanse of traditional North American folk music, exploring a multitude of

musical cultures that have grown in the USA out of African, Anglo, Latin, French, and many other traditions. Each semester provides a different experience, sometimes focusing on one specific cultural thread and other times taking a more expansive approach, based on student interest and special projects.

Bluegrass Ensemble gives students an opportunity to explore the American Bluegrass tradition, from its early roots to the hybrid Bluegrass music of today.

Chorinho Ensemble, directed by Amir Milstein. The Choro genre contains elements from many different cultures and musical traditions that have influenced Brazilian music over the centuries including African rhythms, Eastern European dance genres, and Western European classical forms. The ensemble will explore a variety of compositions from the classic choro repertoire while learning about the composers, performers, and other artistic and historical aspects of the genre.

CI Chamber Music Ensemble, directed by Lautaro Mantilla and Eden MacAdam-Somer. This interdepartmental ensemble explores the boundaries between composition, improvisation, and World Music through both fully-notated works and oral traditions. Past projects have included recomposing Ives, Mahler, and Joplin as an ensemble for our group, performing traditional folk songs/tunes, workshoping student compositions/concepts, playing Lully overtures, and performing new works by students, faculty, and other contemporary artists. The ensemble performs in CI concerts in Jordan Hall throughout the year and varies in size and instrumentation depending on the repertoire.

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

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

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

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

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

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

Irish Music Ensemble, directed by Liz Knowles offers an overview of the traditional music of Ireland (songs, tunes, and dances) focusing on traditional techniques, stylistic nuances, and contemporary developments within the genre.

Mandé West African Music Ensemble, directed by Balla Kouyaté, the Mandé Music ensemble is an introduction to West African history and culture through the music. It offers students the opportunity to learn songs from a repertoire of West African music, including songs from the Wassalou, Bambara, Songhai ethnic groups and the Djeli tradition.

Middle Eastern Music Ensemble, directed by Malcolm Barsamian. This ensemble explores a variety of Middle Eastern traditions.

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

Portrait Ensemble. Comprised of selected student soloists and ensembles, this group will focus on projects for this year's CI Department Concert in honor of Ran Blake's 85th birthday. Led by various CI faculty, participants will create music for film clips or recompose selected favorites of Ran Blake's original and standard musical repertoire. Some rehearsals will be scheduled independently and others will take place during the CI Workshop (on Wednesday mornings), depending on personnel. Students particularly interested in participating should get in touch with Eden (eden.macadam-somer@necmusic.edu) as soon as possible. All participants must be available for afternoon sound check and 7:30 concert on February 17, 2021.

Rhythm and Blues Ensemble, directed by Nedelka Prescod. This ensemble will study the secular and popular songs, and history of multi-regional and generational African-American music, born of the Blues, jazz and religious music, known for its strong rhythmic feel/groove under improvised and melismatic melodies. Repertoire will feature songs from the 1940's to its current form, Contemporary R&B, from such legendary artists as Lois Jordan and his Tympany Five to Little Richard to Ray Charles, Aretha Franklin and James Brown to Whitney Houston and Luther Vandross to Jill Scott, D'Angelo, Musiq Soulchild, Erykah Badu and many more.

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

Ted Reichman Ensemble. Contemporary Practice in Improvisation-Oriented Composition. This ensemble performs music written by composers working

today, primarily from the jazz tradition, who have proposed new models for integrating improvisation and composition, and who embrace new ideas about structure, groove and texture. Repertoire will range from completely notated music to open forms, and from complicated rhythms to ambient soundscapes.

Thelonious Monk Ensemble, directed by Mark Zaleski. This ensemble explores the work of one of the most influential improvisers of the 20th century. Students will do in-depth listening and will work together to perform Monk's original works and improvise in his style. If time permits, students may also bring in their own pieces inspired by Monk.

NEC CONTEMPORARY ENSEMBLE

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

NEC PERCUSSION ENSEMBLE

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

NEC GUITAR ENSEMBLE

NEC Guitar Ensemble studies basic ensemble practices, strives to improve sightreading skills, and performs repertoire from the 14th century to the present day.

NEC SAXOPHONE ENSEMBLE

NEC Saxophone Ensemble performs masterworks from all musical periods as well as original contemporary works, some written specifically for this ensemble. The group is made up of all saxophone majors and open to others by permission of instructor. Composers/compositions performed include: J.S. Bach's complete *Art of the Fugue*; Elgar's *Enigma Variations*; works by Brahms, Stravinsky, Mussorgsky, Ravel, and Holst; and composers such as Luciano Berio, Lei Liang, Charles Wuorinen and Igal Myrtenbaum. The group frequently performs without conductor; all performances and repertoire are designed to promote technique, musicianship and listening to further develop students' artistry.

ENSEMBLE PARTICIPATION

Ensembles are a focus of NEC's musical life, and participation is required of most undergraduate and graduate majors (see *Programs of Study*).

ENSEMBLE REQUIREMENTS

UNDERGRADUATE

Bachelor of Music requirements

- 1) **Strings, Woodwinds, Brass, and Percussion** majors are placed by audition in at least one of the following ensembles: NEC Orchestras, Wind Ensemble, Symphonic Winds. Students may participate in ensembles after fulfilling their degree requirements, but preference is given to students who have yet to fulfill their requirements.
- 2) **Vocal Performance** majors are placed by audition in one or more choral groups each semester. During their senior year, vocalists may substitute UGOS for 2 semesters of chorus if they have met the following criteria:
 - a) Successfully completed 6 semesters of chorus, earning grades of P+ or P for at least 5 semesters.
 - b) Been cast in a principal role or significant secondary in the spring semester UGOS production.
 - c) Received written permission from the Artistic Director of UGOS and the Director of Choral Activities.
- 3) **Piano, Composition, and Guitar** majors are placed by audition in one or more choral groups. Guitar majors also are required to participate in Guitar ensemble for two semesters.
- 4) **Jazz Studies Performance** majors are placed by audition in at least one small jazz ensemble; large jazz ensemble participation may also be required. Jazz Composition majors are not required to participate in ensembles.
- 5) **Contemporary Improvisation** majors participate in Contemporary Improvisation ensembles. Participation in jazz ensembles is by audition and as space permits.
- 6) **Music History** and **Music Theory** majors participate in ensemble as determined by their applied area of study.

Undergraduate Diploma requirements

- 1) **Strings, Woodwinds, Brass, and Percussion** majors are placed by audition in at least one of the following ensembles: NEC Orchestras, Wind Ensemble, Symphonic Winds. Students must participate in ensembles for six semesters. Students may participate in ensembles after fulfilling their diploma requirements, but preference is given to students who have yet to fulfill their requirements.
- 2) The following majors are not required to participate in ensemble: **Contemporary Improvisation, Composition, Guitar, Historical Performance, Jazz Studies, Piano, and Vocal Performance.**

Bachelor of Music and Undergraduate Diploma string majors who are full- or part-time, and registered for studio or beyond-degree studio, are required to register for ensemble even if the requirement has been fulfilled (in which case students may register for zero credit, incurring no charge).

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

GRADUATE

Master of Music and Graduate Diploma requirements

- 1) **Strings, Woodwinds, Brass, and Percussion** majors are placed by audition in at least one of the following ensembles for four semesters: NEC Orchestras, Wind Ensemble, Symphonic Winds. Students may participate in ensembles after fulfilling their degree requirements, but preference is given to students who have yet to fulfill their requirements.
- 2) **Vocal Performance** and **Vocal Pedagogy** majors are placed by audition in ensemble. This requirement may be fulfilled by participation in NEC Chorus or Opera. Graduate vocalists may substitute Chamber Music for two of the four semesters.
- 3) **Choral Conducting** majors are placed by audition in chorus.
- 4) **Historical Performance** majors participate in Historical Performance Ensemble.
- 5) **Jazz Studies Performance** majors are placed by audition into at least one small jazz ensemble; large jazz ensemble participation may also be required. Jazz Composition majors are not required to participate in ensembles.
- 6) **Contemporary Improvisation** majors are placed by audition in at least one CI ensemble.
- 7) **Collaborative Piano, Musicology, Piano, Composition, and Music Theory** majors are not required to participate in ensemble.

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

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

Master of Music and Graduate Diploma electives

- 1) Students with an ensemble requirement may enroll in a secondary ensemble for zero credit.
- 2) Students without an ensemble requirement may enroll in one ensemble per semester, by audition, for one credit.

DMA requirements

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



intercultural and improvisation studies

INTERCULTURAL STUDIES

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

THE NEW ENGLAND CONSERVATORY INTERCULTURAL INSTITUTE

Mehmet Sanlikol, DMA, director

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

IMPROVISATION STUDIES

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

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

ENSEMBLE

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



first year experience

The NEC First Year Experience is a yearlong suite of courses, structured mentorship, and active learning experiences that introduces students to the creative mindsets and tangible skillsets necessary for a successful and healthy college and professional career. During the First Year Experience, students will develop the twin skill sets of internal personal discovery and the ability to participate communally in the interconnected world around them.

The First Year Experience weaves together coursework in Liberal Arts, Music History, Health and Wellness, and Entrepreneurial Musicianship to connect classroom learning to performance practice through six integrated learning outcomes:

- Critical Thinking
- Mindfulness
- Community and Communication
- Self-Discovery
- Active Learning
- Resource Management

The skills and mindsets learned in the First Year Experience will prime students for success in future courses at NEC and in their creative work as professional artists. First Year Experience faculty worked together to build an interconnected, responsive curriculum, featuring multiple learning modalities to reinforce and expand on each learning outcome.

Students will register for Liberal Arts or English as a Second Language courses as determined in partnership with their Academic Advisor. Additionally, they will participate in the First Year Colloquium. Each week, the Colloquium alternates between small-cohort meetings with a campus mentor to discuss and reflect on personal and professional development topics, and workshops with expert faculty on physical and mental wellness topics including injury recognition and resilience. Colloquiums will also include four all-First Year class meetings for discussion and training on timely issues impacting our world, including anti-racism and inclusivity. Students taking English as a Second Language will be given opportunities throughout the semester to connect their language learning to specific themes and skillsets of the First Year Experience, both in specialized assignments in their ESL classes and in conversation groups.



song lab

GENERAL DESCRIPTION

The Song Lab introduces a new and unique curricular model for education in the area of classical vocal music for singers and pianists. While song is the unifying medium for the various strands of learning in these labs, the purpose of this curriculum is to develop knowledge, skills, and abilities needed by all professional performers in the area of classical vocal music. They provide core studies that work alongside and enhance other primary studies (i.e., opera, oratorio, pedagogy, chamber music), NOT taking the place of these.

The Song Lab meets twice weekly for two hours and brings together various strands of knowledge and experience required for song performers, including performance practice, lyric diction, poetry, history, analysis, collaboration, communication (writing and speaking), acting, text translation, program note writing, concert program building, marketing, and entrepreneurship. The full curriculum will consist of a sequence of four labs (eligible students are encouraged to take all four semesters), all focused on drawing connections between these strands of education. While all semesters will support the development of general skills like collaboration, research, performance, and communication, each of the four semesters is distinguished by its focus on one language (German, English, French, or “Others”), providing the student with an immersive experience every semester by focusing on histories, repertoires, and styles associated with a single language. Thus over the course of the four semesters, the student will delve deeply into the standard classical vocal repertoire and also have a wide range of other experiences, including collaboration with composers in creating new songs, experimentation with some non-classical musical styles, investigating songs in “non-standard” languages, concert program design, concert production and marketing, and public speaking. This curriculum intends to develop well-rounded and fluent musicians who approach their work in the professional world with broad knowledge and wide-ranging abilities.

- Students are encouraged to take a German language course during the German Song semester and a French language course during the French Song semester.
- For MM students (Voice and Collaborative Piano) Enrollment in all four semesters of Song Lab will satisfy all department degree requirements for Vocal Repertoire, Diction, Music History, and Music Theory.

LEARNING GOALS

These courses aim to develop the student’s capacity for critical thinking, creative thinking, effective communication, and effective interaction through the analysis, performance, and creation of song. Exploring various histories, languages, and styles essential to the study and performance of song, students will also explore the fundamental concepts of entrepreneurship as they relate to concert production and audience development. Students will investigate critical concepts in psychology as they relate to communication on and off stage, and upon the completion of this course, students will be able to synthesize scholarship, performance, and entrepreneurship to engage diverse audiences through song.



course offerings and faculty by department

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

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

BRASS AND PERCUSSION

J. Markey, Chair; Bauch, Bolter, Childers, DeCiutiis, Dobrinski, Emery, E. Epstein, Guin, Hudgins, Lange, McKay, Oft, Rife, Rolfs, Roylance, Santos, Sebring, Siders, Snider, Sommerville, Winter, Wright

NEC's Brass Department faculty includes nearly all of the members of the Boston Symphony Orchestra horn, trumpet, trombone and tuba sections, providing students a choice and range of instructors that few schools can equal. Our curriculum includes Horn Class, Trombone Class, Trumpet Class, Tuba Class, Low Brass Class, and Brass Orchestral Repertoire Class. The many Conservatory ensembles offer multilayered educational and performance opportunities. The BSO and many of the world's other leading orchestras and musicians perform nearby, offering enriched musical exposure for the developing musician. Our annual Brass Bash features the entire brass department along with a different internationally-recognized brass artist each year in a concert that culminates in a work scored for massed brass forces.

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

STUDIO

PRCBR 100, 500

CLASSROOM INSTRUCTION

PRCBR 325T – Drum Set Class

Drum set technique and performance for classical percussion majors. Covers drum set styles and prepares classical percussion majors for the demands of drum set performance. **(1 credit) Gwin**

PRCBR 326T – Drum Set Class

Continuation of PRCBR 325T. Prerequisite: PRCBR 325T. **(1 credit) Gwin**

PRCBR 435T – Hand Drumming

Introduction to disciplines and techniques of Latin American and West African hand drumming and the basic functions of Latin percussion. **(1 credit) Santos**

PRCBR 436T – Hand Drumming

Continuation of PRCBR 435T. Prerequisite: PRCBR 435T. **(1 credit) Ringquist, Santos**

PRCBR 437T – Electronic Percussion

Comprehensive, hands-on study of electronic percussion and technologies relevant to the professional percussionist. Course includes MIDI programming on mallet and drum controllers using sequencers, hardware sound modules and soft synths on the PC. Learning will be realized through performance, composition and improvisation. Course will also include detailed study of trigger interfaces and various sensor technologies including hybrid triggering on acoustic drums. **(1 credit) DeCiutiis**

PRCBR 438T – Electronic Percussion

Continuation of PRCBR 437T. Prerequisite: PRCBR 437T. **(1 credit) DeCiutiis**

PRCBR 525T – Drum Set Class

Graduate offering of PRCBR 325T. **(1 credit) Gwin**

PRCBR 526T – Drum Set Class

Continuation of PRCBR 525T. Prerequisite: PRCBR 525T. **(1 credit) Gwin**

PRCBR 535T – Hand Drumming

Graduate offering of PRCBR 435T. **(1 credit) Santos**

PRCBR 536T – Hand Drumming

Continuation of PRCBR 535T. Prerequisite PRCBR 535T. **(1 credit) Santos**

PRCBR 537T – Electronic Percussion

Graduate offering of PRCBR 437T. **(1 credit) DeCiutiis**

PRCBR 538T – Electronic Percussion

Continuation of PRCBR 537T. Prerequisite: PRCBR 537T. **(1 credit) DeCiutiis**

PRCBR 761T – Orchestral Repertoire for Timpani

This course offers percussionists the opportunity to intensely study orchestral repertoire for timpani, complementing their work in studio lessons and the Percussion Orchestral Repertoire class. Students will receive guidance and instruction in a masterclass format with demonstrations by the instructor when necessary. For each class, students will prepare passages and excerpts from the assigned repertoire, several of whom will be called upon to perform. The class will listen to several different recordings of certain passages as a reference and discussions will be led by the instructor ranging in topics from technical challenges, stylistic nuances, and musical interpretation. The class will meet

every other week for two hours and grading will be based on each student's preparedness and participation. **(1 credit) Bauch**

PRCBR 762T – Orchestral Repertoire for Timpani

Continuation of PRCBR 761T. **(1 credit) Bauch**

PRCBR 763T – Orchestral Repertoire for Timpani

Continuation of PRCBR 762T. **(1 credit) Bauch**

PRCBR 764T – Orchestral Repertoire for Timpani

Continuation of PRCBR 763T. **(1 credit) Bauch**

»**PRCBR BRC – Brass Orchestral Repertoire Class**

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

» **PRCBR HRNC – Horn Class**

Through weekly performance in a collaborative setting, students develop professional performance and pedagogical skills, addressing musical and technical issues, with an emphasis on audition and recital preparation. Mentored by BSO veteran Gus Sebring, students gain complete confidence in any playing situation, and have the opportunity to tap into the knowledge and experience of the entire NEC Boston Symphony horn faculty each semester. Graduates of the NEC Horn Class occupy chairs in major orchestras worldwide. **(1 credit*) Sebring, Sommerville, Childers, Winter, Snider**

PRCBR LBRC – Low Brass Class

Each class of this section-focused low brass training class is taught by one of the current members of the low brass section of the Boston Symphony Orchestra. Two student sections each class will be guided through repertoire prepared in advance. Comments and guidance through the prepared repertoire will be primarily in the context of a low brass section. The house will develop each student's understanding of key points of good section playing (e.g. rhythm, pitch, sound blend, and general musical camaraderie), the ability to differentiate styles through either listening or leading, and the understanding of each position's own role within the section. Performance of individual excerpts may be included as part of a given class at the discretion of each class's instructor. Prerequisites for undergraduates: PRCBR 295. Prerequisites for graduates: PRCBR 595/596. **(1 credit) Markey, Lange, Oft, Roylance**

»**PRCBR MSPC – Music for Percussionists**

Participation in Percussion Ensemble (see *Ensembles*). **(1 credit*) Hudgins**

»**PRCBR PRC – Percussion Orchestral Repertoire Class**

The goal of this class is to reinforce preparation for orchestral performance and auditions. Repertoire includes standard audition repertoire and orchestral literature. Each year concludes with a mock audition. Year-long course, students must register in the fall. **(1 credit) Hudgins**

»**PRCBR TBAC– Tuba Class**

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

»PRCBB TBNC – Trombone Class

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

»PRCBB TPTC – Trumpet Class

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

CHAMBER MUSIC

Peckham, Chair; J. Rife, Assistant Chair, Biss, Borromeo String Quartet (Kim, Kitchen, Motobuchi, Tong), Claret, Cords, S. Drury, E. Epstein, Fishman, Fisk, Heiss, Hudgins, Kashkashian, P. Katz, S. Kim, Lee, Lesser, Levinson, Liu, Maggi, Mouffe, Novak, Ou, Palma, Peltz, Radnofsky, Sommerville, Washburn, V. Weilerstein, and other members of the College faculty

CLASSROOM INSTRUCTION

CHM MUS – Chamber Music

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

CHM 502T – Collaborative Skills—Instrument and Voice

Study, preparation, and performance of repertoire for piano with instruments and/or voice, as well as the essential skills of collaboration: ensemble performance and balance. Open only by permission of instructor. **(2 credits) Levinson**

CHM 503T – Instrumental Duo Repertoire I

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

CHM 504T – Instrumental Duo Repertoire II

Continuation of CHM 503T. Prerequisite: CHM 503T. **(2 credits) Lee**

»CHM 535T – Sonata Repertoire

Study, discussion and performance of sonata repertoire composed for piano combined with violin, viola or cello. Open to string performance majors, piano performance majors and collaborative piano majors, by instructor permission and audition. **(2 credits, 1 credit for collaborative pianists) V. Weilerstein**

»CHM 536T – Sonata Repertoire

Continuation of CHM 535T. **(2 credits, 1 credit for collaborative pianists) V. Weilerstein**

»CHM 553 – Interpretation Class

Interpretation class is a graduate level performance masterclass led by the members of the Borromeo String Quartet. Each week, students from the class perform works of their choosing while the score of the piece is projected and visible to the entire class. After the performance, the students receive feedback from the class and from the members of the BSQ, with an emphasis on helping the students develop a way of reading the details of a score and translating them into the tangible details of performance. In addition to receiving direct

feedback about their particular performances, across the semester each student is exposed to dozens of scores of other pieces and instrumentations and possible ways of reading them. **(2 credits) Borromeo String Quartet**

»**CHM 554 – Interpretation Class**

Continuation of CHM 553. Prerequisite: CHM 553. **(2 credits) Faculty**

CHM 561T – String Chamber Music Pedagogy

Students enrolled in the course will have the opportunity to observe and explore chamber music teaching and have “hands-on” experience overseeing, assisting with and teaching chamber music that will be observed and evaluated. String Chamber Music Pedagogy students will meet for 10 class meetings (including final exam) as well as observe and participate in an additional 6 activities. This course is open to violinists, violists, and cellists by instructor permission only. In addition, undergraduate students must have successfully completed 3 semester of chamber music participation before their request for permission will be considered. **(2 credits) Peckham**

CHM 582T – Community Engagement for Ensembles

This course offers pre-formed classical, jazz and CI ensembles the opportunity to study and create effective programming for community audiences. Through in-depth exploration of trends in community engagement, along with hands-on skill-building, ensembles will gain understanding of how to confidently engage audiences from diverse community constituencies. Participating ensembles will each design a program to be performed in a school, senior center, library or other community setting. Emphasis will be placed on facilitating collaboration among ensemble members, as well as equipping students with necessary tools to reflect upon and evaluate their own work and that of peer ensembles. Prerequisite: instructor’s permission. **(0 or 1 credit) Maggi**

COLLABORATIVE PIANO

Stowe, Chair; Blaich, J. Feldman, Francoeur-Krzyzek, Lee, Levinson, Penna, V. Weilerstein

STUDIO

CLPNO 500

CLASSROOM INSTRUCTION

»**CLPNO 301T – Collaborative Skills I**

Pianists learn instrumental and vocal repertoire, as well as the essential skills of collaboration. In class coaching focuses on techniques of ensemble performance, achieving good balance, creating orchestral sound, among other topics and skills. **(2 credits) Levinson**

»**CLPNO 411T – Studio Accompaniment**

Fifteen hours of collaborative playing required of all students enrolled in CLPNO 301T. Students must complete all 15 hours in the semester they are enrolled to earn ensemble credits. Co-requisite: CLPNO 301T **(0 credit) Stowe, Faculty**

»**CLPNO 501T – Collaborative Skills I**

Graduate offering of CLPNO 301T. **(1 credit for collaborative piano majors; 2 credits for non-majors) Levinson**

»**CLPNO 502T – Collaborative Skills II**

Continuation of CLPNO 501T. Prerequisite: CLPNO 501T. **(1 credit for collaborative piano majors; 2 credits for non-majors) Levinson**

»CLPNO 503T – Instrumental Duo Repertoire I

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

»CLPNO 504T – Instrumental Duo Repertoire II

Continuation of CLPNO 503T. Prerequisite: CLPNO 503T. **(1 credit for collaborative piano majors; 2 credits for non-majors) Lee**

CLPNO 507 – Coaching in Instrumental/Vocal Repertoire

Instrumental/Vocal partnerships. Collaborative Piano majors only. **(1 credit) Faculty**

CLPNO 508 – Coaching in Instrumental/Vocal Repertoire

Continuation of CLPNO 507. Prerequisite: CLPNO 507. **(1 credit) Faculty**

CLPNO 511T – Studio Accompaniment

Graduate offering of CLPNO 411T. **(1 credit) Stowe, Faculty**

»CLPNO 521 – Song Studies for Pianists and Singers

A performance-based class focusing on selections from the standard song repertoire and issues of performance specifically related to piano-vocal collaboration. Pianists and singers, paired in different combinations over the course of the semester, will collaborate in preparation for in-class performances and presentations. Classroom discussions and presentations will address various topics related to the study and performance of song, including relevant literary movements and musical trends, poetic and musical style, performance practice, musical drama, ensemble rehearsal, and artistic collaboration. Open to Collaborative Piano Majors. Permission of Collaborative Department Chair required for non-majors. **(1 credit for collaborative piano majors; 2 credits for non-majors) Stowe**

»CLPNO 522 – Opera Performance for Pianists: Mastering Performance of Orchestra Transcription Through the Study of Opera Aria Accompaniment

This is a practical course in the study and performance of piano transcriptions of orchestral accompaniment. Though collaborative pianists also encounter this challenge when playing concerti accompaniment, opera arias are ideal etudes for all problems of transcription performance due to their compact length and the abundance of particular performance challenges not found in the instrumental repertoire. Basic principals and procedures will immediately be applied in “16-measure exercises” and full aria performance. Students will be required to provide copies of excerpts or arias for the class containing all adaptation markings. Recordings will also be used in class at the request and discretion of the instructor. Open to Collaborative Piano Majors. Permission of Collaborative Department Chair required for non-majors. **(1 credit for collaborative piano majors; 2 credits for non-majors) Francoeur-Krzyzek**

CLPNO 523 – Techniques of Vocal Coaching

Through the course of the 14 weeks, students will gain hands-on experience with the coaching of vocal literature in a setting that offers guidance, feedback and exposure to the coaching styles of their professor and their peers. Students will receive a thorough review of the International Phonetic Alphabet and the rules of diction and pronunciation of Italian, German, French and English. They will gain experience coaching art songs and operatic arias in each of these languages, and will offer written feedback to their peers. The course will include

a section on secco recitative and a section on coaching operatic scores, with an emphasis on score marking and cueing in vocal ensembles. The course will also include a discussion on the business aspect of coaching, including client relations, scheduling, preparation and time management. Open to Collaborative Piano Majors. Permission of Collaborative Department Chair required for non-majors. **(1 credit for collaborative piano majors; 2 credits for non-majors)**
Francoeur-Krzyzek

CLPNO 524 – Concerto Study: Performance of Orchestral Reductions for Pianists

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

»**CLPNO 573 – Piano/Vocal Repertoire, English and American**

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

»**CLPNO 575 – Piano/Vocal Repertoire, French**

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

»**CLPNO 576 – Piano/Vocal Repertoire, French**

Continuation of CLPNO 575. **(1 credit for collaborative piano majors; 2 credits for non-majors**)** Penna

»**CLPNO 577 – Piano/Vocal Repertoire, German**

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

»**CLPNO 578 – Piano/Vocal Repertoire, German**

Continuation of CLPNO 577. **(1 credit for collaborative piano majors; 2 credits for non-majors**)** Stowe

CLPNO 607 – Coaching in Instrumental/Vocal Repertoire

Continuation of CLPNO 508. Prerequisite: CLPNO 508. **(1 credit) Faculty**

CLPNO 608 – Coaching in Instrumental/Vocal Repertoire

Continuation of CLPNO 607. Prerequisite: CLPNO 607. **(1 credit) Faculty**

CLPNO 620G – Song Lab: German

A unique and multi-faceted approach to the study and performance of German art song, covering a range of topics over the semester, and providing professional training valuable to all classical singers and collaborative pianists. The course will include studies in song interpretation, performance practice, lyric diction, musical and poetic analysis, music and literary history, text translation, program note writing, and song concert program design, and will include performance projects and workshops in a variety of related areas. Students are encouraged to enroll in a corresponding German language course. Prerequisite: Instructor's permission. **(4 credits) Faculty**

CLPNO 907 – Coaching in Instrumental/Vocal Repertoire

Continuation of CLPNO 608. Prerequisite: CLPNO 608–Available for third year DMA students only. **(1 credit) Faculty**

CLPNO 908 – Coaching in Instrumental/Vocal Repertoire

Continuation of CLPNO 908. **(1 credit) Faculty**

COMPOSITION

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

STUDIO

CMP 100, 500

CLASSROOM INSTRUCTION

»**CMP 132 – Notational Techniques**

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

»**CMP 411T – 16th Century Counterpoint**

Analysis of Lasso's canons and two-voice motets; writing of compositions in that style. Readings in Pietro Aaron, Aldrich, Cook, and Wittkower.

Prerequisites: CMP 132, THYU 102, 106. **(2 credits) Davidson**

»**CMP 412T – 16th Century Counterpoint**

Analysis and composition of motets and mass movements for three or four voices. Readings from Zarlino. Continuation of CMP 411T. Prerequisite:

CMP 411T. **(2 credits) Davidson**

»**CMP 443T – Instrumentation and Orchestration**

Demonstration of instrument categories and writing for individual instruments. Orchestration analysis of 20th century literature. Text: Samuel Adler's *Orchestration*. Instructor's permission required for non-majors. Prerequisite: CMP 132. **(2 credits) Agócs**

»**CMP 444T – Instrumentation and Orchestration**

Intensive study of selected scores; composition of a short piece for small mixed chamber ensemble; preparation of scores and parts for in-class performances. Continuation of CMP 443T. Prerequisite: CMP 443T. **(2 credits) Agócs**

CMP 490 – Senior Review

See *Undergraduate Composition* program of study. (0 credit)

CMP 515 – Composition and Tonality in the 18th and 19th Centuries

The study of tonality in Western classical music through analysis and writing of binary, ternary, sonata-allegro, rondo, and variation forms based on models from the Baroque, Classical, and early Romantic periods. Prerequisite for undergraduate composition majors: CMP 132. (2 credits) Faculty

CMP 516 – Composition and Tonality in the 18th and 19th Centuries

Continuation of CMP 515. Prerequisite: CMP 515. (2 credits) Faculty

CMP 517 – Composition and Tonality in the 20th and 21st Centuries

The study of “tonality” in modern times: the return to modality, the use of hybrid and compound scale, the principle of displacement and cross-relations. Compositions in the style of Debussy, Stravinsky, Bartók, and other 20th century masters. Prerequisite for undergraduate composition majors: CMP 132. (2 credits) Faculty

CMP 518 – Composition and Tonality in the 20th and 21st Centuries

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

»CMP 518T – Composition for Non-Majors

Introductory course in composition. Students will learn practical fundamentals of music composition: notation, instrumentation, and orchestration, as well as today’s principal compositional techniques. (2 credits) Faculty

»CMP 541 – Performance and Rehearsal Techniques

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

»CMP 518T – Composition for Non-Majors

Graduate offering of CMP 418T. (2 credits) Gandolfi

»CMP 543T – Instrumentation and Orchestration

Graduate offering of CMP 443T. Instructor’s permission required for non-majors. (2 credits) Agócs

»CMP 544T – Instrumentation and Orchestration

Continuation of CMP 543T. Prerequisite: CMP 543T. (2 credits) Agócs

CMP 551 – Introduction to Music Programming in MAX

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

»CMP 555 – Graduate Composition Seminar

Addresses topics important to composers. Instructor’s permission required for non-majors. **(2 credits) Faculty**

»CMP 556 – Graduate Composition Seminar

Continuation of CMP 555. Instructor’s permission required for non-majors. **(2 credits) Faculty**

»CMP 561T – Electro-Acoustic Music I

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

»CMP 562T – Electro-Acoustic Music II

Techniques explored in Electro-Acoustic Music I will be extended through an investigation of live applications of electronic music. Special emphasis will be placed on the combination of acoustic instruments and digital sound using realtime computer music systems. Students will learn to facilitate gestural communication between performer and machine through the creation and control of interactive listening/response environments. A concert of works composed by students of the class will take place during the semester. Prerequisite: CMP 561T. **(2 credits) Mallia**

»CMP 563T – Composing for Film and Multimedia

This project-based course will introduce students to concepts, compositional strategies, and technologies associated with the combination of music, sound and image in Film. Stylistically diverse music by a variety of composers, taken from both historical and contemporary films, will be examined for its role in controlling the depth and speed of the viewer/ listener’s awareness of shifts in the underlying narrative thread and changes in the psychological make-up of characters. Students will receive regular critiques of composition projects requiring them to apply demonstrated concepts and techniques relating

to, other collaborative multimedia settings including video, web-based art, performance, dance and immersive installation environments will also be studied. Sound/image timing and synchronization techniques, digital sound manipulation, MIDI instrumental mock-ups and synthesis will be demonstrated, practiced and utilized in scene-scoring and multimedia projects suitable for a composer's portfolio. (Open to Composition and Jazz Composition Majors. Others, by instructor's permission.) **(2 credits) Mallia**

CMP 593 – First-Year Graduate Review

See *Composition* program of study. **(0 credit)**

»CMP 655 – Graduate Composition Seminar

Addresses topics important to composers. Prerequisite: CMP 556. **(2 credits) Faculty**

»CMP 656 – Graduate Composition Seminar

Continuation of CMP 655. Prerequisite: CMP 556. **(2 credits) Faculty**

CONDUCTING

Wolff; Chair; W. Drury, Loebel, Palma, Peltz, Washburn

STUDIO

COND 500

CLASSROOM INSTRUCTION

»COND 503 – Score Reading

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

» COND 504 – Score Reading

Continuation of COND 503. Prerequisite: COND 503 or Instructor's permission. **(2 credits) Faculty**

»COND 531T – Principles of Conducting I

Builds a clear basic conducting technique from which the student can go on to develop a personal conducting style, with a class performance ensemble at the ready. Topics covered include baton technique, cueing, fermata, use of left hand, dynamic changes, articulation, score reading, preparation skills, and physical health and wellness. **(2 credits) Washburn**

»COND 532T – Principles of Conducting II

Continuation of COND 531T. Prerequisite: COND 531T. **(2 credits) Washburn**

»COND 535T – Instrumental Conducting I

Development of conducting technique, transposition, score reading, performance practices, rehearsal techniques, and score preparation skills. Applied conducting of 18th through 20th century literature with performance ensemble. **(2 credits) W. Drury**

»COND 536T – Instrumental Conducting

Continuation of COND 535T. Prerequisite: COND 535T. **(2 credits) W. Drury**

COND 551T – Development of and Literature of Orchestra

To trace the development of the orchestra from its earliest beginnings as a renaissance band, through its evolution in baroque opera, to classical court duties, to middle class iconic institution and finally to its monolithic, but

precarious, standing today. Various focuses will be on literature development, evolution of instrument technology; with an added reflection on how various eras embraced and nurtured the orchestra to reflect their cultural priorities.

(2 credits) Peltz

COND 553T – 20th C. Repertoire Development through Woodwinds, Brass, and Percussion Ensemble

Survey of woodwind, brass, and percussion ensemble repertoire of the 20th century. A central approach will be to examine how wind, brass and percussion instruments were essential to the development of 20th century musical style.

(2 credits) Peltz

COND 557T – Sacred Choral Literature

This course is designed to provide a comprehensive introduction to the expansive repertoire of sacred choral music, spanning from 1550 to the mid-20th century. Specific composers of interest will include, but are not limited to, Luther, Tallis, Byrd, Palestrina, Gabrieli, Schütz, Bach, Haydn, Beethoven, Liszt, Mendelssohn, and Howells. Students will be expected to complete weekly assigned research, reading and listening assignments, as well as prepare a short presentation for each class meeting. Grading will be based on daily attendance, class presentations and participation in class discussion, a midterm examination and final examination. Instructor's permission required for majors other than choral conducting. **(2 credits) Washburn**

COND 558T – Secular Choral Literature

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

»COND 561 – Advanced Conducting: Choral

In a rehearsal/seminar setting, students conduct varied choral/orchestral repertoire from the 16th to the 21st century with particular attention to stylistic considerations as well as the development of a clear and expressive conducting technique. Instructor's permission required for non-majors. **(2 credits) Washburn**

Washburn

»COND 562 – Advanced Conducting: Choral

Continuation of COND 561. Prerequisite: COND 561. **(2 credits) Washburn**

»COND 563 – Advanced Conducting: Instrumental

Score study, analysis, and development of technique as a tool for expression and communication; development of rehearsal technique, and interpretive and listening skills. Score study includes 18th through 20th century repertoire. Instructor's permission required. **(2 credits) Peltz**

»COND 664 – Advanced Conducting: Instrumental

Continuation of COND 663. Prerequisite: COND 663. **(2 credits) Peltz**

CONTEMPORARY IMPROVISATION

H. Netsky, Co-Chair; MacAdam-Somer, Co-Chair; Abreu, Barsamian, Blake, Block, Catt, Chase, Coleman, Eade, Hartley, Janmohammadi, Kihlstedt, Knowles, Klusevek, Kouyate, Leake, Liszt, Mantilla, Milstein, Morris, S. Netsky, Prescod, Reichman, Seager, Zaleski

NEC's Contemporary Improvisation program trains creative musicians to broaden their musical palettes and develop unique voices as composers, performers, and improvisers in our contemporary global musical community. The department's curriculum emphasizes detailed listening to oral traditions of music and development of advanced aural skills. Students are expected to bring portable recording devices to all Contemporary Improvisation classes.

STUDIO

CI 100, 500 or as assigned by department

CLASSROOM INSTRUCTION

»CI 181T – Development of Long-Term Melodic Memory

Aural training through memorization of melodies and bass lines from diverse musical sources. Develops interval recognition, understanding of harmonic implications, and ideas about personal interpretation. **(2 credits) Blake**

»CI 283T – Advanced Aural Training

Recognition of vertical structures up to thirteenth chords, swing and bebop phrasing and improvisation, as well as advanced transcription and keyboard skills. Prerequisite: JS 283 or instructor's permission. **(2 credits) H. Netsky, Zaleski**

»CI 284T – Development of Long-Term Harmonic Memory

Emphasizes skill building and creativity through the study of triads and repertoire with Non-diatonic root motion. Students will apply techniques learned in class through composition assignments. Prerequisite: CI 283T or instructor's permission. **(2 credits) Blake**

»CI 385T – Development of Personal Style

Compositional and improvisational models and films are used as an inspiration for creative musical projects with the goal of developing one's personal artistic voice. Prerequisite: CI 283T or instructor's permission. **(2 credits) Blake**

»CI 386T – Development of Personal Style

Focuses on specific pieces that will be used as a basis for original compositions. The curriculum will consist of several discrete units including the following: composition with restricted pitch sets, time as a parameter, Global Pitch Systems (the importance of Pentatonic Pitch Systems globally), and re-composition. Prerequisite: CI 283T or instructor's permission. **(2 credits) Coleman**

»CI 057 – Graduate Third-Stream Ear Training

Builds the aural skills required for graduate-level study in NEC's Contemporary Improvisation program, including: chord recognition, transcription, keyboard skills, ability to improvise on harmonic progressions in various styles, singing, and attention to details of phrasing. **(0 credit) Netsky**

»CI 517T – Development of Long-Term Melodic Memory

Aural training through memorization of melodies and bass lines from diverse musical sources. Develops interval recognition, understanding of harmonic implications and ideas about personal interpretation. **(2 credits) Blake**

CI 521 – Third Stream Methodology I – Readings and Creative Projects in Contemporary Improvisation and Global Musicianship

In this class we will use readings, musical examples, discussion, performance and class projects to consider what it means to be a “contemporary improviser/musician.” (2 credits) Eade

CI 522 – Third Stream Methodology II – Non-Western Model Composition and Improvisation

Music traditions, including Bali, Japan, China, Middle East, and India. Concepts of time, phrasing, rhythm, texture, timbre, and form will be explored through these various musical traditions. The class is organized in four main units:

- 1) Modal music: study of the modal music of Arabic, Persian, and Indian music from the point of view of their structure, phrasing, gesture and intonation.
- 2) Rhythmic concepts, with a focus on long rhythmic cycles of Turkish/Arabic music (Iqa) and Indian Tala.
- 3) Texture and timbre, based on Gamelan ensemble of Balinese music, Japanese court music (Gagaku), and Qin music of China.
- 4) Recomposition: study of selected compositions of 20th century music which use elements of non-Western cultures. The concept of composition in this class can range from a completely written piece of music (the most common way of composing in the West after the 17th century) to a non-notated composition where the composer teaches the piece to the performers by ear, to other forms of partially-notated compositions. (2 credits) Jonmohammadi

CI 523 – Third Stream Methodology III – Studies in Contemporary Improvisational Techniques

Studies in contemporary improvisational techniques. (2 credits) Coleman

CI 524 – Third Stream Methodology IV – Post-1960 Western Model Composition

An exploration of model composition based on post-1960 models from Western European and African-American traditions. (2 credits) Netsky

CI 551T – Issues and Trends in American Music

Through presentations from many voices within and outside the conservatory, readings, and group discussions, the class will explore the dimensions of American music, learn something about various streams of musical activity in America, attempt to understand what is “American” about American music, consider the impact of regional and ethnic musical subcultures and “world music,” grapple with the potential impact of technology, and consider today’s trends as indicators of the future. (2 credits) Coleman

CI 553 – Open Forms, Graphic Scores and Structured Improvisation

This class will explore the links and differences between the Open Form scores that emerged out of the post-Cagean world of the 1950s and 1960s and the Controlled Improvisation strategies that many composer-performers who come from the worlds of Jazz and Free Improvisation have utilized. Composers studied will include Earle Brown, Christian Wolff, Cornelius Cardew, Stockhausen, Alvin Lucier, Anthony Braxton, Roscoe Mitchell, Wadada Leo Smith, John Zorn and others. In-class performance will be a crucial part of the class, with the eventual goal of at least one public performance. (2 credits) Coleman

CI 555T – The Properties of Free Music

Examines the non-harmony based materials that are consistently used and redefined by improvising musicians. Includes the study of several seminal methodologies (Unit Structures, Tri-Axiom theory and European Free Improvisation) with a focus on how they inform individual and group



improvisation. Students will perform in class, compose short pieces (some with text descriptions), and create graphic scores. **(2 credits) Morris**

CI 556T – Survey/Lab of West African Music

Explores three music traditions from Ghana: the Ewe people on the coast, the Dagomba people in the north, and the Asante people of central Ghana. Students will learn drum vocabables, ensemble instrumentation, and songs with an emphasis on off-beat timing, binary and ternary rhythms, and cross-rhythms. Leake’s “Harmonic Time” method will be used to internalize and orchestrate repertoire using stepping, sticking and vocal patterns. Audio, video links and excerpts from academic sources are provided. Includes intensive hands-on playing of traditional instruments, and contemporary applications of repertoire to Western instruments. **(2 credits) Leake**

CI 558T – The Music of Duke Ellington

This class will attempt to encapsulate Duke Ellington’s more than 50 years of creation and achievement in 14 2-hour classes. We will look at Ellington’s harmonic, melodic, and gestural vocabulary. Ellingtonian principles will be used in order to create pieces where the material is derived from your own musical experience; your pieces don’t need to sound like Ellington, but they do need to reflect Ellingtonian methodology in ways that are meaningful to you. We will, therefore, also look at the work of artists who have modeled works on Ellington principles. **(2 credits) Coleman**

CI 561T – Eastern European Jewish Music Performance Traditions

Introduces various types of Jewish music that flourished in Eastern Europe and the Americas. Surveys such genres as folk, theater, cantorial, Hassidic, art music, and klezmer. Individual and group performance projects. **(2 credits) Netsky**

»CI 564T – Film Noir

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

CI 568T – Music, Spirit and Transformation

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

CI 569T – Eco-Music

This course teaches how music has made and can make a difference in dealing with environmental and social justice issues through active engagement with such issues, musical participation, and the process of listening; through elevated listening, music can raise consciousness leading us to feel more deeply and act on our convictions. We will discuss repertoire that has played a role in raising awareness of environmental and social issues and work toward preparing individual creative and performance projects with an environmental focus. **(2 credits) Chase**

»**CI 572 – Third-Stream Methodology**

An exploration of model composition focusing on the “lament,” rhythmic templates, extended tonality and “re-composition.” (2 credits) Netsky

»**CI 583T – Advanced Aural Training**

Recognition of vertical structures up to thirteenth chords, swing and bebop phrasing and improvisation, as well as advanced transcription and keyboard skills. Prerequisite: Instructor’s permission required for non-majors.

(2 credits) Zaleski

»**CI 584T – Development of Long-Term Harmonic Memory**

Continuation of CI 583T. Skill building and creativity will be emphasized through the study of triads with irregular root motion. Students will apply topics learned in class through compositional assignments. Prerequisite:

CI 583T. (2 credits) Blake

»**CI 585T – Development of Personal Style**

Compositional and improvisational models and films are used as an inspiration for creative musical projects with the goal of developing one’s personal artistic voice. (2 credits) Blake

»**CI 586T – Development of Personal Style**

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

»**CI 587T – Seminar in Performance**

Focuses on developing and expanding students’ artistic sensibility through performance and discussion. Integrates advanced aural, theoretical, compositional and performance skills into individual aesthetics. Provides insights into concert preparation, career strategies, and development of repertoire. Recommended for students in their final semester, in preparation for their degree recitals. (2 credits) Bergonzi

»**CI 588T – Seminar in Performance**

Continuation of CI 587T. (2 credits) Blake

»**CI 671 – Third-Stream Methodology**

Studies in contemporary improvisational techniques. (2 credits) Coleman

CI 672 – Non-Western Model Composition

This course will focus on compositional and improvisational forms from a number of world music traditions, including Bali, Africa, Arab Middle East, Iran and India. Selected pieces will be studied from the points of view of structure, content, style, gesture and compositional process. Several performer/educators will make presentations of pieces during the course of the semester. Student assignments will involve performance of selected pieces as well as recomposition projects. (2 credits) Janmohammadi

CI WKSHP – Contemporary Improvisation Workshop

This course provides in-depth applied study through hands-on opportunities to create, develop, and workshop: techniques of composition, improvisation, and performance; listening and analysis skills; rehearsal and pedagogical strategies; repertoire in a broad array of styles and genres; other issues relevant to the professional aspect of our lives as artists, teachers, and students. It serves as a lab or workshop setting in which CI students connect and put into practice all of the information they take in at NEC. Students engage with specific repertoire or concepts to develop three department productions in Jordan Hall in addition to

smaller performances. During the process, students are expected to contribute works (originals, recompositions, covers, arrangements, etc) and participate in discussions and constructive critique. This course is an integral part of Contemporary Improvisation curriculum, and is required for all CI majors as a corequisite when registered for studio/CI ensemble. **(0 credits) Netsky, MacAdam-Somer**

ENTREPRENEURIAL MUSICIANSHIP

E. Epstein, Herlihy, Kalmanovitch, Marlow, Phillips, Rosinski, Teeters, Worden

CLASSROOM INSTRUCTION

»ENTP 351 – The Entrepreneurial Musician

This course provides the skills, strategies, and mindsets for musicians to create unique, resilient, and successful lives in music. Focused on a mindset of self-efficacy—the belief in one’s capacity to achieve goals and standards—this required undergraduate class provides the toolkit and a roadmap to reach students’ goals. Class discussions are focused primarily on post-NEC careers, students who register should be at least in their junior year of coursework.

(1 credit, GE) E. Epstein, Kalmanovitch, Teeters

»ENTP INT – Entrepreneurial Internship

EM Internships are offered in conjunction with local arts organizations and ensembles, including the Boston Symphony Orchestra, Boston Ballet, and A Far Cry, among others. Interns work directly with a professional from the host for 70-80 hours over the course of a semester. Grading is pass/fail, based on the intern’s self-evaluation and the host manager’s performance evaluation. Internships are eligible for one credit or zero credits; paid internships are not eligible for credit. **(0 or 1 credit) Phillips**

»ENTP 551 – The Entrepreneurial Musician: Graduate Seminar

This class prepares young artists to become social problem-solvers, advancing the role of the performing arts in a rapidly-changing world. This class is about a mindset (ways of knowing, thinking, interacting and being) that is directly relevant to your artistry, your career, and your academic pursuits. Students participate actively by contributing their skills, artistry and knowledge of the world around them to make a positive impact. This class is designed to not only improve students’ conceptual understanding of entrepreneurship as it relates to the performing arts, but also to engage in experiential learning. Lectures and class discussions will provide an overview of Social Entrepreneurship and Design Thinking, and use them to explore existing and emergent models for musicians’ professional roles, incorporating the pillars of entrepreneurial thinking—vision, initiative, risk, and value. Prerequisite: TOEFL minimum score of 550 or equivalent. **(2 credits) Kalmanovitch**

ENTP 552T – Grant Writing and Fundraising for Artists

This course presents the principles, strategies, and tactics necessary to author successful funding proposals as an individual artist. The ability to generate content and edit prose in a compelling way largely determines the value others will find in one’s work. We will explore direct grants, fellowships, scholarships, sponsorships, and other situations in which a musician’s work must be communicated to another for their benefit. Students will have the opportunity to create projects and author proposals that accurately reflect their own work and career trajectory, while adding to their skill set to keep future efforts articulate, compelling, organized, and ultimately funded. **(1 credit) Worden**

ENTP 553 – Music Law 101: Copyright Basics

Artist contracts, copyright law, recording and music publishing agreements, digital rights management, and business organization—music-related careers are affected by legal matters on a regular basis. This course provides an introduction to the legal issues surrounding United States copyright that individuals working in the music business face today. Students will complete the course with a foundation of knowledge in how to protect their own works from unauthorized exploitation. **(1 credit) Herlihy**

ENTP 554 – Creating An Audience: Marketing Basics

So you have a great artistic product—how do people find out about it? In this course, students will learn how to reach beyond the community they already know to get the word out about their work to the world beyond. Using real-world case studies, you will build your individual or organizational brand identity and apply that identity to building functional outreach strategies. Relying heavily on an audience-centric approach, students will learn the tactical skills necessary to bring a project, performance, or product to market through practical assignments directly applicable to their individual or ensemble careers.

(1 credit) Phillips

ENTP 556 – Finance 101: What Musicians Need to Know

This course is designed for musicians who will soon be transitioning to the professional world and have a desire to better understand and control their finances. It will provide a systematic approach to learning essential finance skills and will promote habits for long-term financial health. Course topics will include financial planning, saving and credit, loan management, taxes, insurance, and retirement planning. Additionally, the course will address how to create and work within a budget for both personal and professional projects.

(1 credit) Rosinski

ENTP 558T – EM Expo Seminar: The Journey From Thinking to Creating

You have an idea for your own artistic project outside of NEC's walls, but how do you actually make it happen? In this course, students will be supported to think deeply about their goals and learn how to develop a plan to support an artistic project of their own choosing. The course will explore how artistic projects—including those created by NEC alumni—are developed, introduce the elements of planning, and provide students with an opportunity to design plans for their own projects. **(1 credit) Marlowe**

HISTORICAL PERFORMANCE

Fishman, Tyson

CLASSROOM INSTRUCTION

HP 509T – Renaissance Performance Practice

Renaissance music is a vast repertoire of varied styles and is the largest source of Western chamber music. True to its humanist roots, Renaissance music is simultaneously high art and popular expression. Polyphonically and polyrhythmically complex, it requires pristine technique along with interpretive skills often associated with popular music. Freed from the tyranny of the barline, the horizontal construct of polyphony allows boundless expressive freedom and requires each performer to function as both soloist and chamber musician. Through working with new repertoires and discovering new ways of hearing, understanding and interpreting, this course will foster growth expressively, technically, rhythmically and philosophically. Primarily

a performance-based class, there will also be research on such topics as modal theory, rhetoric and ornamentation. Performance repertoire will concentrate on works of the great Josquin des Prez as well as Claudin de Sermisy, Cipriano da Rore, the Gabrieli's and others. **(1 credit) Tyson**

HP 511T – Renaissance Improvisation

Renaissance musicians improvised with a brilliance unsurpassed in any repertoire. Blending characteristics of both classical and popular music, Renaissance music allows great expressive freedom in a wide variety of forms and styles. This class includes extensive work with the improvisation manuals of virtuosi such as Ganassi, Ortiz and Bassano which give a multitude of improvisation exercises and written out solos from which to learn to internalize their brilliant vocabularies into a personal style. We will also study Renaissance polyphony in madrigals, motets, songs and dances, and learn to improvise within these compositions as well as how to improvise over grounds, create free fantasias, etc. Through study and performance of Renaissance masterpieces, extensive listening and polyrhythmic practice and student compositions, we will learn to improvise fluently in the melodic style of the 16th century and enjoy enriched interpretative skills which will enhance any repertoire. **(1 credit) Tyson**

»HP 547T – Issues in Historical Performance

This course is designed to help students understand different and often conflicting approaches to music of the past. Through the study of recordings made by Stravinsky, Bartók, Rachmaninoff, and others, the course surveys the role of composer as performer and progresses to the role of performer as composer in the modern Baroque style. There are selected readings from influential works on performance practice, and parallels are drawn between fashions in musical performance and those in contemporary composition and other arts. **(2 credits) Faculty**

»HP 548T – Issues in Historical Performance

Continuation of HP 547T. Prerequisite: HP 547T or instructor's permission. **(2 credits) Faculty**

HP 551T – Baroque Music Performance

This course aims to foster greater understanding of vocal and instrumental works written between roughly 1600 and 1750, and to use scholarship to find practical solutions for present-day performance on period or modern instruments. In-class performance and discussion will proceed chronologically, beginning with Caccini and Monteverdi and ending with Bach and Handel. Scores of all works studied will be distributed to the students as the class progresses, together with relevant primary source materials dealing with issues of style, content, ornamentation, etc. Students will be tested on their familiarity with all the works and historical information studied in class. **(2 credits) Fishman**

HP 563T – Classical Era Chamber Music Performance

Representative chamber works of the late 18th century are studied and performed on modern instruments. Performance practices of the period are explored; characteristics of, and techniques for, original instruments are examined; acoustical, social, and philosophical aspects are discussed. Nineteenth and 20th century attitudes and approaches to the Classical style are surveyed in writings and recordings. **(2 credits) Fishman**

INTERDISCIPLINARY STUDIES

Handel, Maggi, McKinnon-Howe, Mulvey, Reichman, Worden

CLASSROOM INSTRUCTION

INT 101 – First Year Colloquium: Fall

This course will include weekly meetings with other members of your first-year class. Students meet with a campus mentor on a biweekly basis to develop skills such as network and community building, time management, and professional communication. This portion of the Colloquium will include online modules at your own pace paired with group discussion, peer review to learn from your colleagues, and self-reflection. On alternating weeks, students will actively participate in mental and physical health and wellness training activities. Led by expert musician health faculty, students will learn best practices in injury recognition and prevention, stress management, resilience, and more. The First-Year Colloquium will also include class-wide community meetings for discussion and training on timely issues impacting our world, including anti-racism and inclusivity. **(1 credit, GE) Faculty**

INT 102 – First Year Colloquium: Spring

This course will include biweekly personal development mentor meetings, alternating with health and wellness topic workshops. In addition, the colloquium will include two class-wide community meetings. At the conclusion of the First Year Colloquium, students will have created a portfolio of resources and skills to guide their future educational choices and make the most of their NEC education. **(1 credit GE) Faculty**

»INT 450 – Independent Study

See *Independent Study*, under *Academic Regulations and Information*, for description. **(1-3 credits) Faculty**

»INT 550 – Independent Study

See *Independent Study*, under *Academic Regulations and Information*, for description. **(1-2 credits) Faculty**

INT 551T – Keys to Healthy Music Making

This survey course will introduce the field of Performing Arts Medicine to students in a workshop format. The goal of Keys to Healthy Music Making is to empower students to develop behaviors that will allow them to pursue their studies without interruption due to pain or injury. Students will be guided through the practical application of postural corrections, ergonomic adaptations, self-care, various types of conditioning, and physiological quieting strategies. Students will be led through warm-up and cool-down exercises with individual corrections, self-massage techniques, and mindfulness exercises. Guest lecturers will include certified fitness instructors, NEC clinicians and counselors, local physical and occupational therapists, and subspecialists with knowledge and expertise in performing arts medicine. **(1 credit) McKinnon-Howe, Worden**

INT 559T – Body Mapping I

The powerful course “What Every Musician Needs To Know About the Body” offers practical strategies to decrease tension, prevent pain and injury, and unleash expressive potential while cultivating healthy habits that are important for injury prevention. Hands-on workshops guide instrumentalists and vocalists in an exploration of three important facets of music-making: training movement, training the sense and training attention. Together these areas empower musicians with enhanced coordination and optimal awareness. **(1 credit) Mulvey**

INT 561T – Body Mapping II

Body Mapping II adds maps of the extremities: arms, hands, legs and jaw, to the musicians's movement library. Participants will understand how the extremities move and their relationships to balance, breathing and awareness. Class activities will guide participants to understand and experience these new maps in their playing to enhance playing ease and precision, resolve pain and discomfort, release tension, and performance confidence. **(1 credit) Mulvey**

INT 571T – Music and Social Change

How can music serve as a vehicle for social change? This course provides an overview of the ways that music can promote human and social development, poverty alleviation, conflict resolution, peacebuilding, and social justice, drawing on scholarship and examples from all of these fields. We'll look at orchestras in Venezuela and inner city schools in the US, Afro-Reggae groups in Brazil's most violent favelas, peacebuilding programs in the Middle East, songs in the civil rights, Black Lives Matter, anti-apartheid and climate justice movements, music and the Arab spring, prison choirs, and more. We'll draw on research to learn what conditions must be in place to ensure that such programs are effective, and to avoid potential pitfalls. The goal is for students to not only understand the many ways that music can serve as a significant social resource and mobilizer (for good or ill, depending on one's perspective), but also to think critically about such programs, asking insightful questions, identifying and weighing assumptions, evaluating theories of change, and applying lessons learned in new contexts. Students will leave the course with practical knowledge and concrete tools they can incorporate into their own musical activities. The course will draw on case studies, presentations, guest speakers, readings, videos, participatory activities, and the personal experiences of students. **(2 credits) Faculty**

INT 574T – Creative Recording Concepts for Musicians

Whether a musician is recording ideas into a smartphone or working in a multi-million dollar studio, recording is both utilitarian and inspirational. Musicians use recording technology constantly—recording lessons and practice, making audition demos, sketching out ideas for compositions, posting songs and videos online—but frequently are unaware of recording technology's full potential to shape our work and access new creative opportunities. This course explores skills and models for maximizing the practical and creative role of recording in our work as performing musicians. Today our phones, tablets and computers contain advanced audio technology that far surpasses the possibilities of even professional studios from a few years ago. How can we use that potential to enhance our artistic practice and help our music reach audiences around the world? Technical and creative concepts are interwoven with style and genre, but how can musicians access the full range of possibilities regardless of their music's idiom? Musicians have nearly unlimited opportunities to take advantage of this crucial tool. How can contemporary musicians use this freedom to maximize their creative potential? Lectures are grouped around examples from across the spectrum of recording technique, contemporary practice, and historical models; in-class demonstrations of technical concepts; and practical application. Over the course of the semester, students explore the vast options available to utilize the infinite potential of recording technology, and gain the skills and knowledge needed to use technology effectively both with the tools they already have and as it continues to develop into the future. **(2 credits) Reichman**

INT 701T – Performing Musicians and Community Health

This course offers students the opportunity to explore the current landscape of arts and community health. Students will gain a broad introduction to

trends and best practices in the field, and will have the chance to interact with healthcare professionals from a wide range of disciplines. Through readings, class discussion, and lectures by guest speakers, students will develop an understanding of the role music can play in healthcare settings, as well as the possibilities for developing meaningful partnerships with key stakeholders. Students will learn how to confidently engage audiences from diverse community healthcare constituencies, and will design and perform an interactive program for a specific healthcare setting. Throughout the course, emphasis will be placed on utilizing tools for reflection and evaluation of one's own work and that of peers. **(1 credit) Maggi**

INT 971 – DMA Research Project Proposal

Performers: DMA Performance Majors are expected to propose and complete their final projects in 2 consecutive semesters. Students will have approximately seven hours of contact with their advisor each semester which may be fulfilled through face-to-face meetings or electronic correspondences. During the first semester, students work with an advisor to develop a topic and prepare a proposal that includes a statement of purpose and a summary of the current state of research. In addition, the student prepares a comprehensive bibliography. (See DMA Handbook for complete details.) Upon approval by the advisor, the proposal is submitted to the DMA Committee who may ask for revisions and/or clarification. At the start of the semester, the advisor and the student create a mutually agreed upon schedule. If the proposal is not approved by the end of the semester, the student may request an Incomplete, according to the guidelines in the NEC Catalog.

Composers: DMA Composition Majors are expected to propose and complete their final projects in 2 consecutive semesters. Students will have approximately 3.5 hours of contact with their advisor each semester which may be fulfilled through face-to-face meetings or electronic correspondences. During the first semester, students work with an advisor to develop a proposal for an orchestral work, a big-band work, or a large scale, multi-instrument chamber work (which may include voice(s)). The duration of the work should be a minimum of 20 minutes and the proposal must include the full instrumentation of the work as well as commentary on its design, processes and/or techniques. At the start of the semester, the advisor and the student create a mutually agreed upon schedule. If the proposal is not approved by the end of the semester, the student may request an Incomplete, according to the guidelines in the NEC Catalog.

Prerequisites: MHST 901, 902; THYG 901,902; Successful completion of Comprehensive Exams in Music History, Music Theory and Oral Exam.

(0 credit) Faculty

INT 972 – DMA Research Project Completion

During the second semester, students prepare the final project (40 page minimum for performers and 20 minute minimum for composers) according to the submitted proposal. At the start of the semester, the advisor and the student create a mutually agreed upon schedule with the goal of submitting the final project by November 1 (fall semester) or April 1 (spring semester).

Performers: Upon approval by the advisor, the project is submitted to 2 readers from the DMA Committee who may ask for revisions. Once the project is approved by both the advisor and the readers, it is submitted to Spaulding Library. If the final project is not approved by the end of the semester, the student may request an Incomplete, according to the guidelines in the NEC Catalog.

Composers: Upon approval by the advisor, the project is submitted to the department chair who may ask for revisions. Once the project is approved by both the advisor and the department chair, it is submitted to Spaulding Library. If the final project is not approved by the end of the semester, the student may request an Incomplete, according to the guidelines in the NEC Catalog.

Prerequisite: INT 971 (3-6 credits) Faculty

»INT 990 – DMA Recital

See *Doctor of Musical Arts* program of study. (3-6 credits) Handel

JAZZ STUDIES

Schaphorst, Chair; Bergonzi, Blake, Carlberg, Coleman, Dijkstra, Eade, Eisenmann, Hart, Iverson, Leake, Levy, Lockwood, McBee, McCaslin, McNeil, Moran, Morris, Netsky, Nieske, Palmer, Prescod, Reichman, Schwendener, Seager, Shepik, Zaleski, Zenon, Zocher

STUDIO

JS 100, 500 or as assigned by the department

CLASSROOM INSTRUCTION

»JS 131 – Jazz Keyboard Skills I

Introduces jazz majors to jazz harmony and theory at the keyboard. Topics include voicing, comping and reharmonization. (1 credit) Carlberg

»JS 132 – Jazz Keyboard Skills II

Continuation of JS 131. Prerequisite: JS 131 or instructor's permission. (1 credit) Carlberg

JS 231 – Great Solos of Sonny Rollins, Clifford Brown, John Coltrane, and Freddie Hubbard: from Analysis to Practice

This course is a practical exploration of the solos of four quintessential artists: Clifford Brown, Sonny Rollins, John Coltrane, and Freddie Hubbard. Students study the melodic language shared by these artists to develop an understanding of the technical ways that each of them employs the language to achieve his distinctive sound. This work is relevant to performers today in that modern jazz artists are indebted to the innovations of the artists under study: for example, the lines of Brown, the rhythms and motivic approaches of Rollins, and the harmonic systems of Coltrane and Hubbard. In the course, we approach the music in a way that corresponds to how the masters themselves often learned their craft, that is, by memorizing and learning to play (or sing) representative solos, analyzing them, mining them for ideas and vocabulary, and then practicing the ideas creatively in our own improvisations. The ultimate goal is for each student is to command the language, offering them more freedom and versatility as an improviser. (2 credits) Levy

»JS 263 – Introduction to Jazz Improvisation and Ear Training

An introduction to basic improvisational techniques and aural skills for jazz studies majors. The first semester focuses on modal improvisation; harmonic progressions are introduced in the second semester. Emphasis on vocal/instrumental connection, keyboard, and notational skills. (2 credits) Netsky

»JS 264 – Introduction to Jazz Improvisation and Ear Training

Continuation of JS 263. Prerequisite: JS 263. (2 credits) Netsky

»JS 368 – Jazz Repertoire

Advanced study, memorization, and performance of standard jazz repertoire. Prerequisite: JS 378 or placement exam. (2 credits) McNeil

»JS 378 – Jazz Theory

Study and aural recognition of jazz vocabulary, including chord progressions, tune and solo construction, and appropriate use of all chord/scale types. Instructor's permission required for non-majors. Prerequisite: JS 264 or placement exam. **(2 credits) McNeil**

JS 429 – Melodic and Rhythmic Structures in Improvisation

Dizzy Gillespie quipped that he starts with a rhythm and then picks out the notes. This idea of the primacy of rhythm and the relative importance of melody is an approach that many practitioners of jazz have traditionally taken. Instead of regarding harmony as the causal agent, i.e., starting with a harmonic scheme and imagining the various ways of "playing the changes," so to speak, as is common in jazz pedagogies, in this course we first obtain knowledge of, and fluency with the rhythmic and melodic patterns, the lingua franca itself. We then consider how any particular melodic fragment can apply to various harmonic contexts. Working in this order allows us to gain confidence as we improvise with a more flexible harmonic rhythm. We study rhythmic structures associated not only with soloing, but also those related with the roles of time-keeping and comping. Mining the solos of great masters such as Armstrong, Prez, Miles, Red Garland, Bud Powell, Max Roach, Sarah Vaughan, and Elvin Jones, for patterns and ideas, we will create original improvisations, and with practice, we will gain the freedom and versatility to craft an individual and distinctive sound. **(2 credits) Levy**

JS 435 – The Language of Bebop

This course is a practical exploration of the music of the masters of Bebop and Hard-bop including Charlie Parker, Bud Powell, Fats Navarro, Max Roach, and Sonny Rollins, among others. It is designed to help you develop a level of mastery of a musical language that advanced musicianship in a variety of jazz idioms or styles presupposes. We approach the music in a way that corresponds to how the masters themselves often learned their craft, that is, by memorizing and learning to play and sing representative solos, analyzing them, and mining them for ideas and vocabulary. During the semester, we progress from imitation of soloists and building of fundamental vocabulary, to examination of ways of inflecting that vocabulary rhythmically and harmonically, to emulation, and finally, potentially, to innovation and the creative application of these ideas. Most weeks, we search and derive new ideas and vocabulary through study of a featured artist that includes a listening regimen, transcription analysis, performance of a solo or solo excerpt, and some type of performative aspect. **(2 credits) Levy**

»JS 473 – Jazz Composition and Arranging I

Fundamental topics in jazz composition and arranging are introduced through the analysis and imitation of models drawn from the jazz repertory. Topics include jazz harmony, reharmonization, voicing, writing for rhythm section, and writing for two and three horns. Prerequisite: JS 368. **(2 credits) Schaphorst**

»JS 474 – Jazz Composition and Arranging II

After studying each of the sections of the ensemble independently, an arrangement for jazz orchestra is developed through the analysis of works from the jazz repertory. Topics include form, counterpoint, and recomposition, encompassing both traditional and innovative approaches to writing for the jazz orchestra. Continuation of JS 473T. Prerequisite: JS 473T. **(2 credits) Schaphorst**

JS 509 – Theory and Ear Training for Improvisers

An accelerated introduction to aural skills and theoretical concepts required for graduate jazz and contemporary improvisation majors. Placement is based on aural skills test given during orientation. **(2 credits) Carlberg**

»**JS 511 – Graduate Jazz Theory and Ear Training**

Required for all Masters Jazz Composition and Jazz Performance students. Instruction and practice in jazz ear training and a review of jazz melodic, harmonic, and formal practice and analysis. Class meetings include weekly ear training practice (singing and dictation), presentation of theory concepts in short lectures, listening, analysis, and discussion. Homework includes ear training practice, including transcription, and analysis projects. Open to non-jazz graduate students by instructor permission. **(2 credits) Carlberg**

»**JS 521T – Improvisation for Non-Majors I**

An introduction to basic improvisational techniques and aural skills used in jazz improvisation. The first semester focuses on modal improvisation; harmonic progressions are introduced in the second semester. Emphasis on vocal/instrumental connection, notational skills, and “non-classical” interpretation. **(1 credit) Levy**

»**JS 522T – Improvisation for Non-Majors II**

Continuation of JS 521T. **(1 credit) Levy**

JS 523T – World Music Rhythms

Focuses on the students’ ability to internalize and comprehend a range of rhythms from Africa, India, and other regions. The teaching emphasizes speaking a rhythm and then performing the lessons on the frame drum. Course materials are based upon a contemporary application of old-world teaching methods from North Africa, the Mideast, and South India. The basic playing techniques are adapted from South Indian drumming and can be applied to a variety of percussion instruments. Leake’s “Harmonic Time” method of orchestrating and internalizing musical time, groove, and mathematics will also be applied to learn advanced rhythm theory concepts. **(2 credits) Leake**

»**JS 525T – Development of Rhythmic Skills**

Explores Leake’s “Harmonic Time” method of internalizing and orchestrating musical time, groove and mathematics using stepping patterns, sticking patterns, and vocal patterns, compositions, and songs. Material in binary and ternary rhythm structures is drawn from traditional African and Indian repertoire with students developing contemporary group projects that are performed in class. Odd meter theory is also explored with listening examples and excerpts from Leake’s books provide to the class. **(1 credit) Leake**

»**JS 526 – Jazz Composition for Performers**

Introduces the basic techniques of jazz composition to jazz performers through guided composition assignments, listening and analysis. Includes tonal composition in standard song forms, writing for small jazz ensembles, and exploration of newer forms in jazz. Open to non-Jazz Studies majors by permission of the instructor. **(2 credits) Carlberg**

JS 528 – Intervallic Improvisation

Explores the use of interval sets, cells, and motives in melodic improvisation through performance, ear training, and composition assignments. **(2 credits) Bergonzi**

JS 529 – Melodic Rhythms in Jazz Improvisation

Focuses on the awareness and development of rhythms in creating a jazz language. For much of one’s studies the focus is on which notes to play; this course takes a different perspective by examining which rhythms one can use to organize those notes. The concepts of swing, metric modulation, and polyrhythms are also included in this course. **(2 credits) Bergonzi**

JS 532 – Hexatonics

Hexatonics presents a practical method for the application of six-note scales based on mutually exclusive triad pairs. Each week a new triad pair will be studied in all 12 transpositions, with attention paid to both linear and harmonic implications. Students will learn how to apply each hexatonic scale through compositional and improvisational exercises. **(2 credits) Bergonzi**

JS 534 – Jazz Line

Adding chromatic passing tones between specific tones of the diatonic scale is a device that jazz musicians often use. This technique helps to make the scale sound harmonically consistent relative to the harmony. This course presents a clear and practical approach to chromaticism, line playing, voice leading, and learning and integrating bop scales into one's playing. **(2 credits) Bergonzi**

JS 548T – Jazz Vocal Traditions

Explores the history of jazz singing from its roots in early African-American music through Louis Armstrong to contemporary jazz singers. From the mainstream to the avant-garde, important individual contributions as well as larger trends will be examined. The mutual influences of the vocal and instrumental traditions on one another, and the influence of jazz singing on other styles such as pop and Brazilian music will be considered. Classes and coursework include reading, listening, lectures, videos, and guest lecturers. **(2 credits) Eade**

JS 567 – Developing a Jazz Language I

Rhythmic, melodic, harmonic, and sonic aspects of improvisation are examined through discussion, listening, and in-class performance. Structured improvisation and composition assignments explore specific musical parameters with the aim of expanding students' knowledge of creative and expressive possibilities. **(2 credits) Bergonzi**

JS 568 – Developing a Jazz Language II

Continuation of JS 567. Prerequisite: JS 567 or permission of instructor. **(2 credits) Bergonzi**

JS 570A – Topics in Jazz Theory and Analysis: Duke Ellington, Gil Evans and Maria Schneider

A study of three masters of jazz composition through reading, listening, score study and analysis. **(2 credits) Schaphorst**

JS 570C – Topics in Jazz Theory and Analysis: The Music of Thelonious Monk

This course addresses the music of Thelonious Monk in all of its manifestations, including both his improvisations and compositions. Through reading, listening and transcription, Monk's music will be analyzed from a variety of analytic and theoretical perspectives. **(2 credits) Schaphorst**

JS 570F – Topics in Jazz Analysis and Theory: Parker and Powell

This course explores the music of two masters of bebop, Charlie Parker and Bud Powell, through listening, transcription, and analysis of their improvisations and compositions. In addition to rigorous examination of their respective vocabularies and improvisational strategies, special attention is given to the role of rhythm and interaction between soloists and rhythm-sections. To contextualize the significance of the musical contributions of Parker and Powell, the course considers predecessors, in particular Lester Young and the influence his solos played in Parker's development, and post-Parker and Powell improvisers whose musics exemplify modern applications of Bebop vocabularies. In addition, the course acquaints students with various analytical models through a survey of relevant scholarship. The course



culminates with a practical unit: students use what has been gleaned during their analytical work as the basis for in-class performances and composition assignments, including a performance of an extended Parker or Powell solo transcription. **(2 credits) Faculty**

JS 570H – Topics in Jazz Theory and Analysis: Coltrane and Tyner

In Topics in Jazz Theory and Analysis: John Coltrane and McCoy Tyner, students study, analyze, and play the music of John Coltrane and McCoy Tyner with special emphasis on Coltrane's Classic Quartet. The main objective is not only for students to reach a better understanding of improvisational structures and characteristics of the styles of Coltrane and Tyner, but also to put the theory into practice. That means learning to play solos and creatively applying harmonic, melodic, and rhythmic ideas mined from recordings in students' own compositions and improvisations. Students also learn about the contributions of the rhythm section, including the polyrhythms of Elvin Jones and voicings of McCoy Tyner. In Units I and II, we study Coltrane's precursors, his tenures with Miles Davis, his Atlantic Recordings such as Giant Steps and Coltrane's Sound, and finally McCoy Tyner's early 1960s trio recordings. In Unit III, we study some of the most famous recordings of the Classic Quartet such as A Love Supreme, Crescent, Transition and Meditations. The course culminates with a unit dedicated to Tyner's post-Coltrane style represented in recordings such as The Real McCoy, Expansions, and Trident. Coursework involves weekly transcription, analysis, creative application, and performance/composition assignments, as well as individual midterm and final presentation projects.

(2 credits) Levy

JS 570I – Topics in Jazz Theory and Analysis: Charlie Parker and Miles Davis

Students will explore the compositions and improvisations of Charlie Parker, Miles Davis, and their collaborators. Students are introduced to the literature on jazz theory and analysis, which provides models for the student's own analyses and interpretations. The class is not only an opportunity for acquiring an understanding of the music of Parker and Davis through transcription and analysis, but also a platform for putting the theory into practice: students learn to play solos and then apply harmonic, melodic, and rhythmic ideas mined from the solos creatively to their own compositions and improvisations.

(2 credits) Levy

»JS 573 – Advanced Jazz Composition and Arranging I

Advanced topics in jazz composition and arranging are introduced through the analysis and imitation of models drawn from the jazz repertory. Topics include ostinato, advanced counterpoint, intervallic and 12-tone techniques, alternate notational approaches and an introduction to Brazilian and Afro-Cuban music.

(2 credits) Carlberg

»JS 574 – Advanced Jazz Composition and Arranging II

Innovative larger works for jazz ensembles are studied, including writing for woodwinds, French horn, tuba, voice, percussion and strings. Assignments include writing for a variety of non-traditional jazz instrumental and vocal ensembles, with an emphasis on building large forms out of basic melodic, harmonic and rhythmic material. Continuation of JS 573. Prerequisite: JS 573.

(2 credits) Schaphorst

»JS 577 – Advanced Jazz Theory

Perspectives on analysis, composition and improvisation in jazz and non-jazz musics based on modal and acoustic theory. (Open to graduate Jazz/CI majors and undergraduates who have completed JS 378; or by permission of instructor.)

(2 credits) Schwendener

JS 578 – Advanced Jazz Theory

Continuation of JS 577T. Prerequisite: JS 577. **(2 credits) Schwendener**

»JS 579T – Jazz Styles: Improvisation

Selected topics in the history of jazz improvisation are studied through listening, transcription, analysis of improvised solos and accompaniments, and composition of solos in the styles of such past jazz artists as Louis Armstrong, Sidney Bechet, Coleman Hawkins, Lester Young, Charlie Parker, Miles Davis, John Coltrane, and a number of more recent figures. **(2 credits) Levy**

JS 580T – Jazz Styles: Composition

Studies selected composers' styles through listening, transcription and analysis of jazz compositions, and composition of pieces in the style of such historic composers as Jelly Roll Morton, James P. Johnson, Billy Strayhorn, Lennie Tristano, Horace Silver, Mary Lou Williams, Sun Ra, Ornette Coleman, John Coltrane, Carla Bley and Wayne Shorter. **(2 credits) Schaphorst**

»JS 587T – Seminar in Performance

Focuses on developing and expanding students' artistic sensibility through performance and discussion. Integrates advanced aural, theoretical, compositional and performance skills into individual aesthetics. Provides insights into concert preparation, career strategies, and development of repertoire. **(2 credits) Bergonzi**

»JS 588T – Seminar in Performance

See course description for JS 587T. **(2 credits) Blake**

LIBERAL ARTS

Keppel, Chair; Duvencack, Gatlin, Hegland, Klein, Lepson, Popova, T. Strauss, Vance

In order to encourage NEC students to develop to their maximum professional, intellectual, and creative potential, the Liberal Arts department offers rich and varied opportunities for students to develop essential college-level skills in critical thinking, writing, and analysis, as well as important professional and interpersonal skills involving public speaking, listening, and working in groups. The Liberal Arts department's broad range of course offerings in literature, history, philosophy, politics, cultural studies, social sciences, environmental studies and film provide students with opportunities to study major academic disciplines as well as cultural, social, intellectual, and political contexts for music. Studios in sculpture and visual art and workshops in poetry, creative writing, and drama provide students with supportive and engaging creative environments in which they can apply the various skills in artistic expression that they have already developed through their musical studies. The department houses the NEC Writing Center, where students, faculty, and staff may discuss and work on any writing task, whether course- or career-related, at any stage of the writing process.

Students may take Liberal Arts electives after completing LARTS 111 and 221. The following courses do not require prerequisites: LARTS 181-182, 185-186, 187-188.

FIRST-YEAR CORE CURRICULUM

»LARTS 111 – College Writing

College Writing helps students learn how to express their ideas in clear, inspired prose and to develop arguments deeply engaged in scholarly conversations. By working on critical reading and thinking skills in tandem with writing skills, students will become aware of and practice using a variety of rhetorical

strategies relevant to academic, personal, and professional communication. Approaching writing as a process, students will learn and use strategies for inventing, developing, and drafting ideas; researching topics in the library and on the internet; and revising and editing their work. Students will also learn how to review their peers' writing, assess strengths and difficulties in their own writing, and identify appropriate strategies and resources for improving their writing. **(2 credits, GE) Faculty**

»**LARTS 147T – Critical Reading and Writing**

This course is the equivalent to LARTS 111 for native speakers of languages other than English and is to be taken concurrently with LARTS 221. Prerequisite: LARTS 238T or placement by exam. **(2 credits, GE) Faculty**

»**LARTS 221 – Liberal Arts Seminar**

The Liberal Arts Seminar is a discussion-based course that encourages students to examine their developing identities as individuals and as active members of local and global society through the lens of a specific topic. The Seminar prepares students to engage in academic conversations and to understand how academic inquiry develops through processes specific to particular disciplines, interdisciplinary connections, and cross-disciplinary transference of critical thinking strategies. The course not only provides students with opportunities to apply their College Writing skills to more complex topics and scholarly conversations, but also focuses on developing students' skills in 1) collaboration, respectful discussion, public speaking, and audience engagement; 2) active learning and self-led inquiry and discovery; 3) situating one's learning in real-world social and political contexts; and 4) engaging a broad variety of subjects important to being a world citizen and creative professional. Co-requisite: LARTS 111. **(2 credits, GE) Faculty**

LITERATURE

LARTS 252 – Origins and History of Drama

Theater is a part of the developing story of every human culture, an inherent paradox—the attempt to explore psychological depths and spiritual mysteries in a controlled scheme. The course examines the origins of European drama and traces its development through key transitional periods. Plays are chosen according to what is being produced locally and according to shared thematic content. Students attend at least one play in performance. **(2 credits, GE) Keppel**

LARTS 325 – Shakespeare: The Tragedies

William Shakespeare's tragedies feature astonishing figurative language, intriguing plots, complex, multi-faceted characters, and themes that speak to the core of human experience. This course will set the tragedies *Hamlet*, *Macbeth*, *Othello*, and *King Lear* in the social-political context of Elizabethan England and will examine the plays' major themes and patterns: the tragic characters' increasing isolation from identity and society, the complete divestiture of self and the inversion of order, the conspicuous waste of talent and feeling, and the glimpses of transformative understanding among the ruins. We will also examine the effect of the tragic 'process' upon audiences past and present and explore ways to make Shakespeare's language come alive for today's audiences. Students will also have the opportunity to act scenes in class and to set passages to music. **(2 credits, GE) Keppel**

LARTS 326 – Women and Literature

This course examines the writing of British and American women within a social and cultural context, paying particular attention to issues of race, ethnicity, class, and gender. **(2 credits, GE) Gatlin**

LARTS 345 – Transcendence and Entrapment: 19th Century American Literature

In pioneer narratives, American Indian stories, tales and poems from New England and the Southwest, Transcendentalist essays, and African-American slave narratives, writers of 19th century America explore the tension of transcendence and entrapment. This survey course focuses on how writers imagine *transcendence*—of literary conventions, of cultural norms and codes, of racial or gender-based identities, of geographical constraints, or of culture itself in a realm of nature or spirit—even while they detail the *entrapments* of culture, nature, place, identity, and the human mind. Authors will include Black Hawk, Frederick Douglass, Harriet Jacobs, Ralph Waldo Emerson, Henry David Thoreau, Washington Irving, Nathaniel Hawthorne, Herman Melville, Edgar Allan Poe, Kate Chopin, Charlotte Perkins Gilman, Mark Twain, Walt Whitman, and Emily Dickinson. **(2 credits, GE) Gatlin**

LARTS 347 – British Literature since Romantic Era

Studies the works of individual poets and novelists within a national tradition, exploring the questions of artists' individual identity, their contribution to that tradition, and their own larger artistic ambitions. Students will read, discuss, and analyze works by major poets (including Blake, Wordsworth, Coleridge, Shelley, Keats, and Byron; Tennyson, Arnold, and Barrett Browning; Hopkins, Yeats, Eliot; Auden, Plath, Hughes, and Heaney), novelists (Dickens, Joyce, Lessing), and essayists (Carlyle, Ruskin, Woolf, and Orwell). **(2 credits, GE) Klein**

»LARTS 349 – Contemporary American Poetry

This course will examine various styles, methods of writing, and groups of poets that have made contemporary poetry 'contemporary,' emphasizing the ways in which contemporary poetry records the workings of the mind and the ways it breaks down the hierarchies of language. Reading and listening to the work of some of the most innovative poets of our time, we will think about their choices in syntax, placement of words, speaker, imagery and figurative language, levels of diction, point of view, and word choice, and listen for tone, sounds, line breaks, and rhythmic effects. **(2 credits, GE) Lepson**

LARTS 351 – Contemporary Drama: 1950 to present

In this course we will explore the role of Contemporary Drama by viewing and discussing a variety of works currently being staged in Boston, including plays at major performance venues like the American Repertory Theatre and the Huntington Theater, pre-professional student productions at Boston University's black box theater space, and experimental works at the Boston Experimental Theater. We will begin by examining the purpose of drama in the contemporary period, citing central theoretical works that defined the changing approaches to theater throughout the 20th century, but most specifically since 1950. Then we will define the specific choices playwrights and directors make to tell their stories through scene, lighting, and sound design. At the end of the semester students will create a short Contemporary Drama piece to be performed in class. **(2 credits, GE) Keppel**

LARTS 353 – The Short Story

The short story is a shared experience—an epiphany, a moment in time that changes one's understanding of self and world, both for the characters in the story and their readers. This course will examine the historical development of the genre, its traditional and innovative narrative techniques, its various ways of constructing point of view, and its range of styles. We will also be interested in reflecting on how the stories speak to us as individuals, whose experiences are the stuff of stories. Readings will be drawn from masters of the genre such

as Chekhov, Tolstoy, Poe, Melville, Kafka, and Joyce, as well as from many contemporary authors. **(2 credits, GE) Keppel**

LARTS 381 – Modern Drama: 1900-1960

This course examines themes, theories and techniques relevant to contemporary drama from 1900 to 1960. Students attend at least one of the assigned plays in performance and have the opportunity to engage the texts through a creative response, composing and performing a piece of music using text from one of the plays, performing a short scene or monologue, or creating a poster or book cover for one of the plays. **(2 credits, GE) Keppel**

LARTS 384 – The Theatre of the Absurd

This course examines themes, theories and techniques relevant to the Theatre of the Absurd, the culmination of the modernist eruption in European theatre from 1880-1960. We will examine the Theatre of the Absurd's origins in mime and the silent films of Charlie Chaplin; the literature of dream and nightmare and the works of Franz Kafka; verbal nonsense and the films the Marx Brothers; Surrealism and the work and life of Jarry; the Existentialist philosophy of Albert Camus and Jean Paul Sartres; and the theatrical theories of Antonin Artaud and Eugene Ionesco. We will explore how and why in the postwar era this innovative style rapidly emerged from small left-bank productions in Paris to international prominence and lasting influence. We will also look to find interesting points of contact between the context, content, and structure of the Theatre of the Absurd and that of contemporary musical forms. **(2 credits, GE) Keppel**

LARTS 387 – Revolutionary Theatre of Bertolt Brecht

This course examines the dramatic works and critical theory of one of the most important dramatists of the 20th century theatre, Bertolt Brecht, focusing on his experiments in Expressionist drama, his concept of Epic Theatre and the 'alienation' effect, his innovative incorporation of multimedia effects, and his musical collaborations with Kurt Weill, Hanns Eisler, and Paul Dessau. We will also place Brecht's artistry in his ever-changing socio-historical contexts: the post-WWI generation in Europe, the influence of Marxist ideology, the rise of European Fascism, his American exile and confrontation with McCarthyism, and his ambiguous relationship with Cold War Europe. Students will also have the opportunity to create musical and theatrical settings for Brecht's lyrics.

(2 credits, GE) Keppel

LARTS 389 – Greek Drama

This course examines the origins and development of Classical Greek drama. Students will study the major themes and cultural and political contexts of the tragedies of Aeschylus, Sophocles, and Euripides and the comedies of Aristophanes. The course will pay particular attention to the key elements and social centrality of the Athenian theatrical experience. Students will also make a creative response to one of the plays, performing scenes or monologues, composing and performing music to Choral passages, or creating visual art or multimedia responses. **(2 credits, GE) Keppel**

LARTS 473 – 1984 and Protest Against Totalitarianism

Students will read and discuss three major works in the fight against post World War II totalitarianism: Arthur Koestler's *Darkness at Noon*, Friedrich Hayek's *The Road to Serfdom*, and George Orwell's *1984*. Together, these works provide not only a deeper understanding of the protest against massive, interventionist government in the Cold War era, but an insight into the fears about the loss of individuality, culture, and language that emerged in the wake of Hitler's destruction and Stalin's rise to world power. **(1 credit, GE) Klein**

LARTS 474 – Crime and Punishment: 19th Century Political Philosophy

Crime and Punishment offers students the opportunity to read and discuss one of the great works of modern social, political, and philosophical literature in the context of 19th century European politics and society. Students will review the writings of Chernyshevsky and Turgenev, two of Dostoyevsky's most important contemporaries, then assess both their political views, and their influence on the central argument of Dostoyevsky's great work. **(1 credit, GE) Klein**

LARTS 475 – Essentials in African-American Literature I:**The Invisible Man**

Essentials in African-American Literature I: The Invisible Man provides an in-depth study of a single text: Ralph Ellison's *Invisible Man*. Students will read this critically important work from three perspectives: as a commentary on race and race relations in America from the Civil War to the 1940s; as an acute psychological study of the dual consciousness shaped by that history; and as a literary masterwork, part of a novelistic tradition reaching back to Dostoyevsky and beyond. **(1 credit, GE) Klein**

LARTS 476 – Essentials in African-American Literature II: Beloved

Students will have the opportunity to read one of the modern classics in American Literature—Toni Morrison's *Beloved*—in the context of both 19th century American History and our own modernist understanding. Analyzing and discussing critical historical studies, traditional slave narratives, and Abolitionist writings such as Beecher Stowe's *Uncle Tom's Cabin*, students will first explore the conditions of slavery, then look more closely at efforts to escape from—and ultimately to abolish—it. With that as background, we will then examine Morrison's modern novel, focusing not only on its vision of slavery, but on its alignment of slavery and the psychology of women, on its sense of emotional guilt and horror, and on its meaning to today's readers. **(1 credit, GE) Klein**

LARTS 477 – Kafka

This course examines the shorter works of Franz Kafka, whose intriguing body of work helped define the complex anxieties of life in modernity. After a discussion of the cultural and personal tensions that shaped Kafka the man and artist, the course will explore the characteristics of his unique literature of dream and parable—meticulously exact descriptions of nightmares and obsessions, the quiet desperation of sensitive human beings lost in a suddenly threatening world of conventions and routine. **(1 credit, GE) Keppel**

LARTS 478 – The Tempest

This course is a critical and creative study of *The Tempest*, William Shakespeare's most lyrical and musical of plays. Not only does *The Tempest* represent Shakespeare's poignant farewell to his remarkable dramatic career, it is also highly original, one of the very few plays he wrote that is not an adaptation of a previous work or history. Students will explore the cultural and theatrical contexts and thematic ideas central to *The Tempest* and will have an opportunity to engage in creative responses to the play, performing scenes and/or setting scenes or songs to music. **(1 credit, GE) Keppel**

LARTS 479 – Beckett

This course examines the short prose and plays of Samuel Beckett, whose intriguing body of work helped define the complex anxieties of life in modernity and was on the vanguard of postmodern artistic expression. After a discussion of the cultural and personal tensions that shaped Beckett the man and artist, the course will explore the characteristics of his unique theatrical response to the political upheaval of the postwar period as well as his connection to minimalist work in other genres. Students will also have an opportunity to

respond to Beckett's work through original musical/theatrical creations.
(1 credit, GE) Keppel

HISTORY AND POLITICS

LARTS 319 – Europe in the 19th Century

The story of European society in its greatest age. Students will examine the social and cultural forces making for European supremacy in the 19th century, looking at the rise and triumph of the middle classes, the decline of religious belief and emergence of secular societies, the ideas of nation and nationalism, imperial ambitions, and the ascent of urban societies and urban culture. We will also study the artistry behind European culture, including works by David, Hoffman, Balzac, and Wells. **(2 credits, GE) Klein**

LARTS 343 – Race for the Presidency

This course follows the presidential campaign as a way of learning more about the U.S. electoral process, the structure of party politics, the role of such intermediary groups as contributors, political action committees, and the media, as well as economics, political psychology, and sociology of American voters. **(2 credits, GE) Klein**

LARTS 413 – Europe in the 18th Century

Europe in the 18th century: the class will survey political, social, and cultural history from England's Glorious Revolution to France's epic Revolution of 1789, focusing on Europe's transition from a rural, agrarian world to a modern, urban, and industrial society, as well as its rejection of absolute monarchy in favor of modern notions of rights and representation. Topics will include the European political rivalries and the great wars that dominated the century, the development and growth of the modern state, the emergence of a new, urban, popular culture, the triumph of the Enlightenment, as well as the reaction to it expressed in both the Wesleyan 'religion of warmth' and the literature of Sturm und Drang, and the newly global economy, centered on European slave colonies and international trade. Students will discuss writings by Jonathan Swift, the Grimm brothers, Isaac Watt, Cesare Beccaria, and Adam Smith, as well important works by artists as Mozart, Goethe, and David. **(2 credits, GE) Klein**

LARTS 424 – Genocide in the 20th Century

This course will examine the politics of extermination in the 20th century. The class uses historical case studies, literature, film, and art to study the political and social motives behind genocide, as well as its psychological impact on victims, survivors, and collaborators. **(2 credits, GE) Klein**

LARTS 444 – The Presidential Campaign: Party Politics in the 21st Century

The Presidential Campaign introduces students to American electoral politics through the prism of contemporary candidates' efforts to win their parties' nominations and to prepare for the looming national elections. The class will focus on the coming election, yet will do so by exploring the historical development of such campaigns: the emergence of the primary system; the changing roles of parties and media; the complex legalities of fund-raising and spending; the development of issues and issue advocacy; and the mobilization of supporters, activists, and voters. **(2 credits, GE) Klein**

CULTURAL STUDIES AND INTERDISCIPLINARY COURSES

LARTS 245 – The Renaissance

This course surveys the origins and development of European Renaissance. Students will study central ideas of humanistic thought, as well as the social, political, and economic contexts of works by authors such as Petrarch,

Machiavelli, Thomas More, Martin Luther, François Rabelais, and Michel de Montaigne. The course will focus on the advent and expansion of secular and Christian humanism. **(2 credits, GE) Vance**

LARTS 257 – The Romantic Movement

This interdisciplinary course will focus on Romantic writers. To contextualize and enrich our literary explorations, we will simultaneously study romanticist innovations in music, the visual arts, and intellectual thought. **(2 credits, GE) Gatlin**

LARTS 346 – Wilderness to Wasteland: American Landscape and Identity

Focusing on literature, painting, and photography, this course explores how narratives and images of American landscapes have shaped ideas about national identity. We will examine prominent metaphors for the American landscape—the ‘virgin land,’ the ‘wilderness,’ the ‘frontier,’ the ‘sublime,’ the ‘pastoral,’ the ‘wasteland’—and investigate their limitations. Looking at race, ethnicity, gender, global economies, and diverse American experiences, we will ask: What is “Americanness”? How are place, nation, and identity related? Which landscapes are seen as “quintessentially American” and which are overlooked? **(2 credits, GE) Gatlin**

LARTS 363 – Film Studies I

This course explores ways of seeing and forms of representation in film; examines the viewer’s engagement in the visual image and narrative; establishes critical perspectives for viewing films. **(2 credits, GE) Strauss**

LARTS 364 – Film Studies II

This course focuses on European art films from the ’20s to the present. Examines surrealist and expressionist films, the work of Eisenstein, the French “New Wave,” German “New Cinema,” and selected Italian films. **(2 credits, GE) Strauss**

LARTS 388 – The Doppelgänger

This course explores the psychological, anthropological, social, and artistic implications of the Doppelgänger (or Double), a figure common to all cultures in some form or another and a persistent motif in literature and contemporary film. **(2 credits, GE) Keppel**

LARTS 415 – Wealth and Poverty: An Intro to Economics

Students will consider and discuss the critical world of economics through the prism of their own experiences and expectations. Together, we will consider our roles as entrepreneurs, as consumers, as buyers and sellers within local, national, and global markets, investigating not only our place within those markets, but also the role of governments and of international competition (symbolized by the emergence of China’s economy). We will also discuss the social forces that both influence and are influenced by global economics, including such issues as the environmental impact of economic development, the growing problem of income inequality, and the boom-bust crises of the past decades. Finally, we will explore economic theory, reflecting on the work of crucial thinkers who have examined the complex world of markets and society, including Adam Smith, Karl Marx, John Maynard Keynes, and Milton Friedman. **(2 credits, GE) Klein**

LARTS 425 – Cultural Capital: London, 1851-1914

Cultural Capital: London, 1851-1914: Culture, Politics, and Society in the Age of Empire studies the cultural, social and political life of London—the greatest city in the 19th century world. We will examine the physical, social, and political innovations that shaped modern London; discuss the artists, writers, and

musicians who flocked to this great market for culture; look closely at the lives of the workers who sustained that great enterprise; consider the roles of the men and women who made their lives in—and around—this great city; and inquire into the psychology behind the greatest metropolis that European culture had ever created. **(2 credits, GE) Klein**

LARTS 426 – Cultural Capital: Paris, 1848-1919

Cultural Capital: Paris, 1848-1919 studies the cultural, social, and political events of modern Paris—the city Walter Benjamin once dubbed ‘the capital of the 19th century.’ Students will read, view, and listen to the revolutionary artists who defined the modern age: we will analyze such crucial achievements as the novels of Zola, the paintings of the Impressionists, the music of Satie, and the edifice of Eiffel. We will examine the society that was both exasperated and enthralled by that new generation of young artists, the society that made fashion, display, and consumption achievements in their own right. And we will look at the political upheavals that took shape around—and gave shape to—these revolutionary ideas of the modern age. Cultural Capital: Paris, 1848-1919 will study how a great modern city took shape, even as the men and women who lived there made it the cultural capital of the contemporary world. **(2 credits, GE) Klein**

LARTS 427 – Cultural Capital, Vienna, 1848-1919: Music, Culture, and Society in Mitteleuropa

Cultural Capital, Vienna, 1848-1919 studies the musical, cultural, social and political life of 19th century Europe’s most diverse capital city. In contrast to the steady continuity of the London regime, or the abrupt changes of 19th century Paris, Vienna presents us with a world of dichotomies: conservative monarchy and revolutionary thinkers; staid bourgeois life and the most radical psychological theories; monumental art and the challenge of Klimt’s non-representation designs; the leisure music of the waltz and the radical explorations of Mahler and Schoenberg. In Cultural Capitals: Vienna, we will examine those polarities as they shaped the ideas, and the daily lives, of the great Middle European capital, discussing the musicians, artists, writers, and philosophers who created much of our modern culture; in doing so, we will also examine the place—and the ambition—of the court aristocracy, the bourgeoisie, and workers who sustained a great empire, while exploring the changing social ideas about the women’s roles, nation and ethnicity, and the city itself in a world marked by a growing sense of darkness and pessimism. **(2 credits, GE) Klein**

LARTS 458 – Consumer Culture: Stuff, Shopping, Self, and Society

How does consumer culture affect psyches and societies? Applying cultural theory to popular culture and daily life, this course explores consumerism as a source of happiness and depression, bonding and anti-socialness, creativity and conformity, subversive power and psychological manipulation, community and social injustice, and survival and ecological degradation. We’ll investigate consumer, producer, laborer, and citizen identities; competitive displays of taste and status; the commodification of objects, leisure, pleasure, and the arts; sites of consumption (the mall, Internet); and culture jamming, resistance, and economic alternatives. **(2 credits, GE) Gatlin**

LARTS 462 – Postmodernism

This interdisciplinary course will focus on the literary styles and statements of postmodernist writers, whose work has been variously characterized as “the sheer pleasure of . . . invention” and as “modernism with the optimism taken out.” To contextualize and enrich our literary explorations, we will simultaneously study postmodernist innovations in music, the visual arts, and intellectual thought. **(2 credits, GE) Gatlin**

LARTS 468 – Bio-Culture: Nature, Gender and Sexuality

This course examines three recent trends in Cultural Studies: Green Cultural Studies, Gender Theory, and Queer Theory. These fields investigate what is “natural” and what is socially constructed about nature, gender, and sexuality, respectively, working toward more complex understandings of binaries including nature/culture, nature/nurture, and the biological/cultural. In addition to asking what nature, gender, and sexuality are, we will explore what they mean in contemporary culture. How do our understandings of these terms affect our interactions with human and nonhuman others; our social structures and ecological values; and our sense of identity, performance of identity, and self-expression? What does it mean to live in an era of ecological crisis, gender-bending, and polarized public discourse on sexuality? What are the implications of the ways we represent nature, gender, and sexuality in the arts and popular culture? **(2 credits, GE) Gatlin**

LARTS 490A – Advanced Seminar: Freud: The Personal and Social Theories of Freudian Psychoanalysis in the Modern Age

This Advanced Seminar offers close reading, discussion, and analysis of critical works by the leading psycho-analytic theorist of the 20th century, Sigmund Freud. In a sense, we are all Freudians now, and our readings will help us to understand not only his controversial ideas and insights, but how they developed over Freud’s long career; how and why he applied his personal analytic style to religion, culture; and—ultimately—the entire civilization, and what that meant not only for his own generation, but for modernity and the modern world. **(2 credits, GE) Klein**

RELIGION AND PHILOSOPHY

LARTS 247 – Western Religions

This introductory course in the academic study of religion overviews the religious beliefs and practices of three central religious traditions: Judaism, Christianity and Islam. The course covers basic methods in the academic study of religion, and it invites students to study a number of general questions: What are the fundamental concepts and practices of these traditions? What patterns and differences can be observed across the major western religious traditions? The course examines the basic historical developments, significant texts, rituals, philosophical dimensions, cultural expressions, and central religious practices of these western religious traditions from their historical beginnings to the present. **(2 credits) Vance**

LARTS 248 – Eastern Religions

This introductory course in the academic study of religion overviews the religious beliefs and practices of five central eastern traditions: Hinduism, Buddhism, Chinese and Korean religions, and Japanese religions. The course covers basic methods in the academic study of religion, and it invites students to explore a number of general questions: What are the fundamental concepts and practices of these traditions? What patterns and differences can be observed across the major eastern religious traditions? In exploring these questions, the course examines the basic historical developments, significant texts, rituals, philosophical dimensions, cultural expressions, and central religious practices of these eastern religious traditions from their historical beginnings to the present. **(2 credits) Vance**

LARTS 335 – History of Philosophy I

This course will look at how some of the major thinkers of the western tradition have dealt with fundamental philosophical questions: both those they inherited and those they created. This course will take us from the early

Greeks' conceptions of reality through early modernity's concerns with what we can know about reality. We will also examine the ways in which each thinker's ethics, theory of knowledge, etc., are related to one another. **(2 credits, GE)Vance**

LARTS 356 – Problems in Philosophy

This course offers an introductory overview of fundamental issues in three fields of philosophy: ethics, epistemology, and metaphysics. The course invites students to think critically about problems in these branches of inquiry as they engage with great philosophical texts from both the ancient and modern periods in Western history. In the field of ethics, the course will address the questions of whether or not we have free will, and whether our moral perspective is subjective or objective? In the field of epistemology, the course examines how philosophers have analyzed the nature of knowledge itself, and how we can know about things that we have not directly observed. In the area of metaphysics, the course will examine philosophical discussions about the nature of consciousness and personal identity. Students will learn to practice critical thinking as they explore the ways in which great Western philosophers, from both the past and the present, have addressed these important questions in the three fields of ethics, epistemology and metaphysics. **(2 credits, GE) Vance**

LARTS 371 – Philosophy of Art

We will analyze various thinkers' responses to the primary questions in the philosophy of art, such as: What distinguishes art from non-art, or music from repetitive sounds? Who determines what is or is not art? Do the arts have an ethical function? How do abstract works convey meaning? We will also attempt to apply their theories to particular pieces, which should help you think more carefully about students' work as musicians. **(2 credits, GE) Vance**

LARTS 436 – Religion, Conflict, and Peace

This course offers an introduction to the academic study of religion. Religion, Conflict and Peace (RCP) as an academic field of study is interdisciplinary in nature, because it takes into account the complex interconnections between racial, ethnic, economic, social, political, and cultural factors that can contribute to religious conflict and violence. This RCP course explores the various factors that can contribute to religious conflict and violence and invites students to reflect on the potential roles that religions can have in promoting peace. The course approaches the subject of religious violence and peace through the lens of both theoretical models and through attention to particular examples from different locations in the world and explores the thought of several major contemporary thinkers in the field of RCP, thereby offering students the opportunity to acquire methods for thinking critically about the roles that religions can play in promoting conflict and peace at local, national, and global levels. The further invites students to deepen their understanding of the place of religion in contemporary world affairs through the analysis of specific case studies. **(2 credits, GE) Vance**

LARTS 454 – Hindu Myths

Hindu Myths is a course designed to introduce students to the rich mythology of India, a domain populated by extraordinary deities, powerful demons and supernatural humans all engaged in a complex narrative from creation through the evolution of the significant Hindu concepts of dharma, karma, samsara, and moksha (roughly 1500 BC to 200 AD). Since understanding Hindu Myths requires a knowledge of the philosophies and religious practices of Hinduism, the course will use appropriate background reading to supplement inquiry into the myths. While the corpus of Hindu myths is vast, the course will focus on four groups of myths: creation myths, myths of the deity Visnu, myths of the deity Siva, and myths of the mother goddess. **(2 credits, GE) Minakakis**

SCIENCE AND MATHEMATICS

LARTS 355 – Evolution of Life on the Planet

This course is a focused exploration of the co-evolution of life and Earth surface environments through time. Through in-class labs, lectures, and readings, students will investigate mass extinctions, rare and short-term events that collectively shaped the biological world we experience today. Can we reconstruct mass extinctions as evolutionary events, using the fossil record, aided by phylogenies based on comparative biology? Can we, in turn, use information in sedimentary rocks to understand the environmental perturbations that killed so many organisms? And, using physiology, can we understand causal relationships between environmental events and patterns of selective extinction (and survival) recorded by fossils? Can knowledge of this past provide useful perspective on current threats to biodiversity? **(2 credits, GE) Duveneck**

LARTS 379 – Topics in Science: Our Cosmic Origins

This course will examine the rich history of the Universe, from a single event in the depths of space to the creation of atoms and molecules, from the formation of stars and planets to the emergence of life on Earth. We will chronicle how the first light atoms formed stars and how heavier atoms were cooked in stars and scattered in space, creating dust grains and organic molecules. We will explore how Earth was assembled from the remnants of stars and gain an understanding of Earth in its broadest context, as well as a greater appreciation of its rare ability to sustain life over geologic time. The recent discoveries of dark energy and dark matter, hydrothermal vents at ocean ridges, and the importance of climate change will be examined by interweaving physics, astronomy, chemistry, geology, and biology. This course will appeal to any student who has ever looked at the sky and wondered how we got here. **(2 credits, GE) Duveneck**

LARTS 391 – Mapematics: Introduction to Geographic Information Science

Mapematics: An Introduction to Geographic Information Science (GIS) will explore how mathematics can be used to evaluate spatial information. Specifically, students will learn modern spatial analysis techniques using the R free computer programming language and software environment. As computer programming has emerged as an important discipline, students will be introduced and will practice command-line programming to evaluate spatial layers using the R software. The goals of this course are to introduce basic GIS concepts such as spatial data sources and structures, projections and coordinate systems, data editing and creation, and geospatial analysis. Specific class projects may include, but are not limited to, the evaluation of the density of performance venues within a specific proximity to a transportation network, the assessment of the probability of a flood at a given point given historical flood layers, or the evaluation of the spatial variation in nitrogen deposition (air pollution) over time. **(2 credits, GE) Duveneck**

LARTS 392 – Introduction to Probability and Mathematical Modeling

Introduction to Probability and Mathematical Modeling will give students an introduction to the evaluation of probability and uncertainty. Probability is the likelihood of an outcome that we are unsure of. We have an intuitive idea of what “You have a 30% chance of getting selected after an audition” means. This statement quantifies that probability or uncertainty because the world is full of variation. While variation can sometimes be predicted, understanding uncertainty and probability is a foundation to scientific understanding. To apply

probability and uncertainty to real-world systems, students will construct their own mathematical models of complex systems. Through this exercise, students will be able to quantify the uncertainty or influence of individual variables in a system. Students will use the free computing software and learning environment “R” to construct and run their mathematical models. As such, very basic programming in R will also be introduced. **(2 credits, GE) Duveneck**

LARTS 393 – Introduction to Physical Geography

Physical geography is the study of forces that influence earth’s surface. This class will explore these forces and explain why they generate specific responses. We’ll separate climate factors (atmospheric conditions) from geomorphological factors (earth surface features) from biological factors (distribution of plants and animals). Climate factors vary in scale from understanding global circulation patterns to understanding localized effects of terrain on temperature. Geomorphology factors drive earth’s landforms and are both internal (e.g., plate tectonics) and surficial (e.g., stream flow). Biological factors describe the variation in the spatial distribution of organisms. We’ll also explore the interactions between climate, biological, and land forms which constantly influence each other. While not a human geography class, this course will introduce students to a field where real-world applications are affecting us every day. **(2 credits, GE) Duveneck**

LARTS 447 – Forest Ecology

Forest ecology is the study of forested ecosystems, their living (biotic) and non-living (abiotic) drivers, and the theories and tools that we use to understand forests and project how they will change. Forest ecology considers forest succession as the change in species structure over time but also addresses disturbance dynamics such as wildfire, carbon and nitrogen dynamics, forest soils, and climate. These drivers operate together over long durations (the life span of the typical tree) to create the forests that are a defining feature of our biosphere. Ecosystem services are the benefits of ecosystems to human well-being. Forests directly and indirectly contribute many ecosystem services, such as timber, clean water, nutrient cycling, carbon storage, maintenance of wildlife habitat, and cultural benefits such as outdoor recreation. **(2 credits, GE) Duveneck**

LARTS 449 – Climate Change Adaptation

Under climate change, environmental resource management must accept new paradigms for continued delivery of the benefits people obtain from ecosystems. The strategies that worked in the past to manage natural resources may not work in the future. This course will explore adaptive strategies that come with economic, philosophical, and ethical tradeoffs. We will discuss these tradeoffs both quantitatively and qualitatively while providing a solid introduction to climate change through the lens of environmental science. **(2 credits, GE) Duveneck**

LARTS 451 – Sustainable Societies

This course introduces students to the science and mathematics behind a wide variety of sustainability topics, such as geographical layout, water, food, transportation, infrastructure, energy, politics and law, society, economy, trade, and technology. Guest speakers and field trips will introduce students to several current local sustainable initiatives. Through group projects, students will explore the rational and practical treatment of sustainable development issues, using quantitative analyses to puzzle through the human burden on Earth. **(2 credits, GE) Duveneck**

LARTS 457 – Watershed Hydrology: Understanding Water in the Environment

Water is both a necessity of life and a potential hazard. As such, water has been managed by humans since civilizations first developed along the banks of rivers. This course provides an introduction to watershed hydrology. Students will provide a quantitative understanding of the physical principles governing the occurrence, distribution, and circulation of water near Earth's surface. We will explore how rainfall and snowmelt become streamflow, ground water, and evapotranspiration. We will explore individual hydrologic fluxes and stores to investigate the integration of water within a watershed. Emphasis will be placed on the physical understanding and parameterization of hydrologic processes. In addition, we will study the interaction between hydrologic properties and the resulting runoff and plant soil water relationships. Basic algebra will be utilized to calculate water budgets using mass-balance. Additional concepts include the components of water flow and stream flow analysis, erosion, sedimentation, fluvial processes, and water quality. **(2 credits, GE) Duvneck**

LARTS 459 – Climate Changes Arts and Culture

Scientists agree that climate change is a real threat with human causes, but popular debates on the matter, and what to do about it, persist. This course explores climate change culture: How do emotions, psychological processes, and values shape perceptions of climate change? How have the media represented climate change? What ethical problems and local and global inequalities arise as climates change? We'll develop analytical, emotional, and aesthetic insights and consider possibilities for responding to climate change by examining (and potentially creating/performing) scholarly studies, arts, literature, cultural communication, daily practices, political activism, culture jamming, and immersive climate scenario enactments. **(2 credits, GE) Gatlin**

LARTS 464 – Natural Disasters and Catastrophes

In this course students will have the opportunity to integrate the basics of earth science and the natural world through the study of what we know about the causes, locations, and effects of natural disasters such as earthquakes, tsunamis, volcanoes, floods, meteorite strikes, landslides, and hurricanes. Natural disasters can seriously disrupt the basic function of societies, posing significant and widespread threats to life, property, and the environment. Though we have improved our disaster warning, response, and recovery systems, our engineered structures, political and cultural trends, and emergency management and responses may have lulled us into a false sense of security. This course will investigate how loss of life and property damage can be minimized by using geologic knowledge to improve upon disaster response and relief. **(2 credits, GE) Duvneck**

LARTS 465 – Energy in the 21st Century

Some people are confused about why not much progress appears to have been made in phasing out polluting, nonrenewable resources like oil, gas, and coal and transitioning to alternative nonpolluting, renewable energies. This course takes a non-traditional approach to this issue in that it explores the benefits of fossil fuels as well as the stumbling blocks to implementing alternative energy technologies such as hydropower, wave power, biomass, solar, geothermal, wind, hydrogen and nuclear energies. Science, technology, policy, and societal concerns will be discussed in a seminar style in which students research and make presentations on each type of energy. We will also discuss the "smart" use of energy, as well as the storage, transportation, housing, and consumption of energy. We will conclude by discussing and creating potential policies for the expedited phasing in of alternative technologies, addressing regional, strategic, health, safety, and environmental concerns. **(2 credits, GE) Duvneck**



CREATIVE ARTS

LARTS 254 – Social Dance

Social dance can be defined as movement arts where sociability and socializing are a primary focus of the dance. In this workshop style class, students will get an introduction to partnering dances including Argentine tango, waltz, swing, and North American/English folk dances, all taught in a gender-free style (i.e., partnering roles will not be attached to gender). As Argentine tango represents one of the most challenging and exciting opportunities to explore partnering techniques, we will focus a large portion of the class on tango. To be an excellent social dancer, one must master five connections: to music, to self, to partner, to floor, and to community. We will focus on the deep connection between music and dance. Students will reflect on their own musicianship through dance.

The course will be taught in a safe and respectful way; no previous experience is required. Personal physical contact between students will be expected.

Although many components of the class will involve partnering, the entire class will work collaboratively as a community. In addition to dancing, students will also learn about the history and cultural interactions of the dances. **(2 credits, GE) Duveneck**

»LARTS 291 – Visual Arts Studio

Visual Arts Studio is a studio course introducing the fundamentals of visual art, with a focus on freehand drawing techniques and watercolor painting. In the first part of the semester, students will learn the basic techniques of working from observation: from fast gesture sketches and blind contour drawing to using 2D perspective to create an illusion of three-dimensional space and form using line and value. During the second part, students will be introduced to the basic techniques of working with watercolor, from “a la prima” (wet on wet) to “layering,” from fast sketches to long term pieces. Classroom exercises and experiments will be accompanied by homework activities. Working from observation will be complemented by abstract assignments; we will study a realistic approach as well as more expressionistic attitudes. Group critiques and museum visits will inspire the discussion and understanding of the process. This course is designed for beginners as well as for more experienced students.

(2 credits, GE) Popova

LARTS 292 – Art History

Major movements and historical foundations of modern art from the Impressionists to the present. Emphasis on developing an understanding of, and appreciation for modern art. Studio art projects (paint and collage); museum and gallery visits. **(2 credits, GE) Popova**

»LARTS 295 – Interarts: Multimedia Collaborations

Performance art is an “inter-art” genre, a hybrid of many art disciplines: movement, scenic design, light, sculpture, acting, sound, video, graphic design etc. InterArts is an experimental performance laboratory, collaborative in nature. In the course of the semester, students will work on short assignments leading towards the final production at the end of the semester. Students will learn how to express themselves through different means: movement, spatial thinking, visual objects and graphic form. Through studying examples of 20th century performance and installation art, we will investigate different approaches to sound-visual objects. Visiting the MFA, watching local performance art, participating in class critiques, and engaging with guest speakers will all be important parts of the class. **(2 credits, GE) Popova**

»LARTS 296 – Fundamentals of Graphic Design

In this introductory course to Graphic Design, students will study the basic elements of Visual Language: shape, image, color, typography, and layout.

Using successful examples from the history of Graphic Design, we will learn how to clearly communicate a message by creating work in different design genres, including logotype, posters, book/brochure, and websites. This course is designed to help both beginners and more experienced students learn the elements of self-promotion, from posters to websites. Note: Students must provide their own laptops. The primary software to be used is Adobe Creative Suite; the license for this software is available for purchase as either a monthly or yearly subscription. Students may opt to use Open Source tools to complete course assignments and projects. Those opting to use other software programs to realize the approaches and techniques discussed in class will be responsible for learning the functions and navigation of these programs on their own, through consultation of manuals and any other online resources (tutorial videos, forums, etc.) that they may find available pertaining to the program in question. **(2 credits, GE) Popova**

»LARTS 332 – Poetry Workshop

In this course, students will read and write poetry, and read and discuss the poetry of classmates, both in the workshop itself and in small groups outside class. As poet Robert Creeley points out, “Form is never more than an extension of content, and content is never more than an extension of form.” As such, we will concentrate on the techniques of poetry, such as rhythm, alliteration, assonance, consonance, rhyme, line breaks, pace, tone, point of view, and the use of figurative language such as metaphor, simile, irony, paradox, personification, and apostrophe. Students will also attend two poetry readings and watch weekly on-line poetry videos. At the end of the term, the class will give a poetry reading and produce a class poetry chapbook. **(2 credits, GE) Lepson**

LARTS 352 – Drama Workshop I

Drama Workshop I is a collaborative workshop in the elements of acting and directing, the creation of a truly collaborative, “serious-play” space where students can take risks and explore the dramatic art form in order to become better actors and better performers. No previous acting experience is required. Students engage in various sense memory exercises and group improvisations and work together as a unit on a series of scenes from a play currently being rehearsed and performed at the B.U. School for the Arts.. **(2 credits, GE) Keppel**

LARTS 372 – Creative Writing

A workshop in the elements of Creative Writing, with an emphasis on the craft of writing prose memoirs, short fiction, and one-act plays. We will begin with a series of free-writing exercises (e.g., intensive visualizations of places, people, or scenes) and use these to discuss strategies for the purposeful and effective use of point of view, concrete details, figurative language, plot, character, motivations, conflict, and dialogue. Students submit at least one completed work to the workshop for supportive discussion and feedback, and then return to the group with a revision. **(2 credits, GE) Keppel**

LARTS 382 – Drama Workshop II

An extension of the techniques of acting and directing presented in Drama Workshop I. Students learn the elements of putting on a full production of a play and perform it at an NEC venue. Prerequisite: LARTS 352. **(2 credits, GE) Keppel**

LARTS 483 – The Art of Monologue and Storytelling

A monologue is a story, and musicians and composers must be good storytellers too—through both their musical art and through the personality they present on stage. By telling stories we show vulnerability, gain strength, and give strength. We not only express our individuality, our unique experiences, but also celebrate our commonality with others. In this workshop-style course, students will have the opportunity to gain confidence in their public speaking

skills through the study and performance of monologues from plays, film, or narrative fiction, as well as from the students' own imaginations and experiences. Students will learn the essentials of good storytelling, the various techniques of preparing a successful monologue, and specific ways to use emphasis and silence to improve their delivery. **(2 credits, GE) Keppel**

MODERN LANGUAGES

Barrett, Chair; Kambouris, Martin-Bean, Santovetti, Stovall, Zechory

UNDERGRADUATE ENGLISH AS A SECOND LANGUAGE

ESL CERT – ESL Certificate Program

This course is required for provisionally-admitted international graduate and undergraduate students for whom English is a second language and who have not met the minimum English language proficiency requirements for full admission at NEC. The course aims to give them the skills they will need to thrive and fully participate in English-based instruction and collaboration at NEC. Major course goals include development of basic language abilities necessary to succeed in college-level courses, including reading, writing, speaking, listening, and grammar skills. Additionally, students will be introduced to American university standards and expectations. Through project-based learning, students will exercise language skills while building familiarity with common assignment types, such as essays, presentations, reading responses, etc. Upon completion of the ESL Certificate program, students will receive their level placement to register for ESL classes in the fall semester. **(0 credits) Martin-Bean**

»ESL 000 – Fundamentals of English as a Second Language (FESL)

The goal of Fundamentals of English as a Second Language is to strengthen students' abilities to read, write, speak, and listen in both academic and social contexts. Students will receive the language support needed in each skill in order to provide the grounds for success in both FESL and ESL I and/or II, including extra opportunities to practice conversation skills. **(2 non-degree credits) Kambouris, Martin-Bean**

»ESL 101 – English as a Second Language I

This course emphasizes listening comprehension and speaking, practice in reading and writing, vocabulary development, and selected grammar and usage exercises. **(2 credits, GE) Kambouris, Martin-Bean**

»ESL 102 – English as a Second Language II

The purpose of ESL II is to prepare students to use English in further academic coursework across different departments and to be familiar with the types of assignments they will be expected to do. To achieve this goal, we will focus on writing academic essays; participating in formal, academic discussions with classmates; giving individual presentations; and using appropriate grammar and vocabulary. Prerequisite: LARTS 137T or placement by exam. **(2 credits, GE) Kambouris, Martin-Bean**

»ESL 201 – English as a Second Language III

This course uses biographies of great composers (e.g., Beethoven, Berlioz, Tchaikovsky, Mahler) and a variety of autobiographical texts in order to help students develop reading fluency and expand their writing skills. Students also practice listening comprehension through the use of videos and are encouraged to speak about readings. Prerequisite: LARTS 138T or placement by exam. **(2 credits, GE) Kambouris, Martin-Bean**

»ESL 202 – English as a Second Language IV

This course uses biographies of great composers (e.g., Verdi, Puccini), World Literature such as Greek Mythology, American Short Stories, and British Literary Works. to promote reading, writing, discussion and oral presentation. Prerequisite: LARTS 237T or placement by exam. **(2 credits, GE) Kambouris, Martin-Bean**

UNDERGRADUATE LANGUAGES

GERM 101 – Introduction to Spoken German I

This course is the first part of the year-long introductory course in German. Students learn fundamental German grammar and practice speaking as well as listening, reading, and writing in German with the aid of controlled exercises. Correct pronunciation is stressed. **(3 credits, GE) Stovall**

GERM 102 – Introduction to Spoken German II

German II continues instruction in basic grammatical structures and adds selected texts for group and individual study. By the end of the year, students will be able to express themselves in the present, past, and future tenses and will possess a basic vocabulary. Students will be able to read uncomplicated texts in German with relative ease and will learn to write clearly structured German sentences. Prerequisite: LARTS 181. **(3 credits, GE) Stovall**

GERM 201 – German III: Communicating in Real World

German III is an intermediate level German language course emphasizing conversation and comprehension. In an interactive classroom format, students listen to and role-play dialogues, participate in group discussions, and speak before the class. Essential to this approach are focused exercises that help students build an active vocabulary and develop fluency with complex grammatical constructions, both in speaking and in writing. Short readings, relevant to the topic of the week, help students build vocabulary and enhance their comprehension skills. **(2 credits) Stovall**

FREN 101 – French I

This course is the first of two college-level introductory French courses. Students will be exposed to and practice basic vocabulary and grammatical structures; through individual, small and large group work, students will begin to develop the four linguistic competencies—reading, writing, speaking, and listening—through exposure to and engagement with authentic multimedia artifacts (music, film, images, press) from the contemporary French-speaking world. Particular attention will be paid to grammar, speaking, and listening in order to develop communication skills and cultural literacies. **(3 credits, GE) Zechory**

FREN 102 – French II

This course is the second of two college-level introductory French courses. Students will practice and build upon basic vocabulary and grammatical structures developed in Beginning French I (Fall); through individual, small and large group work, students will continue to develop the four linguistic competencies—reading, writing, speaking, and listening—through exposure to and engagement with authentic multimedia artifacts (music, film, images, press) from the contemporary French-speaking world. Particular attention will be paid to grammar, speaking, and listening in order to develop communication skills and cultural literacies. Prerequisite: FREN 101. **(3 credits, GE) Zechory**

ITAL 101 – Italian I

Italian I is the first part of the year-long course for beginners in the Italian language designed for vocal performance music majors but open to all students.

Students learn vocabulary, grammar, and idiomatic expressions that will enable them to understand and express themselves in a variety of situations in written and spoken Italian. **(3 credits, GE) Santovetti**

ITAL 102 – Italian II

Italian II explores the linguistic and phonetic structure of the language through its application to the field of music, with particular attention to opera. Students will also have the opportunity to read and converse about different aspects of Italian culture. Prerequisite: LARTS 187. **(3 credits, GE) Santovetti**

ITAL 201 – Italian III: Communicating in Contemporary Italy

Italian III is an intermediate level Italian language course designed to improve undergraduate students' proficiency in all four language skills (listening, speaking, reading, and writing), with special emphasis on a practical knowledge (conversational + written fluency) of Italian. Conversation and comprehension will be emphasized in an interactive classroom format in which students listen to and role-play dialogues, participate in group discussions, and speak before the class. The course is also intended to help students become familiar with the society, culture, and life-styles of contemporary Italy. **(2 credits, GE) Santovetti**

GRADUATE ENGLISH AS A SECOND LANGUAGE

ESL CERT – ESL Certificate Program

This course is required for provisionally-admitted international graduate and undergraduate students for whom English is a second language and who have not met the minimum English language proficiency requirements for full admission at NEC. The course aims to give them the skills they will need to thrive and fully participate in English-based instruction and collaboration at NEC. Major course goals include development of basic language abilities necessary to succeed in college-level courses, including reading, writing, speaking, listening, and grammar skills. Additionally, students will be introduced to American university standards and expectations. Through project-based learning, students will exercise language skills while building familiarity with common assignment types, such as essays, presentations, reading responses, etc. Upon completion of the ESL Certificate program, students will receive their level placement to register for ESL classes in the fall semester. **(0 credits) Martin-Bean**

ESL 000 – Fundamentals of ESL (FESL)

The goal of Fundamentals of English as a Second Language is to strengthen students' abilities to read, write, speak, and listen in both academic and social contexts. Students will receive the language support needed in each skill in order to provide the grounds for success in both FESL and ESL III and/or IV, including extra opportunities to practice conversation skills. **(2 non-degree credits) Kambouris, Martin-Bean**

»ESL 003 – English as a Second Language III

This course uses biographies of great composers (e.g., Beethoven, Berlioz, Tchaikovsky, Mahler) and a variety of autobiographical texts in order to help students develop reading fluency and expand their writing skills. Students also practice listening comprehension through the use of videos and are encouraged to speak about readings. Prerequisite: ESL 000 or placement by exam. **(0 credit) Kambouris, Martin-Bean**

»ESL 004 – English as a Second Language IV

This course uses biographies of great composers (e.g., Verdi, Puccini), World Literature such as Greek Mythology, American Short Stories, and British

Literary Works to promote reading, writing, discussion and oral presentation.
Prerequisite: ESL 003 or placement by exam. **(0 credit) Kambouris,
Martin-Bean**

GRADUATE LANGUAGES

All students must take a placement exam before enrolling in a graduate language course.

FREN 501 – French I

This course is the first of two introductory French courses designed for graduate conservatory students. Students will be exposed to and practice basic vocabulary and grammatical structures; through individual, small and large group work, students will begin to develop the four linguistic competencies—reading, writing, speaking, and listening—through exposure to and engagement with authentic multimedia artifacts (music, film, images, press) from the contemporary French-speaking world. Particular attention will be paid to grammar, speaking, and listening in order to develop communication skills and cultural literacies. **(2 credits) Zechory**

FREN 502 – French II

This course is the second of two introductory French courses designed for graduate-level conservatory students. Students will practice and build upon basic vocabulary and grammatical structures developed in Beginning French I (Fall); through individual, small and large group work, students will continue to develop the four linguistic competencies – reading, writing, speaking, and listening – through exposure to and engagement with authentic multimedia artifacts (music, film, images, press) from the contemporary French-speaking world. Particular attention will be paid to grammar, speaking, and listening in order to develop communication skills and cultural literacies. Prerequisite: FREN 501 or Instructor Permission. **(2 credits) Zechory**

GERM 501 – German I

This introductory German course is designed for graduate students who have little or no prior knowledge of the language. Using an immersive, communicative approach, the course aims to develop speaking, listening, reading and writing skills, with a special focus on grammar. Students will be introduced to the language and cultures of the German-speaking world through authentic texts and audio-visual material, developing cultural literacies and basic communication skills. **(2 credits) Barrett**

GERM 502 – German II

This course continues building and practicing the basic vocabulary and grammatical structures developed in GERM 501, with a special emphasis on conversation skills. Students will continue to explore the German-speaking world through authentic texts and audio-visual materials to further develop their cultural literacies and communication skills. Prerequisite: GERM 501 or Instructor Permission. **(2 credits) Barrett**

GERM 503 – German III (Intermediate German I)

This course continues building and practicing the basic vocabulary and grammatical structures developed in the Introductory German courses, with a special emphasis on professional language skills. This includes, among other things, a focus on specialized vocabulary fields (e.g. “the stage”, “scores”), decoding field specific texts (e.g. the poems of Lieder, personal correspondence of musicians), developing a personal, professional narrative in German, and making a public presentation on a musical topic. The course will be conducted in German. Prerequisite: GERM 502 or Instructor Permission. **(2 credits)**

Barrett

ITAL 501 – Italian I

This introductory Italian course is designed for graduate students who have little or no prior knowledge of the language. Using a communicative approach, the course aims to develop speaking, listening, reading and writing skills, with a special focus on grammar, speaking and listening. Students will be exposed to Italian audio-visual material, situational survival phrases via role-playing, and to authentic reading materials, and will learn to produce basic narratives and texts in the target language. Aspects of Italian culture will also be explored. **(2 credits) Santovetti**

ITAL 502 – Italian II

Continuation of ITAL 501. Prerequisite: ITAL 501 or Instructor Permission. **(2 credits) Santovetti**

MUSIC HISTORY

Greenwald, Chair; Alfieri, Cron, Dioguardi, S. Drury, Exner, Gallagher, Handel, Heiss, Janmohammadi, Kalmanovitch, Labaree, Levy, MacAdam-Somer, Marković, Metcalfe, Netsky, Sanlikol, Schaphorst, Smith

MISSION STATEMENT

The Department of Music History and Musicology provides students with a base of knowledge and the learning skills necessary for a life-long journey of discovery. Exploring the cultural and intellectual byways of music in a variety of times, places, and traditions, we lead students to think and communicate about their art in informed and engaging ways. Our faculty of scholars and scholar-performers is in a unique position within the NEC community to bring the insights of musicological research to music-making in its many guises. Abreast of current debates on questions pertinent to the musical arts, our aim is to help students navigate and join the discourse.

Graduate courses are listed under **Musicology**.

CLASSROOM INSTRUCTION

»MHST 111 – Introduction to Musical Styles

Introduces students to a wide variety of musical styles, chronologically and geographically, through intense work on a few pieces in a seminar format. Performance and repertory based projects; oral and written exercises; library project. **(2 credits, GE) Faculty**

MHST 111 is a prerequisite for all undergraduate Music History electives.

»MHST 117 – Introduction to Jazz History

Traces the evolution of the musical language that came to be called “jazz,” with attention to major styles and artists. Emphasis will be placed on aural analysis of jazz recordings and what to listen for in a jazz performance, including a study of rhythm section instruments and their roles in the various styles and the way jazz solos are constructed. Requirements include a research paper, midterm and final exams, and periodic short papers on discussion questions based on reading and listening assignments. Prerequisite: MHST 111. Not available to Jazz majors. **(2 credits, GE) Levy**

MHST 202 – Music of the Renaissance

The course examines the history of music in Europe during a period of 250 years (ca. 1420-1640), ranging from the final flourishing of medieval polyphony to the birth of opera. In the process of studying the many various genres and changes in musical styles we will also address several broader topics. These include the social contexts of musicians and musical performance; the relation between

words and music in different historical periods; and historically-informed approaches to musical analysis. **(2 credits, GE) Gallagher**

MHST 204 – Music of the French Baroque

This course will be a close look at one of the most splendid repertoires in the western art canon: the French baroque. We will explore the major vocal and instrumental genres of the era in their historical context. We will also consider the style's reception by other composers, such as J.S. Bach, Handel, and their contemporaries. French composers to be considered closely will include Couperin, Lully, and Rameau. There will be regular, short quizzes on the reading and listening assignments, as well as occasional short response essays. **(2 credits, GE) Exner**

***MHST 221 – Survey of Music in Western Europe, ca. 850-1750**

This course is a survey. The principal objective is to study stylistic developments in music from the Medieval, Renaissance and Baroque periods, and to explore the social-cultural frameworks in which those developments took place. We will study works by anonymous composers, Hildegard, Leonin, Perotin, Machaut, Du Fay, Josquin, Palestrina, Lassus, Byrd, Caccini, Monteverdi, Lully, Gabrieli, Schütz, Corelli, Vivaldi, Bach, Handel and others. Course requirements include weekly listening and reading assignments, weekly quizzes and three exams. **(3 credits, GE) Handel**

***MHST 222 – Survey of Music in Western Europe, 1730-2000**

This course is a survey. The principal objective is to study stylistic developments in music from the Enlightenment to the 20th century, and to explore the social-cultural frameworks in which those developments took place. We will examine representative works by leading composers to gain an understanding of the principles and practices of music making at various points in time throughout the 18th, 19th, and 20th centuries. Course requirements include weekly listening and reading assignments, weekly quizzes and three exams. **(3 credits, GE) Handel**

MHST 252 – Form and Freedom in Jazz, 1956-74

Explores the new forms, sounds, and procedures in jazz improvisation and composition from 1956 to 1974 through study of the work of Miles Davis, Gil Evans, Sun Ra, Charles Mingus, Ornette Coleman, John Coltrane, Cecil Taylor, Bill Evans, Wayne Shorter, and others. Considers the social, cultural, and economic context of new developments in jazz and their receptions and meanings. *MHST 117 or instructor's consent required for non-jazz/CI majors.* **(2 credits, GE) Netsky**

MHST 255 – Jazz History in Print and Practice

This course explores the historical development of jazz styles and improvisation from its beginnings to the 1960s through study of four representative artists: Louis Armstrong, Lester Young, Charlie Parker, and Miles Davis. The course approaches the subject academically and practically through listening, playing, transcribing, analyzing, reading, and writing. Students read current and historical writings and immerse themselves in listening, analyzing, and transcribing the music, challenging preconceptions and drawing historical connections between different periods. Complementing this academic approach, students spend time playing the music itself. This methodology reflects the aural and performance tradition of jazz in order to tie together historical questions raised by scholars to the playing itself. **(2 credits, GE) Netsky**

MHST 256 – American Musical Theatre

This course offers a survey of the history and practice of the American musical theatre—a.k.a. the “Broadway Musical”—from its roots in 19th century operetta

and variety-style popular entertainments, through early revues and musical comedies with links to Tin Pan Alley and Hollywood, to the golden age of the “book musical,” and beyond. Musico-dramatic conventions and progressions are explored, including traditional and non-traditional narrative devices, operatic hybridity, dance, and aspects of performativity, along with current scholarship on various cultural histories of the genre. **(2 credits, GE) Alfieri**

MHST 258 – A History of Improvisation – Western Music

This course focuses on theories of improvisation in Western classical music, specifically, early vocal music, and instrumental music (mainly keyboard) from the 17th century to the present. Students will acquire knowledge and awareness of the history of improvisation, its concepts, terminologies, techniques and different models of music making. Students will learn to think critically and historically about improvisation and have the opportunity to apply different models of improvisation to their own work through class presentation and performance. There will be written assignments, a final project, and frequent quizzes. **(2 credits, GE) Janmohammadi**

MHST 315 – Johannes Ockeghem and His Contemporaries

A survey of the music of Johannes Ockeghem (c. 1420-1497). The class will consider a representative sample of the composer’s works in the three genres of 15th century polyphonic vocal music—mass, motet, and chanson—alongside related works by the two musicians of the previous generation who exercised the greatest influence upon him, Guillaume Du Fay and Gilles Binchois, and by his most celebrated contemporaries, Antoine Busnoys and Johannes Regis. In addition to becoming familiar with individual pieces, students will be introduced to medieval theory, mensural notation, 15th century performance practices, and original manuscript sources. **(2 credits, GE) Metcalfe**

MHST 323 – 18th Century Keyboard Music

This course will survey trends, developments, and influences in solo keyboard music of 18th century Europe. As we study the works of various composers and genres, we will address the issues raised by them, including: 1) Technological developments in the design and construction of pianos, harpsichords, organs, and clavichords, 2) The social contexts (both sacred and secular) of keyboard music, 3) The purchasers of printed keyboard music, with special attention to the rise of the merchant and middle classes, 4) Aesthetic questions including affect and rhetoric in music, and 5) Formal design and other analytical issues in the genres we encounter, including stylized dance suites, character pieces, variation sets, sonatas of disparate types, and fantasias. **(2 credits, GE) Cron**

MHST 334 – The Music of Josquin

Josquin (ca. 1450-1521) has long been considered the most important composer of the early Renaissance, a period that saw enormous changes in European culture, not least the first appearance of polyphonic music in print. In recent years Josquin’s biography has undergone massive revision, the ramifications of which have yet to be sorted through. In this course we will study Josquin’s music in detail, as well as the impact his reputation has had on the broader understanding of European music in the decades around 1500, and whether a better knowledge of his contemporaries’ works might alter our view of him as the leading composer of his time. Topics to be addressed include: the major sacred and secular genres of polyphony, Josquin’s engagement with earlier composers’ works, methods of comparative analysis, details of the notational system used in the 15th and 16th centuries, differences between manuscripts and prints as musical sources, and an assessment of the new critical edition of his works. Course requirements include a transcription assignment, an analytical essay, and a final exam. **(2 credits, GE) Gallagher**

MHST 336 – The History of the Fugue through Bach

This course traces the development and evolution of the fugue as a genre, form and compositional procedure. We will follow the fugue from its beginnings as a point of imitation in the vocal music of the 15th century, through its presentation as Ricercare in the instrumental music in the Renaissance, and culminate with those written by J.S. Bach, and particularly those included in his *Wohltemperierte Klavier*. While there will be a significant analytical component to the course, primary attention will be paid to the contextual reception of the fugue in its many different iterations. **(2 credits, GE) Cron**

MHST 338 – Music of the High Baroque

Music of the High Baroque is an in depth exploration of repertory produced by composers such as J.S. Bach, G.F. Handel, and G.P. Telemann. During this course, we will study technical aspects of the era including genre characteristics (keyboard suites, passions, cantatas, civic music, opera, etc.) and compositional approaches (ritornello structure, fugue, da capo aria, and so on). We will also consider extra musical elements that affected artistic production: local performing conditions, politics, commerce, and the contours of individual biography. Baroque music is a repertory that has long been associated with privilege and prestige; we will interrogate the reasons this characterization persists. **(2 credits, GE) Exner**

MHST 352 – Women and Music

Explores issues surrounding women and music, and considers a number of women through the ages, including Hildegard von Bingen, Comtessa de Dia, Tarquinia Molza, Laura Peverara, Francesca Caccini, Barbara Strozzi, Elisabeth-Claude Jacquet de la Guerre, Fanny Mendelssohn, Clara Schumann, Ethel Smyth, Amy Beach, Ruth Crawford Seeger, and Bessie Smith. **(2 credits, GE) MacAdam-Somer**

MHST 358 – Models of Film Music: 1930-Present

This course will explore selected film composers and their scores mostly from the US but in comparison with films from France, Japan, Turkey, and India. The course focuses on the time period 1930 to the present, emphasizing genre, international approaches as well as how the craftsmanship of the film composer changed since the 1930s. We will study the ways that early film music scores developed from a reliance on the techniques and styles of symphonic program music and romantic opera to embrace modern musico-historical developments, such as poly-tonality, serialism, Jazz, rock/funk beats, and ethnic music. Films to be studied closely include: King Kong, Vertigo, Psycho, Spartacus, Planet of the Apes, The Taking of Pelham One Two Three, Jaws, Amélie, Dreams, Eşkiya and Awaraa. Assignments include readings, response papers, transcription and analysis, an oral presentation, and final project. There will be a midterm quiz, but no final exam. **(2 credits, GE) Sanlikol**

MHST 362 – J.S. Bach: Passions and the Mass in B-Minor

This course is a focused study of three of Bach's monumental works: the Passion According to St. John (BWV 245), the Passion According to St. Matthew (BWV 244), and the Mass in B-Minor (BWV 232, I and II). In taking this course, students will gain an understanding of the broader generic norms governing passions and masses as well as the different movement types of which they are constructed. Students will learn to recognize and analyze a variety of recitative, aria, choral, and instrumental movements and in so doing will gain insight into all of the major vocal forms of the baroque era. We also take into consideration aspects of biography, reception history, and performance practice. There will be regular reading, analytical, and written assignments as well as quizzes on the assigned material. **(2 credits, GE) Exner**

MHST 363 – Dance: From Ritual to Concert Stage

Dance has always been a part of human life—a part of daily rituals, both spiritual and social, as well as a source of entertainment. At the same time, dance has seeped into the imagination of composers who have included their elements into works composed for the concert stage. What happens to a dance when it travels the path from a physical, bodily activity with a particular function to a work meant to be listened to in silence? The exploration of this question will involve several “dance case studies”, where we will look at the transformation of a particular dance genre—Waltz, Mazurka, Polonaise, Czardas—through their various phases. A particular focus will be on 19th century performance appropriations with national schools on the one side, and various concert genres on the other. Finally we will see how 20th century composers use folk dances and social dances as a form of social criticism and commentary. The course on the one hand draws on an ethnomusicological approach, with inquiry into the original context and function of a particular dance, and on the other, examines 19th century performance practices of works based on those dances. Some of works and composers covered will be: Viennese waltzes of the Strauss family, Ravel's *La Valse*, Chopin's mazurkas and polonaises, Schubert's and Brahms's waltz and dance movements, symphonic movements by Mahler and Shostakovich, Richard Strauss's operas (*Elektra* and *Rosenkavalier*), Schnittke's works, as well as Bartok's and Ligeti's usage of folk dance materials. Student projects will range from written assignments (response papers/essays), score and performance analyses, to field and archival research. **(2 credits, GE) Markovic**

MHST 365 – Orfeo: Metamorphosis of the Operatic Myth

An in-depth study of Monteverdi's *Orfeo* of 1607. Students will acquire a detailed knowledge and understanding of this seminal masterpiece, including its dramatic and musical structures, textual and musical sources, historical and cultural context, and performance practice. The class will also contrast Monteverdi's *favola in musica* with a later operatic transformation of the myth, Luigi Rossi's *Orfeo* of 1647. **(2 credits, GE) Metcalfe**

MHST 366 – Symphonies of Beethoven

A study of Beethoven's nine symphonies focusing on various issues, including: sources and editions, analysis and interpretation, social-historical context, and performance practice. **(2 credits, GE) Cron**

MHST 367 – Operas of Mozart

This course will explore the ideas of “greatness” and “innovation” through detailed study of Mozart's librettos, musical characterization, vocal discourse, orchestral writing, and stage directions. Special emphasis will be placed on Mozart's early, lesser known operas, as well as his mature works. The last five weeks of the class will be devoted to a close look at Don Giovanni. There will be weekly quizzes and written assignments. **(2 credits, GE) Greenwald**

MHST 368 – The Music Dramas of Richard Wagner

This course surveys Wagner's music dramas with special emphasis on subject matter, libretto construction, musical form, and stagecraft. We will talk about the ways in which Wagner tried to uproot the operatic conventions of his day, his “failures,” and his most famous successes. Students will read selections from Wagner's own writings and learn about his theories of the *Gesamtkunstwerk* (total art work) and the “Artwork of the Future.” There will be frequent quizzes, an oral presentation, and a written project. **(2 credits, GE) Greenwald**

MHST 372 – The Operas of Giuseppe Verdi

In this course we will study three major works by Giuseppe Verdi, each of which corresponds to one of the three recognized working periods of his life (early,

middle, and late) and also reflects the evolving operatic conventions of the nineteenth century. We will talk about Verdi's relationships with librettists, singers, and publishers as well as the ways in which his works speak for the Italian struggle for independence, the Risorgimento. There will be frequent quizzes, an oral presentation, and a written project. **(2 credits, GE) Greenwald**

MHST 375 – La Jeune France-Music France 1870-1950

This course traces the developments in French music from the renaissance of the 1870s to the serial revolution of the 1950s. Representative composers include Fauré, Debussy, Satie, Ravel, Poulenc, Messiaen, and Boulez. The foundation of the Société Nationale de Musique, the Paris Universal Exhibitions, WWI and WWII are studied as catalysts for aesthetic developments in French culture. Course requirements include weekly reading and listening assignments, a program note, a research paper and 3 exams. **(2 credits, GE) Handel**

MHST 376 – Post-Romantic Music: Bruckner, Mahler, Strauss

This course will focus on the musical language, style and genres of post-romantic music. In the center of attention will be works by Anton Bruckner, Gustav Mahler and Richard Strauss, but contextual explorations of selected pieces by their precedents (primarily Richard Wagner), contemporaries (Hugo Wolf) and antecedents (Arnold Schoenberg and Alban Berg) will be studied as well. The method of inquiry will be the analytical and interpretative study of selected works by Bruckner, Mahler and Strauss, with consideration of issues such as the expansion of tonal language, redefinition of traditional forms and genres, the relationship between music and text, music and program, music and religion and music and philosophy. **(2 credits, GE) Forrest**

MHST 377 – The World of Gustav Mahler

This is an in-depth exploration of Gustav Mahler's music, life and artistic environment centering on his symphonies and lieder. We will study the symbiotic relationship between these two genres in Mahler's oeuvre, focusing on selected symphonies and their lieder companions. These works will be examined from the perspective of manuscript sources, biographical, philosophical and programmatic background, interpretation and reception. A broader overview of the artistic climate of fin-de-siècle Vienna, its dominant artistic circles and trends, as well as social and political forces which influenced Mahler's career and life will provide a context within which we will explore the artistic shifts in Mahler's musical style after the turn of the century. In a parallel manner, an attempt will be made to reflect on Mahler from the perspective of the 21st century: on the heterogeneity of his style and the broad spectrum of expression and references his music projects—elements which have paved paths taken by musicians, writers, and filmmakers as diverse as Stravinsky, Shostakovich, Mann, Britten, Visconti, Berio, Schnittke, Ken Russel and Uri Caine. **(2 credits, GE) Marković**

MHST 381 – Fear, Death and Music

This course is about artistic and musical portrayals of fear and death from the Middle Ages to the twentieth century. Types of works to be studied include the Funeral March, dances, songs (art songs, war songs, battle hymns, etc.), opera, film music, and incidental music. Students will engage critically with readings on the culture of death, the iconography of death with the goal of understanding changing perceptions of death and its social and material manifestations. There will be frequent quizzes, an oral presentation, and a written project. **(2 credits, GE) Forrest**



MHST 414 – The Classical String Quartet

This course offers an exploration of the string quartet from Haydn to early Beethoven as seen from the perspectives of historian, composer, performer, and listener. The main text will be *Inside Beethoven Quartets: History, Performance, and Interpretation* by Lewis Lockwood and the Montre String Quartet (Cambridge, MA: Harvard University Press, 2008). As in this book, the main approach of the course will be an active dialog between musical scholarship and performance and will address many different aspects of the string quartet including historical context, compositional history, reception history, as well as historical and modern interpretations. **(2 credits, GE) Gallagher**

MHST 415 – Schoenberg and Stravinsky: Old Rivals, A New View

Examines the music and parallel careers of Schoenberg and Stravinsky. **(2 credits, GE) Heiss**

MHST 416 – Contemporary Developments: Music from 1945 to the Present

Studies the major musical trends since 1945: extended serialism, electronic and aleatory music, return to free atonality, performance virtuosity, and improvisation. **(2 credits, GE) Heiss**

MHST 418 – Ives and Bartók: Composers as Creative Ethnomusicologists

Examines the music of Ives and Bartók, with emphasis on its social and ethnic context. **(2 credits, GE) Heiss**

MHST 419 – Expressionism in Music

An exploration of the aesthetic impulses that created a dramatic shift in musical and artistic developments in the period between the 1890's and 1920's. One path to expressionism follows the dissolution of romanticism in the works of Mahler, Strauss, Scriabin and early Schoenberg. Another important path that will be examined is the return to the primal, uninhibited past in the works of Stravinsky and Bartok. At the center of our exploration will be the expressionist angst in works by Schoenberg, Berg, Webern where we will follow the path from the abandonment of tonality and thematicism to 12-tone technique. These works will be studied against the background of contemporaneous developments in visual arts and literature (Kokoschka, Schiele, Kandinsky, Nolde, Kirchner, Munch, Dehmel, Wedekind, Strindberg). **(2 credits, GE) Forrest**

MHST 432 – Folk Music and the Exotic in the 19th Century

The starting point of this course is the fascination with unfamiliar cultures which characterized the work of a broad spectrum of artists and intellectuals throughout the 19th century in Europe. Core topics to be studied may include: the music of the gypsies (Rom); selected European folk repertoires; previously unknown repertoires of Asia, the Middle East and the New World; the general interest in unlettered rural life outside of cities expressed in urban music; painting and literature; the impact of these interests in related fields such as historiography, musicology, folklore, and science. Each of these topics will involve studying an assigned repertoire of opera, song and instrumental work relevant to these topics. The course will require working with examples of art forms other than music and with living folk and non-western repertoires. For independent research projects, students may choose among a variety of media and final projects, including 19th century painting; transcription of recorded source material from recordings, original composition, cultural studies, and comparative studies of 20th century repertoires. **(2 credits, GE) Sanlikol**

MHST 435 – Chamber Music Literature from Mozart to Brahms

This course is a survey of Chamber Music literature from the 19th century conducted primarily from a chronological standpoint. In the course of the semester we will situate the literature in three ways—as representative of a

composer's individual style, as representative of the genre, and finally as part of the specific era from which it is drawn, whether that be the Classic or Romantic movement in Western Europe. Various interpretive strategies will be discussed (as Hausmusik, as conversation, etc) as well as the evolving conception of form. Composers covered include Mozart, Haydn, Beethoven, Schubert, and Brahms. (Note: While the lieder tradition is technically a chamber music tradition, in this course the focus is narrowed to only instrumental works.) **(2 credits, GE) Gallagher**

MHST 441 – Introduction to World Music

Studies the history, repertoire, performance practice, and cultural context of selected musical traditions. Music covered in the past has been drawn from traditions in sub-Saharan Africa, the Balkans, the Middle East, India, Indonesia, China, Korea, Native America, and Japan. Evaluation of student work is based on class participation, midterm exam, and final exam or term project and paper. **(2 credits, GE) Sanlikol**

MHST 443 – Area Study: Music of Turkey

An introduction to a variety of musical traditions from Turkey including Ottoman classical music, folk songs and dances from Thrace and Anatolia, Greek Orthodox church music, Turkish Sufi music, and several different popular musics. Through performance projects, recordings, transcriptions, analytical papers, and readings in history, practice and culture, students will explore the continuous tradition of composition and improvisation originating under the multiethnic Ottoman empire, which dominated the Middle East, North Africa and eastern Europe since the 14th century. A prominent feature of the course will be the development of an understanding of makam and usul, the systems of melodic and rhythmic composition and improvisation. **(2 credits, GE) Sanlikol**

MHST 447 – Introduction to Folk Music of the United States

In this course, students will immerse themselves in the United States vast expanse of folk music. Each week we will discuss specific genres from a historical perspective and with an awareness of existing living traditions. In the process, students will experience the challenges of working with field recordings, participate in live folk music events, examine their own cultural and musical roots, and grapple with challenges of performance, transcription, and analysis of traditional musical styles. **(2 credits, GE) MacAdam-Somer**

MHST 449 – Area Study: Music of Iran

In this class focuses on the music of contemporary Iran and is divided into three main sections. The first section is introductory and will focus first on mysticism (Sufism in particular) to understand the aesthetic behind the music and see how Persian architecture and geometrical patterns bridged the spiritual to the concrete world. This introduction will serve a better understanding of Persian classical music, both conceptually and materially. In the second section, we will explore four Dastgah (modal system) of Persian classical music, especially in the context of improvisation and creativity. In the third and final section of the class, we will explore the music of Iran after the 1979 Islamic Revolution, which includes the politics of music and its power to survive efforts to suppress it, pop music, which is considered a signifier of Western values, and its mass production (a distraction from socio/political activities). Also included in this section will be a discussion of women's struggle to keep their music alive despite the ban from public performance. Course work includes weekly reading, listening quizzes, two papers, and one performance project. **(2 credits, GE) Janmohammadi**

MHST 463 – Beethoven’s *Fidelio*

This half-semester course is focused on the study of Beethoven’s only opera Leonora/Fidelio and on the social-cultural context in which it was composed and performed. The influence of the French revolution and the revolutionary operas of Cherubini will be considered, as will the relationship of the work to Viennese opera traditions—especially Singspiel and Mozart’s *Magic Flute*. Grade based on in-class oral report, written essay on assigned topic, listening quizzes. **(1 credit, GE) Smith**

MHST 464 – Beethoven’s 9th Symphony

This half-semester course offers a close study of Beethoven’s Symphony No. 9 (“Choral”). Through analysis of the score and reading from the wealth of recent literature on the work, we will examine the sources of the Symphony’s enduring power of expression and seek the possible meanings embedded in its sounds. Grade based on in-class oral report, written essay on an assigned topic, listening quizzes. **(1 credit, GE) Smith**

MHST 467 – Mozart’s *Die Zauberflöte*

Die Zauberflöte (The Magic Flute) is one of Mozart’s most complex works, a “Masonic” opera, a fairy tale opera, a musical emblem of Enlightenment philosophy and aesthetics, and a turning point in the development of German Opera that let to Weber’s *Der Freischütz*. Of special interest are the ways in which Mozart was able to embed so much meaning in an opera that is accessible at many levels to many different audiences. Assignments will include readings and short papers. **(1 credit, GE) Greenwald**

MHST 472 – Weber’s *Der Freischütz*

Weber’s opera has long been considered a benchmark of German Romanticism. The famous “Wolf’s Glen” scene stands as one of the most cited moments in literature on 19th century opera. *Der Freischütz* tells a tale of devilish contracts and supernatural events that has excited audiences for nearly two centuries. Weber set this compellingly spooky drama through innovative use of musical motive, tonality, and scenic effects. This course will explore Weber’s opera and other lesser known works in its orbit, including Spohr’s *Faust* and Hoffmann’s *Undine*. Assignments will include readings and short papers. **(1 credit, GE) Greenwald**

MHST 474 – Berlioz *Symphonie Fantastique*

This course provides an intensive study of Berlioz’ *Symphonie Fantastique* focusing on issues such as the program, criticism, analysis and influence. In addition, Berlioz is situated within the context of other composers and works from the first half of the 19th century including Symphonies by Mendelssohn and Schubert, songs by Schubert and Schumann and piano works by Chopin, Schumann and Liszt. **(1 credit, GE) Forrest**

MHST 477 – Brahms Fourth Symphony

This course provides an intensive study of Brahms’ Fourth Symphony focusing on issues such as the integration of older compositional techniques, reception, analysis and interpretation. In addition, Brahms is situated within the context of other composers and works from the second half of the 19th century including symphonic works by Mahler and Strauss, songs by Wolf and music dramas by Wagner. **(1 credit, GE) Forrest**

MHST 497 – Senior Portfolio

See description under *Music History* program of study. **(0 credit) Faculty**

MUSICOLOGY

Greenwald, Chair; Alfieri, Cron, Dioguardi, S. Drury, Exner, Gallagher, Handel, Heiss, Labaree, Levy, MacAdam-Somer, Marković, Metcalfe, Sanlikol

Undergraduate courses are listed under **Music History**.

»MHST 081 – Graduate Survey – The History of Western Music

This course provides an intensive survey of the history of Western music from antiquity through the 21st century. **(0 credit) Cron**

MHST 503 – Music for the Berlin Court: 1700-1800

Berlin is now widely recognized as one of the world's great musical capitals. It was not always so. In this course, we will explore how Berlin went from a hamlet of scrub pines and swamps in 1700 to the site of the "Bach Revival" in 1829. In the process, we will encounter the three major musical styles of the eighteenth century: baroque, galant, and Viennese Classic. **(2 credits) Exner**

MHST 507 – Masterworks of Music in Historical Context I

This course provides an in depth study of individual works by Machaut, Josquin and Bach while placing them in the larger historical context of the medieval, renaissance and baroque periods. Machaut's *Messe de Notre Dame* is studied in the context of cathedralism in the middle ages. Contextual works include Gregorian chant, 13th and 14th century motets, troubadour songs and fixed form repertory. Josquin's *Missa L'homme armé super voces musicales* is studied in the context of renaissance humanism. Contextual works include masses, motets and secular songs by Dufay, Ockeghem, Palestrina, Lassus and Byrd and madrigals by Arcadelt, de Rore and Gesualdo. Bach's Cantata #140 is studied in the context of the multi-national influence on German baroque music. Contextual repertory includes vocal works by Caccini, Monteverdi, Lully and Handel and instrumental works by Frescobaldi, Froberger, Corelli, Vivaldi and Bach. Course requirements include weekly reading and listening assignments, oral presentations, exams and 1 research paper. Not available to DMA students or musicology majors. **(2 credits) Dioguardi**

MHST 510D – Topics in the Baroque: Handel

An examination of George Frideric Handel's career and works (both vocal and instrumental) against the background of musical developments in early 18th century Germany, Italy, and England. Issues to be discussed include the later reception of Handel's music, matters of performance practice, and the rhetorical and structural features of his particular musical dialect. In addition to shorter assignments, students will write two papers: one more analytical in nature, the other more historical, on topics to be determined in consultation with the instructor. **(2 credit) Cron**

MHST 510E – Johann Sebastian Bach: Life, Works, Legacy

This course is about the biography and compositions of one of the most revered and influential musicians in history, Johann Sebastian Bach. We will consider Bach's works across many genres and styles as we consider the history of his biographies and biographers, beginning with the very first published accounts of his life (Obituary, 1754) through to Wolff's most recent study (2000). We will also read and discuss articles that present contrasting and sometimes controversial views in order to gain an understanding of some of the persistent questions of Bach scholarship. Topics will include performance practice, chronology, the one-on-a-part debate, and the politics of dissent. As we study the music, we will also consider carefully the extent to which details of biography actually matter to the performance, appreciation, and enduring fascination with Bach's music. **(2 credits) Exner**

MHST 510F – Topics in the Baroque Era: Bach Sacred Cantatas

This course will focus on the sacred cantatas of J.S. Bach. We will consider the history of these pieces in the context of Bach's life and their place in modern concert culture. We will also explore the latest research into performance practice of the vocal works. There will be regular reading quizzes alternating with short response papers. **(2 credits) Exner**

MHST 510G – Topics in the Baroque – J.S. Bach's St. Matthew Passion

This course is an in-depth study of Bach's Passion According to St. Matthew from many angles: libretto construction, original compositional design, performing circumstances, and reception history. We will explore the work's genesis and first performance in 1727 as well as the causes and effects of Bach's later revisions to it, especially in 1736 and 1742. The Passion's reception history is also a topic important to its modern reputation and traditional concert-hall performance medium, both of which have little to do with Bach's original concept. Each of the Passion's movements embodies a multitude of compositional choices with regard to genre, form, instrumentation, harmonic language, baroque-era convention, and Lutheran tradition. We will focus on the most pivotal of these among the work's 68 movements in the service of understanding what was important to Bach and how he chose to deliver his message. Familiarity with Bach's expressive language and working patterns in the St. Matthew Passion will provide tools for approaching his other sacred compositions. Similarly, discussion of baroque convention will also have application beyond this course. **(2 credits) Exner**

MHST 516 – Selected Readings in Jazz History: Music, Criticism and Interpretation

This is a seminar-style course, which through readings and discussions engages students in the music, its practitioners, its history, and its aesthetics. The course focuses on selected readings that deal in an insightful and sometimes controversial way with early and modern styles of jazz and performers such as, among others, Louis Armstrong, Lester Young, Charlie Parker, Sonny Rollins, Miles Davis, and John Coltrane. The course explores questions concerning the nature of improvisation, the essence of jazz, how jazz should be evaluated, its history, issues of race, and the music itself. Topics are broad and derive from various disciplines including aesthetics and ontology, historiography, musical analysis, criticism, and interpretation. Course work includes weekly reading (and corresponding listening) assignments, writing summaries, short response papers, and at least one individual presentation. **(2 credits) Levy**

»MHST 517 – Selected Topics in Jazz History

This series of courses investigates a range of topics relating to the history, politics, sociology, personalities, and performance practices of jazz. Previous topics have included "The Life and Music of Duke Ellington," "Thelonius Monk: High Priest of Jazz," "Charlie Parker and the Bebop Tradition," "John Coltrane, Jazz Messiah," and "Jazz in the Movies, the Movies in Jazz." Topic for the term will be posted in the schedule of courses during registration. Course requirements include a research project and written report as well as brief written or oral responses to reading and listening assignments. **(2 credits) Levy**

MHST 517B – Selected Topics in Jazz: Charlie Parker and Miles Davis

The course "Topics in Jazz History: Charlie Parker and Miles Davis" explores the musical achievements and legacies of two of jazz history's most influential artists. The first unit explores the music of Charlie Parker, its precursors, and its continued relevance in modern jazz practice. The following units explore Miles Davis's influence as a trumpeter, bandleader, innovator, and celebrity. After considering Davis's earliest recordings with Parker, we explore the output of his

First Great Quintet, which featured John Coltrane, and the monumental album *Kind of Blue*. Our largest unit on Davis examines the Second Great Quintet and its blend of conventional and avant-garde improvisational approaches. By the end of the course, students will have gained an understanding of the covered topics within a larger critical framework. Students engage in the music of Parker and Davis through listening assignments, group presentations, response papers, scholarly readings, transcription and analysis, and a final project. No previous knowledge of jazz, Charlie Parker, or Miles Davis is required to take this course. **(2 credits) Levy**

MHST 517D – Select Topics in Jazz: Jazz, Race and Justice

In music history and American history alike, jazz is commonly described as the music of racial emancipation, embraced the world over as an emblem of 20th century racial protest and progress. This class investigates the intersection of jazz, race, and political freedom. Through reading, listening, lectures, and discussions, we will interrogate standard 20th century histories of jazz in light of 21st century contexts of enduring racial injustice. Through research and creative performance assignments, we will consider how jazz, social justice, and social responsibility intersect in our present-day experience as artists and citizens. **(2 credits) Kalmanovitch**

MHST 519 – Jazz Outside the United States

Jazz is typically described as an American art form, and its history is most often set within the borders of the United States. From its earliest days, however, American jazz spread throughout the world as an emblem of progress, peace and prosperity. By the end of the Second World War, professional jazz performers in Asia, Europe, Africa, South America and Australia had adapted jazz into local musical forms, laying the groundwork for the later “globalization” of American sound. Jazz has been embraced as a music of emancipation, but it has also provoked heated local debates on public morality, cultural sovereignty and national identity. This course examines the reception of American jazz in a range of geographic and historic locations; the impact of these encounters on the sound of American jazz; and the current status of jazz as an international music through readings listening, lectures, and student presentations. **(2 credits) Kalmanovitch**

MHST 520A – Music and the Enlightenment

A study of selected works from the 18th and early 19th centuries, with emphasis on the music of Rameau, Rousseau, Gluck and the Viennese classics: Haydn, Mozart, and Beethoven. Readings from writers, critics, composers and theorists of the time expose students to the ideas of the Enlightenment. Through classroom discussions and individual research projects, the relevance of those ideas to present-day interpretation and performance of the music is explored. Course requirements include a research project and written report as well as brief written or oral responses to reading and listening assignments. **(2 credits) Cron**

MHST 520C – Symphonies of Beethoven

Beethoven’s nine symphonies form the bedrock of European concert music—the foundation on which a canon of paradigmatic orchestral compositions arose in the course of the 19th and 20th centuries. We will study Beethoven’s symphonies in an effort to understand their hallowed and influential status. Through listening, analysis, reading, and research, we will examine the nature of the music itself, the social-cultural environment from which it sprang, and the history of its reception. There will be weekly reading and listening assignments for discussion in class, a final exam, and an individual research project culminating in a written report. **(2 credits) Cron**

MHST 520D – The Construction of Classic: J.C. Bach to Beethoven

The music of composers such as Haydn, Mozart, Beethoven, Gluck, their immediate predecessors, and contemporaries. We will begin by studying the precursors to what is now known as the Classical style and will then consider how various political, social, artistic, and other forces shaped the musical idiom that has come to be called “Classical.” We will study in some detail representative works by major composers of the time so that by the end of the course, you will be able to recognize and explain the stylistic features that distinguish works of the Classic period from other musical eras. You will also be able to articulate the singular achievements of individual compositions. In the course of the semester, we will engage with a variety of scholarly literature that problematizes our inherited notion of what “Classical” music is, and interprets how its emblematic composers achieved canonic status. **(2 credits) Exner**

MHST 520E – Topics in Music of the Classical Era: Beethoven and the Piano

A study of Beethoven’s piano sonatas and concertos, as well as relevant chamber works, focusing on various issues, including: style and form, musical rhetoric and affect, sources and editions, social-historical context, and performance oriented analysis. **(2 credits) Gallagher**

MHST 520G – Mozart’s Viennese Operas

This course will focus on the operas that Mozart composed specifically for Vienna during the last ten years of his life: *Die Entführung aus dem Serail*, *Le nozze di Figaro*, *Così fan tutte*, and *Die Zauberflöte*. We will place these works (and others that Mozart wrote or adapted for Viennese theaters) within their wider musical and cultural contexts, and investigate some of the important operas that Mozart would have heard in Vienna, by such composers as Gluck, Salieri, Gassmann, Paisiello, Martín y Soler, and Dittersdorf. Class time will be devoted to lecture and group discussion; requirements will include readings, listening, oral presentations, short written assignments, and frequent quizzes. **(2 credits) Greenwald**

MHST 525 – Monteverdi’s 1610 Vespers in Context and Performance

A detailed study of Monteverdi’s 1610 Vespers, a dazzling collection of music looking both to the past and the future, considering questions of form, style, historical context, and performance practice. The class will examine the music in the original 1610 print and in modern score. **(2 credits) Metcalfe**

MHST 526 – Performance Practice 1500-1650

Seminar in high Renaissance and early Baroque music. Vocal and instrumental techniques, improvisation and ornamentation, tuning systems, relationship of text and music, implications of performance from original notation. Open to musicology majors with consent of the chairman. **(2 credits) Metcalfe**

MHST 529 – The History of Sonata Form

Composers of the 18th century, building on a heritage of binary form and da capo aria, and embracing the notion of music as a rhetorical art, developed a set of principles for the composition of dramatic music—vocal and instrumental—that resulted in a design later theorists dubbed “sonata form.” In the hands of Haydn, Mozart, and Beethoven, these compositional principles and the music it produced gained an expressive force and prestige that left an inescapable imprint on subsequent generations of composers. In this course we will follow the threads of sonata form from their sources in 17th century vocal and instrumental genres through enduring manifestations in recent repertory. Course requirements include weekly reading and listening assignments and an independent research project culminating in a written and an oral report. **(2 credits) Faculty**

MHST 530A – Topics in 19th Century Music: Verdi

Verdi lived for nearly a century and in that remarkable span wrote 28 operas that reflect profound musical and social change. Why are Verdi's works still among the most performed in opera houses throughout the world? The answer to that question stimulates even more questions about opera history and aesthetics, economics, censorship, literary sources and the libretto, musical conventions, national styles, journalism and criticism, politics, and above all, passion. Individual classes will be devoted to early works; compositional practice; Verdi, the Risorgimento, and Censorship; Verdi's struggles with the genre of comedy; Verdi as a story-teller; Performance practice; Verdi's singers; staging, acting, and stagecraft; and problems of editing Verdi. We will spend several full classes looking closely at a single work. Readings, two short papers, frequent quizzes, class presentation. No midterm or final exam. **(2 credits) Greenwald**

MHST 530C – Topics in 19th Century Music: Wagner's *Ring*

This course is about Richard Wagner's monumental *Ring of the Nibelung: Das Rheingold, Die Walküre, Siegfried, and Götterdämmerung*. Central to the course are Wagner's compositional style, pioneering work in stagecraft, and artistic philosophy. We will also read some of the original literary sources for the *Ring* and learn about the artistic and social climate in which Wagner was able to succeed. Assignments will include short papers, quizzes, listening, reading, and presentations. **(2 credits) Greenwald**

MHST 530E – Topics in 19th Century Music: Schubert's Instrumental Music

An examination of a broad selection of Schubert's instrumental works in various genres (symphony, string quartet and other chamber ensembles, piano music, both solo and four-hands). Where relevant we will also consider his Lieder that served as foundations for various instrumental pieces. We will trace the outlines of his biography (with readings from Christopher Gibbs's recent biography) and his development as a composer. Topics to be addressed include: the effects of Schubert's engagement with the music of Mozart and Beethoven; performance-oriented modes of analysis; the impact of his instrumental works on later 19th century composers. Students will write two papers, one more analytical in orientation, the other more historical. **(2 credits) Gallagher**

»MHST 535 – Writing about Music: Research Methods for the Practical Musician and Scholar

Focuses on methods of musical research and investigation for performers, historians, and theorists. Individual and class projects use research tools and bibliographical materials essential to editing, analysis, criticism, historiography, and journalism. Written assignments include a book review, a program note, short analyzes of articles from scholarly journals, and a bibliography for a proposed paper. **(2 credits) Exner, Greenwald**

»MHST 536 – Writing about Music

Continuation of MHST 535. Students write a full-length research paper, guided through the process step-by-step. There are frequent individual conferences with the instructor. **(2 credits) Greenwald**

»MHST 537 – Teaching Music History

Introduces materials and methods of teaching music appreciation and music history. Readings and discussion of recent issues in education and musicology, with works by Gardner, Gilligan, Kerman, Treitler, Cone, and McClary. **(2 credits) Marković**

MHST 540A – Topics in American Music: The New York School

The four-way meeting of John Cage, Morton Feldman, Earle Brown and Christian Wolff was a seismic event in the history of 20th century composition. Along with pianist David Tudor and choreographer Merce Cunningham, these four composers created a new way of thinking about and writing music through daily conversation, looking at each other's works almost as the works were being written, and feeding off each other's ideas. This course will chart the musical evolution of these four very different composers who came together briefly to change the way we hear and think about music. Selected influential works will be examined in detail with additional works creating an historical context. This course will focus 'in depth' on the work of the four composers, but referencing both immediate history (Cage's studies with Schoenberg and Cowell, Feldman's studies with Wolpe) and influences (Lucier, Rzewski, Lukas Foss, Cage's influence on Europe via the Darmstadt visits, and the less profound but more widely felt effects of their work on Berio, Lutoslawski, and even Bernstein). Also to be actively considered are concurrent developments in the other arts (i.e., the work of Robert Rauschenberg, Jasper Johns, Merce Cunningham, Marcel Duchamp). **(2 credits) S. Drury**

MHST 540B – Topics in American Music: American Folk Music— Preservation and Practice through the Alan Lomax Collection

The late 19th century "discovery" of vibrant living folk music traditions in Appalachia led to the first publication of hundreds of American ballads, and kicked off a continuing quest for the search for and preservation of American "roots" music. Since the beginning of this movement, "collectors" and performers have struggled with issues of learning, transcribing, recording, and sharing music traditionally passed on aurally. How does one "preserve" music that does not fit into our familiar understanding of harmony and rhythm? How does preservation of tradition change the music? How does American folk music influence our understanding of classical music and jazz, as scholars and performers? **(2 credits) MacAdam-Somer**

MHST 542 – The Avant-Garde from Eric Satie to John Zorn

Surveys composers who redefined music from the 1890s through the 1990s. Historical and philosophical study of the avant-garde tradition, the evolution of notation and compositional systems, and concurrent developments in other arts (Robert Rauschenberg, William Burroughs, Andy Warhol). Works of Ives, Cage, Russolo, Stockhausen, Nancarrow, Partch, La Monte Young, Talking Heads, Sonic Youth, and Naked City. **(2 credits) S. Drury**

MHST 543 – Introduction to Ethnomusicology

Introduces students to the discipline of ethnomusicology through selected readings and discussion of important issues. In conjunction with readings, the course will also examine selected repertoires, including the music of Edo period Japan, the music of the Navahos, the classical music of North India, the classical music of South India, the music of Bali. Assignments vary from year to year, but include analytical papers, research papers, performance projects, and transcriptions. **(2 credits) Sanlikol**

MHST 547 – Music of Turkey

An introduction to the music of Turkey, both the classical and folk traditions. Through performance projects, recordings, transcriptions, analytical papers, and readings in history, practice and culture, students will explore the continuous tradition of composition and improvisation originating under the multi-ethnic Ottoman empire, which dominated the Middle East, North Africa and eastern Europe since the 14th century. **(2 credits) Sanlikol**

MHST 548 – Notation and Performance in Two Eastern Traditions: the Greek Church and the Ottoman Palace

This course is about the coding of aural and cultural experience as revealed in the relationship between notation and performance. The main focus of the course will be the variety of notations introduced to Ottoman classical music during the 17th and 18th centuries as well as Greek Orthodox (aka Byzantine) neumatic notation. Students will learn to transcribe this music, while being introduced to Byzantine and Ottoman history, music making, and notational practice in the 17th to 19th centuries. They will gain a basic understanding of echos/makam (mode) and usul (rhythmic cycles) and tuning and temperament, especially as they relate to developments in Europe during the Renaissance and Baroque. **(2 credits) Sanlikol**

»MHST 551 – Ives, Schoenberg, Stravinsky

Studies the music of Ives, Schoenberg, Stravinsky, their colleagues, and the general context of their works; developments that led to those works and their influence. **(2 credits) Heiss**

»MHST 552 – Ives, Schoenberg, Stravinsky

Continuation of MHST 551. **(2 credits) Heiss**

MHST 556 – Messiaen

This course provides an in depth study of Messiaen's life and music. The repertoire is presented chronologically and each class focuses on a particular aspect of Messiaen's musical style, ranging from rhythmic and modal innovations to theological issues and pedagogy. In addition, we will study the music of other French composers from the late 19th/early 20th centuries in order to place Messiaen's music in an historical and cultural context. Course requirements include weekly listening and reading assignments, a program note with an oral report, a performance project, a review of a Messiaen Centenary Paper with an oral report, and a short research paper. **(2 credits) Handel**

MHST 560 – Area Study in Ethnomusicology

Study of the history, culture and musical repertoire of a selected region of the world, together with relevant ethnomusicological studies. Assignments include performance projects, transcriptions, analytical papers, and research projects. Topics rotate. **(2 credits) Faculty**

MHST 560C – Area Study: Folk Music Composition in Oral Traditions

In cultures where music-making does not depend on reading and writing, how is music created, taught, preserved, varied and transmitted? To explore these questions, three folk music repertoires will serve as the focus this semester: 1) Irish *sean nós* (old style) singing and instrumental music. 2) The music of the Turkish *aşık*, the Sufi singer-poet of rural Anatolia. 3) Early country blues of the rural American south. While the category "folk music" is well-known in contemporary commercial music, the emphasis in this course will be on "scratchy record" music, that is, on the making of music outside of modern media and marketing, and for the most part, away from city life. Students will be expected to approach the study of folk music through aural study, transcription, analysis and performance of pieces from the course repertoire, and through selected readings from two centuries of writings by scholars, folklorists and anthropologists. **(2 credits) Faculty**

MHST 561 – Topics in Improvisation

Investigates various topics concerning the nature and practice of improvisation in Western musical traditions—classical, jazz, folk, and popular. Topics rotate to include courses such as: "The Music of Jazz Pianist Bill Evans" and

“Musical Work vs. Musical Performance.” Topic for the term will be posted in the schedule of courses during registration. Course requirements include a research project and written report as well as brief written or oral responses to reading and listening assignments. **(2 credits) Faculty**

MHST 561B – Topics in Improvisation: The Art of Middle Eastern Taksim and Jazz Improvisation

Investigates and compares various topics concerning the nature and practice of improvisation in several Near and Middle Eastern traditions as well as Jazz. Specific emphasis will be placed on analyzing and comparing how performers change and adapt improvisational aesthetics within their traditions to a variety of situations such as the sacred space vs. the secular, and recording vs. performance. Course requirements include transcription and performance projects, written reports as well as brief written or oral responses to readings as well as listening assignments. **(2 credits) Sanlikol**

MHST 563 – Issues of Women in Music

Explores topics in music, surveys current research, and examines specific topics and issues, including the role of religion, gender, and intertextuality in the medieval motet, the place of the courtesan as musician in Western and other cultures, the representation of women in opera, women performers’ relationship to jazz and rock, and such women composers and performers as Fanny Mendelssohn, Clara Schumann, Ruth Crawford Seeger, Thea Musgrave, and Evelyn Glennie. **(2 credits) MacAdam-Somer**

MHST 569 – Music and Culture in *Fin-de-Siècle* Vienna

An exploration of the shift from late romanticism to modernism in the musical and cultural climate of Vienna 1870-1914. Works by Brahms, Mahler, Wolf, Schoenberg, Berg and Webern as well as popular music by the Strauss family, Lehar and others will be examined in the context of contemporaneous artistic trends (Art Nouveau and Secession, Expressionism, Modernism). There will be reading and listening assignments, short essays and a final research project (consisting of a presentation and a paper). **(2 credits) Marković**

MHST 570A – English Music in the Age of Shakespeare

This course offers an introduction to the musical world of late-Renaissance England, the age of Shakespeare and Queen Elizabeth I. Musical works—including important early repertoires for keyboard, lute, and viols, as well as masses, motets, madrigals, and song—will be explored and experienced within the larger context of English Renaissance and Reformation culture. The social functions of Elizabethan (and Jacobean) music, its role in the Shakespearean theater, and its debt to Continental influences, all inform this introduction to the “Golden Age” of English music. Repertoire includes works by Byrd, Gibbons, Dowland, Campion, Weelkes, and others. **(2 credits) Alfieri**

MHST 570B – Topics in Renaissance Music: The Music of Ockeghem

A detailed study of the biography and works of Johannes Ockeghem (ca. 1420-97), leading musician at the French royal court for decades and composer of some of the most elegantly complex works in the history of Western music. Includes comparative analysis of his works and those by his more important contemporaries, with emphasis on their varying aesthetic and compositional priorities. Other topics include the interrelatedness of notation and composition; intertextuality and the chanson; the early history of the cyclic mass; how to read and work with late-medieval music manuscripts. Course requirements will include two essays on analytical and/or historical topics to be determined in consultation with the instructor. **(2 credits) Metcalfe**

MHST 570C – Topics in Renaissance Music: The Music of Guillaume Du Fay

Guillaume Du Fay (c. 1397-1474) is a seminal figure in the history of 15th century music. The course will examine his long career working in major musical institutions throughout Western Europe, as well as his music, which reflects the broad shifts in aesthetics and compositional approach that mark the transition between the late medieval and early renaissance periods. While considering his contributions to all the major genres of his time, including masses and motets, a central focus will be his more than eighty songs with French or Italian texts, works remarkable for their compositional sophistication and expressive range. A principal aim of the course is an understanding of the salient features of music by Du Fay and his contemporaries through the study of manuscripts, notation, and musico-poetic genres, as well as various analytical and performance approaches. Readings, analytical and transcription assignments, presentations, and a final research paper. **(2 credits) Gallagher**

MHST 570D – Topics in Renaissance Music: Secular Music in Europe, 1380-1520

The 'long' fifteenth century in Europe (ca. 1380-1520) sees the turbulent transition from the late middle ages to the early phases of the renaissance. Secular music of the period encompasses an extraordinarily wide range of works and practices: not only courtly songs of love and loss, but also music for civic festivities, instrumental music for dancing, entertainments provided by minstrels, the unwritten traditions of solo singing, and much else. This course, while addressing many of these topics, focuses on one of the central genres of the period: the polyphonic setting of lyric poetry (mainly in French and Italian). We will examine a range of issues relating to these works—their historical, social, and stylistic contexts; their notation and transmission; the advent of music printing; questions of performance practice (both then and now); composers' approaches to text setting—in order to situate secular music within a broad complex of cultural practices in the cities and courts of Europe. There will be regular analytical and transcription assignments, quizzes on readings, and a final research project. **(2 credits) Gallagher**

MHST 572 – Polyphony, A Performer's Art –1150-1650

This study of the craft of polyphony as a performer's art is focused on four historic types of pieces covering some five centuries of European history: I. organum, II. motet, III. madrigal, and IV. basso continuo. Examples of each of these polyphonic types will be studied in two ways: 1) in selected pieces from these periods, together with theoretical writings and notational practices of their own period, and 2) with reference to comparable living oral traditions of polyphony in the Mediterranean (Sardinia, Corsica), the Balkans (Yugoslavia, Bulgaria), the Caucasus (Georgia), Africa (Liberia, Congo, South Africa) and Indonesia (Bali). Emphasis will be placed on polyphony as an essentially oral, performer-controlled practice, even as students work with early European notation systems and explore five centuries of written music theory. By the end of the course, students should be able to recognize (by ear and in notation) the four polyphonic types and to discuss them as distinct technical and historic forms. **(2 credits) Faculty**

MHST 578 – Exoticism in Western Music

The 19th c. explosion of interest in non-European cultures among artists of all kinds in Europe and the U.S. was part of a wider process of globalization which built on ideas about civilizations outside of Europe developing since the Middle Ages. That globalization process continues today across the spectrum of Western culture in both popular music and concert music. Behind this long-standing passion for the exotic lies a fascination with unexperienced

possibilities, alternative ways of being which “The Other”-someone different from us-seems to embody. The course will draw on classical European vocal, instrumental and dramatic repertoires from the late 18th to the early 20th centuries, building on the two principal exotic paradigms of the so-called “alla Turca” and “Hungarian” (“Gypsy”) styles. Students will also be presented with exotic 18th and 19th c. painting and with projects involving close work on non-western musical materials through listening and transcription. Final individual research projects may incorporate popular music, jazz and film, as well as concert repertoire. **(2 credits) Sanlikol**

MHST 580 – Teaching Internship

Two-year teaching assignment as an assistant in an undergraduate music history course. **(0 credit) Chair**

MHST 610A – Playing with History: Authentic or Synthetic

Authenticity is a powerful concept. It is how we describe what, for each of us, is real and true. In this seminar, we will explore how the question of authenticity plays a role in music-making. Our case study will be the Historically-Informed Performance Practice movement, although final projects may approach the question of Authenticity as it applies to any repertory. The choice of HIPP as a testing ground reflects the fact that it, perhaps more than any other major concert hall repertory, has a particular stake in the questions of what authenticity is and why we believe it has something special to offer performers and audiences alike. Weekly reading assignments (usually about 40 pages or less) will begin with John Butt’s book *Playing with History* (2002) and some supplementary readings that address other aspects of authenticity. For example, we will study the forensic process by which a musical work is deemed authentic by scholars. We will also consider how claims of authenticity are applied on the one hand to intangibles such as interpretation and on the other hand to the commodification of music (pricing of concert tickets, Stradivarius violins, the trade in autograph manuscripts, and so on). Pronouncing something “authentic” is meant to endow it with a particular, irreplaceable authority or worth, whether that worth is measured in dollars or the soul’s experience. Each of us defines authenticity according to our own values. The goals of this course are to provoke thoughtful, informed consideration of what, for each of us, constitutes musical authenticity and to work toward its articulation in discussion, writing, and performance. **(2 credits) Exner**

MHST 620A – Philosophy of Music in the 19th Century: Kant, Hegel, Schopenhauer, and Nietzsche

The course focuses on four leading German philosophers, Kant, Hegel, Schopenhauer, and Nietzsche, whose ideas are seminal for the understanding of 19th century musical aesthetics. Besides being the cornerstones of modern philosophical and aesthetic thinking in general, and reflecting the conceptual currents of their times, the ideas of these philosophers were directly formative for composers such as Wagner, Brahms, Mahler, Strauss, and Schoenberg. The course examines topics such as critical philosophy, formalism, aesthetic judgment, the beautiful and the sublime in art, idealism, the thing-in-itself, and dialectics. Our perspective is further contextualized through other relevant thinkers and artists such as Hanslick, Schlegel, Novalis, Caspar David Friedrich, and Adorno. The aim of the course is twofold. First, through the study of contemporaneous musical works, it provides a historical perspective on the bond between ideas and musical practice. Second, students test the value and relevance of various philosophical concepts in a more universal and practical manner by thinking historically through various musical genres and styles. Weekly discussions are structured around the relationship between specific

musical works and selected philosophical readings. Music by Beethoven, Wagner, Bach, Mahler, Richard Strauss, Charlie Parker and John Coltrane, among others, is studied. **(2 credits) Levy/Marković**

MHST 620B – Selected Readings in Philosophy of Music

This course is focused on careful and critical readings of seminal philosophical writings on music selected from various periods of the history of philosophy. Readings are taken from Pythagoras, Plato, Aristotle, Boethius, Confucius, Augustine, Rumi, Kant, Hegel, Schopenhauer, Nietzsche, Heidegger, Schoenberg, Adorno, Barthes, Dahlhaus, Kivy and Goehr. On the basis of these readings, students will investigate concepts such as: beauty, taste, judgment, the sublime in art, ethics, the musical work, music and emotion, and enjoyment. The class is in a seminar format, with weekly reading and discussion assignments. The students work includes individual presentations and short reading reports and analyses of studied texts. **(2 credits) Marković**

MHST 681/682 – Honors Thesis

Thesis preparation is supervised by department faculty; credits must be distributed over two semesters (see *Musicology* program of study). Requires department chair's permission. **(2 credits) Senior Faculty**

MHST 693 – Musicology Exams

See *Musicology* program of study. **(0 credit)**

MHST 697 – Portfolio

See *Musicology* program of study. **(2 credits)**

»MHST 901 – Doctoral Seminar in Musicology

Introduces methods and materials of musicological research through individual projects, reading, class presentations, and discussion. Issues to be addressed include source studies, historiography, performance practice, and criticism. **(3 credits) Senior Faculty**

»MHST 902 – Doctoral Seminar in Musicology

Advanced musicology seminar. Focuses on historical, philosophical, analytical, and aesthetic issues raised by music and music making via rotating topics. Prerequisite: MHST 901. **(3 credits) Senior Faculty**

MUSIC-IN-EDUCATION

Davidson, Chair; Burdick, Davidson, Gilbert, Scripp, Senders

The Music-in-Education program supports New England Conservatory's core mission to prepare graduate and undergraduate students not only as better musicians, but as more effective teachers and missionaries for music in a wide range of educational contexts—skills that are now a part of virtually every musician's career in music. All MIE courses are graduate courses that can be taken by any graduate or undergraduate student for either 0 or 2 credits per course.

MUSIC-IN-EDUCATION CORE COURSES

»MIE 501 – Introduction to Music-in-Education

Provides an overview of the diverse and evolving roles of music and musicians in the field of Music-in-Education. Introduces the Artist-Teacher-Scholar framework and relevant readings on the teaching of arts, the artistry of teaching, and the scholarship of teaching as a way to explore the differentiation and synthesis of these three perspectives. Portfolio documentation is required that demonstrates reflective understanding of readings, class activities and individual projects. The individual focus of the course can vary from



preparation for a role as a music educator, performer, administrator and researcher while in addition exploring the role of music as a catalyst for learning in other subject areas and social-emotional development. This course prepares students to create and maintain their MIE digital portfolios in all MIE classes. **(2 credits) Gilbert**

»**MIE 511 – Music-in-Education Teaching Seminar**

Students explore readings and presentations focused on the various ways that music teaching functions as a medium and/or model for diverse forms of music learning, learning in other subject areas through music, and as a tool for social-emotional development. Students can use this seminar to share their portfolio documentation of their teaching philosophy, techniques and experiences, propose and/or present documentation and reflection on their teaching in current guided internship courses, or to work on their requirements for the final MIE Concentration Cumulative Portfolio and Exit Interview.

(2 credits) Gilbert

MIE 512 – Models for Teaching and Learning for MIE

Challenges students to investigate important contrasting models of learning and explore their application to teaching and learning in (and through) music. Serves as a preparation for guided internships, curriculum development, assessment, and further study of the developmental psychology of music. Portfolio documentation assignments will focus on readings, observations, and sample curricula that support each student's evolving rationale, and application of general models of teaching and learning to music and culminate in an MIE Portfolio. **(2 credits) Davidson**

MUSIC-IN-EDUCATION ELECTIVES

»**MIE 526 – Music, Brain Development, and Learning**

Examines implications of current research indicating that music training affects general learning and human development. Topics include recent developments in brain imaging, research on music's role in early literacy, and long-term studies on the relationship between music and social development. Students are challenged create portfolio documentation as evidence of their ability to apply their knowledge of recent findings in research literature to teaching and learning in music to their own teaching and performance practices. **(2 credits) Davidson**

»**MIE 547 – Cross-Cultural Alternatives for MIE**

Explores approaches to music instrument making, music making and music learning that derive from ancient resonances of oral traditions and contemporary research in music and cognition. Individual portfolio documentation will be designed to capture diverse forms of teaching and learning as the basis for reflection of application to their own artistry, teaching and scholarship **(2 credits) Senders**

»**MIE 548 – Teaching and Learning with Music Technology**

This course will serve to familiarize students with the fundamental tools of current Music Technology as well as the common practices and strategies typically employed by teachers using these tools. The music technologies most commonly found in educational settings will be introduced and explored in a hands-on Music Technology Lab setting. Specific technologies examined will include: 1) Electronic Musical Instruments, 2) Notation Software, 3) Sequencing Software, 4) Recording Software, and 5) Technology-Assisted Learning (CAI) Software. Working through the nine national MENC standards for music education, students will create their own digital portfolio as a means to actively

apply a wide range of technology based teaching strategies and reflect on their learning throughout the semester. Working within the technology specialty of their choice, each student will finally develop and demonstrate a multi-lesson curricular sequence that they believe will be most relevant to their future teaching contexts and students. **(2 credits) Burdick**

MIE 556 – Improvisation in Music Education

Explores venues for employing traditional and contemporary improvisation techniques and methods for all instruments in the general music classroom ensemble, or private lessons, with an emphasis on multiple cultural perspectives on percussion and vocal teaching and attention to social-emotional aspects of drum circle facilitation. Interdisciplinary aspects of improvisation are also explored with attention to language arts, mathematics, history, and science. Introduces techniques for teaching improvisation, with an emphasis on ‘playing by ear’, ornamentation, and learning through call-and-response exercises using student made instruments. Each students digital portfolio will be used to explore document and reflect on and devise ways of applying of cultural, historical, and educational methods of teaching improvisation in school settings augmented by personal and class reflection on readings, research, observation, guided experiences and group discussion throughout the semester. **(2 credits) Senders**

MIE 571 – Performing Artists in Schools

Students learn to present, document, and reflect on high-quality programs that meet specific educational goals and objectives. Aspects of portfolio documenting and assessing educational impact of musical performance are discussed through readings, and by design and implementation of assessments in school settings. Models for education-based performance outreach will build on the past work of MIE students in contexts such as Young Audiences, and the From The Top Radio Show. **(2 credits) Burdick**

MIE 572 – Performing Artists in Community Outreach

Offers students the opportunity to understand the relationship between artists and community. Will revolve around class projects that are designed, organized, performed and converted to portfolio documentation by student work groups, guided by the teacher and in collaboration with community leaders. Students will learn how to initiate contact with communities, assess community needs, design and execute performance-centered programs, and assess the impact of their work on the communities in which they serve, as well as themselves as performing artists and cultural leaders. Through real world experiences that put them into contact with a wide and diverse range of community agencies—community centers, homeless shelters, senior citizen facilities, hospitals, prisons, and schools—students will learn how to search out, articulate, and bring to bear the “common ground” that lies between their personal artistic accomplishment and the practical needs of communities. In support of these ventures, the course will draw on a range of guest speakers from the NEC faculty and the broader Boston arts community and ongoing rigorous portfolio practices to optimize the range and reflective understanding of their coursework. **(2 credits) Burdick**

»MIE INT – Music-in-Education Guided Internship

Students may register for an MIE guided internship when they have designed, and intend to complete, a guided internship and accompanying digital portfolio. Students may work with MIE partner organizations or propose their own internship. The design and guidance for the internship and digital portfolio completion will be supervised by the MIE internship coordinator. The implementation process may be completed at any time before graduation.

Of particular importance to the success of the internship, and its possible application to state licensure, is the range and quality of documentation of the internship activities as specified in the internship plan. Guided Internships may draw on many topics such as studio instruction, pre-school education, vocal and general music instruction, student improvisation and composition in schools, music integration in schools, music for special needs students, orchestral and wind ensemble conducting, music literacy instruction, conducting improvisation ensembles, opera performance and creating opera residencies, arranging and composing for school ensembles, arts learning organization and administration internships. **(0 credits) Gilbert**

MUSIC THEORY

Miljkovic, Chair; Bang, Burdick, Davidson, Graybill, Heiss, Ianni, Janmohammadi, Liang, Minakakis, Sandler, Schartmann, Scripp, Stein, Truniger, Van Herk, Werntz

Our primary mission as a department is to help students create their unique musical voices music by exploring the close connections between musical understanding and musical practice. We encourage a pursuit of excellence by developing essential skills and critical thinking in studies of diverse musical traditions that empower students not only to deeply understand and reimagine the music of the past, but also to enrich the music of the future. By engaging music theory in performance and composition, we aim to provide an immersive learning experience that gives students the freedom to participate in and lead multifaceted endeavors throughout their professional lives in music.

UNDERGRADUATE CURRICULUM

Music Theory in Practice (MTP)

At the undergraduate level, the first two years of coursework are designed to help students expand their knowledge of repertoire, develop essential musicianship skills, learn fundamental analytical skills and transfer them to creative projects, including collaborative presentations, group performances and model composition. The Music Theory in Practice program consists of two parallel, complementary sequences: Music Literacy and Musicianship, and Analysis and Composition. After completion of the sequences, students are eligible to take theory electives that focus on particular repertoires, analytical techniques, and advanced musicianship skills.

Why Music Literacy and Musicianship?

Being a professional musician requires a set of skills that goes beyond mastering one's instrument or compositional idiom. Today's musicians are called upon to perform in a large number of capacities: from soloist, ensemble musician, and recording artist, to arranger, conductor, and composer, today's music leaders have to navigate a fascinating but increasingly demanding world. The Music Literacy and Musicianship (MLM) curriculum cultivates the practical skills necessary to support and supplement students' artistry along their professional path. At the epicenter of these skills is the development of audiation, or the ability to imagine the aural imprint of a single line and its relationship to the whole texture, from a duet to a large ensemble. Audiation involves a high level of music literacy, including the ability to read clefs and instrumental parts that exceed what is required for one's own instrument. It also involves a solid foundation in musicianship, including mastery of intonation; the ability to relate tones to each other, to the underlying harmonies, and to the larger phrases; a strong grasp of pulse, meter, subdivision, and rhythmic figures; and an acute

sensitivity to expressive nuances and articulations. Using students' most immediate musical instrument, their voice, scientifically-informed pedagogy,

Why Analysis and Composition?

Analysis and composition are two complementary activities, both of which play an important role in musical practices. Analysis involves identifying components of musical structures and examining the relationships to each other and to the whole. Composition, on the other hand, is a process of creating a whole that involves combining musical components (pitch, timbre, rhythm, meter, etc.) into larger musical forms. Put simply, one could say that the analyst reflects on existing musical works, while the composer strives to create new musical works. In reality, however, analysis and composition inform one another and are inseparable.

MUSIC LITERACY AND MUSICIANSHIP

Music Literacy and Musicianship (MLM) is a sequence of four courses that focus on the acquisition of music literacy and musicianship skills essential to any professional musician. Using “fixed-Do” Solfège as a common language throughout the sequence, students develop mastery in sight-singing tonal and post-tonal melodies in twelve-tone equal temperament, performing rhythmic patterns involving changing subdivisions and meters, conducting regular and irregular meters with tempo and expressive nuances, reading vocal and instrumental lines in any clef and transposition level, and understanding larger textures through “sing-and-play” exercises and arranging. A holistically-conceived curriculum, it integrates tried-and-true pedagogical methods with repertory-focused Project Based Learning that encompasses music across different eras and genres, including Common Practice, post-tonal, Jazz, world, and music of oral traditions.

In addition to regular class assignments, MLM students are required to complete the Musicianship and Music Literacy Milestones. The Musicianship Milestone consists of unprepared sight-reading examples, as well as . The Music Literacy Milestone consists of an in-depth score-reading project demonstrating a polymodal set of skills including sight-singing, sing-and-play, harmonic reduction, and understanding the use of textures. The material for the Musicianship and Music Literacy Milestones corresponds to the focus areas of each MLM course, as outlined in the description below.

ANALYSIS AND COMPOSITION (AC)

The Analysis and Composition (AC) curriculum promotes conceptual understanding through active music-making and creative work. In keeping with this hands-on approach, students demonstrate their musical understanding through multiple “modalities”: keyboard harmony, singing, hearing, music-writing, and analysis.

The first year of the curriculum focuses primarily on tonal harmony and voice leading, with special attention on the way harmony relates to rhythm, texture, and musical form. Students apply their skills and knowledge through creative projects, which explore the relationship between analysis, composition, and performance. By the end of the year, the student is equipped with notation skills and analytical tools for dealing with formal and harmonic designs in a variety of musical styles.

ELECTIVES

Specialized courses are offered after the theory core. Courses focus on musical languages, harmony, form analysis, specific styles, periods, and composers, including the 20th and 21st century.

STUDIO

THYU 100

Private theory lessons for majors and double majors. **(4 credits) Faculty**

»MTHY 101 – Music Literacy and Musicianship I

MLM I focus areas include: diatonic repertory; simple and compound meters with subdivisions in 2, 3, and 4 parts; vocal, chamber, and orchestral scores using treble and bass clefs with corresponding transposition level (E); and drills, dictations, and play-and-sing exercises using level-appropriate material. **(3 credits) Faculty**

»MTHY 102 – Music Literacy and Musicianship II

MLM II focus areas include: chromatic tonal repertory; simple and compound meters with changing subdivisions; vocal, chamber, and orchestral scores using treble, bass, alto, and rudimentary tenor clefs with corresponding transposition levels (E, D, B); and drills, dictations, and play-and-sing exercises using level-appropriate material. Continuation of MTHY 101. Prerequisite: MTHY 101. **(3 credits) Faculty**

»MTHY 111 – Analysis and Composition I

Analysis and Composition I focuses on diatonic tonal language, with an emphasis on principles of harmonic progression and voice-leading. The course also includes an introduction to formal analysis, with emphasis on phrases, periods, and sentences. The final project, which consists of several stages spread out throughout the semester, has three components: an analysis of a work chosen by the student; a presentation on the connection between the analysis and performance; and a composition related to the analyzed piece. **(2 credits) Faculty**

»MTHY 112 – Analysis and Composition II

The course focuses on diatonic seventh chords, chromatic harmony, modulations to closely related keys, and sequences (both diatonic and chromatic), as well as the analysis of binary and ternary form. The final project, which consists of several stages spread out throughout the semester, has three components: an analysis of a work chosen by the student, either in binary or ternary form, or an equivalent; a presentation on the connection between the analysis and performance; and a composition related to the analyzed piece. **(3 credits) Faculty**

MTHY 201 – Music Literacy and Musicianship III

Topics include note reading and transposition using five clefs (treble, bass, soprano, alto, and tenor), rhythms using changing time signatures and complex subdivisions, tonal and post-tonal melodies featuring rapid changes, and score reading with transposing instruments. Students must demonstrate sight-singing competency in the departmental examination to pass the course. Continuation of MTHY 102. Prerequisite: MTHY 102. **(3 credits) Faculty**

MTHY 202 – Music Literacy and Musicianship IV

Topics include note reading and transposition (using up to seven clefs), advanced rhythmic subdivision, syncopation, conducting, chromatic and atonal melodies, and score reading. In the 2nd half of the course, each section focuses on a particular topic or body of repertoire, with general emphasis on 20th century music. Continuation of MTHY 201. Prerequisite: MTHY 201. **(2 credits) Faculty**

MTHY 211 – Analysis and Composition III

Focuses on writing, hearing, and analysis of typical chromatic progressions, modulations to remote keys and large-scale tonal designs; analysis of binary and ternary forms; introduction to sonata form. Continuation of MTHY 112. Prerequisite: MTHY 112. **(3 credits) Faculty**

MTHY 212 – Analysis and Composition IV

Focuses on the review of the chromatic tonal language, and an introduction of the post-tonal repertoire through writing, hearing and analysis of a selected repertoire. In the 2nd half of the course, each section focuses on a particular topic or body of repertoire, with general emphasis on 20th century music.

Continuation of MTHY 211. Prerequisite: MTHY 211. **(2 credits) Faculty**

»THYU 102 – Solfège II

Topics include note identification in treble, bass, and alto clefs; melodies in major and minor keys; increasingly remote modulations; complex rhythmic subdivision and syncopation; small forms; score reading. Materials include Bach chorales, classical symphonies, other vocal and instrumental works. Students must demonstrate sight-singing competency in the departmental examination to pass the course. Continuation of THYU 101. Prerequisite: THYU 101.

(3 credits) Faculty

»THYU 106 – Tonal Practice I

Focuses on diatonic tonal language of the Common Practice period, with emphasis on the phrase as the vehicle for musical motion. Students study the role of underlying harmonic functions (tonic, predominant, and dominant) within the phrase, and explore how the contrapuntal relationship between the soprano and bass contributes to directed motion towards the cadence. The course also includes 1) the study of counterpoint (first and second species) to sensitize students to the relationship between melodic lines, and 2) an introduction to formal analysis, with emphasis on phrases, periods, and sentences. Topics are introduced and/or reinforced through ear training.

Prerequisite: passing Fundamentals of Music Theory exam. **(3 credits) Faculty**

»THYU 201 – Solfège III

Topics include note reading and transposition using five clefs (treble, bass, soprano, alto, and tenor), rhythms using changing time signatures and complex subdivisions, tonal melodies featuring rapid modulation, and score reading.

Materials include Renaissance vocal music, Bach chorales in open score, Beethoven symphonies, and other instrumental scores with transposing instruments. Students must demonstrate sight-singing competency in the departmental examination to pass the course. Prerequisite: THYU 102 and THYU 106. **(3 credits) Faculty**

»THYU 202 – Solfège IV

Topics include note reading and transposition (using up to seven clefs), advanced rhythmic subdivision, syncopation, conducting, chromatic and atonal melodies, and score reading. In the spring semester, each Solfège IV section focuses on a particular topic or body of repertoire, with general emphasis on 20th century music. Students must demonstrate sight-singing competency in the departmental examination to pass the course. Prerequisite: THYU 201 and THYU 207. **(3 credits) Faculty**

»THYU 207 – Tonal Practice II

Focuses on writing, hearing, and analyzing chromatic harmony and modulations to closely related keys; analysis of binary and ternary forms; introduction to sonata form. Prerequisites: THYU 106 and THYU 102.

(3 credits) Faculty

»THYU 208 – Tonal Practice III

Studies typical chromatic progressions and large-scale tonal designs representative of the later Common Practice period; analysis of larger works, with emphasis on works in sonata form. Continuation of THYU 207.

Prerequisites: THYU 207 and THYU 201. **(3 credits) Faculty**

Please Note: For the following courses *Jazz Studies* and *Contemporary Improvisation* students may satisfy the prerequisite requirements through completion of THYU 202 or CI 283T or JS 483T, and THYU 208.

THYU 307 – Extended Tonality

Explores the 19th century expansion of harmonic practice through analysis of works from Schubert to Debussy. Prerequisite: THYU 202, 208. **(2 credits) Stein**

THYU 315 – Analysis and Performance of 19th Century *Lieder*

Examines both German Romantic poetry and the musical settings of Schubert, Schumann, Brahms, Mahler, and others. As the *Lieder* genre developed, the poetic text seemed to encourage innovation and daring in virtually every aspect of musical composition. Study of the poetic text will lead to greater understanding of all aspects of the musical setting: harmony, tonality, melody, motive, meter, rhythm, articulation through texture, register, timbre, etc. Where possible, students will perform various *Lieder* in the classroom. Prerequisite: THYU 202, 208. **(2 credits, GE) Stein**

THYU 327 – Performers’ Introduction to Schenkerian Analysis

Introduces facets of Schenker’s analytical process most pertinent to performers: how a work is shaped by a counterpoint of melody and bass; how harmonic flow and melodic shape involve prolongation; how melodic lines evolve; and how motivic elements recur. Demonstrates the application to performance through student performances informed by analysis. Prerequisite: THYU 202, 208.

(2 credits) Stein

THYU 334 – An Introduction to Pitch-Class Set Theory

The modernist music that emerged in the early 20th century is the result of a long evolution that can be traced back to the tonal practice period of the 18th century (and beyond). Yet the analytical concepts from the tonal tradition are inadequate for post-tonal music. This course offers a creative approach for exploring and understanding this repertoire and the underlying theoretical concepts. For this purpose, the basics of the pitch-class set theory will be discussed in detail. This theory has established fundamental concepts for 12-tone music that have been acknowledged as the standard for discussing this repertoire in academia and scholarly publications. The focus of this class is dual: a theoretical understanding of post-tonal music and its concepts; and developing a musical sensitivity of these concepts through creative work. Musical examples are drawn from a broad range of repertoire including composers such as Schönberg, Webern, Stravinsky, Varèse, Bartok, Lutoslawski, Berio, Knussen, and Boulez among others. Prerequisite: THYU 202, 208. **(2 credits) Van Herck**

THYU 338 – Introduction to Spectral Music

This class will introduce you to spectral music in multiple facets. First comes the music: through listening assignments you will get to know some of the major compositions by Grisey, Murail, Harvey, Saariaho among others. Subsequently, the techniques developed by Grisey and Murail will be presented, as well as the ideas—of a holistic approach to sound—on which the spectral movement is built. Finally the larger context in which spectralism began and developed will be discussed: from a reaction against the dominating parameterization of the serial method, until a movement that inspired younger composers such as Leroux, Hurel, Romitelli to name but a few. For spectral composers the perception of sound is of the utmost importance in developing their techniques. Therefore, in this course the work will be hands-on: from aural analysis to making (spectral) drafts of music based on selected sounds! While creativity is encouraged, it is not needed to complete the assignments of this class.

Prerequisite: THYU 202, 208. **(2 credits) Van Herck**

THYU 361 – The String Quartets of Beethoven

Studies Beethoven's String Quartets, with special attention to formal design, harmonic structure, motivic development, and texture, as well as the implications of these for performance. Prerequisite: THYU 202, 208. **(2 credits) Graybill**

THYU 362 – Bach's Music for Solo String Instruments

Explores aspects of style, compositional technique, and performance practice in the instrumental music of Johann Sebastian Bach, focussing on his Sonatas and Partitas for solo violin, BWV 1001-1006, and his Suites for solo cello, BWV 1007-1012. Specific aspects to be studied include musical texture, harmony, counterpoint, polyphonic melody, rhythm, form, and ornamentation. Students' work will involve listening, analysis, and reading assignments, as well as compositional exercises modeled on Bach's music. As a mid-term project, each student will write a dance movement in the style of Bach (for any melodic instrument), which will be performed and discussed in class. Analytical exam at the end of the semester. Prerequisite: THYU 202,208. **(2 credits) Truniger**

THYU 364 – Beethoven's Piano Sonatas

This course explores Beethoven's piano sonatas from the perspective of modern-day approaches to sonata form—primarily those rooted in William E. Caplin's theory of formal functions and James Hepokoski and Warren Darcy's Sonata Theory. With respect to Caplin's work, students will learn how Beethoven organizes musical elements to express different temporal functions (e.g. beginning, middle, after-the-end). With respect to Hepokoski and Darcy's Work, students will learn how Beethoven's music strives for large-scale formal goals (e.g. medial caesura, essential expositional closure) and interacts with established norms to create a compelling musical journey. **(2 credits)**

THYU 365 – The Chamber Music of Brahms

Studies Brahms's chamber music for piano and strings, with special attention to formal design, harmonic structure, motivic development, and counterpoint, as well as the implications of these for performance. Prerequisite: THYU 202, 208. **(2 credits) Graybill**

THYU 368 – American Art Song and 20th Century Tonality

Theoretical study of songs by American Composers active in the 20th century, namely: Barber, Ives, Larsen, Musto and Rorem. Format of study includes: study of analytical methods needed for making musical sense of the songs, study of various styles that commingle in the songs, background on the poets/ lyricists, and hands-on analysis of select pieces. Prerequisite: THYU 202, 208. **(2 credits) Sandler**

»THYU 371 – American Experimental Music Since 1960

The course is centered around works of John Cage, his innovative thinking about music and ways of music organization. Beginning with the seminal works *Lecture on Nothing* and *4'33*, students follow the development of American Experimental Music through the study of Morton Feldman, Christian Wolf, Earl Brown, La Monte Young, and Fluxus movement, Cornelius Cardew, James Tenney, Marianne Amacher, Pauline Oliveros, Michael Pissaro, Jurg Frey and Wandelwieser group. The interdisciplinary aspects of experimental music-making reflect in the study and sonification of selected texts, including writings by John Cage, Samuel Beckett, recent American experimental writers, followed by sonification of scientific data and modeling of selected processes occurring in nature. Experiential aspect of the course reflects in preparation and performance of verbal, mobile, graphic and other indeterminate scores, including students' original works. Prerequisite: THYU 202,208.

(2 credits, GE) Miljkovic

THYU 372 – Music Modernism and Thereafter

This course addresses the multi-faceted phenomenon of modernism from an analytical perspective. It examines composers and works from the Second Viennese School, the French-Russian School, German Expressionism, and the frequently neglected “indigenous” and experimentalist modernist movements that appear outside Western Europe. It also introduces and assesses a variety of analytical models that are applied to music of the era. The repertory addressed in the context of this course covers a period of time from the early 1920s until today, with primary focus on the era before World War II. It includes the work of composers from Western Europe and the European periphery, the former Soviet Union, East Asia and the Americas. To provide a broader understanding of the phenomenon of modernism in its totality, the course also addresses developments in visual arts, literature and architecture, attempting to draw parallels between developments in these fields and music. Prerequisite: THYU 202, 208. **(2 credits, GE) Minakakis**

THYU 374 – Exploration of Acoustic Properties and Aesthetics of Sound in Selected Works of 20th and 21st Century

This course is designed to provide the student with a deeper understanding of sound, starting with its acoustics and psycho-acoustic properties, and ending with the new instrumental techniques of sound production and its poetic possibilities in the multifaceted scene of contemporary music composition and recital production. To this end students will engage with: 1) Gaining fundamental knowledge on principles of Acoustics and Psychoacoustics, with a particular focus on sound treatments and room acoustics. 2) Gaining an historical context in connection to the main poetics that have led to the emancipation of sound and its representations in Western Music. 3) Gaining the necessary language and analytical tools (including software for sound analysis) associated with different compositional poetics, with a focus on secondary techniques of sound production. Prerequisite: THYU 202, 208. **(2 credits) Ianni**

THYU 382 – Music as Narrative

Explores ways of interpreting a musical work as a narrative trajectory, with primary focus on instrumental music. We will be working with analytical concepts and tools that are especially suited for generating narrative interpretations, such as musical agency, metaphor, and musical plot. Moreover, since various harmonic processes and formal designs can often be interpreted through a narrative lens, the course also draws on skills and knowledge already acquired through the core theory courses. Prerequisite: THYU 202, 208.

(2 credits, GE) Graybill

»THYU 411T – 16th Century Counterpoint

Analyzes Lassus’s canons and two-voice motets; composing compositions in the style. Readings in Pietro Aaron, Aldrich, Cook, and Wittkower. Prerequisite: THYU 202, 208. **(2 credits) Davidson**

»THYU 412T – 16th Century Counterpoint

Analyzes composition of motets and mass movements in three or four voices. Readings from Zarlino. Continuation of THYU 411T. Prerequisite: THYU 411T. **(2 credits) Davidson**

THYU 413T – Invention in the Style of Bach

Studies Baroque counterpoint with special attention to Johann Sebastian Bach’s keyboard inventions. Aspects of style and compositional technique are explored through analysis, listening, and performance, as well as through constant writing of contrapuntal exercises modeled on Bach’s music. As a final project, each student will compose a two-voice invention (for keyboard or two melodic

instruments), which will be performed and discussed in class. Prerequisite: THYU 202, 208. **(2 credits) Truniger**

THYU 414T – Fugue in the Style of Bach

Examines more complex contrapuntal forms, such as canons and fugues, in the music of Johann Sebastian Bach. Course work includes compositional exercises, as well as reading, analysis, and listening assignments. As a final project, each student will compose a three-voice fugue (for keyboard or three melodic instruments), which will be discussed and performed in class. Prerequisite: THYU 202, 208. **(2 credits) Truniger**

»THYU 417T – Microtonal Composition and Performance

Musicians are increasingly drawn to microtones—intervals from outside the Western equal-tempered system—as they search for alternative modes of expression. In Microtonal Composition and Performance, students learn to hear, sing, play, and compose in 72 equal temperament—first learning quarter-tones, then sixth-tones, and finally twelfth-tones. Ear training drills and short compositional exercises lead the student through an exploration microtonal melody and harmony. Students are encouraged to develop an awareness of their reactions to the new sounds and a sense of organization, and also to pay attention to the practical matters of performance technique on different instruments. By semester's end students are performing each other's own short compositions. Prerequisite: THYU 202, 208. **(2 credits) Werntz**

THYU 419T – The Music of Xenakis and Ligeti

The work of Xenakis and Ligeti is of seminal importance to contemporary music. Both outsiders to the Franco-German post-1945 avant-garde, their unique vision established them as two of the most formidable explorers of music in Europe and throughout the world. While their personal idioms are highly distinct, both Xenakis and Ligeti frequently addressed common compositional issues. From their 1950s critique of serialism, to their later interest in complex patterns, their development was often triggered by identical impulses. This course examines aspects of Xenakis' and Ligeti's work through the prism of the solutions both composers provided to the same problems. Prerequisite: THYU 202, 208. **(2 credits) Minakakis**

THYU 421T – Understanding Microtonal Music

To understand the various roads that can lead musicians into the use of microtones we will explore the microtonal music and writings of five important 20th and 21st century composers and how each underlying premise is manifested in the music itself. These roads include just intonation and spectralism (math and acoustics), "ultra-chromaticism," expressive inflection, speech contours, beating/clusters, non-Western and folk tunings and techniques, and even philosophy and spirituality. Students gain clarity on questions of intent and end result, and apply this clear thinking to their final analysis or composition projects. Prerequisite: THYU 202, 208. **(2 credits) Werntz**

THYU 423T – Introduction to Sonification

A rapid development of artificial intelligence driven by the expansion of technology and computation penetrated all fields of creativity, including social and natural sciences as well as art and music. Due to computational modeling of a vast number of processes in recent decades, parallels between structures studied in apparently disparate fields became evident. Reductionism of computation created bridges between disciplines, offering communication, collaboration and exchange between multitudes of social and professional circles. The class proposes sonification as an interdisciplinary approach to a sensory information display and a vehicle of communication between

different fields. After the introduction to the concept of auditory display and its modalities such as audification, sonification and auditory icons, students observe and analyze spatial behavior of computational models, specifically Cellular Automata, interpret relations of elements in data sets, and transfer them to sound. The final projects may be written for acoustic instruments or electronics. **(2 credits) Miljkovic**

THYU 429T – Music of James Tenney and Morton Feldman

The course will introduce theoretical writings by James Tenney, focussed on a phenomenology of 20th century musical materials, and an innovative approach to the study of musical form as proposed in Tenney's treatise *Meta/Hodos*. Students study and apply analytical techniques to nonlinearity and modular organization in Tenney's musical works based on the principles of auditory perception, cohesion and segregation. The class will engage in building perceptual models of the excerpts from musical works based on the morphology of music material. After examining theories and music of James Tenney, the class will shift the attention to Morton Feldman's music, the embodiment of modularity and non-linearity of the 20th century. Driven by the composer's intuitive approach to the organization of musical materials and works by Abstract Expressionist painters, the selected works by Morton Feldman will be examined using Tenney's analytical techniques and perceptual models. At the end of the course, the students will engage in comprehensive analysis of Feldman's late works. **(2 credits) Miljkovic**

THYU 442 – Music in Ghana: A Theoretical Look

An engagement of select traditional and contemporary musics created in Ghana, West Africa. The course addresses: reading, writing, performing, singing and analyzing music from different perspectives. In particular, students will learn basic drumming patterns of Agbadza and Kpanlogo, make transcriptions, learn of the various ways that theorists have sought to describe the music of Africa and the controversies that surround that work, and explore the music of a select number of contemporary Ghanaian composers who integrate their Western art music training with their indigenous culture. Prerequisite: THYU 202, 208. **(2 credits, GE) Sandler**

DEPARTMENTAL POLICIES—GRADUATE CURRICULUM

At the graduate level, the Music Theory department offers one- and two-semester courses in hearing, analysis, composition, performance, research, and pedagogy. In the listings that appear below, § indicates two-semester courses. *Students must pass all required components of the Master's Music Theory Competency Examination before registering for graduate courses in music theory. If a student fails only the 20th century portion of the test, a student may take a 20th-21st century music theory elective.*

STUDIO

THYG 500

CLASSROOM INSTRUCTION

»THYG 082 – Principles of Harmony and Form

Designed to aid graduate students who do not pass the Master's Music Theory Competency Exam, and provide a better understanding of essential principles of harmonic, motivic and formal organization of tonal and post-tonal music. The course includes written, analytical and ear training components. Students who withdraw or fail the class need to take it again. **(0 credit) Faculty**

»THYG 511T – 16th Century Counterpoint

Analyzes Lassus's canons and two-voice motets; compositions in the style. Readings in Pietro Aaron, Aldrich, Cooke, and Wittkower. **(2 credits) Davidson**

»THYG 512T – 16th Century Counterpoint

Analyzes composition of motets and mass movements in three or four voices. Readings from Zarlino. Continuation of THYG 511T. Prerequisite: THYG 511T or instructor's permission. **(2 credits) Davidson**

THYG 513T – Invention in the Style of Bach

Studies Baroque counterpoint with special attention to Johann Sebastian Bach's keyboard inventions. Aspects of style and compositional technique are explored through analysis, listening, and performance, as well as through constant writing of contrapuntal exercises modeled on Bach's music. As a final project, each student will compose a two-voice invention (for keyboard or two melodic instruments), which will be performed and discussed in class. **(2 credits)**

Truniger

THYG 514T – Fugue in the Style of Bach

Examines more complex contrapuntal forms, such as canons and fugues, in the music of Johann Sebastian Bach. Course work includes compositional exercises, as well as reading, analysis, and listening assignments. As a final project, each student will compose a three-voice fugue (for keyboard or three melodic instruments), which will be discussed and performed in class. **(2 credits)**

Truniger

THYG 519T – The Music of Xenakis and Ligeti

The work of Xenakis and Ligeti is of seminal importance to contemporary music. Both outsiders to the Franco-German post-1945 avant-garde, their unique vision established them as two of the most formidable explorers of music in Europe and throughout the world. While their personal idioms are highly distinct, both Xenakis and Ligeti frequently addressed common compositional issues. From their 1950s critique of serialism, to their later interest in complex patterns, their development was often triggered by identical impulses. This course examines aspects of Xenakis' and Ligeti's work through the prism of the solutions both composers provided to the same problems. **(2 credits) Minakakis**

THYG 521T – Understanding Microtonal Music

Graduate offering of THYU 421T. **(2 credits) Werntz**

THYG 523T – Introduction to Sonification

A rapid development of artificial intelligence driven by the expansion of technology and computation penetrated all fields of creativity, including social and natural sciences as well as art and music. Due to computational modeling of a vast number of processes in recent decades, parallels between structures studied in apparently disparate fields became evident. Reductionism of computation created bridges between disciplines, offering communication, collaboration and exchange between multitudes of social and professional circles. The class proposes sonification as an interdisciplinary approach to a sensory information display and a vehicle of communication between different fields. After the introduction to the concept of auditory display and its modalities such as audification, sonification and auditory icons, students observe and analyze spatial behavior of computational models, specifically Cellular Automata, interpret relations of elements in data sets, and transfer them to sound. The final projects may be written for acoustic instruments or electronics. **(2 credits) Miljkovic**



THYG 529T – Music of James Tenney and Morton Feldman

The course will introduce theoretical writings by James Tenney, focussed on a phenomenology of 20th century musical materials, and an innovative approach to the study of musical form as proposed in Tenney's treatise *Meta/Hodos*. Students study and apply analytical techniques to nonlinearity and modular organization in Tenney's musical works based on the principles of auditory perception, cohesion and segregation. The class will engage in building perceptual models of the excerpts from musical works based on the morphology of music material. After examining theories and music of James Tenney, the class will shift the attention to Morton Feldman's music, the embodiment of modularity and non-linearity of the 20th century. Driven by the composer's intuitive approach to the organization of musical materials and works by Abstract Expressionist painters, the selected works by Morton Feldman will be examined using Tenney's analytical techniques and perceptual models. At the end of the course, the students will engage in comprehensive analysis of Feldman's late works. **(2 credits) Miljkovic**

THYG 548 – Contrapuntal Principles and Practice: Bach to Present

Explores the evolution of contrapuntal practice and its underlying theoretical principles from the Baroque period up to the late 20th century. Music to be examined includes works by Bach, Beethoven, Brahms, Schoenberg, Stravinsky, Bartok, Webern, and Carter. Students will deepen their understanding of diverse contrapuntal approaches through constant writing of compositional exercises, as well as through analysis, listening, and performance. Additional insight will be gained from theoretical texts by Schenker, Salzer/Schachter, Schoenberg, Seeger, and Krenek. Topics are to include tonal counterpoint, imitation procedures, dissonant counterpoint, serial counterpoint, and rhythmic stratification. **(2 credits) Truniger**

»THYG 553 – Schenkerian Analysis and Performance: Introduction

Heinrich Schenker's seminal theories of tonality and analysis and their influence on musical hearing, thinking, and performance. Theoretical, aural, and performance study of his treatment of diminution, voice-leading, counterpoint, harmony, and motive, including his methods of graphic display, in excerpts and short compositions primarily from Bach through Brahms. Focus on keyboard literature, along with selected chamber and vocal examples. **(2 credits) Stein**

THYG 564 – Ambiguity in 18th and 19th Century Music

Focuses on various forms of musical ambiguity in the great repertoire of the 18th and 19th centuries, beginning with Haydn, Mozart, and Beethoven, and ending with Mahler and Debussy. The course will look at various kinds of ambiguity: harmonic and tonal, rhythmic and metric, and formal (including phrase ambiguity). Short works (Lieder and miniature piano pieces) will model ambiguity types and larger works, such as single movements from larger multi-movement works, will demonstrate how ambiguity is created and, in many but not all cases, resolved. Some repertoire will be chosen based on class instrumentation, and in-class performances will be encouraged as much as possible. **(2 credits) Stein**

THYG 572 – Beethoven's String Quartets

Studies Beethoven's quartets in light of modern historical research and analytical theory, with attention to their harmonic, contrapuntal, motivic, and structural formation, and the implications of these for understanding and performance. **(2 credits) Graybill**

»**THYG 573 – German *Lied*: Analysis and Performance**

Examines poetic texts and their musical settings from Schubert to Wolf, with attention to analytic methods and their performance implications.

(2 credits) Stein

»**THYG 575 – Music Since 1945**

Music since 1945 presents a vibrant artistic period, driven by close interdisciplinary connections between arts, sciences, literature, architecture, and music. Students learn about reactions of artists to cataclysmic consequences of World War II resulting in challenging the conventional norms: linear thinking, the notion of order, space, time, language and meaning. A wide range of composers studied in class includes Babbitt, Messiaen, Boulez, Stockhausen, Lutoslawski, Cage, Feldman, Reich, Ligeti, Xenakis, Adès, Grisey, Andre, and Cendo. Compositional techniques range from serialism to new complexity, experimentalism, new tonality, spectralism, and saturation movement. Through listening, reading, analysis, performance, and writing of short original pieces, students experience rapidly emerging new ways of music organization that had liberating power for future generations and lead to current musical developments. **(2 credits) Miljkovic**

THYG 577 – The Chamber Music of Johannes Brahms

Studies Brahms chamber music, with special attention to formal design, harmonic structure, motivic development, and counterpoint, as well as the implications of these for performance. **(2 credits) Graybill**

THYG 578 – Asian Modal Systems

Based, in part, on Harold Powers' profoundly important contribution to the study of modal concepts, this course explores the nature of modality across and within several musical cultures: Arab, Persian, Indian, Javanese, Chinese and Japanese. The theoretical systems of each culture are studied and are applied analytically to pieces within the repertoire of each culture. **(2 credits) Janmohammadi**

»**THYG 581 – Interpretive Analysis I**

Analysis for performers; concepts of rhythm, line, harmony, and form; performance implications of analytic conclusions; performance and analysis of works from students' areas of specialization. **(2 credits) Heiss**

»**THYG 582 – Interpretive Analysis II**

Continuation of THYG 581. **(2 credits) Heiss**

THYG 583 – 20th Century American Composition and Theory

Exploration through analysis, research, listening, and performance of innovative 20th century American concert music, from Charles Ives to Ruth Crawford through Elliott Carter and John Cage; as well as important theoretical developments connected with American creation (including among others the theories of Charles Seeger, Howard Hanson, Harry Partch, Roger Sessions, and Milton Babbitt). **(2 credits) Faculty**

THYG 585 – Music in Ghana, West Africa

This course involves an engagement of select traditional and contemporary musics created in Ghana, West Africa. The course addresses reading, writing, drumming, singing and analyzing music from different perspectives. In particular, students will learn various ways that theorists have sought to describe the music of Africa and the controversies that surround that work. In addition to learning some traditional forms, we will explore the music of a select number of contemporary Ghanaian composers who integrate their Western art music training with their indigenous culture. **(2 credits) Sandler**

THYG 586 – Musical Minimalism

The course traces the beginnings of minimalism, rooted in reduction, constant pulse, insistent repetition, extended time and form as a process. Students follow the transformation through which minimalism gradually turns to new tonality, more complex forms and cross-pollination of classical, electronic, rock, pop and music for film. The focal point of the course is the perception of musical time, including analysis of processes in the rhythmic and metric domain, such as phase shifting, additive and subtractive processes, fuzzy repetition, etc. The class is not approaching minimalism as a compositional technique only, but also as an aesthetic orientation examined through scholarly writings and analysis of musical works. Material for the class includes an abundance of internet links, live recordings, videos, interviews with composers and art films. Composers, presented and discussed in class, include Phillip Glass, Steve Reich, La Monte Young, Terry Riley, James Tenney, Michael Gordon, David Lang, and Nico Muhly. **(2 credits) Miljkovic**

THYG 587 – Post-Tonal Harmony

The goal of this course is to develop an understanding of post-tonal harmony. This will be done in three steps. First, the notion of consonance and dissonance will be reviewed according to contemporary praxis. The old duality will become more of a sliding scale between opposites. Second, different viewpoints on the concept of dissonant prolongation will be discussed. The problematic issues in particular will receive attention. Finally, by combining the renewed concept of consonance with the idea of prolongation, a new strategy for post-tonal harmony emerges. These theoretical topics will be applied to music examples throughout the course. Among others, there will be music by Unsuk Chin, Donatoni, Haas, Lindberg, Messiaen, Schönberg, Scriabin, and Knussen. **(2 credits) Van Herck**

THYG 588 – French *Mélobodie*: Analysis and Performance

This course investigates how French composers in the mid-19th and early 20th centuries (Debussy, Fauré, Chausson, Hahn, Duparc, Poulenc, and Ravel) created new musical languages to convey several evolving forms of French poetry, especially that called “Symbolism.” The premise of the course is that every aspect of the music (melody, harmony, tonality, meter, texture, etc.) creates a musical version of the poetry. Thus the songs developed new musical languages that blended tonality, modality, and post-tonal elements. The poetry is also innovative, as poets turned from Romanticism to the Parnassian approach of Symbolism and beyond to forge new poetic forms and use of meters. The course subdivides into three main parts: 1) Introduction to 19th century French poetry; 2) Introduction to Music Analysis (including tonality and mode, harmonic innovations, influence of Wagner, and rhythm and meter); and 3) Introduction to Performance Issues (determining tempo; how pedals and ostinati in the accompaniment and vocal line shape poetic expressivity). **(2 credits) Stein**

THYG 589 – Musical Narrative and Analysis

Explores ways of analyzing a musical work as a narrative structure, with primary focus on instrumental music. We will first consider how a non-texted work can (or cannot) be regarded as a narrative, and then proceed to investigate topics such as musical plot, musical agency, gesture and music, and the role of metaphor in musical discourse. The work for the course includes readings, but the primary emphasis will be on analysis of music from the repertoire. **(2 credits) Graybill**

THYG 591 – Perspectives on Spectral Music

When Gérard Grisey and Tristan Murail began their compositional adventures that would lead to the spectral movement, some of their ideas were appearing

elsewhere as well. Independently or not, other composers developed music with similar ideas. As a result there are many different kinds of music that belong to the spectral school at large. While this class focuses French spectral music, other kinds of music closely related to spectralism will be presented. Examples are: Romanian spectralism, the Feedback group from Cologne, and American spectral composers. Also individual composers such as Magnus Lindberg, Hans Zender, Marc-André Dalbavie, Julian Anderson, Luc Brewaeys, Kaija Saariaho, and Georg Friedrich Haas, each in their own way, are indebted to the spectral movement. Spectral techniques as developed by the French spectralists will be discussed in detail with an introduction to OpenMusic. OpenMusic is the software that Murail and Grisey developed to help them realize their compositional tools. Students are expected to understand the basics of spectral techniques, and how OpenMusic facilitates the use of spectral techniques. The goal is to enhance a profound understanding of spectral music through analysis and—if applicable—compositional work. **(2 credits) Van Herck**

»**THYG 694 – Analytical Thesis**

Analytical approaches in various styles, periods, or cultures. Supervised in studio instruction; submitted to the Music Theory department. **(0 credit) Faculty**

»**THYG 695 – Compositional Thesis**

Compositional approaches in various styles, periods, or cultures. Supervised in studio instruction; submitted to the Music Theory department. **(0 credit) Faculty**

»**THYG 697 – Portfolio (first year)**

See *Music Theory* program of study. **(0 credit) Faculty**

»**THYG 699 – Portfolio (second year)**

See *Music Theory* program of study. **(0 credit) Faculty**

»**THYG 901 – Doctoral Seminar: Theoretical Practice—
Past, Present, Future**

Explores major patterns of theoretical thought and practice, and major developments of 20th and 21st century theory. Considers cross-currents between theory, creation, and performance, as well as those between music theory and other domains of human creativity and culture. Theoretical readings and analysis of musical works. **(3 credits) Miljkovic**

»**THYG 902 – Doctoral Seminar: Advanced Theoretical Projects**

Projects in theoretical research, analysis, historical compositional techniques, or composition that relate to individual interests and needs, and that enhance theoretical technique and knowledge. Two projects in different areas are required, one of which may be a class project. Seminar meetings are devoted to presentations and critiques of individual and class projects. **(3 credits) Truniger**

OPERA STUDIES

Major, Chair: *Eaglen, Francouer-Krzyzek, Goldstein, Jepson, Meraw, Penna, Saffer, Steele, M. Strauss, Tweten, Wagner, Whitaker, Williams, Wyneken*

For Opera Studies Program participation requirements, see *Opera Studies* under *Ensembles*. All course placement for both new and returning students by special audition during Registration Week of the fall semester.

»**OPERA 420 – Undergraduate Opera Studio**

The Undergraduate Opera Studio (UGOS) offers an introduction to performance skills in opera and lyric theatre and the discipline of being a professional singer.

UGOS is an annually auditioned ensemble, which is open to undergraduate voice students who have passed their first year promotional. There is a co-requisite of Movement and Stagecraft (sophomore year), Preparing Operatic Roles (junior year), and Aria Class (senior year) for students in UGOS. Students who are admitted to the performance ensemble of UGOS will have musical coachings and stagings culminating in a scenes program in the first semester and a complete one-act or full opera in the second semester. Prerequisite: VC 195 and instructor's permission. **(0 or 1 credit*) Meraw**

OPERA 431 – UGOS Aria Class

In this class, students will prepare arias for musical and dramatic coaching, an essential skill for aspiring opera singers. After learning the musical and vocal demands of core arias for their voice types, students will receive dramatic coaching from various opera department faculty members to help the students to prepare arias that will be applicable to both the audition room and a stage performance. Students will be evaluated based upon preparedness for musical and dramatic coachings, and their ability to assimilate new musical and dramatic ideas into their performance. This course is taken in the Fall of the senior year **(0 credit*) Major**

»OPERA 440 – UGOS Movement, Stagecraft, and Acting

In this class we will begin to develop and deepen the students understanding of acting as a craft, learning to use ones entire body in creating a character, and basic fundamentals of theater architecture. Emphasis is put on firing up the improvisational spark of the performer. Co-requisite of OPERA 420. **(0 credit*) Faculty**

OPERA 441 – UGOS Preparing Opera Roles

This course is a practical introduction to learning and preparing recitatives, arias, and ensembles common to most operatic literature. This course is taken in the Fall semester of the junior year. **(0 credit) J. Williams**

»OPERA 520 – Graduate Opera Studies

See description under Ensembles. Scene study and participation in productions as cast and other level specific instruction and masterclasses. Co-requisites: OPERA 510 (ensemble) for all students, OPERA 563-564 (two semesters) for first year students, OPERA 581-582 (two semesters) for second year students, and the appropriate workshop, acting and movement level. **(2 credits*) Major**

»OPERA 521 – Opera Workshop

A class designed to provide an in-depth study of the fundamentals of opera performance, including dramatic interpretation, recitative, stylistic interpretation, etc., leading to scenes and aria performances. Normally for first year graduate students, these studies are enhanced with individual musical coaching, acting, and movement classes. **(0 credit) Major**

»OPERA 522 – Opera Workshop

Continuation of OPERA 521. Prerequisite: OPERA 521. **(0 credit) Major**

»OPERA 523 – Advanced Opera Workshop

Building on the areas studied in Opera Workshop, this class provides more detailed study in aria interpretation and performance, repertoire, audition preparation, presentation, and performance, etc. in a broad array of styles. Normally for second year graduate students, these studies are enhanced with individual musical coaching, acting, and movement classes. Prerequisite OPERA 522 or instructor's permission. **(0 credit) Major**

»OPERA 524 – Advanced Opera Workshop

Continuation of OPERA 523. Prerequisite: OPERA 523. **(0 credit) Major**

»**OPERA 541 – Acting Techniques for the Singer I**

Study of acting and singing-acting techniques including: fundamentals of acting, acting with the whole body, improvisation in speaking and singing and monologue and aria dramatic analysis and performance. **(0 credit) Goldstein**

»**OPERA 542 – Acting Techniques for the Singer I**

Continuation of OPERA 541. Prerequisite: OPERA 541 **(0 credit) Goldstein**

»**OPERA 543 – Acting Techniques for Singers II**

Study of acting and singing-acting techniques including scene study, advanced improvisation and character analysis. **(0 credit) Goldstein**

»**OPERA 551 – Movement I**

Introduction to movement through body fundamentals and improvisation. Emphasis on developing physical self awareness and stage presence. Introduction to dance styles from the Renaissance through the present day. In-class presentations of improvisations and combinations. **(0 credit) Wagner**

»**OPERA 552 – Movement I**

Continuation of OPERA 551. Prerequisites: OPERA 551. **(0 credit) Wagner**

»**OPERA 553 – Movement II—Stage Combat**

This class is a study in performing safe and effective stage combat techniques (unarmed). This applied course focuses on the actor's physical, vocal, and emotional approach to performing violent action on stage. A practical guide to storytelling through extreme physical action. **(0 credit) Jepson**

»**OPERA 554 – Movement II**

Continuation of Movement 1 body fundamentals into ballet technique. Ballet and other dance styles are explored as they pertain to operatic performance. Prerequisite: OPERA 553. **(0 credit) Wagner**

»**OPERA 581 – The Business of Singing**

Intended for second year graduate students, this multi-faceted course examines a broad range of topics related to opera studies in preparation for a professional career in opera. Topics include health and well-being, taxes, auditioning, traveling, and career management. **(1 credit) Eaglen**

»**OPERA 691 – Opera Role in Full Production**

Required for Artist Diploma in Opera. **(0 credit)**

ORGAN

Handel

»**ORG 517T – Organ Class I for Non-Majors**

This course provides an introduction to organ technique, repertoire and hymn playing. Students are provided with the essential skills necessary to succeed as a practicing church musician. The class is taught in a master-class setting and includes a jury at the end of the semester. Open to piano and collaborative piano majors. Instructor's permission required for all other majors. **(1 credit) Handel**

»**ORG 518T – Organ Class II for Non-Majors**

Continuation of ORG 517. This course is taught with a mix of private and group lessons. Students have the option to explore intermediate level organ repertoire and/or church music skills. Prerequisite: ORG 517T. **(1 credit) Handel**

PIANO

Brubaker, Chair; Bax, Byun, S. Drury, Hodgkinson, Korsantia, Liu, Paik, Rivera, V. Weilerstein

The Piano Department of the New England Conservatory educates artists of the highest caliber who will perform works of the past, present, and future. The private lesson remains fundamental to our curriculum; our students also learn from participating in studio classes, in department-wide masterclasses given by our own faculty and by visiting artists (in recent years such distinguished musicians as Alfred Brendel, Stephen Hough, Richard Goode, Angela Hewitt, and Piotr Anderszewski), in solo and concerto competitions and in annual festivals. Recent festivals included Messiaen's complete Catalogue d'Oiseaux and *Vingt Regards sur l'Enfant-Jésus*, Haydn's complete piano sonatas, and the complete piano music of Scriabin. Students also learn by participating in chamber music and piano ensemble, and by interacting with their colleagues both inside and outside the piano department.

STUDIO

PNO 100, 500

CLASSROOM INSTRUCTION

»PNO 130 – Piano Class

Instruction for non-majors. Technique, interpretation, ensemble playing, and reading skills. Placement by audition. **(1 credit*) Faculty**

»PNO 347T – Piano Performance Seminar

Challenges and complexities that pianists enrolled in the seminar face in the world today. Presentations and masterclasses by guest artists and NEC faculty; as well as discussion for seminar members. **(1 credit) Brubaker**

»PNO 348T – Piano Performance Seminar

Continuation of PNO 347T. **(1 credit) Brubaker**

»PNO 531 – Piano Class

Graduate offering of PNO 130. **(1 credit) Faculty**

»PNO 532 – Piano Class II

Continuation of PNO 531. Prerequisite: PNO 531. **(1 credit) Faculty**

»PNO 535 – Piano Literature

Open seminar context where students and teacher jointly generate topics to be studied and explore keyboard literature from the 14th through the 21st centuries. Emphases are placed on the investigation of compositional problems, global repertoires/perspectives, interrelationships between music and other creative/intellectual disciplines, and aural heritage. Works approached from multiple perspectives; opportunities for students to contribute through discussion and performance. Open to graduate students from all departments and undergraduate piano majors. **(2 credits) Brubaker**

»PNO 536 – Piano Literature

Continuation of PNO 535. **(2 credits) Brubaker**

»PNO 547T – Piano Performance Seminar

Graduate offering of PNO 347T. **(1 credit) Brubaker**

»PNO 548T – Piano Performance Seminar

Graduate offering of PNO 348T. **(1 credit) Brubaker**

»**PNO 551T – Piano Pedagogy**

Graduate offering of PNO 451T. (2 credits) Rivera

PNO 557 – Techniques of Playing Contemporary Piano Music

Prepares pianists for the challenges of playing music written after Debussy. Beginning with short, introductory pieces in traditional notation, the class will then explore techniques such as prepared piano, inside-the-piano, and new notational systems. Music will include that of Cowell, Crumb, Cage, and Satie. (2 credits) S. Drury

STRINGS, GUITAR AND HARP

Claret, Chair; K. Tong, Assistant Chair; Basrak, Biss, Cords, Fisk, Fried, Horowitz, Huhn, Kashkashian, Martha Katz, Mickey Katz, P. Katz, S. Kim, Y. Kim, Kitchen, Kuchment, Lesser, Meneses, Motobuchi, Mouffe, Ninomiya, Palma, M. Richter, Seeber, Thompson, Van Dyck, D. Weilerstein, Wolfe, Zhou

STUDIO

STR 100, 500

CLASSROOM INSTRUCTION

»**STR 130T – Bass Class**

Study of orchestral excerpts, bass solo and chamber repertoire, mock auditions, and bass ensembles. Open only to bass majors. (1 credit*) Faculty

»**STR 161 – Guitar for Non-Majors**

Rudiments of guitar technique; classical and folk styles. (1 credit) Mouffe

»**STR 162 – Guitar for Non-Majors**

Continuation of STR 161. Prerequisite: STR 161 (1 credit) Mouffe

»**STR 283T – Guitar Repertoire and Performance Seminar**

Topics include style, interpretation, performance practice, stage deportment, and performance anxiety. Student performances serve as a springboard for discussions. (1 credit) Meneses

»**STR 284T – Guitar Repertoire and Performance Seminar**

Continuation of STR 283T. Prerequisite: STR 283T. (1 credit) Meneses

»**STR 383T – Guitar Repertoire and Performance Seminar**

Continuation of STR 284T. Prerequisite: STR 284T. (1 credit) Meneses

»**STR 384T – Guitar Repertoire and Performance Seminar**

Continuation of STR 383T. Prerequisite: STR 383T. (1 credit) Meneses

»**STR 530T – Bass Class**

Study of orchestral excerpts, bass solo and chamber repertoire, mock auditions, and bass ensembles. Open only to bass majors. (1 credit) Faculty

STR 559T – Aural Heritage of String Playing

Surveys the string performing heritage and schools represented through sound recordings, written criticism, and contemporary descriptions of performances. (2 credits) Lesser

STR 562T – String Pedagogy

Approaches and methods in the education of string players; historical development of techniques, pedagogical writings, guest lecturers. (2 credits) Richter

»STR 571T – String Orchestral Repertoire: Violin

Prepares violinists to audition for careers in orchestral violin playing, building from experiences in studio, ensemble, and chamber music. Studies standard first violin excerpts as the basis for exploring how to practice, technical and musical expectations, and standards in the professional music world, as well as the world view of the orchestral section player. Prerequisite: ORCH 110, four semesters, or instructor's permission. Prerequisite: ORCH 510, one semester. **(1 credit) Horowitz**

»STR 572T – String Orchestral Repertoire: Violin

Continuation of STR 571T. Prerequisite: ORCH 510, one semester. **(1 credit) Horowitz**

»STR 573T – String Orchestral Repertoire: Viola

Prepares violists to audition for careers in orchestral viola playing, building from experiences in studio, ensemble, and chamber music. Studies standard excerpts as the basis for exploring how to practice, technical and musical expectations and standards in the professional music world, as well as the world view of the orchestral section player. Prerequisite: ORCH 110, four semesters, or instructor's permission. **(1 credit) Basrak**

»STR 574T – String Orchestral Repertoire: Viola

Continuation of STR 573T. Prerequisite: ORCH 510, one semester. **(1 credit) Basrak**

STR 575T – String Orchestral Repertoire: Cello

Prepares cellists to audition for careers in orchestral cello playing, building from experiences in studio, ensemble, and chamber music. Studies standard excerpts as the basis for exploring how to practice, technical and musical expectations and standards in the professional music world, as well as the world view of the orchestral section player. Prerequisite: ORCH 110, four semesters, or instructor's permission. Prerequisite: ORCH 510, one semester. **(1 credit) Mickey Katz**

STR 576T – String Orchestral Repertoire: Cello

Continuation of STR 575T. Prerequisite: ORCH 510, one semester. **(1 credit) Faculty**

STR 579T – Harp Orchestral and Ensemble Repertoire

This class will comprehensively focus on the standard orchestral excerpts that are asked on almost any audition. Study of excerpts will conclude with a simulated audition. Additionally, the class will also address harp ensemble music and harp maintenance and repair. **(1 credit) Huhn**

»STR 583T – Guitar Repertoire and Performance Seminar

Graduate offering of STR 283T. **(1 credit) Meneses**

»STR 584T – Guitar Repertoire and Performance Seminar

Continuation of STR 583T. Prerequisite: STR 583T. **(1 credit) Meneses**

»STR 671T – Intensive Violin Orchestral Repertoire

This intensive repertoire course is designed to expand the skills learned in Violin Orchestral Repertoire, giving students a high level of preparation both for orchestral auditions and participation. Taking the symphonies of Beethoven as a baseline, this class will give students the interpretive and technical tools to become educated contributors to professional ensembles, placing a variety of repertoire in a clear and detailed historical and stylistic framework. Prerequisite: STR 472T or STR 572T. **(2 credits) Horowitz**

VOICE

B. Williams, Chair; Anderson-Collier, Blaich, Eade, Eaglen, Francoeur-Krzyzek, Haber, Holvik, Howell, McCormick, Meraw, Nubar, Penna, Saffer, Stadelman-Cohen, Stowe, Whitaker, J. Williams

STUDIO

VC 100, 500

CLASSROOM INSTRUCTION

»VC 121 – Phonetics

Teaches the International Phonetic Alphabet (IPA) and explores rules and techniques for pronunciation and projection in singing. Introduces the IPA in American English and compares/contrasts to Italian, French and German. Learning activities include applied oral exercises, class discussion, critical listening to recordings and written and oral examinations. **(1 credit)**

J. Williams

»VC 122 – Italian Diction

Explores the rules and techniques for pronunciation and projection in singing Italian using the International Phonetic Alphabet (IPA). Classroom activities include applied oral exercises and class discussion, lecture, critical listening to recordings, written and recorded homework, quizzes, and a final written and oral exam. Texts: *Diction* by John Moriarty and *Singers' Italian: A Manual of Diction and Phonetics* by Evelina Colorni. Prerequisite: VC 121 **(2 credits)**

J. Williams

VC 131 – Keyboard Skills for Voice Majors I

In this course, undergraduate voice students will learn a basic approach to piano technique, through scales, arpeggios, and melodic and harmonic strategies. The goal of this work is to provide vocalists with adequate piano skills to serve their vocal studies, as well as skills to aid in teaching, such as vocal warmups. Additionally, students will learn the basics of accompaniment reduction and create their own reduction as a midterm project. A solo piece will be performed in the final class. **(1 credit) Whitaker**

VC 132 – Keyboard Skills for Voice Majors II

In this course, undergraduate voice students will continue to explore basic approach to piano technique, through scales, arpeggios, and melodic and harmonic strategies. The goal of this work is to provide vocalists with adequate piano skills to serve their vocal studies, as well as skills to aid in teaching, such as vocal warmups. Additionally, students will learn the basics of sightreading. An art song will be performed in the final class. **(1 credit) Whitaker**

»VC 161 – Voice Class

Instruction for non-majors: This course introduces instrumentalists to a basic physiological understanding of the voice, contextualizes the aesthetic choices made by classical singers (both contemporary and historical), and strengthens and develops each student's individual voice and ability to comfortably sing in public. Students are assigned to regular private lessons and are expected to practice regularly. All students sing in a public performance at the end of the semester. **(1 credit) Voice TAs**

»VC 162 – Voice Class

Continuation of VC 161. **(1 credit) Voice TAs**

»VC 221 – English Diction

Explores the rules and techniques for pronunciation and projection in singing English using the IPA. Classroom activities include applied oral exercises, class discussion, critical listening to recordings, and written and oral examinations. Text: *Singing and Communicating in English* by Kathryn LaBouff. Prerequisite: VC 121 (2 credits) **Faculty**

»VC 222 – German Diction

Explores the rules and techniques for pronunciation, enunciation and expression in singing German using the International Phonetic Alphabet (IPA). Classroom activities include lecture, applied oral exercises and class discussion, critical listening to recordings, written and recorded homework, quizzes, and a final written and oral exam. Prerequisite: VC 121 (2 credits) **Blaich**

»VC 261 – Voice Class

Continuation of VC 162. (1 credit) **Voice TAs**

»VC 262 – Voice Class

Continuation of VC 261. (1 credit) **Voice TAs**

»VC 321 – French Diction

Rules and techniques of pronunciation, enunciation and projection in French using the International Phonetic Alphabet. Class discussion, applied oral exercises, performances, critical listening to recordings, written and oral examinations. Prerequisite: VC 121 (2 credits) **Penna**

»VC 331 – German Vocal Repertoire

This course introduces and explores the performance of German Lied. Provides a general survey of the repertoire and focuses on performance, style, ensemble, diction and communication. (2 credits) **Blaich**

»VC 332 – English/American Vocal Repertoire

This course is a one-semester undergraduate survey of English and American song for all voice types. It is designed to acquaint singers with the most important English language vocal works, and to provide experience in coaching and performing this repertoire. The material covered is intended to enhance performance skills and to provide a cultural and historical context for the music. (2 credits) **J. Williams**

»VC 431 – French Vocal Repertoire

Through the study of selected French songs in a masterclass setting, students develop skills in analysis and interpretation and gain an understanding of the development of the Mélodie genre in the nineteenth and twentieth centuries. Student presentations, classroom discussions, and exercises in critical listening will address issues of text setting, lyric diction, performance practice, musical and dramatic interpretation, and important trends in musical and literary aesthetics. (2 credits) **Penna**

»VC 432 – Italian/Spanish Vocal Repertoire

This course is a one-semester undergraduate survey of Italian and Spanish song for all voice types. It is designed to acquaint singers with the most important Italian and Spanish language vocal works, and to provide experience in coaching and performing this repertoire. The material covered is intended to enhance performance skills and to provide a cultural and historical context for the music. (2 credits) **Whitaker**

»VC 481/482 – Vocal Coaching

Interpretation and presentation. Studio instruction with an accompanist, particularly in preparation for a public performance or recital. Recommended for the final year; priority given to graduating students. (2 credits) **Faculty**

»VC 521 – Voice Class

Instruction for non-majors: This course introduces instrumentalists to a basic physiological understanding of the voice, contextualizes the aesthetic choices made by classical singers (both contemporary and historical), and strengthens and develops each student's individual voice and ability to comfortably sing in public. Students are assigned to regular private lessons and are expected to practice regularly. All students sing in a public performance at the end of the semester. **(1 credit) Voice TAs**

»VC 522 – Voice Class

Continuation of VC 521. **(1 credit) Voice TAs**

VC 531 – Keyboard Skills for Voice Teachers

This course is a graduate level keyboard skills class designed for vocalists, voice teachers, and any students interested in developing piano techniques useful for teaching in the voice studio. No prior piano experience required. Through scales and arpeggios, fingering principles, and common accompanimental patterns, students will learn a basic approach to piano technique to aid in simplifying complex accompaniments. Skills such as score simplification, sight-reading, and vocalise accompaniments will be introduced. Throughout the course, emphasis will be placed on tone production, articulation, phrasing, ensemble, and textural choices that would enhance the vocal production and comfort of a voice student. Students will be individually evaluated in each class period on their weekly progress with the assigned materials. The midterm exam will be a short solo piano piece assigned based on the individual level of each student, and the final project is a performance of an art song by pairs of classmates, using simplification tools introduced throughout the semester. The material covered is intended to provide students with the necessary pianistic tools to comfortably support vocalists in the teaching studio. **(1 credit) Whitaker**

VC 532 – Keyboard Skills for Voice Teachers II

Continuation of VC 531. Prerequisite: VC 531 **(1 credit) Whitaker**

VC 563 – Lyric Diction for Singers I

A thorough grounding in phonetic rules, utilizing the International Phonetic Alphabet, as well as in-class performance and coaching. Languages covered over the course of the year—Italian, German and French. Required Textbook: *Diction* by John Moriarty. Supplemental readings from 'Singers' Italian: A Manual of Diction and Phonetics' by Evelina Colorni, 'German for Singers: A Textbook of Diction and Phonetics' by William Odom, 'Singing in French: A Manual of French Diction and French Vocal Repertoire' by Thomas Grubb, and 'The Interpretation of French Song' by Pierre Bernac. **(2 credits) Anderson-Collier**

VC 563G – German Lyric Diction for Singers

Practical study of German pronunciation for singing. A thorough grounding in phonetic rules, utilizing the International Phonetic Alphabet, as well as class performance and coaching of German operatic and Lied repertoire by each student. Required textbook is *Diction*, by John Moriarty. Supplemental text (purchase not required) is William Odom's *German for Singers: A Textbook of Diction and Phonetics*. **(1 credit) Anderson-Collier**

VC 563I – Italian Lyric Diction for Singers

Practical study of Italian pronunciation for singing. A thorough grounding in phonetic rules, utilizing the International Phonetic Alphabet, as well as class performance and coaching of Italian operatic and song repertoire by each student. Required textbook is *Diction*, by John Moriarty. Supplemental texts (purchase not required) include *Singers' Italian: A Manual of Diction and Phonetics*, by Evelina Colorni. **(1 credit) Anderson-Collier**

VC 564 – Lyric Diction for Singers II

Continuation of VC 563. Prerequisite: VC 563

VC 564F – French Lyric Diction

Practical study of French pronunciation for singing. A thorough grounding in phonetic rules, utilizing the International Phonetic Alphabet, as well as class performance and coaching of French operatic and song repertoire by each student. Required textbook is *Diction*, by John Moriarty. Supplemental texts (not required for purchase) are Thomas Grubb's 'Singing in French: A Manual of French Diction and French Vocal Repertoire', and Pierre Bernac's 'The Interpretation of French Song.' **(2 credits) Anderson-Collier**

»VC 565 – Introduction to Vocal Pedagogy: Process, Structure, and Function

An introduction to vocal pedagogy, this course explores optimal singing technique in the context of a singer's organizing principle: the series of clear thoughts that gives rise to a coordinated singing body. Practical anatomy and acoustics, historical treatises, and the paradoxes that inform technical choices in classical and musical theater styles are also covered. Regular listening exercises, readings, in-class demonstrations and presentations, lectures by SLPs from the MGH Voice Center, and discussions are supplemented by exposure to computer based singing analysis and synthesis systems. **(2 credits)**

Howell, Stadelman-Cohen, Krusemark

»VC 566 – Advanced Vocal Pedagogy: Teaching Singing

Building upon the knowledge gained in Vocal Pedagogy, Advanced Vocal Pedagogy is geared toward students specifically interested in learning how to teach voice. This course offers a practical approach to evaluating voices, diagnosing technical flaws, and offering targeted solutions. Also covered are studio ethics, repertory selection, historical pedagogy, and suggestions for building and maintaining a studio. Heavily practicum based, students will teach several voice lessons to non-majors, observe NEC faculty members teach, and work with computer based voice analysis and synthesis software. Students will read several peer-reviewed articles from voice science and voice pedagogy journals, give a presentation demonstrating original thought in the field of vocal pedagogy, and write a final essay exploring their philosophical and practical approaches to teaching voice. Continuation of VC 565. Prerequisite: VC 565. **(2 credits) Howell, Eade, Stadelman-Cohen, Krusemark**

VC 567 – Voice Science: Advanced Perception and Analysis

This course introduces students to the physical, acoustical, and perceptual principles that form the basis of our current scientific understanding of voice production and sound perception. Topics covered include basic anatomy, fluid dynamics, vocal fold oscillation, sound propagation, formants and the non-linear source/filter model, and the paradoxes of singing voice perception. Students will explore this material through research projects and presentations, experimentation in the NEC Voice and Sound Analysis Laboratory, and readings by Howell, Titze, Miller, Plomn, and Bozeman. **(2 credits) Howell, Stadelman-Cohen, Krusemark**

VC 568 – Writing About Singing

This seminar exposes students to a variety of primary sources and research methods used in the voice science and vocal pedagogy literature. Topics covered include surveys, perceptual studies, acoustical, aerodynamic, and electroglottographic data analysis, basic statistical analysis, and use of Microsoft Excel to visually summarize complex information. Students will repeat and extend several published studies, present their own work for discussion and feedback, and develop a more concise and incisive voice as a writer. Students will propose and complete a significant research project

culminating in a final thesis and public lecture. Texts include a variety of articles from *The Journal of Voice* and *The Journal of Singing*. **(2 credits) Howell**

»**VC 573 – Vocal Techniques and Repertoire, English and American**

This course is designed to explore through a range of topics the performance and study of English and American songs from the lutenists to the present day. Recent topics have included *The Art Song in America* and *The English Musical Renaissance: Elgar to Britten*. Style, ensemble, diction and communication are emphasized. **(2 credits**) Blaich**

»**VC 575 – Vocal Techniques and Repertoire, French**

This course is designed to explore through a range of topics the performance and study of *mélodie*. Recent topics have included *Verlaine Settings in French mélodie*. Style, ensemble, diction and communication are emphasized. **(2 credits**) Penna**

»**VC 576 – Vocal Techniques and Repertoire, French**

This course is designed to explore through a range of topics the performance and study of *mélodie*. Recent topics have included *Verlaine Settings in French mélodie*. Style, ensemble, diction and communication are emphasized. **(2 credits**) Penna**

»**VC 577 – Vocal Techniques and Repertoire, German**

This course is designed to explore through a range of topics the performance and study of *lieder*. Recent topics have included *Goethe Settings in German Lieder* and *The Songs of Robert and Clara Schumann and Johannes Brahms*. Style, ensemble, diction and communication are emphasized. **(2 credits**) Blaich**

»**VC 578 – Vocal Techniques and Repertoire, German**

This course is designed to explore through a range of topics the performance and study of *lieder*. Recent topics have included *Goethe Settings in German Lieder* and *The Songs of Robert and Clara Schumann and Johannes Brahms*. Style, ensemble, diction and communication are emphasized. **(2 credits**) Stowe**

»**VC 579 – Song Studies for Pianists and Singers**

A performance-based class focusing on selections from the standard song repertoire and issues of performance specifically related to piano-vocal collaboration. Pianists and singers, paired in different combinations over the course of the semester, will collaborate in preparation for in-class performances and presentations. Classroom discussions and presentations will address various topics related to the study and performance of song, including relevant literary movements and musical trends, poetic and musical style, performance practice, musical drama, ensemble rehearsal, and artistic collaboration. Instructor's permission required. **(2 credits) Stowe**

VC 581 – Oratorio Solo Vocal Repertoire I: Monteverdi–Haydn

This course introduces voice students to the unique rhetoric, style, and performance practice of baroque through early classical solo voice oratorio and concert repertoire. Heavily performance based, topics covered include: commonly programmed works, stylistically appropriate ornamentation and vocal tone models, basic figured bass and linear analysis revelatory of expressive musical structures, recitative, and existing recordings and popular scholarship. Students will be exposed to a breadth of repertoire, and will coach a selection of pieces for a final concert. Enrollment is by instructor approval. **(2 credits) Howell**

»**VC 617/618 – Vocal Coaching**

Interpretation and presentation. Studio instruction with an accompanist, particularly in preparation for a public performance or recital. Recommended for the final year; priority given to second-year students. **(2 credits) Faculty**

VC 620G – Song Lab: German

A unique and multi-faceted approach to the study and performance of German art song, covering a range of topics over the semester, and providing professional training valuable to all classical singers and collaborative pianists. The course will include studies in song interpretation, performance practice, lyric diction, musical and poetic analysis, music and literary history, text translation, program note writing, and song concert program design, and will include performance projects and workshops in a variety of related areas. Students are encouraged to enroll in a corresponding German language course. Prerequisite: instructor's permission. **(4 credits) Faculty**

»VC 680 – Voice Teaching Practicum

TAs in the MM and DMA vocal pedagogy degree tracks teach lessons to students enrolled in VC161, 162, 261, 262, 521, and 522. TAs are responsible for guiding students through ten half-hour lessons in preparation for a public performance at the end of the semester. TAs meet for one hour weekly to discuss current issues in voice pedagogy, receive feedback on their own teaching, and observe occasional guest speakers. **(0 credits) Howell**

WOODWINDS

Svoboda, Chair; Ferrillo, Gabriele, Goldberg, Heiss, Hudgins, Krimsier, T. Martin, McEwen, Meyers, Radnofsky, Ranti, Robison, Rowe, R. Stoltzman, Wakao

STUDIO

WW 100, 500

CLASSROOM INSTRUCTION

»WW 530T – Orchestral Performance Seminar for Woodwinds

A weekly class that explores orchestral performance practices for the woodwind section using standard orchestral literature as a basis. The focus will be on such issues as style and interpretation, with special emphasis on how to become a better woodwind ensemble player. **(2 credits*) Svoboda**

WW 571T – Orchestral Repertoire Class: Flute

A weekly class that comprehensively reviews major flute excerpts that are most often asked for at orchestral auditions. Two weeks are devoted to piccolo repertoire. The course concludes with a mock audition. **(1 credit) Rowe**

WW 573T – Orchestral Repertoire Class: Oboe

A weekly class that comprehensively reviews major oboe excerpts that are most often asked for at orchestral auditions. Two weeks are devoted to English horn repertoire. The course concludes with a mock audition. **(1 credit) McEwen**

WW 575T – Orchestral Repertoire Class: Clarinet

A weekly class that comprehensively reviews major clarinet excerpts that are most often asked for at orchestral auditions. Two weeks are devoted to bass clarinet repertoire, and one week to E-flat clarinet. The course concludes with a mock audition. **(1 credit) Hudgins, T. Martin**

WW 577T – Orchestral Repertoire Class: Bassoon

A weekly class that comprehensively reviews major bassoon excerpts that are most often asked for at orchestral auditions. Two weeks are devoted to contrabassoon repertoire. The course concludes with a mock audition. **(1 credit) Svoboda**



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