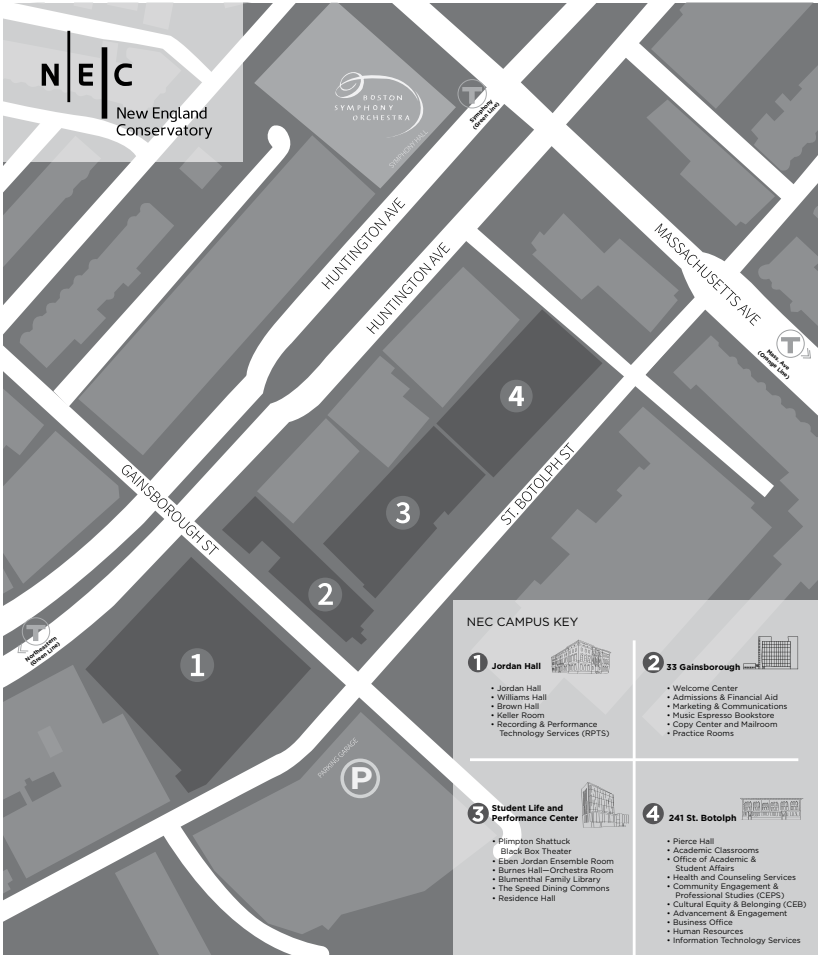




# NEW ENGLAND CONSERVATORY

Academic Catalog : 2022 / 2023



# NEW ENGLAND CONSERVATORY

*Founded 1867*

290 Huntington Avenue, Boston, MA 02115

Phone (617) 585-1100

Fax (617) 262-0500

necmusic.edu

Office of Admissions

(617) 585-1101

Office of the President

(617) 585-1200

Office of the Provost

(617) 585-1305

Office of Academic and Student Affairs

(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 prior notice. Please see page 17 below, in the Section entitled “Academic Regulations and Information—Responsibility,” for more information regarding changes or amendments to this Academic Catalog.

Edited by Robert Winkley, August 2022

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, GENDER IDENTITY, PHYSICAL OR MENTAL DISABILITY, GENETIC INFORMATION, OR VETERAN STATUS IN THE ADMINISTRATION OF ITS EDUCATIONAL POLICIES, ADMISSION POLICIES, EMPLOYMENT POLICIES, SCHOLARSHIP AND LOAN PROGRAMS OR OTHER CONSERVATORY-SPONSORED ACTIVITIES.





# *table of contents*

2	NEC Mission
2-3	College Administrative Personnel
4-9	College Faculty
10-11	Academic Calendar
13-15	NEC Admission Policies
17-51	Academic Regulations and Information
53-59	Financial Information
61-77	2022-2023 Undergraduate Programs of Study <i>Bachelor of Music</i> <i>Undergraduate Diploma</i> <i>Undergraduate Performance Certificate</i> <i>Undergraduate Minors (Bachelor of Music)</i>
79-99	2022-2023 Graduate Programs of Study <i>Master of Music</i> <i>Graduate Music Theory Minor</i> <i>Graduate Diploma</i> <i>Graduate Performance Certificate</i> <i>Professional String Quartet Program</i> <i>Professional Piano Trio Program</i> <i>Artist Diploma</i> <i>Doctor of Musical Arts</i> <i>DMA Music Theory and Musicology Minors</i>
101-109	2022-2023 Chamber Music and Ensembles
111	Intercultural and Improvisation Studies
113	2022-2023 Song Lab
115-209	Course Offerings and Faculty by Department
211-212	Index

# 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*

Benjamin Sosland  
*Provost and Dean of the Faculty*

Alison Garner  
*Associate Provost for Administration  
and Faculty Affairs*

Madison Smith  
*President and Provost  
Office Coordinator*

### OFFICE OF ACADEMIC AND STUDENT AFFAIRS

Richard Giarusso  
*Dean of Academic Affairs*

Christina Davis  
*Dean of Students*

Steven Gregory  
*Academic and International  
Student Advisor*

Thomas Handel  
*Chair of DMA Program*

Robert Winkley  
*Registrar and Director of  
Institutional Research*

Micah Gharavi  
*Assistant Registrar*

Patrick Hazilla  
*Resident Director*

Aidan Gorrell  
*Office Coordinator*

### ENSEMBLES ADMINISTRATION

Margie Apfelbaum  
*Director of Large Ensemble  
Administration*

Olivia Porada  
*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**

Christian Gonzalez  
*Receivables Accountant*

**HUMAN RESOURCES OFFICE**

Shikha Zaveri  
*Human Resources Manager*

**OFFICE OF ENROLLMENT**

Amy Anderson  
*Dean of Enrollment Management*

Rebecca Barry-Wolff  
*Student Financial Planning Counselor*

Claire Paik  
*Assistant Director of Enrollment Management*

Zachary Schwartz  
*Associate Director of Enrollment Management*

Austin Comerford  
*Enrollment Counselor*

**COMMUNITY ENGAGEMENT  
AND PROFESSIONAL STUDIES**

Tanya Maggi  
*Dean of Community Engagement  
and Professional Studies*

Eric Elmgren  
*Assistant Dean of Community  
Engagement and Teaching Artistry*

**COMMUNITY PERFORMANCES  
AND PARTNERSHIPS**

Grace Allendorf  
*Administrative Director of Community  
Performances and Partnerships*



## college faculty

Faculty biographies, photos, Web links, and e-mail contact are available at [necmusic.edu/faculty](http://necmusic.edu/faculty)

### STRINGS

*Lluís Claret, Co-Chair*  
*Kristopher Tong, Co-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*  
 Magdalena Richter,  
*String Pedagogy*

### VIOLA

Nicholas Cords  
 Kim Kashkashian  
 Martha Strongin Katz  
 Mai Motobuchi  
 Marcus Thompson  
 Rebecca Gitter, *BSO*,  
*Orchestra Repertoire*

### VIOLONCELLO

Lluís Claret  
 Blaise Dejardin, *BSO Principal*,  
*Boston Symphony Chamber Players*  
 Mickey Katz, *BSO*,  
*Orchestra Repertoire*  
 Paul Katz  
 Yeesun 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  
 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*

**OBOE**

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

**CLARINET**

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

**BASSOON**

Marc Goldberg  
 Suzanne Nelsen, *BSO*  
 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  
 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*  
 Tom Siders, *BSO*  
 Benjamin Wright, *BSO*

**TROMBONE**

Norman Bolter, *former BSO*  
 Stephen Lange, *BSO*  
 James Markey, *BSO*  
 Toby Oft, *BSO Principal*,  
*Boston Pops Principal*

**TUBA**

Mike Roylance, *BSO Principal*,  
*Boston Pops Principal*

**PERCUSSION**

Daniel Bauch, *BSO*  
 Will Hudgins, *BSO*  
 Matt McKay, *BSO*  
 Marcus Santos, *Hand Drumming*  
 Matt Smallcomb, *Drum Set Class*

**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,  
2003-2021**

Stefan Asbury  
Django Bates, *Jazz Orchestra*  
Carla Bley, *Jazz Orchestra*  
Bob Brookmeyer, *Jazz Orchestra*  
Mei-Ann Chen  
Aram Demirjian  
JoAnn Falletta  
Guillermo Figueroa  
Lina Gonzalez-Granados  
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  
Christopher Wilkins  
Xian Zhang

**CHAMBER MUSIC**

*Merry Peckham, Chair*  
*Jean Rife, Assistant Chair*  
Paul Biss  
Borromeo String Quartet:  
Nicholas Kitchen, *Violin*  
Kristopher Tong, *Violin*  
Melissa Reardon, *Viola*  
Yeesun Kim, *Violoncello*  
Rachel Childers  
Nicholas Cords  
Michael Dobrinski  
Stephen Drury  
Eli Epstein  
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  
Mai Motobuchi  
Jérôme Mouffe  
Toby Oft  
Carol Ou  
Donald Palma  
Kenneth Radnofsky  
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, Co-Chair and Curator  
of Piano Programming  
HaeSun Paik, Co-Chair*

Alessio Bax

Jonathan Biss, *Mildred Levinson  
Piano Artist-in-Residence*

Bruce Brubaker

Wha Kyung Byun

Thai Son Dang

Stephen Drury

Marc-André Hamelin

Randall Hodgkinson

Alexander Korsantia

Meng-Chieh Liu

Pavel Nersessian

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

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.

Melissa Aldana, *Saxophone*

Jerry Bergonzi, *Saxophone, Ensemble*

Ran Blake, *Piano, Contemporary  
Musical Arts*

Frank Carlberg, *Composition, Piano*

Anthony Coleman, *Composition,  
Piano, Ensemble*

Jorrit Dijkstra, *Ensemble*

Dominique Eade, *Voice,  
Vocal Ensemble*

Henrique Eisenmann, *Piano,  
Brazilian Ensemble*

Marshall Gilkes, *Trombone*

Billy Hart, *Percussion*

Ethan Iverson, *Piano*

Renese King, *Gospel Ensemble*

Jerry Leake, *African and Indian  
Percussion, Tabla*

Brian Levy, *Saxophone, Ensemble*

John Lockwood, *Double Bass,  
Ensemble*

Cecil McBee, *Double Bass, Ensemble*

Donny McCaslin, *Saxophone*

Amanda Monaco, *Guitar*

Jason Moran, *Piano, Ensemble*

Joe Morris, *Guitar, Ensemble*

Hankus Netsky, *Contemporary  
Musical Arts, Ensemble*

Bob Nieske, *Bass, Ensemble*

Jason Palmer, *Trumpet*

Ted Reichman, *Composition, Ensemble*

Ken Schaphorst, *Composition*

Benjamin Schwendener, *Advanced  
Jazz Theory*

Bert Seager, *Piano, Ensemble*

Nasheet Waits, *Drums*

Mark Walker, *Ensemble*

Mark Zaleski, *Saxophone, Ensemble*

Miguel Zenon, *Saxophone*

Norman M.E. Zocher, *Guitar*

## CONTEMPORARY MUSICAL ARTS

*Hankus Netsky, Co-Chair*

*Eden MacAdam-Somer, Co-Chair*

Magdalena Abrego, *Guitar, Ensemble  
(Fall 2022)*

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, *Improvisation, Ear Training*  
 Nima Janmohammadi, *Persian Music Ensemble*  
 Carla Kihlstedt, *Strings, Improvisation, Songwriting, Composition*  
 DoYeon Kim, *Korean Music Ensemble*  
 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*  
 Farayi Malek, *Rhythm and Blues Ensemble*  
 Lautaro Mantilla, *Contemporary Rock Ensemble*  
 Joe Morris, *Guitar, Bass, Improvisation, Ensemble*  
 Hankus Netsky, *Improvisation, Ear Training, Songwriting, Jewish Music Ensemble*  
 Steve Netsky, *Songwriting Ensemble*  
 Ted Reichman, *Improvisation, Composition, Accordion, 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  
 Carole Haber  
 Brett Hodgdon, *Repertoire*

Karen Holvik  
 Ian Howell  
 MaryAnn McCormick  
 Michael Meraw  
 JJ Penna, *Repertoire, Vocal Coaching, Diction*  
 Lisa Saffer  
 Cameron Stowe, *Repertoire*  
 Bradley Williams  
 Justin Williams, *Diction, Repertoire, Vocal Coaching*

**VOCAL PEDAGOGY**  
 Ian Howell  
 Carol Krusemark, *Voice Science*

**OPERA STUDIES**  
*Joshua Major, Chair*  
*Robert Tweten, Music Director*  
 Joel Ayau  
 Jane Eaglen  
 Sarah Flanagan, *Stage Combat*  
 Steven Goldstein  
 Brett Hodgdon  
 Ji Yung Lee  
 Michael Meraw, *Undergraduate Opera Studies Artistic Director*  
 J.J. Penna  
 Lisa Saffer  
 Timothy Steele  
 Kristin Wagner, *Stage Movement*  
 Justin Williams, *Undergraduate Opera Studies Music Director*  
 Daniel Wyneken (*Fall 2022*)

**OPERA GUEST CONDUCTORS/  
 DIRECTORS 2003-2022**  
 Beatrice Jona Affron  
 Brenna M. Corner  
 Tom Diamond  
 Michael Ehrman  
 David Gately  
 Douglas Kinney  
 Christopher Larkin  
 Leon Major  
 Crystal Manich  
 Nic Muni  
 Timothy Myers  
 Paul Nadler

Sarah Pelzer  
Joseph Rescigno  
Joel Revsen  
James Robinson  
Gil Rose  
Dean Williamson

#### COMPOSITION

*Michael Gandolfi, Chair*

Kati Agócs  
Cody Forrest, *Counterpoint*  
Michael Gandolfi  
John Heiss  
John Mallia, *Electronic Music Studio,  
Notation*  
Efstratios Minakakis  
Sid Richardson, *Composition  
and Tonality*

#### MUSIC HISTORY AND MUSICOLOGY

*Katarina Marković, Chair*  
Gabriel Alfieri  
Matthew Cron  
Stephen Drury  
Ellen Exner  
Sean Gallagher  
Helen Greenwald (*on leave 2022-23*)  
Thomas Handel  
John Heiss  
Nima Janmohammadi  
Thomas Forrest Kelly (*Spring 2023*)  
Brian Levy  
Eden MacAdam-Somer  
Katarina Marković  
Hankus Netsky  
Lewis Porter (*Spring 2023*)  
Mehmet Ali Sanlikol

#### MUSIC THEORY

*Katarina Miljkovic, Chair*  
Joseph Bozich  
Paul Burdick  
Roger Graybill  
John Heiss  
Davide Ianni  
Nima Janmohammadi  
Peter Jonatan  
Li-Mei Liang

Katarina Miljkovic  
Efstratios Minakakis  
Felicia A.B. Sandler  
Andrew Schartmann  
Deborah Stein  
Matthias Truniger  
Bert Van Herck  
Julia Werntz

#### LIBERAL ARTS

*Patrick Keppel, Chair*  
Alison Cotti-Lowell  
Matthew Duveneck  
Jill Gatlin  
Patrick Keppel  
James A. Klein  
Ruth Lepson  
Ben Martin-Bean  
Katya Popova  
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

Nicholas Cords  
Eli Epstein  
Tanya Kalmanovitch  
Annie Phillips  
Jessi Rosinski  
Rebecca Teeters

#### INTERDISCIPLINARY STUDIES

Paul Burdick  
Miriam Fried  
Nicholas Kitchen  
Tanya Maggi  
Vanessa Mulvey  
Ted Reichman  
Andrew Schartmann  
Warren Senders

# *academic calendar*

Due to extraordinary circumstances that may arise (including emergencies like the COVID-19 pandemic), all dates contained in the 2022-2023 Academic Calendar are subject to change.

## FALL 2022

Saturday, August 27	Residence Hall opens for all new students
Sunday, August 28	Orientation begins for all new students
Friday, September 2	Registration for new students
Monday, September 5	Labor Day (holiday)
Tuesday, September 6	First day of fall term instruction at New England Conservatory Special Student applications accepted Convocation
Tuesday, September 6- Friday, September 16	Time period to add or drop courses
Monday, September 19	First day to withdraw from courses
Monday, October 3- Tuesday, November 22	Academic Advising and Registration for Spring 2023
Saturday, October 8- Tuesday, October 11	Fall Break including Indigenous Peoples Day (holiday)
Tuesday, November 22	Intent to graduate deadline for December 2022 graduates Last day to withdraw from courses
Wednesday, November 23- Sunday, November 27	Thanksgiving Holiday
Monday, December 12	Last day of instruction at Tufts University
Friday, December 16	Last day of instruction at New England Conservatory
Monday, December 19- Tuesday, December 20	Examination Period
Wednesday, December 21	Residence Hall closes (12:00 Noon)

## SPRING 2023

Saturday, January 14	Residence Hall opens (12:00 Noon)
Monday, January 16	Martin Luther King Day (holiday)
Tuesday, January 17	First day of spring term instruction at New England Conservatory Orientation for new students Special Student applications accepted
Tuesday, January 17- Tuesday, January 24	Time period to add or drop courses



Wednesday, January 25	First day to withdraw from courses
Monday, February 20– Wednesday, February 22	Presidents' Day Recess (no classes held Monday-Wednesday)
Friday, February 24	Intent to graduate deadline for May 2023 graduates
Saturday, March 18– Sunday, March 26	New England Conservatory and Tufts Spring Vacation
Monday, March 27– Wednesday, April 26	Academic Advising and Registration for Fall 2023
Friday, April 7	Alternate Class Day: Follow Monday Schedule
Thursday, April 20*	Possible Alternate Snow Day Schedule (only if needed)*
Friday, April 21	Last day to withdraw from classes
Monday, May 1	Last day of instruction at Tufts University
Friday, May 5	Last day of instruction at New England Conservatory
Monday, May 8– Wednesday, May 10	Final examination period
Thursday, May 11– Sunday, May 14	Pre-promotional period
Monday, May 15– Friday, May 19	Promotional evaluations
Saturday, May 20	Commencement Concert
Sunday, May 21	New England Conservatory and Tufts Commencement
Monday, May 22	Residence Hall closes (12:00 Noon)
Monday, May 29	Memorial Day (holiday)

\* Possible Snow Day replacement schedule; to be determined before March 15, 2023.





# *NEC admission policies*

Applicants to New England Conservatory must demonstrate a high level of proficiency on their instruments or in their submissions of original musical compositions or theoretical/musicology papers. Application evaluation employs objective and subjective criteria with an emphasis on the musical audition or portfolio review. In addition, NEC is searching for those applicants who show academic preparedness, collaborative ability, an entrepreneurial mindset, and the capacity for hard work—characteristics which will help students flourish in NEC’s educational environment and beyond, and which are indicative of the potential to succeed as professional performers, composers, conductors, educators, researchers, and academics. Diversity is viewed as an essential goal for the college community, and differences in age, life experiences, education, extracurricular activities, and racial, ethnic, and/or cultural background are valued in the admissions decision.

All applicants to NEC must include, as part of their application submission, video recordings of required repertoire for a pre-screening round (preceding the Final Audition round) that is reviewed by the studio faculty in the major to which they are making application. The pre-screening process allows NEC to identify, by faculty review of applicants’ recordings, those students who would be most likely to succeed at the final audition, and at NEC. This practice eliminates the need for applicants to spend time and money traveling to a live audition if they will not be competitive for admission, and in turn allows faculty members to spend their limited time in auditions evaluating those applicants who are truly competitive for admission. The Final Audition round (mostly live, but in some circumstances can be recorded) are heard and evaluated by the studio faculty at NEC in the major to which the applicant is seeking admission.

## REQUIRED TESTING AS PART OF THE ADMISSIONS PROCESS

NEC does not administer tests as part of its general admission process, with the following exceptions:

### **a) Contemporary Musical Arts (CMA)**

On the day of their live audition, CMA applicants take an examination in ear training, (written and sung), which is a critical component of the major. The results of the exam may factor into the department’s rating of an applicant’s suitability for admission.

### **b) Jazz**

Jazz applicants are given a brief aural (non-written) ear training test as part of their jazz audition. The results of the test may factor into the department’s audition rating, particularly at the graduate level.

### **c) Doctor of Musical Arts (DMA)**

All DMA applicants invited for a live audition must sit for a three-hour exam in music theory and a three-hour exam in music history. The results of both exams will factor into the DMA Committee’s admission decisions.

NEC does not require the submission of any standardized test (SAT, ACT, GRE) scores as part of the admissions process, except for the Test of English as a



Foreign Language (TOEFL). A recent TOEFL score is required of all applicants whose native language is not English. Students whose scores meet NEC's published TOEFL minimums may be required to take English as a Second Language (ESL) courses at NEC. Students whose scores are close to but below these minimums may be admitted, but they must enroll in the Summer Intensive English Program, as well as enroll in ESL courses at NEC until their scores meet the published minimums. At the discretion of the Dean of Enrollment in consultation with the Dean of Students, the TOEFL requirement may be waived if an applicant has already completed four years in an English-speaking school or if they have acquired comparable, demonstrable English language skills through other means.

Admission to degree programs at New England Conservatory is extremely competitive. Each year the number of applicants for admission far exceeds the number of spaces available. This is true at all levels of admission, although the competition for admission to specific programs may vary from year to year.

Admission decisions are made independently of financial aid awards, and the admissions committee does not consider financial need as a factor in granting or denying admission. Separate from the admission decisions process, the Office of Student Financial Planning reviews financial aid applications from accepted applicants and awards aid to eligible students. Applicants interested in NEC scholarship must complete the institutional financial aid application questions within the application for admission. US Citizens/Permanent Residents must also complete the FAFSA to receive timely notification of their financial aid awards.

NEC aims for a clear and ethical admissions process that serves the needs of future students, parents, and the institution. Requirements for admission are published on NEC's website: <http://necmusic.edu/apply>. The Academic Catalog, which includes descriptions of NEC's degree and diploma programs, academic policies and procedures, tuition and fees, and course descriptions, as well as other pertinent information for both current and prospective students is available on the website: <http://necmusic.edu/college-catalog>.

New students take several exams/auditions during Orientation, including placement exams in Music History, Music Theory, and Language and Diction (for Vocal Performance majors), and departmental and ensemble auditions. These auditions and exams are assessed by faculty with the goal of assigning students to proper levels of certain required courses.

## COMMITMENT TO CULTURAL EQUITY AND BELONGING

New England Conservatory is committed to providing a safe environment for learning, working, and performing where all members of the community are valued and respected and can reach their personal and artistic potential. At a minimum, everyone in the NEC community commits to refraining from discrimination, harassment or retaliation, which is not only against NEC policy but is also illegal under federal and state law. See NEC's Equal Opportunity & Anti-Discrimination Policy (<https://necmusic.edu/belonging>), Diversity & Respect Policy (<https://necmusic.edu/belonging>), Title IX Sexual Misconduct Policy (<https://necmusic.edu/title-ix>), and Gender-Based Misconduct Policy (<https://necmusic.edu/gender-based-misconduct-policy>). But eliminating discrimination is just the beginning; NEC strives for a diverse, respectful community and is committed to cultural equity and belonging.

Believing that a vital and diverse community is built on the respect of individuals, NEC fosters an atmosphere of intellectual and artistic freedom, and encourages the open exchange of ideas and creative initiatives. Learning at NEC is an active process that is encouraged and supported by common respect for the talents and potential of each member of the community. An essential part of an NEC education is gaining a deep appreciation of the traditions and cultures from which music originates.

Systemic racism, unconscious bias, and white supremacy generate countless imbalances of equity, equality, and access. It doesn't matter whether these imbalances are unintentional; what does matter is that we as an institution take action to identify them, understand their impact, and intentionally dismantle and reset them.

We must examine ourselves, and systematically advance respect, equity, and justice—within NEC first, throughout our field more broadly, and ultimately across society.



# 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, and Undergraduate and Graduate Performance Certificates.

## ADVISING

The academic advisors provide academic counseling for students enrolled in the Undergraduate Diploma, Bachelor of Music, Undergraduate Performance Certificate, Master of Music, Graduate Diploma, Artist Diploma, and Graduate Performance Certificate 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. 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. Undergraduate and Graduate Performance Certificate students must enroll for two 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:

	<b>Full-time</b>	<b>Part-time</b>	<b>Half-time</b>
Diploma	10–13	fewer than 10	at least 5
Undergraduate Certificate	7-9	fewer than 7	at least 4
Bachelor of Music	12–16	fewer than 12	at least 6
Graduate Diploma	6–9	fewer than 6	at least 3
Graduate Certificate	5-7	fewer than 5	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 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 an audition or instructor's consent must obtain the instructor's 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 the Dean of Academic Affairs. 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 Academic and Student Affairs 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 Academic and Student Affairs (OASA) 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 Academic and Student Affairs.



## **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 Academic and Student Affairs, 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 is eligible to return and intends to return to NEC, is *inactive*. Inactive students will be required to petition the Dean of Academic Affairs for a return to active status as set forth below.

**Leave of Absence:** A student who discontinues active enrollment for documented medical or approved non-medical reasons during a semester is, with permission of the Dean of Students, on a *leave of absence*. Students who seek to return after leaves of absences and are eligible to return will be required to petition the Dean of Academic Affairs for a return to active status as set forth below.

**Withdrawn:** A student who has not registered at, and does not intend to return to, NEC is *withdrawn*. Students who withdraw or are withdrawn by the Conservatory and later seek to return to NEC will be required to re-apply through the Admissions Office and must also be approved for re-admission in the discretion of the Dean of Academic Affairs.

**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 Academic Affairs, or the last date of documented attendance, whichever occurred first. For students who withdraw from school but do not notify the Dean of Academic Affairs, 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 Academic Affairs 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 Academic Affairs 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 Academic Affairs.

### 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 Academic Affairs 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 Academic Affairs. 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 Academic Affairs 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 Academic Affairs 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 Academic Affairs 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 Academic Affairs 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 Academic Affairs 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 Academic Affairs 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 and must also be approved for readmission in the discretion of the Dean of Academic Affairs. Previously earned course credits and grades may only be reapplied to the program with permission from the Dean of Academic Affairs. 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 79 or better in the Test of English as a Foreign Language (TOEFL).

*Undergraduate students admitted to NEC with scores below 61* will be required 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.

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 79* will be required 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 79 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 79 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.

### **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.

<b>Program</b>	<b>Credits</b>	<b>Promotional passed*</b>
<b>Bachelor of Music</b>		
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
<b>NEC/Tufts Degree</b>		
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
<b>Undergraduate Diploma</b>		
D1	0–23	N/A
D2	24–47	1st to 2nd year
D3	48+	2nd to 3rd year
<b>Master of Music</b>		
G1	0–17	N/A
G2	18+	1st to 2nd year
<b>Graduate Diploma</b>		
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.

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.

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

Students may transfer no more than 60 credits toward the bachelor's degree or 36 credits toward the Undergraduate Diploma (see *After matriculation*). Transfer credit is not accepted for the Undergraduate Performance Certificate. 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 Academic Affairs 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 6 to 16 credits, with grades of *C* or better (*B-* or better for writing course) as follows:

- 1) Students may transfer up to six 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 Academic Affairs 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 accepted for the Graduate Performance Certificate. 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 Academic Affairs 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 Academic Affairs 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. Students who wish to appeal grades for reasons other than an error in calculation or recording must do so using the Grade Appeal process below.

### **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. Unless otherwise noted in the catalog, 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 Academic Affairs 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 Academic Affairs. 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 not 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

*(The following subsections summarize some of the most important policies that govern the relationship between students and NEC, including policies that address student responsibilities as an NEC community member. For the full, currently-effective versions of certain policies linked below, see the NEC website at [necmusic.edu/study-nec/policy-statements](http://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 Academic Affairs 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.

### **GRADE APPEALS**

Where a student challenges a final grade for reasons other than computation or recording errors, the student should first confer with the faculty member who issued the grade. If the outcome of this conference is not satisfactory to the student, the student may then file a written appeal (not to exceed two pages) addressed to the Dean of Academic Affairs, setting forth the basis for the appeal. The student may attach any written work of the student or other documentation that the student believes is relevant. The Dean will make a threshold determination whether the appeal is timely and states permissible grounds for a potential grade change. If so, the Dean may resolve the appeal or designate another NEC administrator as appellate decision-maker.

The appellate decision-maker will confer with the faculty member about the basis for the grade. The appellate decision-maker may not substitute their judgment for that of the faculty member and a grade will only be changed if the appeal substantiates that the grade was arbitrary, capricious, in violation of the rules and regulations of NEC, or if the faculty member and appellate decision-maker agree that an improvement in the grade is appropriate. The appellate decision-maker will issue a brief written decision, which is final.

A grade appeal must be filed within seven (7) calendar days after the student receives notice of the grade in question; the appellate decision-maker will resolve the grade appeal within 21 calendar days thereafter. These timelines may be extended and these procedures modified by the Dean of Academic Affairs or Provost as needed to ensure full and fair resolution of the appeal. In addition, the Provost has the discretion to stay a grade appeal where the Provost determines

that another NEC process or investigation must be completed to ensure full and fair resolution of the appeal. For example, grade appeals involving NEC's Title IX Policy on Sexual Misconduct, NEC's Gender-Based Discrimination and Harassment policy, Equal Opportunity & Anti-Discrimination Policy, Diversity & Respect Policy, or those arising under any other policy that already includes its own specific appeal or grievance policy will be referred for investigation and review under those policies. Any such modifications will be communicated in writing to the student and faculty member and will apply only for that matter.

## **GRIEVANCE POLICY**

The following General Grievance Policy applies to all academic and/or course related grievances by students except those covered under NEC's Title IX Policy on Sexual Misconduct, those covered under NEC's Gender-Based Discrimination and Harassment policy, or Equal Opportunity & Anti-Discrimination Policy, Diversity & Respect Policy, or those arising under any other policy that already includes its own specific appeal or grievance process (e.g., student grade appeals, student FERPA appeal, or student Section 504 grievance appeals).

Direct discussion often resolves issues in a manner that allows both parties to move forward constructively; as such, any student who believes that they have been aggrieved by the application of an academic policy or other educational decision should, if comfortable doing so, first raise the issue with the faculty member or administrator who applied the policy or made the decision in question. If the student is not comfortable doing so, the student may first raise the issue with the Chair of the appropriate Department.

Any grievance should be raised within thirty academic days of the action or decision that forms the basis of the grievance. ("Academic days" means calendar days while school is in session and therefore excludes summer, semester, or spring breaks). The faculty member, administrator or Chair will respond in writing within ten academic days of receipt of the grievance. The response will be shared with the student.

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 Academic Affairs. Such further review should be sought within ten academic days of the initial response by the faculty member, administrator, or Chair. The Dean will respond in writing within ten academic days of the receipt of the grievance. Sometimes a grievance may include concerns grievable under this Policy but also concerns requiring processing or prior investigation under some other policy. Depending upon the nature of the grievance and the issues raised, the Dean may respond by not resolving the grievance on the merits but, instead, by forwarding the grievance for prior investigation by the Dean of Students or another office, for outside investigation prior to resolution, or for processing under a different policy, including NEC's anti-discrimination or Title IX policies. In such circumstances, the student and faculty member or administrator in question will be informed by the Dean of Academic Affairs about how the grievance will be investigated and resolved.

If the student is not satisfied with the response by the Dean, they may, within ten academic days of the Dean's response, seek a final review from the Provost and Dean of the Faculty. The Provost and Dean of the Faculty will review the grievance and conduct an inquiry in the level deemed appropriate in the Provost's discretion; the Provost will then make a written determination within 30 academic days,



which will be provided to the student and the faculty member or administrator whose decision is under review. This resolution will be final and binding.

The time limits and procedures set forth in this Grievance Policy may be extended or modified by the Conservatory in its discretion in order to obtain a full and fair resolution of student grievances.

### **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](http://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 Academic and Student Affairs.

## 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 Academic Affairs. They may change programs only with written approval from their studio instructor, department chair, academic advisor, Dean of Enrollment Management, and the Dean of Academic Affairs. 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

*\*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 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 Academic Affairs 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 Academic Affairs, 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 Academic Affairs. 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 Academic Affairs.

## **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 Academic Affairs.

## 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); those who pass tonal but do not pass post-tonal formal and pitch analysis may take a post-tonal theory elective course to complete the requirement.

## 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.

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 69.

### **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 Academic and Student Affairs.

The form requires the approval signatures of the Minor Department Chair or Concentration Director, the Faculty Minor Advisor (see below), the Dean of Academic Affairs, 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 junior 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. A student submits the list of four 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.

#### **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 70 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 their 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 Academic Affairs, 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.

## FIVE YEAR DUAL DEGREE: BACHELOR OF MUSIC IN PIANO AND MASTER OF MUSIC IN COLLABORATIVE PIANO

This unique and individualized curriculum is designed for a select group of talented pianists who seek the opportunity to explore both solo piano and the art of collaboration in a focused program. The program has a duration of 5 years, at the end of which students earn a Bachelor of Music in Piano and

a Master of Music in Collaborative Piano. During the first three years of the program, students fulfill the normal requirements of the Bachelor's degree Piano curriculum. Beginning in the second year, students take classes in modern languages/liberal arts, chamber music, and as free electives as part of the BM degree, but these classes will also fulfill requirements of the Master's in Collaborative Piano curriculum. In the third year, students receive both weekly piano lessons and bi-weekly collaborative piano lessons. This provides early collaborative instruction to prepare for students to be at the graduate level, and the experience over all four years of the Bachelor's degree builds a deeper and well-balanced foundation in piano-instrumental and piano-vocal repertoire. Students will perform required piano promotionals at the end of the first three years to assess their continued progress as a piano major. An additional collaborative piano promotional is required at the end of the third year, which simultaneously confirms the student's readiness for the Master of Music in Collaborative Piano. Since the curriculum in the fifth year is focused on Collaborative Piano, students will normally present their Bachelor's degree graduation piano recital in the first semester of the fourth year and their recital in Collaborative Piano at the end of their fifth year. Upon completion of the five years of study, students will receive both a Bachelor of Music in Piano and a Master of Music in Collaborative Piano.

First-year applicants should prepare the usual undergraduate audition repertoire as listed for piano majors and indicate their interest in the 5-year program on the application. A video recording stating why you are interested in the program should be included with your application. All applicants must be accepted by the Piano department first in order to be eligible to audition for this dual degree program. An audition for the Collaborative Piano faculty will then take place no later than the end of the second year. Incoming first-year undergraduate piano majors interested in the program must consult with their academic advisor during Orientation week to carefully consider their classes in the first year. It is also possible for current first- and second-year piano major students at NEC to consider this program. These students should consult with their academic advisor early in the fall semester, and schedule an audition time with the Collaborative Piano department no later than the spring semester of the second year.

## 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 Academic Affairs, 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 Academic Affairs, 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 Academic and Student Affairs 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 their 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.

### **AWARD FOR EXCELLENCE IN THE LIBERAL ARTS**

The Award for Excellence in the Liberal Arts is given to the senior who completes outstanding work across multiple disciplines in the Liberal Arts and who serves the NEC community through extracurricular activities that extend beyond their musical studies.

## 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. The Writing Center provides one-on-one support to all members of our community at all stages of the writing process, from brainstorming to final polished 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.

In extraordinary circumstances such as those that arose during 2020-21 during the COVID pandemic, the Conservatory may be required to change teaching modalities, reduce or eliminate course offerings, limit building, residence hall, or meal access, or take other mitigation efforts. The Conservatory reserves the right to do so when necessary to protect the health and safety of the entire NEC community and ensure the Conservatory is able to continue fulfilling its educational mission. Such changes will not warrant remission or refund of tuition, fees, or costs where student access to Conservatory educational opportunities, programs and services is not materially reduced. In such extraordinary circumstances, Conservatory leadership will review the matter and advise students whether refund of any portion of tuition, fees, or costs (on a pro rata or other basis) may be appropriate.

The payment, refund, and tuition responsibility policies set forth in this Section are informed not only by NEC Policy but also by the important provisions of federal financial aid laws and Massachusetts laws, as well as by related veterans' and other educational benefits laws. They are subject to change as the law or regulations change.

## 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).....	\$ 54,210
Part-Time Tuition*	
Studio per Semester (4 credits) .....	\$ 13,190
Undergraduate Course Credit Hour .....	\$ 1,740
Graduate Course Credit Hour.....	\$ 3,480

### **Certificate, Undergraduate, Graduate**

Full-Time Tuition* .....	\$43,370
Part-Time Tuition* .....	\$43,370
Studio per Semester (4 credits) .....	\$ 13,190

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

Harvard (Annual).....	\$10,590
Tufts (per Semester Based on Tufts Tuition).....	\$ 13,210

### **Special Students**

Studio (per Semester) .....	\$ 13,190
ESL Certificate (Summer 2022) .....	\$ 3,080

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

## RESIDENCE HALL ROOM AND BOARD

*(billed separately)*

Double Room .....	\$ 12,560
Suite .....	\$ 14,230
Single Room .....	\$ 17,490
Standard Meal Plan <sup>1</sup> .....	\$ 5,960

## FEES

### PRELIMINARY FEES

Application and Audition <sup>2</sup> .....	\$ 125
Late Application Fee <sup>2</sup> .....	\$ 50
Application for Additional NEC Degree Program <sup>2</sup> .....	\$ 75
Audition Accompanist Fee <sup>3</sup> .....	\$ 25
Special Student Application <sup>4</sup> .....	\$ 225

### DEPOSITS

Housing Deposit <sup>5</sup> .....	\$ 300
Tuition Deposit for New Students <sup>2</sup> .....	\$ 500

### GENERAL FEES

Comprehensive Fee .....	\$ 1,000
DMA Continuance (per Semester) <sup>6</sup> .....	\$ 900
Continuance (non DMA) <sup>7</sup> .....	\$ 250
Administrative Deactivation Fee <sup>8</sup> .....	\$ 75
Reactivation Fee <sup>8</sup> .....	\$ 75
Course Audit <sup>9</sup> .....	\$ 500
Building Access Fee (per Semester) <sup>10</sup> .....	\$ 2,000
Delayed Graduation Recital Fee <sup>11</sup> .....	\$ 500
Late Registration.....	\$ 250
Late Tuition Payment .....	\$ 375
Priority Practice Rooms (per Year).....	\$ 200
Piano, Harpsichord, Jazz Piano, CMA Piano	
Priority Practice Rooms (per Year).....	\$ 200
Percussion, Jazz Percussion	
Transcript Request <sup>12</sup> .....	\$ 10
Copies of Student Records.....	\$ 10
Diploma Mailing Fee .....	\$ 50
Late Health Report Fee <sup>13</sup> .....	\$ 150

### HEALTH SERVICES

NEC Health Insurance, Individual Graduate Student Plan <sup>14</sup> .....	\$ 2,787
[Family Plan Available for Insurance Portion]	
NEC Health Insurance, Individual Undergraduate Student Plan <sup>14</sup> .....	\$ 2,315
[Family Plan Available for Insurance Portion]	
NEC Health Center <sup>15</sup> .....	\$ 700

*Notes:*

- 1) The Standard Meal Plan is a requirement of living in the residence hall.
- 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. Otherwise, this is nonrefundable.*
- 6) *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.*
- 7) *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.*
- 8) *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.*
- 9) *Refundable, see Auditing.*
- 10) *Nonrefundable, assessed after all credit-bearing requirements are completed; allows students to use practice room facilities, but not concert halls.*
- 11) *Refundable, assessed to part-time students who have fulfilled the residency requirement but have not yet completed the degree recital, covers administrative costs. DMA students who play their final recital while in continuance will not be assessed this fee.*
- 12) *Nonrefundable, see Academic Records.*
- 13) *Nonrefundable, assessed to all students who submit their health reports after July 29.*
- 14) *Nonrefundable, Massachusetts law requires U.S.-based insurance for all students. This fee includes NEC-sponsored Gallagher Student Health Insurance. NEC students who demonstrate comparable coverage that also meets the requirements of the Patient Protection & Affordable Care Act prior to July 29 may petition to waive the insurance portion.*
- 15) *Nonrefundable.*

## PAYMENTS

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

### **Fall semester, due July 29, 2022**

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

### **Spring semester, due December 16, 2022**

- 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. For further information, please contact the Business Office, visit the Business Office website, or view details in the Payment section of PowerCampus.

## 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.

**GI Bill® is a registered trademark of the U.S. Department of Veterans Affairs (VA). More information about education benefits offered by VA is available at the official U.S. government Web site at <https://www.benefits.va.gov/gibill>.**

## 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 Academic and Student Affairs 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
<b>Fall Semester</b>		
Before September 6, 2022	100%	0%
September 6 – September 14, 2022	90%	10%
September 15 – September 30, 2022	75%	25%
October 1 – October 26, 2022	50%	50%
October 27 – November 4, 2022	40%	60%
As of November 5, 2022	0%	100%
<b>Spring Semester</b>		
Before January 17, 2023	100%	0%
January 17 – January 25, 2023	90%	10%
January 26 – February 10, 2023	75%	25%
February 11 – March 9, 2023	50%	50%
March 10 – March 27, 2023	40%	60%
As of March 28, 2023	0%	100%

After completing 60% of the term, students will be responsible for all tuition and fees. Continuing students who leave active status without notifying the Dean of Academic Affairs 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](http://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 Academic and Student Affairs. 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.





# *2022-2023 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 Musical Arts
- 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 Technology Concentration (see pages 69 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.

## BRASS

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

<b>Studio</b> (4 credits per semester).....	32
CMP 100	
<b>Composition</b> .....	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)	
<b>Music Theory</b> .....	21
MTHY 101-102 (6 credits)	
MTHY 111-112 (5 credits)	
MTHY 201-202 (5 credits)	
MTHY 211-212 (5 credits)	
<b>Music History (GE)</b> .....	10
MHST 111 (2 credits)	
Electives (8 credits)	
<b>Liberal Arts and Modern Languages (GE)</b> .....	21
LARTS 111, 221 (4 credits)	
Electives (17 credits)	
<b>Entrepreneurial Musicianship (GE)</b> .....	1
ENTP 351 (third year)	
<b>Ensemble**</b> .....	4
<b>Class Instruction</b> .....	2
from: PNO 130, VC 161-162, 261-262	
<b>General Education Electives (GE)***</b> .....	8
<b>Free Electives</b> .....	3
<b>Total Credits</b> .....	120

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

\*\* CONC SYMP, 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 MUSICAL ARTS**

CREDITS

<b>Studio</b> (4 credits per semester).....	32
CI 100 or as assigned	
<b>Improvisation</b> .....	10-14
CI 181T, 283T-284T, 385T-386T, (JS 263-264 by advisement)	
<b>Music Theory</b> .....	16
MTHY 101-102 (6 credits)	
MTHY 111-112 (5 credits)	
MTHY 211-212 (5 credits)	
<b>Music History (GE)</b> .....	10
MHST 111 (2 credits)	
Electives (8 credits)	

<b>Liberal Arts and Modern Languages (GE)</b> .....	21
LARTS 111, 221 (4 credits)	
Electives (17 credits)	
<b>Entrepreneurial Musicianship (GE)</b> .....	1
ENTP 351 (third year)	
<b>Ensemble</b> .....	8
CI ENS	
<b>General Education Electives (GE)*</b> .....	8
<b>Free Electives</b> .....	8-12
<b>Recital</b> .....	2
<b>Total Credits</b> .....	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 Musical Arts 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)

<b>GUITAR</b>	<b>CREDITS</b>
<b>Studio</b> (4 credits per semester).....	32
STR 100	
<b>Strings</b> .....	5
STR 283T-284T (second year)	
STR 383T-384T (third year)	
STR 564T	
<b>Music Theory</b> .....	21
MTHY 101-102 (6 credits)	
MTHY 111-112 (5 credits)	
MTHY 201-202 (5 credits)	
MTHY 211-212 (5 credits)	
<b>Music History (GE)</b> .....	10
MHST 111 (2 credits)	
Electives (8 credits)	
<b>Liberal Arts and Modern Languages (GE)</b> .....	21
LARTS 111, 221 (4 credits)	
Electives (17 credits)	
<b>Entrepreneurial Musicianship</b> .....	2
ENTP 351 (third year)	
(GE, 1 credit)	
EM or CPP elective (third or fourth year)	
<b>Ensemble</b> .....	8
GTR ENS (4 semesters; first and second year)	
CONC SYMP or CHOR CHMB (4 semesters; third and fourth year)*	

<b>Chamber Music</b> .....	3
CHM MUS	
<b>General Education Electives (GE)**</b> .....	8
<b>Free Electives</b> .....	8
<b>Recital</b> .....	2
<b>Total Credits</b> .....	120

\* Can substitute a maximum of 2 credits with Jazz/CI ensemble participation with department permission

\*\* 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)
- 4) Participation in department-wide concert each semester, including rehearsals and performance

### **HARP** CREDITS

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

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

<b>Studio</b> (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)	
<b>Music History (GE)</b> .....	20-26
MHST 111 (2 credits) MHST Electives (14-20 Credits) MHST 535-536 (third year; 4 credits)	

<b>Music Theory</b> .....	21
MTHY 101-102 (6 credits)	
MTHY 111-112 (5 credits)	
MTHY 201-202 (5 credits)	
MTHY 211-212 (5 credits)	
<b>Liberal Arts and Modern Languages (GE)</b> .....	21
LARTS 111, 221 (4 credits)	
Electives (17 credits)	
<b>Entrepreneurial Musicianship (GE)</b> .....	1
ENTP 351 (third year)	
<b>Ensemble**</b> .....	6
<b>Free Electives</b> .....	4-18
<b>Lecture/Recital</b> .....	2
<b>Total Credits</b> .....	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.

<b>Studio</b> (credits vary according to instrument) .....	26-38
Applied area (12-30 credits)	
THYU 100 (12-16 credits; first semester of third year optional)	
<b>Music Theory</b> .....	21
MTHY 101-102 (6 credits)	
MTHY 111-112 (5 credits)	
MTHY 201-202 (5 credits)	
MTHY 211-212 (5 credits)	
<b>Additional undergraduate or graduate theory courses by advisement*</b> .....	12
<b>Music History (GE)</b> .....	10
MHST 111 (2 credits)	
Electives (8 credits)	



<b>Liberal Arts and Modern Languages (GE)</b> .....	21
LARTS 111, 221 (4 credits)	
Electives (17 credits)	
<b>Entrepreneurial Musicianship (GE)</b> .....	1
ENTP 351 (third year)	
<b>Ensemble**</b> .....	6
<b>General Education Electives (GE)***</b> .....	8
<b>Free Electives</b> .....	1-13
<b>Project</b> .....	2
<b>Total Credits</b> .....	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

<b>Studio</b> (4 credits per semester).....	32
PRCBR 100	
<b>Percussion</b> .....	12
PRCBR MSPC (4 credits/semesters)*	
PRCBR PRC, 761T-762T, 763T-764T (6 credits/semesters)**	
PRCBR 325T-326T, 435T-436T (2 credits)***	
<b>Music Theory</b> .....	21
MTHY 101-102 (6 credits)	
MTHY 111-112 (5 credits)	
MTHY 201-202 (5 credits)	
MTHY 211-212 (5 credits)	
<b>Music History (GE)</b> .....	10
MHST 111 (2 credits)	
Electives (8 credits)	
<b>Liberal Arts and Modern Languages (GE)</b> .....	21
LARTS 111, 221 (4 credits)	
Electives (17 credits)	
<b>Entrepreneurial Musicianship (GE)</b> .....	1
ENTP 351 (third year)	
<b>Ensemble</b> .....	8
ORCH ENS	
<b>General Education Electives (GE)****</b> .....	8
<b>Free Electives*****</b> .....	5
<b>Recital</b> .....	2

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

*\* Recommended for the first and second years; students are strongly encouraged to take two additional semesters of PRCBR MSPC*

*\*\* Must take 6 credits (6 semesters) from these classes*

*\*\*\* Must take 2 credits from these classes*

*\*\*\*\* 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)

<b>PIANO</b>	<b>CREDITS</b>
<b>Studio</b> (5 credits per semester).....	40
PNO 100	
<b>Piano</b> .....	4
PNO 347T-348T (second, third, or fourth year: 2 credits)	
PNO 535 or 536 (third or fourth year: 2 credits)	
<b>Music Theory</b> .....	21
MTHY 101-102 (6 credits)	
MTHY 111-112 (5 credits)	
MTHY 201-202 (5 credits)	
MTHY 211-212 (5 credits)	
<b>Music History (GE)</b> .....	10
MHST 111 (2 credits)	
Electives (8 credits)	
<b>Liberal Arts and Modern Languages (GE)</b> .....	21
LARTS 111, 221 (4 credits)	
Electives (17 credits)	
<b>Entrepreneurial Musicianship (GE)</b> .....	1
ENTP 351 (third year)	
<b>Ensemble</b> .....	6
CONC SYMP 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**)	
<b>Chamber Music</b> *** .....	1
CHM MUS	
<b>General Education Electives (GE)</b> **** .....	8
<b>Free Electives</b> .....	6
<b>Recital</b> .....	2
<b>Total Credits</b> .....	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
<b>Studio (4 credits per semester)</b> .....	<b>32</b>
STR 100	
<b>Music Theory</b> .....	<b>21</b>
MTHY 101-102 (6 credits)	
MTHY 111-112 (5 credits)	
MTHY 201-202 (5 credits)	
MTHY 211-212 (5 credits)	
<b>Music History (GE)</b> .....	<b>10</b>
MHST 111 (2 credits)	
Electives (8 credits)	
<b>Liberal Arts and Modern Languages (GE)</b> .....	<b>21</b>
LARTS 111, 221 (4 credits)	
Electives (17 credits)	
<b>Entrepreneurial Musicianship (GE)</b> .....	<b>1</b>
ENTP 351 (third year)	
<b>Ensemble*</b> .....	<b>8</b>
ORCH ENS	
<b>Chamber Music</b> .....	<b>2 or 5</b>
Double bass: STR 130T (2 credits)	
Violin, viola, violoncello: CHM MUS (5 credits)	
<b>General Education Electives (GE)**</b> .....	<b>8</b>
<b>Free Electives</b> .....	<b>12 or 15</b>
Double bass: 15 credits	
Violin, viola, violoncello: 12 credits	
<b>Recital</b> .....	<b>2</b>
<b>Total Credits</b> .....	<b>120</b>

*\* 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)

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

<b>Studio</b> (4 credits per semester) * .....	32
WW 100	
<b>Music Theory</b> .....	21
MTHY 101-102 (6 credits)	
MTHY 111-112 (5 credits)	
MTHY 201-202 (5 credits)	
MTHY 211-212 (5 credits)	
<b>Music History (GE)</b> .....	10
MHST 111 (2 credits)	
Electives (8 credits)	
<b>Liberal Arts and Modern Languages (GE)</b> .....	21
LARTS 111, 221 (4 credits)	
Electives (17 credits)	
<b>Entrepreneurial Musicianship (GE)</b> .....	1
ENTP 351 (third year)	
<b>Ensemble</b> .....	8
ORCH ENS	
<b>Chamber Music</b> .....	2
CHM MUS	
<b>General Education Electives (GE)**</b> .....	8
<b>Free Electives</b> .....	15
<b>Recital</b> .....	2
<b>Total Credits</b> .....	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
<b>Studio/Coaching*</b> .....	20-30
<b>Coursework</b> .....	42-52
<b>Ensemble**</b> .....	0-6
<b>Chamber Music</b> .....	0-6
CHM MUS	
<b>Recital</b> .....	2
<b>Total Credits</b> .....	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 PERFORMANCE CERTIFICATE

The one-year certificate program affords students the opportunity of crafting a customized, focused curriculum that centers around studio instruction instrument/area of study, supplemented by elective offerings that complement the studio experience and align with the student's professional, artistic and/or academic objectives. This program is designed at the undergraduate level, so requires a high school diploma or equivalent. In addition, applicants must meet or exceed the undergraduate minimum for TOEFL or its equivalent. Students are required to present a final project, the nature and scope of which will be determined between the student and studio instructor. A performance is not required, but students who choose this as their final project may opt for a half-recital. The final project will be evaluated by the studio instructor and—if appropriate—by other faculty members, as determined by the department chair. Studio instruction is required of all undergraduate certificate students; in addition, all orchestral instrumentalists are required to register for large ensemble each semester.

---

**BRASS, HARP, PERCUSSION, STRINGS, WOODWINDS** CREDITS

Studio.....	8
Electives .....	6
Ensemble.....	2
Final Project.....	0
Total Credits .....	16

---

**CMA, COMPOSITION, GUITAR, JAZZ COMPOSITION,  
JAZZ PERFORMANCE** CREDITS

Studio.....	8
Electives .....	8
Final Project.....	0
Total Credits .....	16

---

**PIANO PERFORMANCE** CREDITS

Studio.....	10
Electives .....	6
Final Project.....	0
Total Credits .....	16

---

**VOCAL PERFORMANCE** CREDITS

Studio.....	6
Electives*.....	10
Final Project.....	0
Total Credits .....	16

\* Vocal Performance majors may apply one credit of vocal coaching toward the elective requirement.

**Additional Requirements**

All undergraduate certificate students will complete a final project, the nature and scope of which will be determined between the student and the studio instructor. A performance is not required, but students who choose this as their final project may opt for a half recital (dependent on availability of concert halls). The final project will be evaluated by the studio instructor and—if appropriate—by other faculty members, as determined by the department chair.

## 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 their 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\*

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

*\*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).*



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 Academic and Student Affairs), 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."



# *2022-2023 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 Musical Arts
- Double Bass
- Euphonium
- Flute
- Guitar
- Harp
- 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

**BRASS**Trumpet, Horn, Trombone, Euphonium, Tuba CREDITS

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

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

**Additional Requirements**

1) Performance Outreach as determined by Program Director

2) One Chamber Music Recital given each year

**CHAMBER MUSIC - PIANO**CREDITS

<b>Studio</b> .....	16
<b>Chamber Music*</b> .....	6
<b>Sonata Repertoire</b> .....	4
CHM 535T-536T	
<b>Coaching</b> .....	2
CLPNO 507-508	
<b>Collaborative Piano**</b> .....	1
CLPNO 511T	
<b>Musicology</b> .....	2

<b>Theoretical Studies</b> .....	2
<b>Electives</b> .....	5
<b>Recital</b> .....	4
<b>Total Credits</b> .....	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

<b>Studio</b> .....	16
CLPNO 500	
<b>Coaching</b> .....	4
CLPNO 507-508, 607-608	
<b>Diction</b> .....	4
<b>Collaborative Piano</b> .....	8
CLPNO 524 (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	
<b>Musicology</b> .....	2
<b>Theoretical Studies</b> .....	2
<b>Foreign Languages</b> .....	4
<b>Free Electives</b> .....	2
<b>Recital</b> .....	2
CLPNO 699	
<b>Total Credits</b> .....	44

**Additional Requirements**

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

**COMPOSITION** CREDITS

<b>Studio</b> .....	16
CMP 500	
<b>Composition</b> .....	4
CMP 555-556 (first year)	
<b>Theoretical Studies</b> .....	8
<b>Musicology</b> .....	2
<b>Performance/Rehearsal Techniques</b> .....	2
CMP 541	

<b>Electives</b> .....	8
<b>Portfolio Review</b> .....	2
CMP 693	
<b>Total Credits</b> .....	42

**Additional Requirements**

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

**CONDUCTING: CHORAL** CREDITS

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

**Additional Requirements**

- 1) *Participation in Symphonic Choir or Chamber Singers (CONC SYMP 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

<b>Studio</b> .....	16
COND 500	
<b>Conducting</b> .....	8
COND 563-564, 663-664	
<b>Conducting Supportive Studies</b> .....	4
COND 553T, 551T	
<b>Score Reading</b> .....	4
COND 503-504	
<b>Theoretical Studies</b> .....	4
<b>Musicology</b> .....	4
<b>Electives*</b> .....	2

<b>Recital</b> .....	2
<b>Total Credits</b> .....	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 MUSICAL ARTS** CREDITS

<b>Studio</b> .....	16
CI 500	
<b>Contemporary Musical Arts Ensemble</b> .....	4
CI ENS	
<b>Contemporary Musical Arts</b> .....	8
CI 521-522, 523-524	
<b>Musicology</b> .....	2
<b>Theoretical Studies</b> .....	2
<b>Electives</b> .....	8
<b>Recital</b> .....	2
<b>Total Credits</b> .....	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

<b>Studio</b> .....	16
STR 500	
<b>Guitar</b> .....	5
Two credits from STR 583T-584T	
Two credits from GTR ENS	
One credit from STR 564T	
<b>Musicology</b> .....	4
<b>Theoretical Studies</b> .....	4
<b>Chamber Music</b> .....	2
CHM MUS	
<b>Entrepreneurial Musicianship</b> .....	1
EM or CPP electives	

<b>Electives</b> .....	8
<b>Recital</b> .....	2
STR 699	
<b>Total Credits</b> .....	42

**Additional Requirements**

- 1) Promotional at the end of the first year (STR 595)
- 2) Participation in department-wide concert each semester, including rehearsals and performance

**HARP** CREDITS

<b>Studio</b> .....	16
STR 500	
<b>Ensemble</b> .....	4
ORCH ENS	
<b>Repertoire</b> .....	1
STR 579T	
<b>Musicology</b> .....	4
<b>Theoretical Studies</b> .....	4
<b>Electives</b> .....	12
<b>Recital</b> .....	2
STR 699	
<b>Total Credits</b> .....	43

**Additional Requirements**

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

**JAZZ STUDIES, COMPOSITION** CREDITS

<b>Studio</b> .....	16
JS 500 or as assigned by department	
<b>Jazz Studies</b> .....	4
Four credits from: JS 548T, 570, 572, 577, 578, 579T, 580T, 581T	
<b>Jazz History</b> .....	2
Two credits from: 579T or 580T	
<b>Graduate Jazz Theory and Ear Training</b> .....	2
JS 509 or 511	
<b>Musicology</b> .....	2
<b>Theoretical Studies or Composition</b> .....	2
<b>Electives</b> .....	12
<b>Portfolio Review or Recital</b> .....	2
<b>Total Credits</b> .....	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)





<b>JAZZ STUDIES, PERFORMANCE</b>	<b>CREDITS</b>
<b>Studio</b> .....	16
JS 500 or as assigned by department	
<b>Jazz Ensemble</b> .....	4
<b>Jazz Studies</b> .....	4
Four credits from: JS 548T, 570, 572, 577, 578, 579T, 580T, 581T	
<b>Jazz History</b> .....	2
Two credits from: 579T or 580T	
<b>Graduate Jazz Theory and Ear Training</b> .....	2
JS 509 or 511	
<b>Musicology</b> .....	2
<b>Jazz Composition for Performers (JS 526) or Jazz Composition and Arranging I (JS 573T)</b> .....	2
<b>Electives</b> .....	8
<b>Recital</b> .....	2
<b>Total Credits</b> .....	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.

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

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

<b>PERCUSSION</b>	<b>CREDITS</b>
<b>Studio</b> .....	16
PRCBR 500	
<b>Large Ensemble</b> .....	4
ORCH ENS	
<b>Percussion Ensemble</b> .....	2
PRCBR MSPC	
<b>Percussion</b> .....	6
PRCBR PRC, 761T-762T, 763T-764T (4 credits/semesters)*	
PRCBR 525T-526T, 535T-536T (2 credits)**	
<b>Chamber Music</b> .....	1
<b>Musicology</b> .....	2
<b>Theoretical Studies</b> .....	2
<b>Musicology or Theoretical Studies Elective</b> .....	2
<b>Electives</b> .....	6
<b>Recital</b> .....	2
<b>Total Credits</b> .....	43

\* Must take 4 credits (4 semesters) from these classes

\*\* Must take 2 credits from these classes

**Additional Requirements**

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

2) Pre-recital in second year (PRCBR 699)

<b>PIANO</b>	<b>CREDITS</b>
<b>Studio</b> .....	16
PNO 500	
<b>Piano Performance Seminar</b> .....	2
PNO 547T-548T	
<b>Piano</b> .....	4
Four credits from PNO 535-536, 551T, 557, ORG 517T-518T or by advisement	
<b>Collaborative Piano*</b> .....	3
CLPNO 511T	
Two credits from CLPNO 501T, 502T, 503T, 504T, 573, 575, 576, 577, 578	
<b>Chamber Music**</b> .....	1
<b>Musicology</b> .....	2
<b>Theoretical Studies</b> .....	2
<b>Musicology or Theoretical Studies Elective</b> .....	2
<b>Electives</b> .....	8
<b>Recital</b> .....	2
PNO 699	
<b>Total Credits</b> .....	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
<b>Studio</b> .....	16
STR 500	
<b>Ensemble</b> .....	4
ORCH ENS	
<b>Musicology</b> .....	2
<b>Theoretical Studies</b> .....	2
<b>Musicology or Theoretical Studies Elective</b> .....	2
<b>Chamber Music*</b> .....	3
Double bass: CHM MUS or STR 530T	
Violin, viola, and violoncello: CHM MUS	
<b>Electives**</b> .....	12
<b>Recital</b> .....	2
<b>Total Credits</b> .....	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

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

**Additional Requirements**

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

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

\* CHM MUS may substitute for two semesters of OPERA 510 or CONC SYMP 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
<b>Studio*</b> .....	16
WW 500	
<b>Ensemble</b> .....	4
ORCH ENS	
<b>Orchestral Repertoire Class**</b> .....	1
<b>Chamber Music</b> .....	2
<b>Musicology</b> .....	2
<b>Theoretical Studies</b> .....	2
<b>Musicology or Theoretical Studies Elective</b> .....	2
<b>Electives</b> .....	12
<b>Recital</b> .....	2
WW 699	
<b>Total Credits</b> .....	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

## 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.*

<b>BRASS, CI, HARP, JAZZ PERFORMANCE, PERCUSSION, STRINGS, WOODWINDS</b>	CREDITS
Studio.....	16
Electives* and Chamber Music.....	8
Ensemble.....	4
Recital.....	2
<b>Total Credits</b> .....	<b>30</b>

<b>CONDUCTING, COLLABORATIVE PIANO, COMPOSITION, GUITAR, JAZZ COMPOSITION, PIANO</b>	CREDITS
Studio.....	16
Electives* and Chamber Music.....	10
Recital.....	2
<b>Total Credits</b> .....	<b>28</b>

<b>MUSIC THEORY</b>	CREDITS
Studio.....	16
Electives* and Chamber Music.....	10
Recital.....	2
<b>Total Credits</b> .....	<b>28</b>

<b>VOCAL PERFORMANCE</b>	CREDITS
Studio.....	12
Electives* and Chamber Music.....	12
Ensemble.....	2
Recital.....	2
<b>Total Credits</b> .....	<b>28</b>

**COLLABORATIVE PIANO WITH OPERA SPECIALIZATION** CREDITS

Studio.....	16
Coaching.....	4
CLPNO Seminar.....	4
Foreign Language.....	4
Voice.....	1
VC 521	
Recital.....	2
<b>Total Credits</b> .....	<b>31</b>

*\* 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 Musical Arts, 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
<b>Total Credits</b> .....	<b>32</b>

**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	



<b>Collaborative Piano**</b> .....	1
CLPNO 511T .....	
<b>Recital</b> .....	4
<b>Total Credits</b> .....	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

## GRADUATE PERFORMANCE CERTIFICATE

The one-year certificate program affords students the opportunity of crafting a customized, focused curriculum that centers around studio instruction instrument/area of study, supplemented by elective offerings that complement the studio experience and align with the student's professional, artistic and/ or academic objectives. This program is designed at the graduate level, so requires an undergraduate diploma or bachelor's degree or their equivalent. In addition, applicants must meet or exceed the graduate minimum for TOEFL or its equivalent. Students are required to present a final project, the nature and scope of which will be determined between the student and studio instructor. A performance is not required, but students who choose this as their final project may opt for a half-recital. The final project will be evaluated by the studio instructor and—if appropriate—by other faculty members, as determined by the department chair. Studio instruction is required of all graduate certificate students; in addition, all orchestral instrumentalists are required to register for large ensemble each semester.

<b>BRASS, HARP, PERCUSSION, STRINGS, WOODWINDS</b>	<b>CREDITS</b>
Studio .....	8
Electives* .....	2
Ensemble .....	2
Final Project .....	0
<b>Total Credits</b> .....	12

<b>CCMA, CONDUCTING, COLLABORATIVE PIANO, COMPOSITION, GUITAR, JAZZ COMPOSITION, JAZZ PERFORMANCE, PIANO</b>	<b>CREDITS</b>
Studio .....	8
Electives* .....	4
Final Project .....	0
<b>Total Credits</b> .....	12



VOCAL PERFORMANCE	CREDITS
Studio.....	6
Electives*.....	6
Final Project.....	0
<b>Total Credits</b> .....	<b>12</b>

\* 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 one credit of vocal coaching toward the elective requirement.

**Additional Requirements**

All graduate certificate students will complete a final project, the nature and scope of which will be determined between the student and the studio instructor. A performance is not required, but students who choose this as their final project may opt for a half recital (dependent on availability of concert halls). The final project will be evaluated by the studio instructor and—if appropriate—by other faculty members, as determined by the department chair.

## 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 Musical Arts and jazz), vocal performance and pedagogy, composition (classical, jazz, and Contemporary Musical Arts), 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.

<b>PERFORMANCE (WINDS, STRINGS, PERCUSSION, PIANO, VOICE)</b>	<b>CREDITS</b>
<b>Studio</b> .....	16
<b>Doctoral Seminars</b> .....	12
MHST 901 (first semester), 902	
THYG 901, 902	
<b>Electives*</b> .....	20
<b>Recitals</b> .....	9
<b>Research Project**</b> .....	3
<b>Total Credits</b> .....	60

<b>PERFORMANCE (CONDUCTING)</b>	<b>CREDITS</b>
<b>Studio</b> .....	16
<b>Doctoral Seminars</b> .....	12
MHST 901 (first semester), 902	
THYG 901, 902	
<b>Electives*</b> .....	20
<b>Recitals (Conducting the NEC Wind Ensemble)</b> .....	9
<b>Research Project**</b> .....	3
<b>Total Credits</b> .....	60

<b>PERFORMANCE (CONTEMPORARY MUSICAL ARTS)</b>	<b>CREDITS</b>
<b>Studio</b> .....	16
<b>Doctoral Seminars</b> .....	12
MHST 901 (first semester), 902	
THYG 901, 902	
<b>Electives*</b> .....	14
<b>Contemporary Musical Arts+</b> .....	6
CI 523; CI 522 (for students with western, classical background) or CI 524 (for students with a non-western background); third CI elective of student's choice	
<b>Recitals</b> .....	9
<b>Research Project**</b> .....	3
<b>Total Credits</b> .....	60

<b>PERFORMANCE (JAZZ)</b>	<b>CREDITS</b>
<b>Studio</b> .....	16
<b>Doctoral Seminars</b> .....	12
MHST 901 (first semester), 902	
THYG 901, 902	
<b>Electives*</b> .....	14
<b>Jazz Studies</b> .....	6
MHST 516; JS 570; One of the following: JS548T, JS 577 or JS 580T	
<b>Recitals</b> .....	9
<b>Research Project**</b> .....	3
<b>Total Credits</b> .....	60

<b>PERFORMANCE (CHORAL CONDUCTING)</b>	<b>CREDITS</b>
<b>Studio</b> .....	16
<b>Doctoral Seminars</b> .....	12
MHST 901 (first semester), 902 THYG 901, 902	
<b>Electives*</b> .....	23
COND 557T*** .....	2
COND 558T*** .....	2
COND 561***.....	2
COND 562***.....	2
<b>Recitals</b> .....	6
<b>Research Project****</b> .....	3
<b>Total Credits</b> .....	60

<b>PERFORMANCE (COLLABORATIVE PIANO)</b>	<b>CREDITS</b>
<b>Studio</b> .....	16
<b>Doctoral Seminars</b> .....	12
MHST 901 (first semester), 902 THYG 901, 902	
<b>Coaching in Instrumental/Vocal Repertoire</b> (CLPNO 507-508, 607-608, 907-908) .....	6
<b>Electives*</b> .....	14
<b>Recitals</b> .....	9
<b>Research Project**</b> .....	3
<b>Total Credits</b> .....	60

<b>PERFORMANCE (VOCAL PERFORMANCE AND PEDAGOGY)</b>	<b>CREDITS</b>
<b>Studio</b> .....	16
<b>Doctoral Seminars</b> .....	12
MHST 901 (first semester), 902 THYG 901, 902	
<b>Vocal Pedagogy</b> .....	6
VC 566 (second semester) VC 567 (third semester or first semester with instructor's permission) VC 568 (fourth semester)	
<b>Teaching Practicum</b> .....	0
VC 680 (3 semester minimum, starting in second year)	
<b>Electives*</b> .....	14
<b>Recitals/Lecture Recitals***</b> .....	9
<b>Research Project**</b> .....	3
<b>Total Credits</b> .....	60

<b>PERFORMANCE (CHAMBER MUSIC PIANO)</b>	<b>CREDITS</b>
<b>Studio</b> .....	16
<b>Doctoral Seminars</b> .....	12
MHST 901 (first semester), 902 THYG 901, 902	

<b>Chamber Music</b> .....	6
<b>Electives*</b> .....	14
<b>Recitals</b> .....	9
<b>Research Project**</b> .....	3
<b>Total Credits</b> .....	60

**COMPOSITION (CLASSICAL) CREDITS**

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

**COMPOSITION (CONTEMPORARY MUSICAL ARTS) CREDITS**

<b>Studio</b> .....	16
<b>Allied Performance Studies</b> .....	2
<b>Doctoral Seminars</b> .....	12
MHST 901 (first semester), 902	
THYG 901, 902	
<b>Electives*</b> .....	12
<b>Contemporary Musical Arts+</b> .....	6
CI 523; CI 522 (for students with western, classical background) or	
CI 524 (for students with a non-western background);	
third CI elective of student's choice	
<b>Recitals</b> .....	6
<b>Research Project**</b> .....	6
<b>Total Credits</b> .....	60

**COMPOSITION (JAZZ) CREDITS**

<b>Studio</b> .....	16
<b>Allied Performance Studies</b> .....	2
<b>Doctoral Seminars</b> .....	12
MHST 901 (first semester), 902	
THYG 901, 902	
<b>Electives*</b> .....	12
<b>Jazz Studies</b> .....	6
MHST 516; JS 570; One of the following: JS548T, JS 577 or JS 580T	
<b>Recitals</b> .....	6
<b>Research Project**</b> .....	6
<b>Total Credits</b> .....	60

<b>MUSIC THEORY</b>	<b>CREDITS</b>
<b>Studio</b> (Degree Concentration).....	16
<b>Doctoral Seminars</b> .....	12
MHST 901 (first semester), 902	
THYG 901, 902	
<b>Electives*</b> .....	18
<b>Lectures/Recitals</b> .....	8
<b>Thesis</b> .....	6
<b>Total Credits</b> .....	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). Vocal Performance and Pedagogy majors must submit a research project related to vocal pedagogy, voice literature, or voice science. Topics will be approved by the Vocal Pedagogy Director and the DMA Committee.

\*\*\* 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. In addition, Vocal Performance and Pedagogy majors must pass a keyboard proficiency exam. See the DMA Handbook for more information.

+CI 583 may be required based on placement exam. Students who pass out of CI 583 may replace it with any other graduate CI elective.

## 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). DMA 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.





# 2022-2023 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 Musical Arts (CMA) 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 uncondacted 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, André 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 SYMPHONIC CHOIR**

The NEC Symphonic Choir is the Conservatory's resident community chorus. Ranging from 80 to 90 members and open to all students, regardless of major and year, as well as community members by audition, this ensemble offers its musicians 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 Symphonic Choir collaborates with NEC's large instrumental ensembles, as well as with ensembles in greater Boston, and gives its concerts in NEC's Jordan Hall.

## NEC CHAMBER SINGERS

The NEC Chamber Singers is an auditioned ensemble, open to all majors at NEC, of 24-32 musicians who perform challenging works from all style periods, with a particular emphasis on 19th-21st century *a cappella* works. The choir 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 Jordan Hall and at off campus venues in and around greater Boston.

## 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. The co-requisite courses for participation in UGOS are: acting and stage craft, learning the opera score, and aria and audition class. 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 Stage Craft, Learning the Opera Score, and Aria and Audition class (OPERA 431, 440, and 441) 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*, Janáček'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, 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 MUSICAL ARTS ENSEMBLES

The Contemporary Musical Arts 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 traditional world music ensembles, a songwriters workshop, Early Jazz, Free Jazz, composition/improvisation ensembles, groups focused on open form and graphic scores, interdisciplinary ensembles, and more. Non-majors are invited to audition during Orientation. An online sign up sheet will be made available in August. Please contact Olivia Porada at [olivia.porada@necmusic.edu](mailto:olivia.porada@necmusic.edu) for more details.

**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. Full-year ensemble.

**Bluegrass Ensemble** directed by Greg Liszt, explores contemporary and traditional offshoots of American string band music, ranging in style from Bill Monroe to Rhiannon Giddens, Bela Fleck and beyond. Fall semester only.

**Ceol 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. Fall semester only.

**CI Chamber Music Ensemble**, directed by Eden MacAdam-Somer. This interdepartmental ensemble explores the boundaries between composition, improvisation, and international music traditions, through written and aural paths. Past projects have included engaging with works by Ruth Crawford Seeger, Ran Blake, Charles Ives, Gustav Mahler, Pauline Oliveros, Scott Joplin, Bach, and Lully as well as traditional folk music, workshopping student

compositions/concepts, and performing new works by students, faculty, and other contemporary artists. This ensemble typically works on repertoire for departmental performances in Jordan Hall along with other projects. Spring semester only.

**Contemporary 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.” Spring semester only.

**Contemporary Vocal Ensemble**, directed by Farayi Malek. This is an a capella ensemble that will study and perform arrangements and compositions by Malek, students in the ensemble, and contemporary writers such as Kerry Marsh and Caroline Shaw. The group will study genres including (but not limited to) African American Spirituals, Contemporary Classical, Jazz, and Pop, with the goal of examining and celebrating the unique and vast capabilities of the human voice. Fall semester only.

**Early Jazz CI**, directed by Anthony Coleman. We’re going to work on the vocabulary that formed the basis for this music that has been the backbone of so much of American and world culture over the last hundred years, and yet is relatively little understood. We will particularly focus on rhythm and gestural concepts that were prevalent between the late teens and mid 1930’s. The idea of the collective ensemble is key. Specific to the CI version of this group, I will try to focus to some degree on what has been called the “Avant-garde” of early jazz (Our ability do that will depend upon you!). Fall semester only.

**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. Spring semester only.

**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. Spring semester only.

**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. Spring semester only.

**Magdalena Abrego Ensemble**, directed by visiting faculty and alumna, guitarist/composer/improviser Magdalena Abrego. This ensemble explores the spectrum of musical notation, including graphic scores, game pieces, and text pieces. Students will use original composition to collectively practice employing non-traditional approaches to ensemble writing. Students will also have the opportunity to explore the music of composers such as Anthony Braxton, Pauline Oliveros, Earle Brown, Cornelius Cardew, and others. Fall semester only.

**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. Fall and Spring semesters.

**Mark Zaleski Ensemble (aka “the Zaleskillers”)** directed by Mark Zaleski. This ensemble offers students from all departments a space to explore CI from the ground up: songwriting, recomposing, improvising, playing by ear, arranging, working as a band, trying new styles (or maybe even new instruments) and much more. Fall and Spring semesters.

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

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

**R&B Ensemble**, directed by Farayi Malek. 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. Spring semester only.

**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. Fall semester only.

**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. Fall semester only.

**World Music Ensemble**, directed by Akram Haddad. This ensemble provides an introduction to repertoire from many international musical traditions, with a focus on aural learning, developing a solid groove, working out ensemble arrangements, and learning how to accompany and solo in different styles. Fall semester only.

### **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 GROUP**

The New England Conservatory Percussion Group is dedicated to the performance of the most current music for percussion as well as the historical percussion repertoire. Under the direction of Frank Epstein for over 50 years, the NECPG has presented colossal premieres by such luminaries as Gunther Schuller, Elliot Carter, Joan Tower, Jennifer Higdon, John Harbison, and other established composers. Many of these pieces can be heard on a recent Naxos release of a double CD entitled *American Music for Percussion*. Open to all classical percussion majors and currently under the direction of Will Hudgins, the NECPG will continue to expand the percussion repertoire by presenting a world premier of a work by Mark-Anthony Turnage in 2023. Performing two concerts annually in the majestic Jordan Hall, the NECPG continues a strong reputation for inventive programming and presentation.

### **NEC GUITAR ENSEMBLE**

NEC Guitar Ensemble studies ensemble practices and performs repertoire from the Renaissance to the present day, including new music and original arrangements. The group is composed of guitar majors and open to others by permission of the instructor. The ensemble performs at NEC and in the greater Boston Area, and has premiered music by Robert Beaser, Roland Dyens, Nikita Koshkin, Clarice Assad, and Dusan Bogdanovic.

### **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*; Tchaikovsky's *Serenade*; Schoenberg's *Transfigured Night*; 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 Musical Arts** majors participate in Contemporary Musical Arts 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 Musical Arts, 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 Musical Arts** 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 Musical Arts, 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 Musical Arts, 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 Musical Arts 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 Musical Arts 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.



# 2022-2023 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.

- As noted in the "Academic Regulations and Information" section above, the information in this Academic Catalog about course offerings and faculty is subject to change and amendment during the academic year without prior notice to comply with evolving laws, regulations, and accreditation requirements, as well as to ensure we best meet the needs of the entire NEC community.
- 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.
- Some performance based classes are repeatable for credit; please consult your Academic Advisor.

## BRASS AND PERCUSSION

**J. Markey, Chair; Bauch, Bolter, Childers, Dobrinski, Emery, E. Epstein, Hudgins, Lange, McKay, Oft, Rife, Roylance, Santos, Sebring, Siders, Smallcomb, 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, 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) Smallcomb**

**PRCBR 326T – Drum Set Class**

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

**PRCBR 525T – Drum Set Class**

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

**PRCBR 526T – Drum Set Class**

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

**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) Lange, 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 course 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 Group (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. Prerequisites for graduates: PRCBR 595/596. **(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**

### **PRCBR 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) Lange, Markey, Oft**

### **PRCBR 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, discuss, 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 four to five activities. This course is open to violinists, violists, and cellists by instructor permission only. In addition, undergraduate students must have successfully completed three semesters 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, Hodgdon, 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 or the following semester 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. Instructor's permission required for non-majors. **(1 credit for collaborative piano majors; 2 credits for non-majors) Blaich, 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) Faculty**

### **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) Faculty**

### **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 525 – Orchestral Reductions for Pianists: Instrumental Concerto and Opera Aria Performance**

Piano reductions of instrumental concertos and opera arias are studied and compared with recordings and full orchestral scores. Students learn to identify orchestral timbres, simplify overly complicated or unplayable orchestral reductions, and improve poor reductions (editing dynamics, adjusting registers, restoring missing melodies and wrong notes, etc.) They develop listening and keyboard skills in imitating sounds and colors of string, woodwind, and brass instruments to better emulate the orchestra. Repertoire studied is drawn from standard operas and instrumental concerti from all musical periods. Open to all collaborative piano majors and piano majors. **(1 credit) Lee, Faculty**

### **CLPNO 530 – Special Topics in Opera Coaching**

The seminar is designed to offer personalized experience with building skills necessary to the field of opera coaching. Topics will include in-depth extensions of material introduced in a masters level collaborative piano curriculum (such as CLPNO 522 and 523), as well as specific material not otherwise offered in graduate-level coursework at NEC. Subject matter is designed to be modular, and can be covered in any order and for any number of weeks deemed appropriate by the professor. The exact schedule of a given semester will be determined by the professor based on the number of students enrolled and the relative experience of students in the program. **(1 credit) Faculty**

### **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, Hodgdon**

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

This course is designed to explore lieder by Wolf, Strauss, Mahler, Berg, and Schoenberg in the context of the Late Romantic era. Style, ensemble and diction are emphasized. **(1 credit for collaborative piano majors; 2 credits for non-majors) Stowe, Blaich**

**CLPNO 607 – Coaching in Instrumental/Vocal Repertoire**

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

**CLPNO 608 – Coaching in Instrumental/Vocal Repertoire**

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

**CLPNO 907 – Coaching in Instrumental/Vocal Repertoire**

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

**CLPNO 908 – Coaching in Instrumental/Vocal Repertoire**

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

## COMPOSITION

*Gandolfi, Chair; Agócs, Burdick, Forrest, Heiss, Mallia, Minakakis, Richardson, Wiese*

## STUDIO

**CMP 100, 500**

## CLASSROOM INSTRUCTION

**CMP 132 – Notational Techniques**

This course will examine traditional and 20th century conventions of Western music notation essential for the clear communication of musical ideas between contemporary composers and performers. Both handwritten and software-based notation techniques will be studied and the standards currently in place in the music publishing industry will be carefully observed. Relevant topics

including part extraction, keyboard reductions, instrument specific indications and contemporary methods of representation such as graphic notation will be addressed through musical examples and written exercises. **(2 credits) Mallia**

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

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

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

**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) Forrest**

**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) Richardson**

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

Continuation of CMP 515. Prerequisite: CMP 515. **(2 credits) Richardson**

**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) Richardson**

**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) Richardson**

**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) Wiese**

**CMP 543T – Instrumentation and Orchestration**

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

**CMP 544T – Instrumentation and Orchestration**

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

**CMP 555 – Graduate Composition Seminar**

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

**CMP 556 – Graduate Composition Seminar**

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

**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 21st century. Specific composers of interest will include, but are not limited to, Luther, Byrd, Palestrina, Gabrieli, Schütz, Bach, Haydn, Beethoven, Nunes Garcia, Mendelssohn, Hogan, and more. 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, Strozzi, Morley, Gibbons, Handel, Schumann, Brahms, Vaughan Williams, Britten, Barber, Ligeti, Frances-Hoad, and Esmail. 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

**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 564 – Advanced Conducting: Instrumental**

Continuation of COND 563. Prerequisite: COND 563 (2 credits) Peltz

**COND 661 – Advanced Conducting: Choral**

Continuation of COND 562. Prerequisite COND 562 (2 credits) Washburn

**COND 662 – Advanced Conducting: Choral**

Continuation of COND 661. Prerequisite COND 661 (2 credits) Washburn

**COND 663 – Advanced Conducting: Instrumental**

Continuation of COND 564. Prerequisite: COND 564 (2 credits) Peltz

**COND 664 – Advanced Conducting: Instrumental**

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

## CONTEMPORARY MUSICAL ARTS

*H. Netsky, Co-Chair; MacAdam-Somer, Co-Chair; Abrego, Barsamian, Blake, Block, Catt, Chase, Coleman, Eade, Haddad, Janmohammadi, Kihlstedt, Knowles, Kouyate, Leake, Liszt, Malek, Mantilla, Milstein, Morris, S. Netsky, Prescod, Reichman, Seager, Weng, Zaleski, Zoffer*

NEC's Contemporary Musical Arts 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 Musical Arts 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 263 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 Musical Arts 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 selected practices from three West African traditions: The Ewe people of Southern Ghana, the Asante people of Central Ghana, and the Dagomba people of Northern Ghana. Using Leake's Harmonic Time method (stepping, sticking, and vocal patterns), students will internalize drum vocables, grooves and concepts, and traditional songs. Emphasis is on off-beat timing, binary and ternary structures, and cross-rhythms. Includes hands-on playing of traditional instruments from each region. The semester culminates in a final group project to create new arrangements on the student's primary instrument. Audio and video recordings, detailed handouts, book chapters, and song transcriptions are included. **(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**

Music can make a difference and speak to environmental and social justice issues because musical participation requires the process of listening. Listening to our environment and each other can build awareness and understanding. Through elevated listening, music raises consciousness leading us to feel more deeply and act on our convictions. Students will respond to issues discussed in class with creative projects. **(2 credits) Chase**

**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 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 Musical Arts curriculum, and is required for all CI majors as a co-requisite when registered for studio/CI ensemble. (0 credits) MacAdam-Somer, Coleman, Mantilla

## ENTREPRENEURIAL MUSICIANSHIP

*Cords, E. Epstein, Kalmanovitch, Phillips, Rosinski, Teeters*

### 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, Phillips, Teeters

**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) Faculty**

**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) Faculty**

**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 examples, 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 557 – Music and the Media**

This course will examine the current role of the arts in the mainstream media, where coverage of classical music and jazz is unquestionably shrinking. Students will familiarize themselves with a broad range of sources, debating the basis for effective musical and cultural criticism. On a practical level, the course will also address what kinds of coverage are available to musicians today, the kinds of editorial decisions made regarding the placement of arts coverage, and how musicians can effectively advocate for themselves in the press. **(1 credit) Faculty**

### **ENTP 558T – Creative Project Building: The Journey From Thinking to Creating**

Music is a powerful tool to bridge differences and lift up audiences. While we live in a time with seemingly insurmountable challenges, one of an artist's primary responsibilities—now more than ever—is to contribute to a better world. 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 are conceived, developed, and planned, and provide students with an opportunity to design plans for their own projects. In addition to a final presentation representing a student's cumulative thinking about the steps needed to achieve his or her identified goals, student learning will be supported by guest speakers, individual advising, constructive feedback from peers and NEC alumni, and assigned readings, viewing, and written reflections. **(1 credit) Cords**

### **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**

## 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 were among the best improvisers in the history of music. 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 virtuosos 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 551T – Play (and Sing) As You Speak: Baroque Performance Practice**

Many of us begin our repertoires in the first quarter of the 18th century, focusing on the music of Bach, Vivaldi, and Handel. This course aims not only to expand that repertoire to include works written over the 100 years before that, but examine performance practice issues—especially those that link music-making and spoken language—that, when applied, bring new life to these works and those that follow them, and show them to be as masterful as they are. Equally important is gaining the understanding that these issues pertain equally to late-18th and 19th century music as they do to that of the Baroque period; therefore, the study of early music aims to influence the way we approach music of later periods, as well. We study and compare scores and recordings and refer to primary and secondary source materials dealing with issues of style, content, ornamentation, etc. A heavy emphasis is placed on in-class performance and participation, using both standard and period instruments. **(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 AND INTEGRATIVE STUDIES

*Handel, Maggi, McKinnon-Howe, Mulvey, Reichman, Worden*

Integrative courses offer the chance to learn multiple skills in a single forum, creating a link between the theory of a subject and its practical application. Integrative courses rely on project-based learning, a teaching method that promotes deep learning through practical, student-driven projects, rather than using traditional tests and quizzes. These multifaceted courses may offer a higher credit count than other courses, and may fulfill multiple degree requirements concurrently. As such, they require a significant commitment from students who wish to explore this dynamic way of learning.

### CLASSROOM INSTRUCTION

#### **INT 102 – First Year Colloquium: Spring**

This course is a continuation of INT 101, with a primary emphasis on mental and physical health and wellness workshops. At the conclusion of the Colloquium students will have created a portfolio of resources and skills designed to support and guide their future educational choices, and make the most of their NEC education, while finding a better and healthy school-practice-performance-work life balance. **(1 credit GE) Faculty**

#### **INTG 401 – Creativity and Manuscripts**

Creativity and Manuscripts I is a course designed to lead conservatory students to prepare a convincingly expressive performance of a work of Beethoven (works Op. 30 to Op. 95), Haydn or Bach, with particular concentration on taking clues from expressive marks as they appear in both print and in the manuscript of the work. The actual works will be chosen for study will have multiple layers of primary sources available, including most importantly a manuscript, which allows some insight into the creative process close to the completion of the



work. Using revisions that are apparent in the manuscript, students will learn to think creatively about the transfer of ideas from manuscript to print. Students will develop a deeper understanding of the complexity of the creative process, the challenges of creating printed material that reflects the creative content of the work in its fullest form, and expressive markings, and will apply this understanding directly to performance and recording of the works studied. The objective for students is twofold: 1) to create a successfully expressive interpretation of the piece recorded by the student (recording techniques are taught during the course) and 2) to articulate the richness of the experience of learning from the mixture of primary sources including the manuscript, either in writing or in video format. Though writing will be required of each student, each student will also develop their media skills by expressing their learning process in video form. It is likely students will vary widely in their comfort level, based on the skill set they start with, so each student's final project will be slightly different in form. Students earn 1 credit of chamber music or free elective if they do not need chamber and 3 credits of General Education electives. **(4 credits: 1 credit of chamber or free elective and 3 credits of GE electives)** Kitchen

#### **INTG 402 – Creativity and Manuscripts II**

Creativity and Manuscripts II is a course designed to lead conservatory students to prepare a convincingly expressive performance of a work of Beethoven (works Op. 95 to Op. 135) or a work of Bartók, with particular concentration on taking clues from expressive marks as they appear in both print and in the manuscript of the work. The actual works chosen for study will have multiple layers of primary sources available, including most importantly a manuscript, which allows some insight into the creative process close to the completion of the work. Using revisions that are apparent in the manuscript, students will learn to think creatively about the transfer of ideas from manuscript to print. Students will develop a deeper understanding of the complexity of the creative process, the challenges of creating printed material that reflects the creative content of the work in its fullest form, and expressive markings, and will apply this understanding directly to performance and recording of the works studied. The objective for students is twofold: 1) to create a successfully expressive interpretation of the piece recorded by the student (recording techniques are taught during the course) and 2) to articulate the richness of the experience of learning from the mixture of primary sources including the manuscript, either in writing or in video format. Though writing will be required of each student, each student will also develop their media skills by expressing their learning process in video form. It is likely students will vary widely in their comfort level, based on the skill set they start with, so each student's final project will be slightly different in form. Students earn 1 credit of chamber music or free elective if they do not need chamber and 3 credits of General Education electives. **(4 credits: 1 credit of chamber or free elective and 3 credits of GE electives).** Kitchen

#### **INTG 501T – Performance and Analysis: Beethoven's Violin Sonatas**

How does music theory relate to performance? How can historical context transform our interpretations of music? This course explores these essential questions through Beethoven's ten sonatas for violin and piano. In addition to immersing themselves in theories of classical harmony and musical form, students will consider how contemporaneous works of art (music, literature, visual arts) help shape our understanding of this repertoire. They will then apply this knowledge to their own performances of select movements from the sonatas. Although the course is devoted to a specific repertoire, it offers a broadly applicable methodology for integrated musicianship (i.e., how history, theory, and performance inform one another). This course is open to students whose primary instrument is either violin or piano. Undergraduates earn

1 credit of chamber music or free elective if they do not need chamber, 1 credit of undergraduate theory (not GE) and 1 credit of free elective. Graduates earn 1 credit of chamber music or free elective if they do not need chamber and 2 credits of free electives. Pre-Requisite: Instructor Permission. **(3 credits: UG – 1 credit of chamber or free elective, 1 credit of THYU, and 1 credit of free elective; GR – 1 credit of chamber or free elective and 2 credits of free electives) Fried/Schartmann**

#### **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 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 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 575T – Advanced Audio Production Workshop**

NEC students are recording a wide range of music inside and outside their academic work. This workshop will offer an opportunity for sharing, critique and refinement of that self-directed recording work based on a “writers workshop” model. Students with recording experience, as demonstrated in the course Creative Recording Concepts for Musicians, or by audition, will present works in progress in a rotating weekly schedule. Through group listening and discussion, and with faculty guidance and contributions, students will share audio techniques and musical ideas across disciplines. Students will utilize their own equipment as well as that of the NEC DIY Studio, a high quality recording and listening environment, to produce their own recordings. Students will gain practical experience with audio techniques such as: room selection, microphone usage, advanced audio editing and manipulation, mixing in a professional listening environment and basic mastering. Through weekly listening and critique sessions as well as documentation of their process with writing, photographs and video, students will gain valuable perspective on their production’s progress, access to aesthetic and technical concepts outside of their day to day musical practice, and develop a vocabulary for assessing and improving recorded music. The goal of the workshop is to finish a “professional quality” recording by the end of the semester. **(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**

**Performance and Theory Majors:** 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, performance majors submit the proposal to the DMA Committee who may ask for revisions and/or clarification. Theory majors submit the proposal to members of the theory faculty, selected by the chair of the theory department. 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).

**Performance and Theory Majors:** Upon approval by the advisor, performance majors submit the project to 2 readers from the DMA Committee who may ask for revisions. Theory majors submit the proposal to members of the theory faculty, selected by the chair of the theory department. Once the project is approved by both the advisor and the readers, it is submitted to Blumenthal Family 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 Blumenthal Family 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; Aldana, Bergonzi, Blake, Carlberg, Coleman, Dijkstra, Eade, Eisenmann, Gilkes, Hart, Iverson, Leake, Levy, Lockwood, McBee, McCaslin, Moran, Morris, Netsky, Nieske, Palmer, Reichman, Schwendener, Seager, Waits, 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 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) Zaleski**

**JS 264 – Introduction to Jazz Improvisation and Ear Training**

Continuation of JS 263. Prerequisite: JS 263. **(2 credits) Zaleski**

**JS 368 – Jazz Repertoire**

Advanced study, memorization, and performance of standard jazz repertoire.

Prerequisite: JS 378 or placement exam. **(2 credits) Levy, Bergonzi**

**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) Levy**

**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 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 musical arts 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. Time permitting, we will also do some African drumming that is related to each topic. **(2 credits) Leake**

### **JS 525T – Development of Rhythmic Skills**

Using Leake’s Harmonic Time method (stepping, sticking, and vocal patterns), students will internalize and orchestrate musical time, groove, and mathematics using traditional repertoire and drum languages from Africa and India. The purpose is to free the mind from thinking about rhythm and experience a complete body immersion to feel layers of time and groove. Students will develop a “new mind” which will evolve with practice and dedication to the “no mind” where discipline = freedom. The semester culminates in a final group project to create new arrangements on the student’s primary instrument. **(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 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 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 572 – Applied Modal Analysis**

Any piece of music—regardless of style—can be understood by its tonal, thematic and rhythmic ingredients. Informed by the perspective of George Russell's Lydian Chromatic Concept (LCC) and expanded upon by Organic Music Theory (Ben Schwendener), classical and other works are analyzed by their modal components, rather than by any stylistic historical language employed by the composer at that time. These analyzed works then serve as blueprints from which the student creates, improvises, composes their own unique works and navigational procedures. New and familiar musical sounds and relationships are further understood, illuminated and expanded through ear training, intrinsic to this process. With this perspective, students first dive into modal analysis with Bach Chorales. Students improvise and create their own original works from modal elements. The class serves as an experimental laboratory. The process is repeated throughout the semester with modal realizations of various important works by Bach, Brahms, Chopin, Ravel, Stravinsky, Beethoven, and others. Through this, each student develops their own voice, becoming their own "Master Chef," creating their own unique 'recipes' in the form of a book of original works. A final concert is produced by the class at the end of the semester. Open to all students from any department and on any instrument. Basic understanding of chords and intervals, and a basic keyboard or polyphonic music reading medium proficiency is recommended. No prior composition/improvisation experience necessary. **(2 credits) Schwendener**

### **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 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 581T – Jazz Styles: Free Jazz and the Avant Garde**

Students will increase their knowledge of musical choices, issues, and possibilities through study of the work of improvisers and composers working in “free jazz” and the jazz avant-garde styles of 1958 to the present through listening, transcription, analysis, and composition. They will improve the ear and develop skills in transcription and analysis with the goal of gaining a greater command of musical materials for use in their own music. They will question and debate received ideas about jazz history, including stylistic boundaries, categories, distinctions, definitions, notions of artistic progress and evolution, and ideas founded on cultural biases. **(2 credits) Chase**

### **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; Cotti-Lowell, Duveneck, Gatlin, Klein, Lepson, Martin-Bean, Popova, 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, social dance, 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.*

## 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 329 – Shakespeare: The Comedies**

William Shakespeare's comedies are inspired by music and have in turn inspired some of the world's greatest music. This course will set the comedies *A Midsummer Night's Dream*, *Much Ado About Nothing*, *Twelfth Night*, *As You Like It*, and (the Romance) *The Tempest* in the social-political context of Elizabethan and Jacobean England. If possible, students will attend at least one play in performance. They will also have the opportunity to act scenes in class and set passages to music. **(2 credits, GE) Keppel**

**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**

This course examines themes, theories and techniques relevant to contemporary drama from 1950 to the present, with an emphasis on plays produced in the last fifteen years. Students attend at least one of the assigned plays in performance and have the opportunity to engage texts by rehearsing scenes during class time. (2 credits, GE) Keppel

**LARTS 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 modern 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 Sartre; 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 446 – Reading, Writing, and Race in Contemporary U.S. Literature**

This course explores the cultural and literary politics of reading, writing, and race, with a focus on recent Native American, Mexican American, Asian American, and African American literature. We will examine what readers (including ourselves) expect of “ethnic” writers, what writers expect of their readers, and what writers expect of other authors. We will also ask how race impacts reading, how authors address cultural “insiders” and “outsiders,” and why “ethnic literature” is given a distinct category in American literature.

**(2 credits, GE) Gatlin**

#### **LARTS 448 – Ethics and the Environment in American Literature**

This course examines how social categories of race, class, and gender shape encounters with the environment. Reading American literature from industrialism to the present, students will consider the unique ways that poets and fiction writers protest urban and workplace pollution, or express feelings of vulnerability in nature, while they also raise questions about national belonging. Although we will discuss difficult problems, including worker oppression, lynching, and pesticide poisoning, we will also look at writing as a powerful tool of hope and resistance. **(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 475 – Essentials in African-American Literature [I]:**

##### ***The Invisible Man***

This course 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 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 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 417 – Europe in the 20th Century**

The story of Europe's decline from great power into civil war, totalitarianism, and cultural confusion. Students will read and discuss such issues as the alienation of the "Lost Generation," the appeal of fascist and communist ideologies, the emergence of anti-democratic thinkers, the retreat from liberal ideals, loss of empire, and collapse of Soviet-styled socialism. We will read and discuss such 20th century artists and thinkers as Ernst Junger, Picasso, Jean Paul Sartre, Fredrich Hayak, Dmitri Shostakovich, and Franz Fanon. **(2 credits, GE) Klein**

### **LARTS 423 – Holocaust: Germany and the Destruction of European Jews, 1933-45**

This course will enhance students' historical and analytic skills through close readings of, discussion based, and background lectures explaining the history, politics, literature, and psychology of the Holocaust. The course will develop students' knowledge of an especially difficult era in European and world history, as well as their insight into how the National Socialist regime first chose to pursue a program of extermination, then found the resources—both material and human—to accomplish it. Students will also deepen their understanding of both the larger political, and the smaller personal roles of (in Hilberg's construction) perpetrator, victim, and bystander. **(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 442 – The American Century**

A study of the rise of America from frontier nation to world empire. Topics include conservation, the Depression, the Civil Rights Movement, America's rise to world power, the protest movements of the 1960s and the development of contemporary American literature, art, and music. **(2 credits, GE) Klein**

### **LARTS 490H – Advanced Seminar: Civil Rights: The Era That Transformed Us**

Students will explore the history of the civil rights movement in the 1960s and 1970s, as the nation came to terms with its legacy of racial discrimination. We will focus not only on the rise and development of that movement and its leaders, but the social and economic background to the struggle, the partisan politics that helped to shape it, the debate about strategies and goals that animated and divided the movement, and the long-term implications of the civil rights movement for American rights. **(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**

An examination of Romanticism and its impact, with particular attention to its various expressions in literature, fine arts, music, and philosophy. **(2 credits, GE) Gatlin**

**LARTS 298 – Art in History: Art, Culture, and Society in Europe, 1750-1939**

Art in History will study the major developments in Western Art from 1750 until 1939. Students will analyze individual art works, considering the place of these works within the context of western culture, studying art not only as aesthetic expression, but as political ideology, as social manifestation and as economic commerce. We will examine the structure of the art world, how artists addressed the political and economic difficulties of expressing their ideas within that world, and the unique challenges faced by women within a powerfully patriarchal model of aesthetics. Art in History will focus not only on major individual works, but on their relationship to the larger world as audience and market; so, for example, we will consider the political goals of Jacques Louis David; the market economics of the first Impressionist Exhibition of 1874; and the *épater la bourgeoisie* strategies of the Futurists and Dadaists of the early 20th century. At the same time, we will explore the reactions of the larger societies to those challenges, most notably expressed in the proscribing of such artists as Elisabeth Vigée Le Brun, Eugén Delacroix, and Edouard Manet, the scandal of the *salon des refusés* of 1863, and the Nazi “Degenerate Art” Exhibition of 1937. **(2 credits, GE) Klein**

**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) Faculty**

**LARTS 364 – Film Studies II**

This course focuses on European art films from the 1920s 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) Faculty**

**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; Culture, Politics, and Society in the Age of Empire**

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; Culture, Politics, and Society in the Belle Epoque**

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 456 – Food for Thought: Representations of Food in Literature and Culture**

This course examines the artistic, cultural, personal, and political significance of food on local and global scales. Through literature, critical essays, films, and personal observations, students will explore a menu of topics including: food as artistic inspiration; as entertainment, nourishment, and tradition; as object of desire and abhorrence; as tool of seduction and resistance; and as focal point in debates about health, disease, hunger, consumer culture, gender, race, class, nationality, colonization, social justice, genetic modification, and environmental degradation. (2 credits, GE) Gatlin

**LARTS 458 – Consumer Culture: Stuff, Shopping, Self, and Society**

How does consumer culture affect psyches and societies? Applying cultural theory to popular culture and daily life, this course explores consumerism as a source of happiness and depression, bonding and anti-socialness, creativity and conformity, subversive power and psychological manipulation, community and social injustice, and survival and ecological degradation. We’ll investigate consumer, producer, laborer, and citizen identities; competitive displays of taste and status; the commodification of objects, leisure, pleasure, and the arts;



sites of consumption (the mall, Internet); and culture jamming, resistance, and economic alternatives. **(2 credits, GE) Gatlin**

#### **LARTS 459 – Climate Change 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 461 – Modernism**

“Make it new!” demanded modernist poet Ezra Pound. This interdisciplinary course will focus on the “new” literary styles and statements of modernist writers who sought to represent a world characterized by rapid social and technological changes. Students will study not only “high modernism” but also the Harlem Renaissance and the Proletarian movement. To contextualize and enrich our literary explorations, we will simultaneously study modernist innovations in music, the visual arts, and intellectual thought. **(2 credits, GE) Gatlin**

#### **LARTS 468 – BioCultures: 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**

### **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 333 – Ethics**

This course focuses on the three main philosophical views about how to morally assess intentions, actions, and circumstances: utilitarianism, Kantianism, and virtue theory. What is the moral value of an action? Is it the intention, or the consequence? What is the role of virtue in moral life? How can we conceive of character and friendship in connection with ethics? What is the relation between duty and utility? Addressing these questions among others, the course invites students to engage in philosophical reasoning about complex ethical issues through the study of major texts from the Western philosophical tradition, as well as their importance in contemporary philosophical debates. **(2 credits, GE) Vance**

#### **LARTS 336 – History of Modern Western Philosophy II –Descartes to Heidegger**

This course will examine the theories of modern-era philosophers in the current Western canon. We will look at how they addressed ideas inherited from earlier philosophers, and consider the primary conceptual shifts that distinguish these thinkers from “pre-modern” philosophers. We will also study ways in which each thinker’s ideas form a system. **(2 credits, GE) Vance**

#### **LARTS 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 376 – Buddhist Philosophy**

Begins with an overview of Buddhist history that includes the Buddha’s life and teachings as well as the development of the three primary “vehicles” since his death. We will spend the rest of the semester on close readings of the three significant Mahayana Texts dealing with the idea of emptiness. During the

semester students will also look at recent neurological research on meditation and the brain, as well as at traditional teachings on developing mental quiescence. **(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 439 – Religion and Science**

How have religious and scientific traditions historically developed in relation to each other in the Christian West and in non-western traditions? What continuities and discontinuities can be observed in the development of religious and scientific thought? This course examines the history of religion and science through a number of historical periods in western history: the early, the pre-modern, the modern, and the contemporary. It approaches the history of religion and science through the lens of contemporary debates about their relations. This is an introductory course in the academic study of religion, particularly as it relates to science. As such, it offers a general historical overview of the historical development between science and religion from the first centuries of the common era, to the twenty-first century. In so doing, the course presents students with a general contextual overview that also allows them to pursue in-depth research projects through research for written assignments. The course focuses primarily on religion and science in the West, but also explores cross-cultural perspectives by examining select case studies from world religious traditions (Islamic, Eastern, and African traditions). **(2 credits, GE) Vance**

#### **LARTS 469 – Human Nature**

Examines traditional concepts of human nature as expressed in religions, philosophy, literature, and science and contrasts those with the impact of the genome and the claims of sociobiology on modern views. **(2 credits, GE) Vance**

### **SCIENCE AND MATHEMATICS**

#### **LARTS 271 – Introduction to Botany and Plant Physiology**

Humans are dependent on plants as plants are the only living organisms on earth that can convert light energy into chemical energy, a process that forms the building blocks of life. This course is about how plants work. We will explore the questions that plant scientists ask by examining how plants do the things they do and by focusing on the function and classification of plants. Topics include an in-depth exploration of photosynthesis, respiration, limits to growth, and the emerging science on plant hormones that allow plants to communicate. The course will be lecture-based with some walking field trips expected during class time. **(2 credits, GE) Duveneck**

### **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. Note: Students must provide their own laptops. 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) Duveneck**

#### **LARTS 464 – Natural Disasters and Catastrophes**

In this course students will have the opportunity to integrate the basics of earth science and the natural world through the study of what we know about the causes, locations, and effects of natural disasters such as earthquakes, tsunami, volcanoes, floods, meteorite strikes, landslides, and hurricanes. Natural disasters can seriously disrupt the basic function of societies, posing significant and widespread threats to life, property, and the environment. Though we have improved our disaster warning, response, and recovery systems, our engineered structures, political and cultural trends, and emergency management and responses may have lulled us into a false sense of security. This course will investigate how loss of life and property damage can be minimized by using geologic knowledge to improve upon disaster response and relief. **(2 credits, GE) Duveneck**

#### **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) Duveneck**

### **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 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. For Summer 2022, this class will be taught online. Much of the course work will be completed asynchronously by



students at their own pace and submitted online. Also, each week students will have a series of synchronous group discussions, partner activities, and one-on-one meetings with the teacher through video chat. **(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 students the skills needed to successfully participate in English-based instruction and collaboration at NEC. Major course

goals include development of basic, college-level language abilities, including reading, writing, speaking, listening, and grammar skills. Students will also be introduced to American university standards and expectations, 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.

*For Summer 2021, this class will be taught online. Much of the course work will be completed asynchronously by students at their own pace and submitted online. Also, each week students will have a series of synchronous group discussions, partner activities, and one-on-one meetings with the teacher through video chat.*

**(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**

Students with prior knowledge of French, German, or Italian are required to take the corresponding placement exam prior to fall semester 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

*Marković, Chair; Cron, Dioguardi, S. Drury, Exner, Gallagher, Greenwald, Handel, Heiss, Janmohammadi, Kelly, Levy, MacAdam-Somer, Netsky, Sanlikol, Schaphorst, Siar*

### **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) Faculty**

### **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 327 – Cantatas of J.S. Bach**

This course is a study of some of Johann Sebastian Bach's cantatas, both sacred and secular. Although we will limit ourselves to close study of a scant selection of his approximately 200 surviving cantatas, we will approach each of them through the kinds of questions that will allow later, individual study of the rest. Topics will include cantata as a baroque genre, Bach's cantatas in the context of his contemporaries, autograph manuscript sources and their value to performers, understanding text types, symbolism of musical styles, the ritornello principle, aria forms, Lutheran theology, Bach's biography, and theories of performance practice. We will conclude the semester with a cantata performance workshop. **(2 credits, GE) Exner**

### **MHST 328 – J.S. Bach and Sons**

In 1735 Johann Sebastian Bach attempted to establish his musical lineage by assembling a family tree, which reaches back to the sixteenth century. And for a hundred years after his death, Bachs figured prominently in the musical landscape of central Europe. Despite this long history, Johann Sebastian and four of his sons stand out as the most significant performers and composers of the family. This course will trace the biographies and select works of Johann Sebastian, Carl Philipp Emanuel, Wilhelm Friedemann, Johann Christoph Friedrich and Johann Christian. Our pursuit of the Bachs will take us through some of Europe's most important cities, where we will meet kings and clerics, performers, patrons, and publishers; we will listen to cantatas, fugues, concertos, sonatas, fantasias, operas, and symphonies. The course will situate the music of the Bachs in the context of musical practice in the eighteenth century, and it will address the perceived gap between the high Baroque and the Classical eras. **(2 credits, GE) Exner**

### **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 341 – The Road to the Open: Musical Developments in the First Half of the Twentieth Century**

This course will consider the different paths that composers took in overcoming the musical language of Romanticism. We will explore the gradual abandoning of tonality and thematicism in the expressionist works of Schoenberg, Strauss, Berg and Webern, the development of 12-tone techniques, the discovery of new expressive means in the music of Debussy, Skryabin, and Messiaen, as well as the turn toward simplicity and the various guises of neoclassicism in the works of Satie, Les Six, Stravinsky, Bartok, and Hindemith. There will be listening quizzes, short essays and a final project (consisting of a term paper and a presentation) on the topic of the student's choosing. **(2 credits, GE) Marković**

### **MHST 352 – Women and Music**

Explores issues surrounding women and music, and considers a number of women through the ages, including Hildegard von Bingen, Comtessa de Dia, Tarquinia Molza, Laura Peverara, Francesca Caccini, Barbara Strozzi, Elisabeth-Claude Jacquet de la Guerre, Fanny Mendelssohn, Clara Schumann, Ethel Smyth, Amy Beach, Ruth Crawford Seeger, and Bessie Smith. **(2 credits, GE) Faculty**

### **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 the 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 elements of dance 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 by national schools, as well as various concert genres. Finally we will see how 20th century composers use folk dances and social dances as a form of social criticism and commentary. The course draws on the one hand 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 may 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 369 – The Symphony after Beethoven**

This course examines the genre of the symphony as it evolved in response to Beethoven's symphonic output. Attention will be given first to understanding the Beethovenian symphonic ideal and its cultural context. Then symphonies by Schubert, Berlioz, Mendelssohn, Schumann, Liszt, Brahms, Franck, Bruckner, Mahler and others will be studied. The grade will be based on listening quizzes, short response papers on specific works and a final project on a topic to be chosen by the student. **(2 credits, GE) Marković**

### **MHST 371 – Golden Age of Italian Opera**

This course explores the conventions of 19th century Italian opera through the works of Rossini, Bellini, Donizetti, Verdi, and Puccini. Changes in the libretto, musical structure, and role of singers are studied through developments in individual composer's styles. We will talk about the differences between an opera libretto and a play, musical forms, the commercial aspects of opera composition and production, singers, and staging. There will be frequent quizzes, an oral presentation, and a written project. **(2 credits, GE) Greenwald**

### **MHST 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) Marković**

### **MHST 377 – The World of Gustav Mahler**

This is an in-depth exploration of Gustav Mahler's music, life and artistic environment centering on his symphonies and lieder. We will study the symbiotic relationship between these two genres in Mahler's oeuvre, focusing on selected symphonies and their lieder companions. These works will be examined from the perspective of manuscript sources, biographical, philosophical and programmatic background, interpretation and reception. A broader overview of the artistic climate of fin-de-siècle Vienna, its dominant artistic circles and trends, as well as social and political forces which influenced Mahler's career and life will provide a context within which we will explore the artistic shifts

in Mahler's musical style after the turn of the century. In a parallel manner, an attempt will be made to reflect on Mahler from the perspective of the 21st century: on the heterogeneity of his style and the broad spectrum of expression and references his music projects—elements which have paved paths taken by musicians, writers, and filmmakers as diverse as Stravinsky, Shostakovich, Mann, Britten, Visconti, Berio, Schnittke, Ken Russel and Uri Caine. **(2 credits, GE) Marković**

#### **MHST 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 421 – American Popular Music: 1920s-1990s**

This is a topics-based course that explores a range of genres in American popular music. We will examine the following: blues of the 1920s and 1930s, with a look at the music's antecedents in slave music, the "race" recordings of the music industry, blues women Ma Rainey, Bessie Smith, and Ida Cox, and the unique association of Sophie Tucker and singers Mamie Smith and Ethel Waters; the music of Tin Pan Alley, with a special focus on Irving Berlin and the early movies of Fred Astaire; early rock and roll, and the role of Elvis Presley in its popularization; Berry Gordy's Motown, a musical genre unto itself, and the sociocultural significance of its crossover appeal; and hip-hop culture, with an in-depth look at its origins and the gangsta era of the late 1980s/early 1990s. We will consider the music in context; that is, every class session will be grounded in the political and sociological background of the genres and individual works

discussed. To this end we will read essays by cultural historians, musicologists, and journalists. A portion of each class will be devoted to listening to and watching iconic performances of the music. **(2 credits, GE) Faculty**

#### **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 452 – Korean Traditional Music: Connecting Past to Present**

In this course, we will explore elements of Korean traditional and contemporary music, examining how they have been shaped by historical, political and cultural forces. This elective course incorporates lectures, discussions, and interactive workshops. While the focus is on Korean traditional music, we will also explore the influence of East Asian and Western musical traditions as well as K-pop, excerpts of Korean film, dance, and TV drama. We will focus on how traditional Korean music is presented in both the South and the North, and examine how individual artists and official government programs endeavor to preserve this traditional music and culture. **(2 credits, GE) Kim**

**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 led 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) Handel**

#### **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) Handel**

#### **MHST 497 – Senior Portfolio**

See description under *Music History* program of study. **(0 credit) Faculty**

## MUSICOLOGY

*Marković, Chair; Alfieri, Cron, S. Drury, Exner, Gallagher, Greenwald, Handel, Heiss, Levy, MacAdam-Somer, Porter, 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 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 Nostre 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) Faculty**

#### **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 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 517C – Selected Topics in Jazz: John Coltrane**

The course follows two trajectories. The first involves exploration and analysis of Coltrane's music through listening assignments and transcription analysis. Interaction, as well as the harmonic and rhythmic structures of the music will be examined. Great focus will be placed on Coltrane's Classic Quartet, the contributions of each of its members, and their most enduring recordings and performances. In conjunction with this, the evolution of Coltrane's personal musical style and aesthetics will be considered. This brings us to the second trajectory, the focus of which will be the literature on Coltrane and relevant scholarship. Broader cultural and historical implications, as well as Coltrane's spirituality will also be considered. Course requirements include weekly listening assignments and written work (e.g., response papers, transcriptions, analyses), quizzes and exams, semester project, midterm and final exams, and a final project. This course is available to Jazz and non-Jazz majors.

**(2 credits) Porter**

#### **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) Faculty**

#### **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) Faculty**

#### **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 524: Performance Practice 1100-1500**

Seminar in Medieval and early Renaissance music. Gregorian chant, instrumentation, *musica ficta*, modal theory, principles of improvisation and ornamentation. Open to musicology majors with consent of the chairman **(2 credits) Kelly**

**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) 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) Alfieri**

**MHST 530D – Topics in the 19th Century: Chamber Music of Brahms**

Close study of a representative selection of Brahms's chamber works (both instrumental and vocal). Issues to be discussed include Brahms's engagement with the music of earlier composers (especially Bach, Beethoven and Schubert) and his handling of traditional genres and forms. Performance-oriented analysis will be one focus of the course. **(2 credits) Gallagher**

**MHST 530E – Topics in 19th Century Music: Schubert's Instrumental Music**

An examination of a broad selection of Schubert's instrumental works in various genres (symphony, string quartet and other chamber ensembles, piano music, both solo and four-hands). Where relevant we will also consider his Lieder that served as foundations for various instrumental pieces. We will trace the outlines of his biography (with readings from Christopher Gibbs's recent biography) and his development as a composer. Topics to be addressed include: the effects of Schubert's engagement with the music of Mozart and Beethoven; performance-oriented modes of analysis; the impact of his instrumental works on later 19th century composers. Students will write two papers, one more analytical in orientation, the other more historical. **(2 credits) Gallagher**

**MHST 535 – Writing about Music: Research Methods for the Practical Musician and Scholar**

Focuses on methods of musical research and investigation for performers, historians, and theorists. Individual and class projects use research tools and bibliographical materials essential to editing, analysis, criticism, historiography, and journalism. Written assignments include a book review, a program note, short analyzes of articles from scholarly journals, and a bibliography for a proposed paper. **(2 credits) 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 540C – Topics in American Music: American Music of  
the 1950s-1960s**

This course considers American music of the 1950s and 1960s with reference to the political climate that gave rise to it. Topics and music to be explored in the unit on the 1950s include: the gospel roots of nascent rock and roll, the unique influence of guitarist Sister Rosetta Tharpe, and the omnipresence of Mahalia Jackson; early black rock and rollers; Elvis, perhaps the most iconic (whether polarizing or unifying) figure in American music; the conservative reaction to Elvis's rock and roll, with a look at the music of Pat Boone and teen idols Ricky Nelson, Paul Anka, and Frankie Avalon; the intersection of the old (Frank Sinatra, Perry Como, Bing Crosby, and Nat King Cole) with the young (Elvis, Elvis, Elvis); and urban folk music, focused largely on the Weavers, via Woody Guthrie. The unit on the 1960s will combine discussions of music and musicians with those based on the social and political movements that defined the decade. Topics include the war in Vietnam, the Civil Rights Movement, and the social revolution of the counterculture; music and musicians include the SNCC Freedom Singers; members of the 27 Club, Jimi Hendrix, Jim Morrison, and Janis Joplin; the spectacle of Woodstock; spokespeople of the youth movement, Bob Dylan and Joan Baez; the soul music of James Brown, Aretha Franklin, and Otis Redding; and the “revolutionary” aspects of Motown. (2 credits) **Woldu**

**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 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 565 – History of Opera**

This course surveys the history of opera from the 17th century to the present. Its objective is to familiarize students with chronology, terminology, forms and repertoire pertinent to the development of opera as a musical and dramatic genre. Since the emphasis of the course is one of breadth rather than detail, students will be expected to listen to and read a significant amount of material on their own, including original documents, while individual classes will be devoted to representative examples of each stage of operatic evolution. In addition to reading and listening, there will be an independent term project that examines original literary sources, musical structures, current editions and bibliography. **(2 credits) Greenwald**

### **MHST 567 – Puccini’s Operas**

The course will examine specifically the ways in which Puccini’s works depart from Italian opera tradition, and how he became, as Julian Budden put it, “Wagner’s best pupil.” Another emphasis will be on Puccini’s views on staging, his view that “action speaks louder than words.” The course will use either *Madama Butterfly* or *La bohème* for close study. Either of these works is a viable choice, since both speak well for the state of the art of Italian opera at the end of the 19th century, Puccini’s mature style. *Madama Butterfly* is especially apt, since it is a product of the vogue for japonisme ignited by the opening of Japan a half-century earlier and resulting in widespread European fascination with the far East and a large number of “orientalist” operas (by such composers as Mascagni and Saint-Saëns). Sources for *Madama Butterfly*, moreover, include several easily-accessed English-language publications, including John Luther Long’s short story published in *Century Magazine* in 1898 (and reprinted in

the English National Opera Guide libretto for the opera), and the one-act play, “Madame Butterfly,” by American playwright David Belasco. *La bohème* would also work well, since its literary antecedent, Murger’s *Scenes of Bohemian Life*, is also available. *La bohème*, moreover, raises important (and contemporary) issues about the way disease is portrayed on the stage and begs comparison with Verdi’s *La traviata*. (2 credits) Greenwald

#### **MHST 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) Faculty

#### **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 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

*Gilbert, Chair; Burdick, Gilbert, Senders*

The Music-in-Education (MIE) 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. Student portfolio documentation will emphasize 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**

In this course, students dive deeply into the philosophy and psychology of education and human nature. Beginning with antiquity and classical liberalism as foundations, students will explore the competing schools of thought in the 20th century—such as behaviorism, constructivism, socio-culturalism, and cognitive science—and finally explore the more contemporary “learning science” approaches of the 21st century, all through engagement with primary source texts. Students will be challenged to apply these diverse theories of education and human nature to musical contexts through projects and class discussion. **(2 credits) Gilbert**

### 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) Gilbert**

### **MIE 541 – Introduction to Research Methods**

This course provides an introduction to research methods, including research design, probability, and statistical thinking. Topics include descriptive statistics, probability, sampling distributions, confidence intervals, hypothesis testing, and the linear model (t-tests, analysis of variance, correlation, and linear regression). Students learn basic concepts of probability and statistical inference, focusing on application of concepts and methodologies to educational research questions. Upon successful completion of this course, students will be familiar with basic research design and applied statistics and will be able to use them in obtaining, recording, analyzing, and interpreting data. They will be able to use numerical and graphical summaries of data in understanding data generating processes. They will understand the logic of statistical inference and be able to apply common inferential procedures. Students will begin to master the computational aspects of statistics through the use 'R' statistical computing software. While not required, it is recommended that students taking this class have their own research question, research project, or data set coming into this course. **(2 credits) Gilbert**

### **MIE 547 – Lessons from the World: Cross-Cultural Alternatives for MIE**

How must music education transform to meet the needs of a multi-cultural society? We explore ways of teaching and learning inspired by the ancient oral traditions of Africa and India, while integrating contemporary research in music and cognition. The course work is highly experiential: be prepared to sing, clap, stomp, make your own instruments, and teach one another songs and rhythms, while exploring music's role in a healthy civilization. Discussions and readings address cross-cultural encounters, ethnocentrism, cultural appropriation, and issues of social/environmental justice. **(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 (TAI) 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 learning and attention to social-emotional aspects of drum circle facilitation. Interdisciplinary aspects of improvisation are also explored with attention to language arts, mathematics, history, and science. Introduces techniques for teaching improvisation, with an emphasis on 'playing by ear', ornamentation, and learning through call-and-response exercises using student made instruments. Each student's digital portfolio will be used to explore document, and reflect on 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**

## MUSIC THEORY

*Miljkovic, Chair; Bozich, Burdick, Forrest, Graybill, Heiss, Ianni, Janmohammadi, Jonatan, Liang, Minakakis, Sandler, Schartmann, 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, and 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 focuses 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.

In addition to regular class assignments, MLM students are required to complete the Musicianship and Music Literacy Milestones. The Musicianship Literacy Milestone consists of unprepared sight-reading examples from repertoire. The Music Milestone consists of an in-depth score-study 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 music theory core. Courses focus on an exploration of various musical languages, including the 20th and 21st century.

## STUDIO

### THYU 100

Private theory lessons for majors and double majors. **(4 credits) Faculty**

### MTHY 093 – Fundamentals of Musicianship

The goal of the course is to prepare students for the Music Literacy and Musicianship I and Analysis and Composition I courses. During the semester, students work on clef reading, simple rhythm and meter reading, major and minor scales, intervals, and triads. Each topic is examined through multiple modalities such as ear-training, score reading, singing, playing keyboard, and music writing. **(0 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 MTP 101. Prerequisite: MTP 101.

**(3 credits) Faculty**

### **MTHY 111 – Analysis and Composition I**

Analysis and Composition I focuses on diatonic tonal language, with an emphasis on harmonic syntax 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**

This course's focus areas include: chromatic tonal and introductory post-tonal repertory; changing meters with irregular subdivisions; vocal, chamber, and orchestral scores using treble, bass, alto, tenor, and soprano clefs with corresponding transposition levels (E, D, B, A); and drills, dictations, and play-and-sing exercises using level-appropriate material. 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**

The course focuses on advanced chromatic harmony and larger forms, especially sonata form. The final project has three components: an analysis of a work chosen by the student (for instance, a late 19th century ternary form or a sonata form movement); a presentation on the connection between the analysis and performance; and a composition related to the analyzed piece. 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**

**Please Note:** For the following courses *Jazz Studies* and *Contemporary Musical Arts* students may satisfy the prerequisite requirements through completion of *MTHY 202* or *CI 283T* or *JS 483T*, and *MTHY 212*.

**THYU 307 – Extended Tonality**

Explores the 19th century expansion of harmonic practice through analysis of works from Schubert to Debussy. Prerequisite: *MTHY 202, 212*. **(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: *MTHY 202, 212*. **(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: *MTHY 202, 212*. **(2 credits) Stein**

**THYU 334 – Analysis with 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: *MTHY 202, 212*. **(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: *MTHY 202, 212*. **(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: MTHY 202, 212. (2 credits) Graybill

### **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. Prerequisite: MTHY 202, 212. (2 credits) Faculty

### **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: MTHY 202, 212. (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: MTHY 202, 212. (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: MTHY 202, 212. (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 repertoire 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: MTHY 202, 212. **(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: MTHY 202, 212. **(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: MTHY 202, 212.

**(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: MTHY 202, 212. **(2 credits) Forrest**

**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) Forrest**

**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: MTHY 202, 212. **(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: MTHY 202, 212. **(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: MTHY 202, 212. **(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: MTHY 202, 212.

**(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: MTHY 202, 212. **(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. Prerequisite: MTHY 202, 212. **(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. Prerequisite: MTHY 202, 212. **(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: MTHY 202, 212. **(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. 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) Forrest**

#### **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) Forrest**

#### **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**

**(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 repertory will be chosen based on class instrumentation, and in-class performances will be encouraged as much as possible. **(2 credits) Stein**

**THYG 572 – Beethoven's String Quartets**

Studies Beethoven's quartets in light of modern historical research and analytical theory, with attention to their harmonic, contrapuntal, motivic, and structural formation, and the implications of these for understanding and performance. **(2 credits) Graybill**

**THYG 573 – German *Lied*: Analysis and Performance**

Examines poetic texts and their musical settings from Schubert to Wolf, with attention to analytic methods and their performance implications. **(2 credits) Stein**

**THYG 575 – Music Since 1945**

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 584 – Transformational Theories of Harmony**

Traditional Roman numeral analysis often falls short when analyzing chromatic music. By immersing students in "transformational thinking," this course provides tools to understand harmonic passages that evade the logic of traditional syntax. At its core, transformational theory places analytical emphasis on the relationships between musical objects rather than on the objects themselves; instead of asking "What are x and y?" it asks "How do we get from x to y?" By thematizing musical gestures, the theory encourages us to analyze music as a living entity rather than a static score, and its versatile methods allow us to analyze music of any style. Students will study the theory's foundational concepts (generalized interval systems and transformational networks), as well as one of its most successful subfields (neo-Reimannian theory), all in the service of analyzing harmony that resists the traditional harmonic syntactical model (i.e. T-P-D-T). Examples of music covered include music by Beethoven, Chopin, Coltrane, Elfmán, Horner, Liszt, Poulenc, Rimsky-Korsakov, Schubert, and Wolf, among others. **(2 credits) Schartmann**

#### **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 *Mélodie*: 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. Considers cross-currents between theory, creation, and performance, as well as those between music theory and other domains of human creativity and culture. Theoretical readings and analysis of musical works. **(3 credits) Graybill**

#### **THYG 902 – Doctoral Seminar: Advanced Theoretical Projects**

Projects in theoretical research, analysis, historical compositional techniques, or composition that relate to individual interests and needs, and that enhance theoretical technique and knowledge. Two projects in different areas are required, one of which may be a class project. Seminar meetings are devoted to presentations and critiques of individual and class projects. **(3 credits) Truniger**

## OPERA STUDIES

*Major, Chair; Eaglen, Flanagan, Goldstein, Hodgdon, J. Lee, Meraw, Penna, Saffer, Steele, Tweten, Wagner, 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) Eaglen**

**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) Goldstein**

**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. **(1 credit) 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, dramatic analysis with special attention to Shakespeare monologue and performance. **(0 credit) Goldstein**

**OPERA 542 – Acting Techniques for the Singer I**

Continuation of OPERA 541 with a focus on preparing and performing scenes. Prerequisite: OPERA 541 **(0 credit) Goldstein**

**OPERA 543 – Acting Techniques for Singers II**

Continuation of OPERA 542. Advanced study of acting, 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) Flanagan**

### **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, Co-Chair; Paik, Co-Chair; Bax, Byun, S. Drury, Hamelin, Hodgkinson, Korsantia, Liu, Rivera, V. Weilerstein*

The Piano Department of the New England Conservatory educates artists of the highest caliber who perform works of the past, present, and future. The weekly private lesson is important; 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 Kirill Gerstein, Richard Goode, Marc-André Hamelin, and Mitsuko Uchida), in solo and concert competitions, and in annual festivals. NEC Piano Department festivals have included performances of Messiaen's complete *Catalogue d'oiseaux* and *Vingt*

*regards sur l'Enfant-Jésus*, Haydn's complete piano sonatas, the complete piano music of Beethoven, and the complete piano music of Scriabin. Students also learn by participating in chamber music and piano ensembles, and by interacting with their colleagues 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, Co-Chair; K. Tong, Co-Chair; Biss, Cords, Fisk, Fried, Gitter, Horowitz, Huhn, Kashkashian, Martha Katz, Mickey Katz, P. Katz, S. Kim, Y. Kim, Kitchen, Kuchment, Lesser, Motobuchi, Mouffe, Ninomiya, Palma, M. Richter, Seeber, Thompson, Van Dyck, D. Weilerstein, 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 Practice**

Topics include style, interpretation, performance practice, stage deportment, and performance anxiety. Student performances serve as a springboard for discussions. **(1 credit) Fisk**

#### **STR 284T – Guitar Repertoire and Performance Practice**

Continuation of STR 283T. Prerequisite: STR 283T. **(1 credit) Fisk**

#### **STR 383T – Guitar Repertoire and Performance Practice**

Continuation of STR 284T. Prerequisite: STR 284T. **(1 credit) Fisk**

#### **STR 384T – Guitar Repertoire and Performance Practice**

Continuation of STR 383T. Prerequisite: STR 383T. **(1 credit) Fisk**

#### **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) Cords**

#### **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 564T – Classical Guitar Pedagogy**

Classical Guitar Pedagogy focuses on developing practical skills and knowledge for guitarists to teach effectively. Topics covered include developmental and cognitive psychology, didactic resources, course planning, classroom and time management, individual and group teaching (including group guitar class and ensemble coaching), cultivating a positive classroom culture and sense of belonging, technology, and teaching philosophy. Students should expect to actively teach in various settings, design lesson/class plans, and engage in critical thinking. The concrete experience, skills and teaching philosophy developed in this course will help students feel more confident teaching guitar in the real world and applying for teaching positions. **(1 credit) Mouffe**

**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) Gitter**

**STR 574T – String Orchestral Repertoire: Viola**

Continuation of STR 573T. Prerequisite: ORCH 510, one semester.

**(1 credit) Gitter**

**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) Mickey Katz**

**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 Practice**

Graduate offering of STR 283T. **(1 credit) Fisk**

**STR 584T – Guitar Repertoire and Performance Practice**

Continuation of STR 583T. Prerequisite: STR 583T. **(1 credit) Fisk**

**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**

# TEACHING ARTISTRY

*Burdick, Senders*

The Teaching Artistry program (formerly Music In Education) 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. Students who declared a concentration in Music-in-Education may fulfill remaining requirements through the classes listed below. All Teaching Artistry courses are graduate courses that can be taken by any graduate or undergraduate student for either 0 or 2 credits per course.

## CLASSROOM INSTRUCTION

### **MIE 547 – Lessons from the World: Cross-Cultural Alternatives**

How must music education transform to meet the needs of a multi-cultural society? We explore ways of teaching and learning inspired by the ancient oral traditions of Africa and India, while integrating contemporary research in music and cognition. The course work is highly experiential: be prepared to sing, clap, stomp, make your own instruments, and teach one another songs and rhythms, while exploring music's role in a healthy civilization. Discussions and readings address cross-cultural encounters, ethnocentrism, cultural appropriation, and issues of social/environmental justice. **(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 (TAI) 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 learning and attention to social-emotional aspects of drum circle facilitation. Interdisciplinary aspects of improvisation are also explored with attention to language arts, mathematics, history, and science. Introduces techniques for teaching improvisation, with an emphasis on “playing by ear,” ornamentation, and learning through call-and-response exercises using student-made instruments. Each student's digital portfolio will be used to explore document, and reflect on 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**

## VOICE

*B. Williams, Chair; Anderson-Collier, Blaich, Eade, Eaglen, Fellenberg, Haber, Hodgdon, Holvik, Howell, McCormick, Meraw, Penna, Saffer, Stowe, Tempesta, 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)**

**Fellenberg**

#### 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)**

**Fellenberg**

#### 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) Hodgdon

#### **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) Fellenberg**

#### **VC 532 – Keyboard Skills for Voice Teachers II**

Continuation of VC 531. Prerequisite: VC 531 **(1 credit) Fellenberg**

#### **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) Tempesta**

### **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) Tempesta**

### **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**

### **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, Hodgdon**

**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, Blaich**

**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, Blaich**

**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) Hart**

**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 620E – Song Lab: English and American**

A unique and multi-faceted approach to the study and performance of English-language art song, covering a range of topics over the semester, and providing professional training valuable to all classical singers and collaborative pianists. Students will develop their skills in performance, oral communication, research, analysis, English diction, and artistic collaboration. Spring 2021 included studies of African American art songs and spirituals, settings of Dickinson and Whitman, songs by Britten, collaboration with student composers, and a video recital project. Prerequisite: instructor's permission. **(2-4 credits; see advisor) Stowe, Blaich, Faculty**

### **VC 620F – Song Lab: French**

This course is designed as an intensive, immersive experience in the study of French song in the nineteenth and twentieth centuries. A departure from the traditional song survey, the class provides students with the opportunity to focus on a chosen body of work and investigate it in a vigorous and detailed way. Students will experience a multifaceted approach to song analysis, merging performance and scholarship, exploring poems through linguistic, structural, and sonic lenses, producing theoretical analysis, and reading articles on subjects related to cultural and social history. In addition to in-class performance coachings, students will receive in-depth, personalized instruction from members of the voice, theory, and musicology departments. Fall 2021 consisted of two modules, the first devoted to Fauré and Verlaine, the second devoted to Poulenc and the Surrealists, and students produced video-recorded lecture recitals related to the musical legacy of Josephine Baker and the Harlem Renaissance in Paris. Students are encouraged to enroll in a corresponding French language course. Prerequisite: Instructor's permission. **(2-4 credits; see advisor) Penna, Blaich, 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. **(2-4 credits; see advisor) Stowe, Blaich, Faculty**

### **VC 620S – Song Lab: Spanish and Other**

The first half of the semester provides a multi-pronged examination of selected Spanish-language songs, integrating studies and lecture/workshops in performance, history, poetry, visual art, lyric diction, and collaboration. Students will develop their skills in performance, oral communication, research, analysis, Spanish diction, and artistic collaboration. Following the Spanish portion, the semester includes classes exploring non-classical song performance, workshops on repertoire requiring extended techniques for both singers and pianists, and projects in self-marketing, public speaking, and/or recital program design. The lab meets twice per week, and may include additional private coaching/tutoring, group meetings, and related performance projects. Evaluation is provided through performances in song masterclasses and workshops, oral presentations, written research reports, public recital performances, and diction assignments and quizzes. Prerequisite: Instructor's permission. **(2-4 credits; see advisor) Stowe, 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) Tempesta**

## WOODWINDS

*Svoboda, Chair; Ferrillo, Gabriele, Goldberg, Heiss, Hudgins, Krimsier, T. Martin, McEwen, Meyers, Nelsen, Radnofsky, Ranti, Robison, Rowe, Sandwick, 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) Meyers**

### **WW 572T – WW Orchestral Rep II: Flute and Piccolo**

A weekly performance class which studies, in depth, selections from the major orchestral piccolo and second flute repertoire. This class will be structured around weekly student performances as well as discussions of typical orchestral audition procedures and preparation strategies for second flute and piccolo position auditions. Special attention will be given to practical instruction of basic piccolo skills through orchestral literature. Students will keep a listening journal on the repertoire studied which will be collected at midterm and the end of the semester. The course will conclude with a mock audition. The class will utilize Google Drive to access all materials. **(1 credit) Meyers**

### **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**



# index

Academic Calendar.....	10	NEC Admission Policies.....	13
Academic Regulations and Information .....	17	Commitment to Cultural Equity	
Academic Records .....	50	and Belonging.....	15
Academic Standing.....	33	Required Testing as Part of the	
Advising.....	17	Admissions Process .....	13
Attendance.....	19	Chamber Music and Ensembles,	
Auditing.....	30	2022-2023 .....	101
Bachelor of Music Double Major.....	45	Chamber Music .....	101
Change of Program or Major.....	39	Ensemble Participation .....	108
Community Performances and		Ensemble Requirements .....	108
Partnerships .....	51	Ensembles .....	102
Credit By Examination.....	29	College Administrative Personnel.....	2
Credit Loads and Enrollment Status.....	18	College Faculty.....	4
Cross-Registration .....	42	Course Offerings and Faculty	
Disability Support Services.....	19	by Department.....	115
Disciplinary Action .....	34	Brass and Percussion .....	115
Double Majors (Master of Music		Chamber Music .....	117
Degree) .....	47	Collaborative Piano.....	118
English Language Requirements.....	25	Composition .....	121
Entrepreneurial Musicianship		Conducting.....	124
Department.....	51	Contemporary Musical Arts.....	126
Five Year Dual Degree: Bachelor of Music		Entrepreneurial Musicianship.....	129
in Piano and Master of Music in		Historical Performance .....	131
Collaborative Piano .....	46	Interdisciplinary and Integrative	
Grading System .....	31	Studies .....	132
Graduation Honors and Awards .....	49	Jazz Studies .....	136
Graduation Requirements .....	48	Liberal Arts .....	141
Incompletes .....	32	Creative Arts .....	154
Independent Study.....	40	Cultural Studies and Interdisciplinary	
Joint Five-Year Bachelor of Arts		Courses.....	146
and Master of Music Program at		First-Year Core Curriculum.....	141
Harvard University and New England		History and Politics .....	145
Conservatory.....	46	Literature .....	142
Leaving Active Status .....	23	Religion and Philosophy.....	149
Minors/Concentration.....	43	Science and Mathematics.....	151
Music History and Music Theory.....	41	Modern Languages .....	156
NEC/Tufts University Five-Year		Graduate English as a	
Double Degree Program.....	45	Second Language .....	158
Policy Statements .....	35	Graduate Languages .....	159
Presidential Scholars.....	50	Undergraduate English as a	
Programs of Study.....	17	Second Language .....	156
Promotionals and Graduation		Undergraduate Languages.....	157
Recitals.....	40	Music History.....	161
Registration .....	18	Music-in-Education.....	182
Residency Policy .....	17	Musicology .....	171
Responsibility .....	17	Music Theory .....	184
Return to Active Status.....	24	Opera Studies .....	196
Special Students.....	30	Organ.....	198
Student Classifications.....	22	Piano.....	198
Student Class Year.....	27	Strings, Guitar and Harp.....	200
Studio.....	39	Teaching Artistry .....	202
Transfer Credit .....	27	Voice .....	203
The Writing Center .....	51	Woodwinds .....	209

Financial Information .....	53	Master of Music.....	79
Fees.....	54	Brass.....	80
Financial Aid.....	57	Chamber Music – Piano.....	80
Financial Aid Policies.....	58	Chamber Music – String Quartet, Piano Trio.....	80
Payment Plans.....	56	Collaborative Piano.....	81
Payments.....	55	Composition.....	81
Refund and Tuition Responsibility Policy.....	57	Conducting: Choral.....	82
Residence Hall Room and Board.....	54	Conducting: Instrumental.....	82
Tuition .....	53	Contemporary Musical Arts .....	83
Veterans .....	56	Guitar.....	83
Intercultural and Improvisation Studies.....	111	Harp.....	84
NEC Mission.....	2	Historical Performance.....	84
Music-in-Education Concentration .....	79	Jazz Studies, Composition .....	84
Programs of Study, Graduate, 2022-2023....	79	Jazz Studies, Performance .....	85
Artist Diploma .....	95	Musicology.....	86
DMA Music Theory and Musicology Minors.....	99	Music Theory.....	86
Doctor of Musical Arts.....	95	Percussion.....	87
Composition (Classical).....	98	Piano .....	87
Composition (Contemporary Musical Arts) .....	98	Strings .....	88
Composition (Jazz).....	98	Vocal Pedagogy .....	88
Music Theory.....	99	Vocal Performance.....	89
Performance (Chamber Music Piano) ...	97	Woodwinds .....	89
Performance (Choral Conducting).....	97	Professional Piano Trio Program .....	95
Performance (Collaborative Piano) .....	97	Professional String Quartet Program .....	94
Performance (Conducting).....	96	Vocal Pedagogy Concentration.....	90
Performance (Contemporary Musical Arts) .....	96	Programs of Study, Undergraduate, 2022-2023 .....	61
Performance (Jazz).....	96	Bachelor of Music .....	61
Performance (Vocal Performance and Pedagogy) .....	97	Brass.....	63
Performance (Winds, Strings, Percussion, Piano, Voice).....	96	Composition.....	64
Graduate Diploma.....	90	Contemporary Musical Arts .....	64
Brass, CI, Harp, Jazz Performance, Percussion, Strings, Woodwinds.....	91	Guitar.....	65
Collaborative Piano with Opera Specialization .....	92	Harp.....	66
Conducting, Collaborative Piano, Composition, Guitar, Jazz Composition, Piano.....	91	Jazz Studies.....	67
GD in Chamber Music.....	92	Music History .....	67
GD in Chamber Music Piano .....	92	Music Theory.....	68
Music Theory.....	91	Percussion.....	69
Vocal Performance .....	91	Piano .....	70
Graduate Music Theory Minor .....	90	Strings .....	71
Graduate Performance Certificate.....	93	Vocal Performance.....	72
Brass, Harp, Percussion, Strings, Woodwinds.....	93	Woodwinds .....	73
CCMA, Conducting, Collaborative Piano, Composition, Guitar, Jazz Composition, Jazz Performance, Piano .....	93	Undergraduate Diploma.....	74
Vocal Performance.....	94	Undergraduate Minors (Bachelor of Music) .....	75
		Undergraduate Performance Certificate ..	74
		Brass, Harp, Percussion, Strings, Woodwinds .....	75
		CMA, Composition, Guitar, Jazz Composition, Jazz Performance .....	75
		Piano Performance.....	75
		Vocal Performance.....	75
		Song Lab, 2022-2023 .....	113





