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Prep

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for EVERY

PLAYER

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2017-2018 NEW ENGLAND CONSERVATORY  
PREP CATALOG

# Fantastic CONCERTS

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At NEC, **MUSIC IS EVERYWHERE** and **THE HALLS BUZZ WITH ENERGY.**

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**NEC PREP IS ONE OF THE LARGEST PROGRAMS OF ITS KIND IN THE NATION**, with 1600 students from across New England participating every week in lessons, classes, and ensembles.

There's so much on offer here and so many opportunities for your child; **OUR CATALOG IS FULL OF ANSWERS TO YOUR QUESTIONS.** If you need more information, don't hesitate to get in touch.

We invite your family to join our family:  
**MAKE NEC PREP YOUR MUSICAL HOME!**

# NEW ENGLAND CONSERVATORY

*Founded 1867 – The oldest independent school of music in America*

290 Huntington Avenue, Boston, MA 02115

PHONE: 617.585.1130 OR 617.585.1160

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## NEW ENGLAND CONSERVATORY PREPARATORY SCHOOL

**Rebecca Bogers**

*Director, Preparatory School*

**Hours/Academic Year (September 5, 2017 - June 4, 2018):**

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

**Hours/Summer (June 5 - September 4, 2018):**

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

## ADMINISTRATION

Rebecca Bogers

*Director, Preparatory School*

Patricia Kopko

*Department Coordinator*

Jos van der Linde

*Director of Administration*

Elena Cook

*Assistant Director of Administration*

Rebecca Barry-Wolff

*Associate Registrar*

Cassandra McBride

*Program Manager*

*Voice, Jazz, Guitar, Baroque, Contemporary  
Improvisation, Chamber Music and Choruses*

Marlee McDonald-Yepes

*Program Manager*

*Strings, Early Childhood, Piano, Theory,  
Composition and String Orchestras*

Christine Witmer

*Program Manager*

*Woodwinds, Brass, Percussion, Senior  
Orchestras and Wind Ensembles*

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



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**THERE ARE AS MANY APPROACHES TO MEANINGFUL MUSICAL EDUCATION AT NEC PREP AS THERE ARE STUDENTS.** No two paths are exactly alike, but our goal is always to provide a deep and rigorous learning experience. Because our offerings are à la carte, **YOUR CHILD CAN ENTER AT ANY LEVEL OF MUSICAL TRAINING**, choose to enroll in just one activity (ensembles, lessons, classes) or any combination thereof, and move at his or her own pace. If you seek a more formal curriculum, we can provide that experience as well. We'll help you find the best fit for your child!

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

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

# CERTIFICATE PROGRAMS

The Certificate program is designed for students who are **LOOKING FOR AN ORGANIZED, ADVANCED PLACEMENT-LIKE PATH** to a comprehensive musical education. It offers an **AMBITIOUS, SEQUENTIAL PROGRESSION OF LEARNING**, all in the company of other students who share their goals.

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

Entry level into the Certificate Program is determined by instrumental audition and a music theory placement evaluation. (To be eligible, a student's instrumental study must be with a Preparatory School teacher, registered through the NEC program.)

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

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

## CERTIFICATE REQUIREMENTS

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

# CERTIFICATE PROGRAMS

## Traditional Music Studies in Piano, Composition, and Orchestral Instruments

### Level I

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

### Level II

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

#### **Additional Departmental Requirements:**

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

### Level III

- Meet instrumental repertoire and technique requirements; composers must write an extended work for solo instrument or ensemble
- Complete Music Theory III (2 years)
- Present half or full recital program
- Complete one of the following at Level III: Fundamentals of Improvisation, The Western Musical Experience, Composition for Performers, The Art of Practice and Performance, Intro to Composing with Electronics, World Music Ensemble and Appreciation, Rock Music Ensemble and Appreciation, or CI Skill Building
- Complete 1 year of chorus at either Level III or Level IV (this is in addition to the Level II chorus requirement)

#### **Additional Departmental Requirements:**

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

### Level IV

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

# CERTIFICATE PROGRAMS

Appreciation, Rock Music Ensemble and Appreciation, or CI Skill Building (in addition to the course completed at Level III)

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

## **Additional Departmental Requirements:**

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

## Vocal Studies

### Level I

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

### Level II

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

### Level III

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

### Level IV

- Meet vocal repertoire and technique requirements
- Demonstrate piano proficiency (see Level I)
- Music Theory III-2
- Present full recital program

# CERTIFICATE PROGRAMS

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

## Jazz Studies

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

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

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

### Level I

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

### Level II

- Meet instrumental repertoire and technique requirements
- Complete one year of jazz ensemble
- Complete two jazz classroom courses total, plus lessons

### Level III

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

### Level IV

- Meet instrumental repertoire and technique requirements
- Complete Jazz Style and Application (2nd year)
- Play in jazz ensemble
- Private lessons
- Present a 60-minute recital (full recital)

## PRIVATE INSTRUCTION

Private instruction is the foundation of a **SOUND MUSICAL EDUCATION**. At NEC Prep, the depth and expertise of our faculty assure a **GREAT MATCH FOR OUR STUDENTS' INDIVIDUAL NEEDS**. A unique feature of our private lesson program is that it includes the **OPPORTUNITY TO PARTICIPATE** in workshops, recitals, and evaluations, which offers every student **VALUABLE PERFORMANCE EXPERIENCE AND FEEDBACK** from a variety of teachers. And all at no additional charge!

### PRIVATE LESSONS

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

For specific information regarding teacher placement, please contact the Preparatory School office by phone (617-585-1160).

### WORKSHOPS AND RECITALS

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

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

### EVALUATIONS

Performance evaluations take the place of one private lesson of the second semester. The General Evaluations (GE) provide an assessment of progress and achievement by a panel of at least two faculty members other than the student's own teacher. Performance Level Evaluations (PLE) are required for the certificate program (see page 5), and are scaled to a more rigorous level of achievement. Students should consult their studio teacher for appropriate technique and repertoire requirements. The evaluation is required for all students taking private lessons.

# COURSE OFFERINGS

## LARGE ENSEMBLES

### YOUTH PHILHARMONIC ORCHESTRA

David Loebel, Music Director  
Hugh Wolff, Resident Guest Conductor

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

**Rehearsals – Saturday, 3:10-6:00 p.m.**

### YOUTH SYMPHONY

Steven Karidoyanes, Director

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

**Rehearsals – Saturday, 3:15-6:00 p.m.**

### STRING CHAMBER ORCHESTRA

Peter Jarvis, Director

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

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

### YOUTH REPERTORY ORCHESTRA

Cynthia Woods, Director

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

**Rehearsals – Saturday, 1:00-3:00 p.m.**

### JUNIOR REPERTORY ORCHESTRA

Adam Grossman, Director

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

**Rehearsals – Saturday, 1:30-3:00 p.m.**

# COURSE OFFERINGS

## STRING REPERTORY ORCHESTRA

Cynthia Woods, Director

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

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

## PREPARATORY STRING ORCHESTRA

Marta Zurad, Director

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

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

## 8 O’CLOCK STRING TRAINING ORCHESTRA

Peter Jarvis, Director

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

**Rehearsals – Saturday, 8:00-9:00 a.m.**

## 9 O’CLOCK STRING TRAINING ORCHESTRA

Peter Jarvis, Director

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

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

## CELLO CHOIR

Boston Cello Quartet, Coaches

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

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

# COURSE OFFERINGS

## WINDS, BRASS, AND PERCUSSION

### MASSACHUSETTS YOUTH WIND ENSEMBLE

Michael Mucci, Director  
Justin Aramati, Assistant Director

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

**Rehearsals – Friday, 4:30-7:00 p.m.**

### MASSACHUSETTS YOUTH WIND ENSEMBLE CONCERT BAND

Al Dentino, Director  
Justin Aramati, Assistant Director

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

**Rehearsals – Friday, 4:30-7:00 p.m.**

### JUNIOR MASSACHUSETTS YOUTH WIND ENSEMBLE

Jared Cassedy, Director  
Justin Aramati, Assistant Director

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

**Rehearsals – Friday, 4:15-7:00 p.m.**

### YOUTH BRASS ENSEMBLE

Eli Epstein, Director

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

**Rehearsals – Saturday, 9:00-10:30 a.m.**

### TROMBONE CHOIR

James Markey, Director

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

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

### CLARINET CONSORT

Marguerite Levin, Instructor

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

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

# COURSE OFFERINGS

## EARLY MUSIC

Aldo Abreu, Director

## BAROQUE CHAMBER ORCHESTRA

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

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

## PREPARATORY BAROQUE ENSEMBLE

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

**Rehearsals – Saturday, 3:00-4:00 p.m.**

## FRIDAY BAROQUE ENSEMBLE

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

**Rehearsals – Friday, 6:30-8:30 p.m.**

## RENAISSANCE AND BAROQUE WIND BAND

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

**Rehearsals – Friday, 4:30-6:30 p.m.**

## CONTEMPORARY IMPROVISATION

Lautaro Mantilla, Chair

## CI A CAPPELLA ENSEMBLE

Abigale Reisman, Director

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

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

## CHINESE MUSIC ENSEMBLE

Hui Weng, Director

In this ensemble, students will create new songs, compositions and improvisations using different techniques, new ways to read and notate music, and to interact with others. Students will be using, among other tools, the voice as a powerful sound generator, and the body as a percussion instrument.

**Rehearsals – Saturday, 5:00-6:00 p.m.**

# COURSE OFFERINGS

## YOUTH CHORUSES

Jonathan Richter, Director

### YOUNG WOMEN'S CHORALE

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

**Rehearsals – Saturday, 1:00-2:00 p.m.**

### YOUTH CHORALE AND YOUTH CAMERATA

The Youth Chorale is open by audition to advanced high school-age (grades 9-12) singers, Soprano, Alto, Tenor, and Bass. One trademark of the Youth Chorale in recent years has been the opportunity to perform with orchestra. Youth Chorale is a touring ensemble and tours every other year. The Youth Camerata is a highly advanced ensemble comprised of SATB singers who are members of the Youth Chorale.

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

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

## CHILDREN'S CHORUSES

Sarah Houghton, Director

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

### PREPARATORY CHORUS

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

**Rehearsals – Saturday, 8:00-8:45 a.m.**

### CHILDREN'S CHORUS

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

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

### CHAMBER CHORUS

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

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

# COURSE OFFERINGS

## STRINGS

### PRIVATE INSTRUCTION

Please see page 9.

### CHAMBER MUSIC

The NEC Preparatory School offers chamber music coaching of ensembles of all levels and ages. Groups will be determined by age, ability, and instrumentation. Each will receive 28 coaching sessions and two end-of-semester workshops. Students are expected to participate in festival concerts each semester.

### SONATA-DUO CLASS

Maria Benotti, Instructor

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

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

### PREP BASS ENSEMBLE

Prep Bass Ensemble is open to beginner and advanced beginner double bass players. Students placed in this ensemble have mastered basic technical aspects of the instrument and have generally studied their instrument for at least 1-3 years. The music is specifically tailored to provide challenging individual parts. Emphasis is on ensemble playing, reading, and common repertoire. Fun will be required as needed.

### STRING BASS EXPLORERS (STRING BASS GROUP CLASS) – NEW!

String Bass Explorers Class is a one-year entry-level program for students 7-11 wanting to learn the string bass. Young bassists will start off learning the fundamentals of string bass technique, holding the instrument, and playing beginning tunes. Reading music is not required and will be covered as part of the class. As the class progresses, String Bass Explorers students will start playing bass ensemble music. Ideally Bass Explorers can be paired with the Eurhythmics class in which students learn to read and write music, move, sing, and listen together. Students who participated in Musical Explorers in May/June 2017 are encouraged to join with the String Bass or P-Trumpet/P-Bone Explorers class; however, there is no pre-requisite needed to join this class.

### SUZUKI GROUP CLASSES

Please see page 44.

### CELLO CHOIR

Please see page 11.

### STRING CHAMBER ORCHESTRA

Please see page 10.

# COURSE OFFERINGS

## GUITAR

### PRIVATE INSTRUCTION

Please see page 9.

### GUITAR EXPLORERS – NEW!

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

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

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

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

### GUITAR CHAMBER ENSEMBLES

NEC's amazing faculty will guide you to new heights on the guitar!

Chamber music ensembles are now available for guitar duo, trio, quartet, and for guitar together with other instruments. Groups will be determined by age, ability, and instrumentation. Each ensemble will receive 28 coaching sessions and two end-of-semester workshops. Students are expected to participate in festival concerts each semester.

## WOODWINDS & BRASS

### PRIVATE INSTRUCTION

Please see page 9.

### BRASS EXPLORERS PROGRAM

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

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

- Cost of these colorful plastic instruments is about \$150. You can own a P-Bone or P-trumpet for the cost of renting a conventional brass instrument for three months.
- The instruments are much lighter in weight than traditional brass instruments; so young players can easily hold them up without developing postural issues.
- P-instruments are impossible to dent and they come in a variety of fun colors (blue, red, green, yellow, purple). There's a definite cool factor!
- P-instruments are not toys; they are real instruments that sound good and work the same as their more expensive brass counterparts.

# COURSE OFFERINGS

- P-Trumpet and P-Bone Explorer Classes cost much less than private lessons, yet are taught by expert instructors, experienced in teaching the youngest brass students.
- For a fraction of the cost, your child can explore the glories of playing the trumpet or trombone.

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

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

## CHAMBER MUSIC

The NEC Preparatory School offers high-level chamber music coaching of ensembles of all levels and ages. Groups will be determined by age, ability, and instrumentation. Each group will receive 28 coaching sessions and two end-of-semester workshops. Students are expected to participate in festival concerts each semester.

## HONORS BRASS QUINTET

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

## HONORS WOODWIND QUINTET

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

## RECORDER FOR BEGINNERS

Aldo Abreu, Instructor

In this class, students start learning soprano recorder. Along with technical development, students also learn to play by ear and to read music at the same time.

## RECORDER FOR WOODWIND PLAYERS

Aldo Abreu, Instructor

This class is for students who already play another woodwind or brass instrument and would like to learn recorder. Since students already have some wind and finger control, they can learn the basics quickly and also do some recorder ensemble music. The class will cover soprano, alto, tenor, and bass recorders.

## OBOE REEDMAKING CLASS

John Ferrillo & Amanda Hardy, Instructors

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

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

# COURSE OFFERINGS

## BASSOON REEDMAKING CLASS

Gregory Newton, Instructor

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

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

## CLARINET CONSORT

Marguerite Levin, Instructor

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

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

## TROMBONE CHOIR

James Markey, Director

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

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

## YOUTH BRASS ENSEMBLE

Eli Epstein, Director

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

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

# COURSE OFFERINGS

## PERCUSSION

### PRIVATE INSTRUCTION

Please see page 9.

### PERCUSSION ENSEMBLE

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

### ORCHESTRAS AND WIND ENSEMBLES

Please see page 10-14 for specific ensemble descriptions.

### INTRO TO HAND DRUMMING

Luis Herrera Albertazzi, Instructor

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

**Saturday, 11:00 a.m.-12:00 p.m. (every other week)**

## HARP

### PRIVATE INSTRUCTION

Please see page 9.

### HARP ENSEMBLE

Franziska Huhn, Instructor

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

### ORCHESTRAS

Please see page 10 for specific ensemble descriptions.

# COURSE OFFERINGS

## PIANO

### PRIVATE INSTRUCTION

Please see page 9.

### CHAMBER MUSIC

The NEC Preparatory School offers chamber music coaching of ensembles of all levels and ages. Groups will be determined by age, ability, and instrumentation. Each will receive 28 coaching sessions and two end-of-semester workshops. Students are expected to participate in festival concerts each semester.

### PIANO DUO

Piano Duo class is an exciting opportunity for all levels of pianists to explore great literature for two pianos and four hands, coached by our piano faculty. All are students carefully paired by age and ability. Performance opportunities include workshops, recitals, chamber music festivals, various public performance projects as well as optional participation in National and International competitions. This course is a part of the piano Certificate Program and is also open to all other pianists. Each duo receives 28 coaching sessions.

### SONATA-DUO CLASS

Maria Benotti, Instructor

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

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

### BAROQUE ENSEMBLES

Piano students may audition to play harpsichord in one of the baroque ensembles. Descriptions of these ensembles may be found on page 13.

### PIANO SEMINARS

A. Ramon Rivera, Coordinator and Instructor

#### Preparatory Piano Seminar

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

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

#### Junior Piano Seminar

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

# COURSE OFFERINGS

## Intermediate Piano Seminar

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

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

## Advanced Piano Seminars

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

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

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

## PIANO FOR SINGERS

Please see page 34.

## SIGHTREADING FOR PIANISTS

Elizabeth Skavish, Instructor

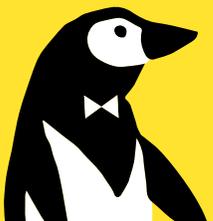
This course is designed to develop basic reading skills through sightreading exercises and ensemble playing. The course includes simple conducting, single line reading leading to more complex two-hand multiple part reading, rhythmic reading, early duet literature. Material progresses in melodic and rhythmic difficulty. Minimum age 10 years or by permission of instructor. One semester required for Level II Certificate piano students.

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



a place for  
**EVERY PLAYER**

“The amazing thing is that PREP can accommodate the incredibly gifted musician as well as the kid who just loves music.”



How ya  
doing?



*ace*  
**MUSICIANS**



We're into it.



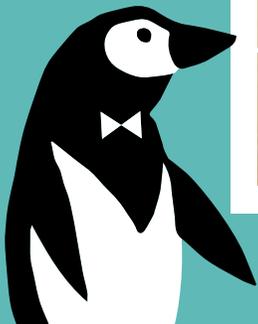
“When I started coming here, that’s when I really started my musical journey.”



“The collective experience is quite powerful. And that’s the reason we come here, because it’s unique and no one else can duplicate it.”



We salute them!





fearless  
LEADERS



WE'RE  
waiting  
FOR

A photograph of the interior of Orchestra Hall in Cleveland, Ohio. The view is from an elevated position in the audience, looking down at the stage and across the seating area. The stage is a polished wooden floor with a grand piano on the left. The back of the stage features an ornate, gilded pipe organ. The walls are highly decorated with gold leaf and intricate carvings. The seating consists of multiple tiers of dark wood seats with blue cushions. The lighting is warm and focused on the stage.

ting  
you



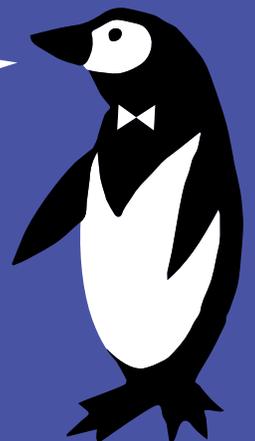
Ginormous  
FUN



“ I enjoy every single Saturday here more than I can say. It's had a huge impact on my life. ”



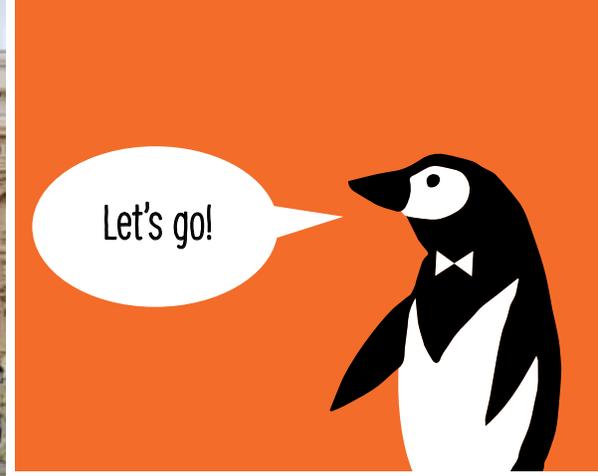
All that and a bag of chips!



“ To become close with everyone and gain more friends was, to me at least, the best part of the tour. ”

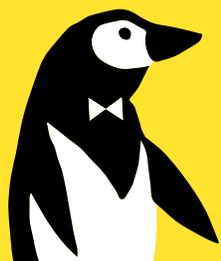
# far-flung ADVENTURES





“ You can't help but be enthused by the sound of music coming from every corner of the campus. ”

# Super CONCERTS



Actually I  
always dress  
like this.

# COURSE OFFERINGS

## VOICE

### PRIVATE INSTRUCTION

Please see page 9.

### PREPARATORY VOICE CLASS FOR YOUNG SINGERS

Sarah Houghton, Instructor

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

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

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

### CHORUSES

Please see page 14.

### VOCAL CHAMBER MUSIC

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

### MUSICAL THEATRE PERFORMANCE CLASS

Linda Barbieri, Instructor

Singers will study and prepare works from the musical theatre repertoire. Solo repertoire will be assigned from the early decades of the 1900s, spanning to contemporary works, as students gather a sense of the history of this ever-expanding genre. Using a “master class” setting with constructive critique from the instructor and members of the class, students will delve into character, style, and text. The class will culminate in a performance of the works studied in class.

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

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

### PIANO CLASS FOR SINGERS

Aimee Tsuchiya, Instructor

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

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

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

# COURSE OFFERINGS

## DICTION AND LANGUAGE FOR SINGERS

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

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

## YOUR BODY THE INSTRUMENT: ALEXANDER TECHNIQUE FOR SINGERS

Clara Sandler, Instructor

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

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

## AUDITION AND PERFORMANCE PREPARATION FOR SINGERS

Thomas Oesterling, Instructor

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

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

## THE MODERN MUSICIAN: ENTREPRENEURSHIP AND BUSINESS FOR SINGERS

Dana Varga, Instructor

In this class, open to singers in grades 11–12, students will gain an insight into what it takes to have a career as a successful vocalist in today's industry. Singers will learn about the business of classical music, correlating career options to complement their musical endeavors, as well as useful tools such as using marketing materials and budgeting to finance artistic opportunities. Class discussions will also cover mapping out and alternative paths to "success", honing in on skills students wish to develop within the field that will help enhance their future careers artistically and financially, and will be given an overview of young artist programs and vocal competitions.

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

# COURSE OFFERINGS

## JAZZ

The Preparatory Jazz Program develops skills necessary for understanding many jazz traditions of improvisation, accompaniment, arranging, jazz ensemble leadership, and musicianship. Classes involve ear training, analysis, presentations, singing, composing and performing.

Students are encouraged to begin their studies with lessons and ensemble, supported by introductory courses such as Jazz Theory I, Introduction to Jazz Ear Training, and Jazz History. To facilitate this, ensemble and lesson schedules are based on student availability; filling out the online jazz placement and scheduling questionnaire is required for all registering jazz students.

### PRIVATE INSTRUCTION

Please see page 9.

### YOUTH JAZZ ORCHESTRA

Bob Nieske, Director  
Jeff Leonard, Assistant Director

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

**Rehearsals – Saturday, 3:00-5:00 p.m.**

### JAZZ ENSEMBLES (SMALL GROUPS)

David Zoffer, Coordinator

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

### HISTORY OF JAZZ

Rick McLaughlin, Instructor

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

Text: Gioia, Ted, *The History of Jazz, 2nd edition*.

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

# COURSE OFFERINGS

## JAZZ ANALYSIS AND STYLISTIC APPLICATION

David Zoffer, Instructor

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

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

## INTRODUCTION TO JAZZ EAR TRAINING

Joel Yennior, Instructor

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

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

## INTERMEDIATE JAZZ EAR TRAINING

Nick Grondin, Instructor

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

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

## ADVANCED JAZZ EAR TRAINING

Eyran Katsenelenbogen, Instructor

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

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

## JAZZ THEORY I

Joel Yennior, Instructor

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

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

# COURSE OFFERINGS

## JAZZ THEORY II

Rick McLaughlin, Instructor

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

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

## JAZZ THEORY III

Rick McLaughlin, Instructor

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

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

## CONTEMPORARY IMPROVISATION

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

## PRIVATE INSTRUCTION

Please see page 9.

## SKILL BUILDING (INTRODUCTION TO CONTEMPORARY IMPROVISATION)

These classes ground students with a strong foundation in ear training, theory, rhythm, and improvisation skills. We develop and hone these skills through a number of different exercises and methodologies using students' musical abilities and helping them gaining facility on their instruments. All work is practically applied, so that students are instantly able to connect new skills with their own musical goals while they explore their musical creativity.

## CI A CAPPELLA ENSEMBLE

Abigale Reisman, Director

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

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

# COURSE OFFERINGS

## CHINESE MUSIC ENSEMBLE

Hui Weng, Director

In this ensemble, students will create new songs, compositions and improvisations using different techniques, new ways to read and notate music, and to interact with others. Students will be using, among other tools, the voice as a powerful sound generator, and the body as percussion instrument.

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

## ROCK MUSIC APPRECIATION AND ENSEMBLE – NEW!

In the fall semester of this year-long course, students gain first-hand knowledge of the rock genre by playing in a rock ensemble. This ensemble is an introduction to the diverse repertoire of music from different decades starting in the 1960s. This music has shaped societies and social movements that have inspired generations. By arranging and recomposing music from The Beatles, Led Zeppelin, Nirvana, Radiohead among many others, students gain knowledge of different compositional and improvisational approaches while they learn how to ROCK OUT!

During the spring semester, the students participate in a classroom-based exploration of rock. The spring semester of the class will examine works by a diverse group of bands, performers, and improvisers, across cultures and genres throughout Rock history. Students will analyze the different approaches and influences that have been shaping this genre for almost 100 years. Possible artists/genres included may be The Beatles, Radiohead, Melt Banana, Meridian Brothers, and many others.

Beginners on any instrument can be part of this adventure.

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

## WORLD MUSIC APPRECIATION AND ENSEMBLE – NEW!

In the fall semester of this year-long course, students will be introduced to different musical cultures by listening and analyzing a diverse selection of compositions from places like Bulgaria, Morocco, Israel, Brazil, Argentina and more. Students learn about the repertoire, methodologies of improvisation, and musical nuances characteristic of the vast range of cultures and traditions in the World.

In the spring semester, students will put the concepts they have covered in the fall semester into action by playing in a World Music Ensemble. This ensemble will present a variety of musical repertoire and original material based in music from different regions of the world. Students will learn how to improvise over traditional musical forms, modes and rhythms, from each culture. Possible repertoire includes music from Brazil, Cuba, Israel, Bulgaria, Colombia and more!

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

# COURSE OFFERINGS

## MUSIC THEORY

*“The study of music theory helps students understand the meaning behind the melody.”*

This is how one private teacher sums up the importance of music theory for students studying an instrument. The theory program is designed to help students do that, and thus more fully realize their musical potential. Directly supportive of the private instrumental lessons, the theory program links and integrates skills and concepts. Theory courses emphasize knowing the skills and concepts of theory both as—and through—making music, perceiving music, and reflecting on music.

Theory classes are experiential in nature, with in-class activities designed to develop and support perceptual and reflective awareness of what is involved in making and playing music. In the context of mastering the concepts of theory, students gain significant skills in sight singing, rhythm reading, and related aural skills. Classes are kept small (around 12 students) to ensure necessary individual attention.

Benchmark tests, appropriate for each level, are given at the end of each semester. These tests must be passed in order to gain admittance to the next level. Written evaluations of students include a progress report in mid-January and a final evaluation at the years end.

Successful completion of the Certificate Program (which includes all levels of the theory program) should prepare students for advanced placement in college theory programs.

### DEVELOPMENTAL TRACKS FOR THEORY LEVELS

A developmental perspective informs the design of the program. The theory department recognizes the significant changes taking place during a child’s elementary, middle, and high school years, and offers developmentally appropriate classes for younger performers as well as those who are in high school. Three levels of Theory are designed for students of specific ages, a) Eurhythmics Levels I – IV, b) 9 to 12 year olds, and c) 13 to 18 year olds.

a) Eurhythmics Levels I – IV for 4 to 9 year olds (see listing under Early Musicianship)

b) Theory Levels I and II for 9-12 year olds

This program moves at a pace more appropriate to the 9 to 12 year old student. It covers the same material as the levels for teens, but more time is spent on presenting, developing and internalizing the skills and concepts necessary for mastery. It normally takes four years to complete.

c) Theory Levels I and II for Teens

Theory for Teens moves at a faster pace with the expectation that more independent work will be carried out between classes. Older students ages 13-18, can complete the sequence of Theory I and Theory II in two years.

### MUSIC THEORY LEVEL I

Various Instructors

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

Text: Wedge, *Ear-Training and Sight-Singing*

# COURSE OFFERINGS

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

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

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

## MUSIC THEORY LEVEL II

Various Instructors

Theory Level II builds upon the skills, activities, and concepts of Level I. Students continue to develop their reading skills with more challenging melodies in treble and bass clefs and extend the scope of their literacy by learning to read alto clef. Students develop the ability to quickly identify, recognize, and sing intervals.

Classes in Level II stress the skills and concepts required to quickly identify, recognize, and perform the following: intervals; qualities and functions of triads within a key; fundamentals of figured bass including root position, inversions and dominant seventh chords; and non-harmonic tones: passing tones, neighbor tones, suspensions; cadences, including authentic, half, and deceptive; and modulation. Whenever appropriate, analysis work is based on pieces students are studying in their lessons.

Text: Wedge, *Ear-Training and Sight-Singing*

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

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

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

## MUSIC THEORY LEVEL III-1: SOLFÈGE

Various Instructors

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

**Prerequisite:** Music Theory Level II-2

Text: Wedge, *Ear-Training and Sight-Singing*

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

## MUSIC THEORY LEVEL III-2: HARMONY

Various Instructors

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

**Prerequisite:** Music Theory Level II-2

Text: Wedge, *Ear-Training and Sight-Singing*

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

## MUSIC THEORY LEVEL IV-1: INTERPRETIVE ANALYSIS

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

**Prerequisites:**

- Completion of Performance Level Evaluation III

# COURSE OFFERINGS

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

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

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

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

**Prerequisite:** Music Theory Level III-1

Texts: Edlund, *Modus Novus*; Reimenschneider, ed., *Ninety-one Chorales in Open Score*; Danhauser, *Solfège de Solfèges, Book III*; Dandelot, *Manuel Pratique*

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

## DROP-IN TUTORING

For those students who have had to miss a class because of a scheduled conflict, who need extra help, or who want more focused work, the Theory Department offers two one-hour help sessions on Saturdays, one in the morning and one in the afternoon.

# COMPOSITION

## ELEMENTS OF COMPOSITION

Ginny Latts, Instructor

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

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

## YOUNG COMPOSERS' SEMINAR

Ginny Latts, Instructor

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

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

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

# COURSE OFFERINGS

## COMPOSITION SEMINAR

Rodney Lister, Instructor

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

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

## COMPOSITION FOR PERFORMERS

Larry Bell, Instructor

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

Text: Bell, *A Workbook for Composition*.

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

## INTRO TO COMPOSING WITH ELECTRONICS

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

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

Faculty members Rodney Lister and John Ziarko founded the annual Preparatory School Contemporary Festival in 1991, to give students and faculty the opportunity to study the performance skills needed for contemporary music. Featured composers work closely with students in workshops, seminars, and coachings. In the recent past, there has been a surge of interest among Preparatory School students to study composition, and perform their own pieces and the pieces of their friends. This has become an integral part of the festival. Artists in Residence have included Rolfe Schulte, Robert Helps, Milton Babbitt, Joel Smirnoff, Michael Finnissy, Judith Weir, Alvin Singleton, Donald Martino, Martin Bresnick, Gunther Schuller, John Harbison, Stephen Hartke, Yehudi Wyner, Chen Yi, Ethel String Quartet, Michael Gandolfi, Lee Hyla, Malcolm Peyton, Nico Muhly, Sebastian Currier, William Bolcom, Sir Peter Maxwell Davies, Phillip Grance, and Judd Greenstein. The 2018 festival will celebrate the 150th anniversary of NEC and will feature NEC Alumni Composers.

# COURSE OFFERINGS

## EARLY MUSICIANSHIP

### EURHYTHMICS

Ginny Latts, Instructor

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

#### Saturday

Level I – Ages 4–5 1/2, 8:00 a.m.

Level II – Ages 5–6 1/2, 9:00 a.m.

Level III – Ages 6–7, 10:00 a.m.

Level IV – Ages 8–10, 11:00 a.m.

### PREPARATORY CHORUS

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

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

### BRASS EXPLORERS PROGRAM

Please see page 16.

### STRING BASS EXPLORERS (STRING BASS GROUP CLASS)

Please see page 15.

### SUZUKI VIOLIN, VIOLA, AND CELLO

Susan Jarvis, Violin; Angela Leidig, Violin; LeeAnn Sutton, Viola; Jenny Fan, Cello;

Nancy Hair, Cello; Ming-Hui Lin, Cello

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

Students are required to register separately for private lessons and weekly group ensemble class. Beginning Suzuki students are also encouraged to participate in the Eurhythmics Program.

**All Suzuki group classes meet on Saturdays.**

# COURSE OFFERINGS

Class	Level	Time
Violin Group A	Pre-Twinkle	10:15-11:00 a.m.
Violin Group B	Book 1A	11:00-11:45 a.m.
Violin Group C	Book 1B	11:00-11:45 a.m.
Violin Group D	Book 2	10:15-11:00 a.m.
Violin Group E	Book 3	9:15-10:00 a.m.
Violin Group F	Book 4	9:00-10:00 a.m.
Viola Group A	Pre-Twinkle/Beginner	10:15-11:00 a.m.
Viola Group B	Book 1 & 2	10:15-11:00 a.m.
Viola Group C	Book 3 & 4	9:15-10:00 a.m.
Cello Group A	Pre-Twinkle/Beginner	11:00-11:45 a.m.
Cello Group B	Book 1 & 2	10:15-11:00 a.m.
Cello Group C	Book 3 & 4	9:15-10:00 a.m.

### Violin Group A (Pre-Twinkle/Twinkle)

This class is for beginning Suzuki students and the practicing parent. It is a very important stage for students and parents to learn to work together, as well as lay the foundation for setting up proper technique completely before playing songs. Students will work on beginning foundational steps and cover the Twinkle variations and Twinkle Theme over the course of the year. The first 3 classes are for the parents only; parents will be learning about the Suzuki philosophy and learning to play the Twinkle Variations and Theme. This class is 45 minutes long.

Eurhythmics is highly recommended for all beginners.

### Violin Group B (Book 1A)

For students in Book 1 who have completed the Twinkle Variations and are working on Lightly Row through Andantino at the beginning of the fall semester. (Andantino is the 11th piece in Suzuki Book 1.) This class is 45 minutes long.

Eurhythmics is recommended for all students at this level.

### Violin Group C (Book 1B)

This class is for students who are working on Etude (12th piece in Book 1) through Musette (the 2nd piece in Book 2) at the beginning of the fall semester. This class is 45 minutes long.

Eurhythmics and Chorus are recommended for all students at this level.

### Violin Group D (Book 2)

This class is for students who are working on Hunter's Chorus (the 3rd piece in Book 2) through Lully Gavotte (the 10th piece in Book 2) at the beginning of the fall semester. This class is 45 minutes long.

Advanced Eurhythmics, Chorus, and Orchestra are all recommended at this level.

### Violin Group E (Book 3)

This class is for students who are working on Beethoven Minuet (the 11th piece in Book 2) through Bach Gavotte (the 6th piece in Book 3) at the beginning of the fall semester. This class is 45 minutes long.

Orchestra and beginning theory are all recommended at this level.

### Violin Group F (Book 4)

This class is for students who are working on Bach Gavotte in D major (the 6th piece in Book 3) through the Bach Double (the last piece in Book 4) at the beginning of the fall semester. This class is 60 minutes long.

Orchestra and beginning theory are all recommended at this level.

# COURSE OFFERINGS

## **Viola Group A (Pre-Twinkle/Twinkle)**

This class is for beginning Suzuki students and the practicing parent. It is a very important stage for students and parents to learn to work together, as well as lay the foundation for setting up proper technique completely before playing songs. Students will work on the beginning foundational steps and cover the Twinkle Variations and Theme. This class is 45 minutes long. This class meets with the beginner violin classes for the first year.

Eurhythmics is highly recommended for all beginners.

## **Viola Group B**

This class is for violists in Book 1 and 2 who have completed the beginner class. This class is 45 minutes long.

Eurhythmics and Chorus are recommended for all students at this level.

## **Viola Group C**

(Based on enrollment) This class is for violists in Book 3 and up. This class is 45 minutes long.

Advanced Eurhythmics, Chorus, and Orchestra are all recommended at this level.

## **Cello Group A (Pre-Twinkle)**

This class is for beginning students who have never played the cello before. It is a very important stage for students and practicing parents to learn to work together, as well as lay the foundation for setting up proper technique completely before playing songs. Students will work on beginning foundation steps and cover the Twinkle Variations and the Twinkle Theme over the course of the year. The first few classes will be parents only; parents will be learning the Suzuki philosophy and the basic steps of playing the cello. Parents need to rent a full-size cello and come to class with the Suzuki Cello School, Vol. 1 book.

Eurhythmics is highly recommended at this level.

## **Cello Group B (Book1-2)**

This class is for students who are working on Allegro (the 8th piece in Book 1) through Bourree (the end of Book 2) at the beginning of the fall semester.

Advanced Eurhythmics and Chorus are recommended at this level.

## **Cello Group C (Book 3-4 Advanced)**

This class is for students who are working on Berceuse (the 1st piece in Book 3) through Chanson Triste (the end of Book 4) at the beginning of the fall semester. In addition to Suzuki repertoire, students in this class will also play simple duets/trios, harmony parts for the Book 1-2 melodies, and will be working on additional ensemble playing skills.

Orchestra and beginning theory are recommended at this level.

# COURSE OFFERINGS

## ELECTIVE COURSES

### THE WESTERN MUSICAL EXPERIENCE

Andrea Olmstead, Instructor

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

Text: Hanning, *Concise History of Western Music*, 2014. First semester: Burkholder/ Palisca, *Norton Anthology of Western Music*, vol. 1: Ancient to Baroque, 2014. Second semester: Burkholder/Palisca, *Norton Anthology of Western Music*, Vols. 2 and 3: Classic to Twentieth Century, 2014.

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

### FUNDAMENTALS OF IMPROVISATION

Eyran Katsenelenbogen, Instructor

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

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

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

### THE ART OF PRACTICE AND PERFORMANCE

Eli Epstein, Instructor

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

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

### CI A CAPPELLA ENSEMBLE

Please see page 38.

### INTRO TO COMPOSING WITH ELECTRONICS

Composing with electronics aims to introduce the student to relevant concepts of acoustic and electronic music processes, in order to build knowledge on the use of new technologies in music, enrich their compositional vocabulary and aesthetics. We will make use of computers, recording equipment, digital editing software and sound analysis software. We will develop basic skills in synthesis, sampling, digital recording and mastering. All the tools acquired through the course will be employed towards realizing individual creative work. To this end, the course will provide the student with salient compositional concepts applicable both to the acoustic and electronic medium. The student will be exposed to the relevant

# COURSE OFFERINGS

repertoire of compositions from the traditions of musique concrete, acousmatic, mixed and live-electronic music. We will work to develop vocabulary and strategies for discussing and analyzing these repertoires. Everyone will be encouraged to do both theoretical and creative work and all students will gain hands-on experience working with the equipment.

## COMPOSITION FOR PERFORMERS

Larry Bell, Instructor

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

Text: Bell, *A Workbook for Composition*.

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

## RENAISSANCE AND BAROQUE IMPROVISATION AND ORNAMENTATION

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

## ROCK MUSIC APPRECIATION AND ENSEMBLE – NEW!

In the fall semester of this year-long course, students gain first-hand knowledge of the rock genre by playing in a rock ensemble. This ensemble is an introduction to the diverse repertoire of music from different decades starting in the 1960s. This music has shaped societies and social movements that have inspired generations. By arranging and recomposing music from The Beatles, Led Zeppelin, Nirvana, Radiohead among many others, students gain knowledge of different compositional and improvisational approaches while they learn how to ROCK OUT!

During the spring semester, the students participate in a classroom-based exploration of rock. The spring semester of the class will examine works by a diverse group of bands, performers, and improvisers, across cultures and genres throughout Rock history. Students will analyze the different approaches and influences that have been shaping this genre for almost 100 years. Possible artists/genres included may be The Beatles, Radiohead, Melt Banana, Meridian Brothers, and many others.

Beginners on any instrument can be part of this adventure.

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

## WORLD MUSIC APPRECIATION AND ENSEMBLE – NEW!

In the fall semester of this year-long course, students will be introduced to different musical cultures by listening and analyzing a diverse selection of compositions from places like Bulgaria, Morocco, Israel, Brazil, Argentina and more. Students learn about the repertoire, methodologies of improvisation, and musical nuances characteristic of the vast range of cultures and traditions in the World.

In the spring semester, students will put the concepts they have covered in the fall semester into action by playing in a World Music Ensemble. This ensemble will present a variety of musical repertoire and original material based in music from different regions of the world. Students will learn how to improvise over traditional musical forms, modes and rhythms, from each culture. Possible repertoire includes music from Brazil, Cuba, Israel, Bulgaria, Colombia and more!

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

# TUITION, FEES AND SCHOLARSHIPS

## TUITION & FEES

The tuition for Preparatory School offerings is listed on the following pages. Students must pay for courses and ensembles in advance for the year and private lessons in advance for the semester.

A registration fee is charged for each semester of required registration. Students enrolling in September for year-long courses and ensembles are not required to reregister for those courses in the spring. Spring registration is required for private instruction and addition of courses and ensembles. A \$50 late registration fine will be charged for students registering without due cause after the registration periods listed in the catalog.

## METHODS OF PAYMENT

Students must pay their tuition and fees in full at the time of registration. The school accepts cash, checks, and MasterCard, VISA, AMEX or Discover as valid forms of payment.

### Non-negotiable Items

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

### Prior Balances

Students must pay any outstanding balances prior to registering.

### Optional Payment Plan

Students with financial hardship may choose to pay by installments as follows:

- 1/3 tuition, \$40.00 registration fee, and \$10.00 processing fee (per course) at the time of fall and spring registration (cash, check, or credit card)
- The remaining two payments, each equaling 1/2 the balance, will be drawn automatically from a valid credit card number, furnished at the original registration, on October 31/ November 30 (fall semester) or March 15/April 15 (spring semester).

## PRIVATE INSTRUCTION FEES

60-minute lessons	\$113.00/lesson \$1,695.00/15-week semester
45-minute lessons	\$86.00/lesson \$1,290.00/15-week semester
30-minute lessons	\$58.00/lesson \$870.00/15-week semester

*Note: One second-semester lesson is devoted to the required evaluation. Higher rates apply for some instructors. Suzuki students are required to register separately for the appropriate Suzuki Group Class.*

# TUITION, FEES AND SCHOLARSHIPS

## COURSE FEES

### Suzuki Group Classes

*All meet for 28 weeks unless noted*

	Regular Tuition	With Discount*
Suzuki Violin, 45-minute class	\$845.00	\$620.00
Suzuki Violin, 60-minute class	\$1,125.00	\$825.00
Suzuki Viola, 45-minute class	\$845.00	\$620.00
Suzuki Cello, 45-minute class	\$845.00	\$620.00

### Classes

*All meet for 30 weeks unless noted*

	Regular Tuition	With Discount*
Advanced Piano Seminar I	\$1,125.00	\$825.00
Advanced Piano Seminar II	\$1,690.00	\$1,240.00
The Art of Practice and Performance	\$305.00	N.A.
Audition and Performance Preparation for Singers (15 weeks)	\$565.00	\$415.00
CI Skill Building Class	\$1,125.00	\$825.00
Composition for Performers	\$1,125.00	\$825.00
Composition Seminar	\$1,125.00	\$825.00
Diction and Language for Singers (15 weeks)	\$565.00	\$415.00
Elements of Composition	\$1,125.00	\$825.00
Eurhythmics (all levels)	\$785.00	N.A.
Fundamentals of Improvisation	\$1,125.00	\$825.00
Guitar Group Class (both age groups)	\$1,125.00	\$825.00
History of Jazz	\$1,125.00	\$825.00
Intermediate Piano Seminar	\$1,125.00	\$825.00
Introduction to Composing with Electronics	\$1,125.00	\$825.00
Introduction to Hand Drumming (15 weeks)	\$565.00	\$415.00
Jazz Analysis and Stylistic Application	\$1,125.00	\$825.00
Jazz Ear Training	\$1,125.00	\$825.00
Jazz Theory	\$1,125.00	\$825.00
Junior Piano Seminar	\$1,125.00	\$825.00
The Modern Musician: Entrepreneurship and Business for Singers (15 weeks)	\$565.00	\$415.00
Musical Theater Performance Class (15 weeks)	\$565.00	\$415.00
P-Bone Group Class	\$1,125.00	\$825.00
P-Trumpet Group Class	\$1,125.00	\$825.00
Piano Class for Singers	\$1,125.00	\$825.00
Preparatory Theory (all levels)	\$1,125.00	\$825.00
Recorder for Beginners	\$1,125.00	\$825.00
Recorder for Woodwind Players	\$1,125.00	\$825.00
Reedmaking	\$1,125.00	\$825.00
Renaissance and Baroque Improvisation and Ornamentation	\$1,125.00	\$820.00
Rock Music Appreciation	\$1,125.00	\$825.00
Sightreading for Pianists (15 weeks)	\$565.00	\$415.00
String Bass Group Class	\$1,125.00	\$825.00
Voice Class for Young Singers (both age groups)	\$1,125.00	\$825.00
The Western Musical Experience	\$1,125.00	\$825.00
World Music Appreciation	\$1,125.00	\$825.00
Young Composers' Seminar	\$1,125.00	\$825.00
Your Body the Instrument: Alexander Technique for Singers (15 weeks)	\$565.00	\$415.00

# TUITION, FEES AND SCHOLARSHIPS

	Regular Tuition	With Discount*
<b>Small Ensembles (including Chamber Music and Jazz Ensembles) (28 weeks)</b>		
Bass Ensemble	\$825.00	\$620.00
Chamber Music	\$1,100.00	\$825.00
Chinese Music Ensemble	\$1,100.00	\$825.00
Guitar Ensemble	\$1,100.00	\$825.00
Harp Ensemble	\$1,100.00	\$825.00
Honors Brass Quintet	\$550.00	\$412.50
Honors Wind Quintet	\$550.00	\$412.50
Instrument Duo	\$1,695.00	\$1,295.00
Jazz Ensemble	\$1,100.00	\$825.00
Percussion Ensemble	\$1,100.00	\$825.00
Piano Duo	\$1,695.00	\$1,295.00
Piano Ensemble	\$1,100.00	\$ 825.00
Sonata-Duo Class	\$1,100.00	\$ 825.00
Vocal Chamber Music	\$1,100.00	\$ 825.00

## Large Ensembles (30 weeks)

Baroque Chamber Orchestra	\$1,145.00	\$880.00
Cello Choir	\$900.00	\$710.00
Chamber Chorus	\$900.00	\$710.00
Children's Chorus	\$900.00	\$710.00
CI A Cappella Ensemble	\$900.00	\$710.00
Friday Baroque Ensemble	\$1,145.00	\$880.00
Junior Massachusetts Youth Wind Ensemble	\$1,145.00	\$880.00
Junior Repertory Orchestra	\$900.00	\$710.00
Massachusetts Youth Wind Ensemble	\$1,145.00	\$880.00
MYWE Concert Band	\$1,145.00	\$880.00
Preparatory Baroque Ensemble	\$900.00	\$710.00
Preparatory Chorus	\$675.00	\$535.00
Preparatory String Orchestra	\$900.00	\$710.00
Renaissance and Baroque Wind Band	\$1,145.00	\$880.00
String Chamber Orchestra	\$1,145.00	\$880.00
String Repertory Orchestra	\$900.00	\$710.00
String Training Orchestra	\$900.00	\$710.00
Trombone Choir	\$900.00	\$710.00
Young Women's Chorale	\$900.00	\$710.00
Young Women's Chorale plus Youth Chorale	\$1,145.00	\$880.00
Youth Brass Ensemble	\$900.00	\$710.00
Youth Chorale (only)	\$900.00	\$710.00
Youth Chorale plus Youth Camerata	\$1,145.00	\$880.00
Youth Jazz Orchestra	\$1,145.00	\$880.00
Youth Philharmonic Orchestra	\$1,145.00	\$880.00
Youth Repertory Orchestra	\$1,145.00	\$880.00
Youth Symphony	\$1,145.00	\$880.00

## Additional Charges

Registration fee (per semester)	\$40.00
Late registration fine (per semester)	\$50.00
Student I.D. replacement fee	\$15.00
Large ensemble audition fee	\$40.00

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

# TUITION, FEES AND SCHOLARSHIPS

## SCHOLARSHIPS

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

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

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

## TUITION ASSISTANCE FOR BOSTON RESIDENTS

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

Students who wish to apply for tuition assistance should complete the scholarship application available at [necmusic.edu](http://necmusic.edu) or by calling 617-585-1130.

## PREPARATORY SCHOOL ENDOWED SCHOLARSHIP FUNDS

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

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

New endowed scholarship funds for the Preparatory School may be created at \$50,000 or more. We also welcome gifts to the existing scholarship funds. If you or a family member are interested in providing scholarship assistance, please call Donor Relations, at 617-585-1185.

# REGISTRATION INFORMATION

## REGISTRATION OPTIONS

Registration may be completed

- **Online:** Go to NEC's website at [necmusic.edu/prep/registration](http://necmusic.edu/prep/registration) and follow instructions.
- **In person:** in the Registrar's Office, rooms 108/109 in the St. Botolph Street building.

Registrar's Office telephone numbers: 617-585-1314 and 617-585-1134.

There is no phone-in registration.

## REGISTRATION PERIODS

The Fall semester begins September 15/16, 2017. Registration for the Fall semester starts in May and ends Saturday, October 7. Anyone registering for the Fall after October 7 is charged a late registration fine of \$50.

The Spring semester begins January 27, 2018. Registration for the Spring semester starts in December and ends Saturday, February 3. Anyone registering for the Spring after February 3 is charged a late registration fine of \$50.

During the Fall semester registration period, students register and pay tuition for (1) their private lessons in the Fall semester, and (2) their year-long activities such as small ensembles (including chamber music and jazz ensembles), large ensembles (orchestras and choruses), and classes. During the Spring semester registration period, students only register and pay tuition for their private lessons in the Spring semester.

## REGISTRATION GUIDELINES

Registration must be completed before the first lesson, rehearsal or class. Attending a class or rehearsal or informing a teacher of the intent to register does not constitute registration.

Students registering for private lessons should do so only after a studio assignment is made and both teacher and student agree on the number and length of lessons. Students who need a teacher assignment should contact the Prep office at 617-585-1130.

All new students will need an NEC I.D. card at the time of registration. A \$15 fee will be charged to replace a lost I.D. card.

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

## CLASSES AND ENSEMBLES ADDITIONS AND WITHDRAWALS

Students must pay any adjustments in tuition in order for a change to take effect. Students changing private teachers within an academic season must complete a "Change of Private Teacher Form" prior to making the course change. This form requires the signature of the current teacher, the new teacher, the parent, and the department chair and/or the Director of the Preparatory School.

Students may withdraw from **courses, chamber music groups, and jazz ensembles** and receive a refund according to the following schedule:

- Before the first scheduled class or rehearsal, full tuition refund.
- After the first scheduled class or rehearsal, 75% tuition refunded.
- After the second scheduled class or rehearsal, 50% tuition refunded.

# REGISTRATION INFORMATION

- After the third scheduled class or rehearsal, 25% tuition refunded.
- After the fourth scheduled class or rehearsal, no refund.

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

- Before the first scheduled rehearsal, full tuition refund less \$210 non-refundable deposit.
- After the first scheduled rehearsal, 75% tuition refund less \$210 non-refundable deposit.
- After the second scheduled rehearsal, 50% tuition refund less \$210 non-refundable deposit.
- After the third scheduled rehearsal, 25% tuition refund less \$210 non-refundable deposit.
- After the fourth scheduled rehearsal, no refund.

Students must request withdrawal from a class in person or in writing to the Registrar. Informing an instructor of a decision to withdraw from a course, stopping or withholding payment, and not attending classes do not constitute withdrawal from a course. There is no refund for year-long Preparatory School courses dropped mid-year.

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

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

## PRIVATE LESSONS WITHDRAWALS AND REFUNDS

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

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

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

## ATTENDANCE

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

# GENERAL INFORMATION

## AUDITIONS AND PLACEMENT

The NEC Preparatory School offers open enrollment. Lessons and classes are available for students at any level, including beginners. Auditions for large ensembles (orchestras, choruses, and wind ensembles) take place in May for the following September; students who miss the May auditions may audition in September for any remaining openings. Auditions for all other programs (private lessons, theory, piano seminars, small ensembles and chamber music) take place in early September. Private lesson placements may be made throughout the year, depending on the availability of teachers.

## GRADUATION AND CERTIFICATES/AWARDS CEREMONY

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

## CONCERT RECORDINGS

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

## CONCERTO COMPETITION

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

## JORDAN HALL

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

# GENERAL INFORMATION

## LIBRARIES

The Harriet M. Spaulding Library houses 75,000 volumes of music and books, over 275 journals, newsletters, and newspapers. The Idabelle Firestone Audio Library contains over 35,000 recordings on LP, CD, tape, and videotape. Use of the materials and listening rooms is available to all Preparatory students with a current I.D.

## MASTERCLASSES

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

## MEMBER AFFILIATIONS

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

## PERFORMANCE TOURS

The Youth Philharmonic Orchestra, Youth Symphony, Massachusetts Youth Wind Ensemble, Youth Chorale, and Piano Department tour on a biannual basis. These performance tours offer unforgettable musical and cultural experiences to the students. Since 2005, these groups have toured Costa Rica, Spain, Slovakia, Hungary, Portugal, Czech Republic, Germany, China, Greece, Great Britain, Austria, Italy, Venezuela, Brazil, Argentina and Ireland. During the 2017-2018 season we expect our Piano Department and Massachusetts Youth Wind Ensemble to tour.

## PHOTO RELEASE

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

## PRACTICING

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

## SCHOOL CLOSINGS

The Conservatory may be closed in some cases of inclement weather. The following radio and TV stations and Web site will announce school closings: WBZ 1030 AM and Channel 4; WRKO 680 AM and Channel 7; WCVB TV Channel 5; WLVI TV Channel 56; and [www.wbur.org](http://www.wbur.org). Announcements will be updated regularly on the automated attendant at the NEC main number: 617-585-1100 and posted on the NEC website. If school is cancelled due to bad weather, every effort will be made to make up lessons and classes.

# GENERAL INFORMATION

## SECURITY AND SAFETY

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

## TEXT PURCHASES

Texts and other course materials may be purchased at Music Espresso, located at 295 Huntington Ave., second floor, Boston, MA.

## THEORY CLASSES TEXT PURCHASES

The common text used for NEC Prep Theory classes is the following:

*Wedge, Ear-Training and Sight-Singing: Applied to Musical Theory*

This book can be purchased for \$15 in the Prep office Tuesday – Saturday during normal office hours. It is designed to be used throughout most levels of theory courses through NEC Prep.

## STUDENT RECITALS

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

# CALENDAR

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

## SEPTEMBER 2017

Thursday, 7 – Sunday, 10	Fall Placements and Seating Auditions
Friday, 15	Sr. MYWE, Jr. MYWE, MYWE CB, Friday Baroque Ensembles Begin
Saturday, 16	First Day of Fall Semester: Classical and CI large ensembles, classes and lessons begin; Jazz classes begin
Saturday, 23	Jazz ensembles begin
Saturday, 30	Chamber music rehearsals begin; Jazz lessons begin

## OCTOBER 2017

Saturday, 7	Registration Deadline: late fees incurred after this date
Saturday, 14	NEC Prep Concerto Competition applications due

## NOVEMBER 2017

Sunday, 5	Concerto Competition Preliminaries, 9:00 a.m.-5:00 p.m. YS Concert, 7:30 p.m., Jordan Hall
Sunday, 12	Concerto Competition Finals, 9:00 a.m.-5:00 p.m.
Thursday, 16	YPO and Lexington High School Concert, 8:00 p.m., Jordan Hall
Saturday, 18	Suzuki Fall Recital, Brown Hall
Wednesday, 24 – Sunday, 28	Thanksgiving Vacation – No classes, lessons, or rehearsals

## DECEMBER 2017

Saturday, 2	Children's Choruses Concert, 4:00 p.m., Jordan Hall
Tuesday, 12	Jr. MYWE and MYWE CB Concert, 7:30 p.m., Jordan Hall
Friday, 15	YJO Swing Dance Concert, 7:00 p.m., Brown Hall; Studio Progress Reports Due
Saturday, 16	Winter Festival Jazz Recitals; Piano Seminar Recital; STO, PSO, SRO, JRO, YRO, SCO Concert, 12:00 p.m., Jordan Hall
Monday, 18	Sr. MYWE Concert, 7:30 p.m., Jordan Hall
Tuesday, 19	YBE, Trombone Choir, and Cello Choir Concert, 7:30 p.m., Jordan Hall
Thursday, 21 – Friday, Jan. 5	Winter Vacation – No classes, lessons, or rehearsals

## JANUARY 2018

Saturday, 6	Saturday classes, lessons, and rehearsals resume; Jazz Recitals
Friday, 12	Sr. MYWE, Jr. MYWE, MYWE CB, and Friday Baroque Ensembles resume
Saturday, 13	Jazz Recitals
Sunday, 21	Baroque Ensembles Concert, 11:30 a.m., Williams Hall
Saturday, 27	Spring Semester begins
Sunday, 28	Chamber Music Festival, 9:00 a.m.-5:00 p.m.; YPO Concert, 8:00 p.m., Jordan Hall

# CALENDAR

## FEBRUARY 2018

Friday, 2 – Sunday, 4	Contemporary Music Festival
Saturday, 3	Registration Deadline: late fees incurred after this date
Tuesday, 6	YS Concert, 7:30 p.m., Jordan Hall
Saturday, 17	Winter Break – No classes, lessons, or rehearsals

## MARCH 2018

Saturday, 3	First date for scheduling required spring student recitals
Tuesday, 6	YRO and Youth Chorale Concert, 8:00 p.m. Jordan Hall
Saturday, 10	First date for scheduling non-required spring student recitals and studio recitals
Saturday, 17	Spring Break – No classes, lessons, or rehearsals

## APRIL 2017

Sunday, 29	YPO Concert, 8:00 p.m., Jordan Hall
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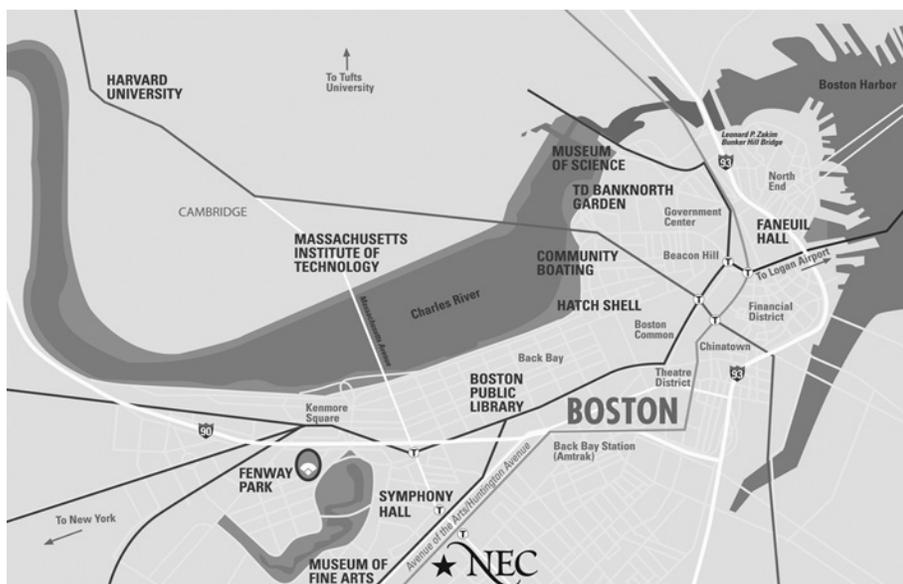
## MAY 2018

Saturday, 5	Jazz Evaluation Day
Sunday, 6 – Saturday, 19	Large Ensemble Auditions
Sunday, 6	Sr. MYWE Concert, 7:30 p.m., Jordan Hall
Wednesday, 9	YJO Concert, 7:30 p.m., Jordan Hall
Saturday, 12	Evaluation Day – No lessons, chamber music, piano seminar
Wednesday, 16	YS Concert, 8:00 p.m., Jordan Hall
Thursday, 17	SCO/JRO Concert, 7:30 p.m., Jordan Hall
Saturday, 19	Piano Seminar Recital; Jazz Recitals
Monday, 21	YBE and MYWE CB Concert, 7:30 p.m., Jordan Hall
Tuesday, 22	Trombone Choir and Jr. MYWE Concert, 7:30 p.m., Jordan Hall
Thursday, 24	28th Annual Composer's Celebration Concert, Jordan Hall
Saturday, 26	Chamber Music Festival; Baroque Ensembles Concert
Thursday, 31	Cello Choir and Youth Choruses Concert, 7:30 p.m., Jordan Hall

## JUNE 2018

Saturday, 2	Graduation and Awards Ceremony
Monday, 4	Chamber Gala Concert, 7:00 p.m., Jordan Hall
Friday, 8	MYWE Tour Send-Off Concert, 8:00 p.m. Jordan Hall
Saturday, 9	Spring Festival: STO, PSO, SRO, YRO Concert, Jordan Hall
Monday, 11	Piano Tour Send-Off Concert, 7:30 p.m., Jordan Hall

# HOW TO FIND US



## LOCATION AND TRANSPORTATION

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

## PARKING

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

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

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

These fees were in effect in 2016-2017 and may change in 2017-2018.

290 Huntington Avenue, Boston, MA 02115

617.585.1130 or 617.585.1160

[necmusic.edu/prep](http://necmusic.edu/prep)





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