

This will include performances in a variety of venues, such as hospitals, churches, and retirement communities, as well as giving masterclasses and providing outreach programs in local high schools and colleges. The string quartet training program is intended to nurture the art of the string quartet, serve the community, and provide top-quality training in all aspects of musicianship and career development.

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

## PROFESSIONAL PIANO TRIO TRAINING PROGRAM

As part of its commitment to chamber music, NEC offers the Professional Piano Trio Training Program. Piano trios that demonstrate the ability and commitment to achieve a professional career are eligible for this intensive course of study and for any of the existing NEC graduate degrees, including Graduate Diploma and the Master of Music (providing they meet any qualifying degree requirements for those degree or diploma programs). In addition to the individual degree requirements, ensembles will perform in a variety of community and outreach concerts. The goal of the program is to promote the vitality and importance of chamber music in the community, assist in career development, and provide the highest level of musical training.

Participants in this program will normally be in residency for two years at NEC, where each trio member will receive a full tuition waiver and stipend for up to four semesters of full-time study. Applicants must be part of an existing piano trio, not individuals or members of other chamber music groups.

## ARTIST DIPLOMA

The Artist Diploma is a unique Conservatory graduate program, focused on developing both the artistry and professionalism of gifted young musicians. Except in unusual and compelling circumstances, the Artist Diploma is limited to areas of performance with substantial and significant solo repertoire. Candidates for Artist Diploma possess not only great talent, but also the ability and determination to realize that talent in the contemporary musical world. They may have already embarked on solo performing careers, or may be on the brink of such careers. The two-year program they pursue here is tailored to their individual needs; working in close collaboration with studio faculty and advisors, Artist Diploma students focus on performance, deepening their artistry in close collaboration with master teachers. In addition, some will want to enhance their education through studies of music theory, languages, etc., while others will want to begin practical preparations for careers to which their talents have led.

In each case, the candidates have opportunities to reflect on their music, to enjoy the support of an educational environment, and to feel the freedom to create their music. The Artist Diploma provides full tuition remission and a stipend, as well as the opportunity to perform in Jordan Hall each year. As part of their program responsibilities, these young artists play an active role in the musical life of the Conservatory during the required two years' residence, participating in institutional outreach and demonstrating the commitment of musical artistry.

## DOCTOR OF MUSICAL ARTS

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

Appropriately qualified D.M.A. students may be offered independent teaching responsibilities as Teaching Fellows in music history, music theory, and other areas. Such appointments are usually made only after completion of the required doctoral seminars. Collaborative pianists receive assistantships for assignments in the vocal and instrumental programs. The Academic Chair of the D.M.A. program advises D.M.A. students.

### *Credit Structure*

A Master's degree in Music is a prerequisite for entry into the D.M.A. program. A minimum of 60 credits beyond the Master's degree is required. The equivalent of five full-time semesters (not including recital and research credits) is usually needed to complete the coursework for the D.M.A. degree. Students are required to be in full-time residence during their first year. The normal time of completion is at least three years; doctoral students must complete requirements within seven years of matriculation. After seven years, the student may request an extension from the D.M.A. Committee. If the extension is not granted, the student will be withdrawn from New England Conservatory and must re-apply through the admissions office.

Generally, students earn 30 credits in their major area: studio, allied performance studies (such as chamber music, vocal coaching, or conducting), recitals, and research projects. Participation in ensembles may be required for Performance majors, and Jazz Composition majors, upon recommendation of the chair of the major department and with approval of the Doctoral Committee. Attendance at large ensemble rehearsals (four semesters) is required for Conducting majors. Additional credits are earned in academic subjects: required doctoral seminars, and electives from the graduate curriculum. To receive credit for a course, all grades received by doctoral students must not

fall below B- (C is not a passing grade). Students receiving a grade of B- must meet with the Academic Chair to discuss their future in the program. Students are considered full-time when they are registered for 8–10 *tuition-bearing credits* in a term, and are charged per credit for credits taken beyond full-time (see exception under *9 – 11 Credit Balance*). Full-time versus part-time status and credit maximums are determined only by tuition-bearing credits (studio, chamber music, and courses). *Non-tuition-bearing credits* are those awarded for recitals, research projects, and ensembles.

- **Studio Credits**

Sixteen credits are earned in studio work with a faculty member. This is accomplished in four semesters of weekly lessons. (Generally, doctoral students enroll for one or more additional semesters in which they do not take studio lessons.) The structure of the degree does not allow for either additional studio for credit or studio on additional instruments or in secondary areas (see *Third-Year Status*, for additional information about studio credits).

- **Extended Credits**

Occasionally, students may need to earn only *one credit* to complete their elective requirements. In those rare instances, students who wish to earn this extra credit in a course for which they are already enrolled may propose an “extended credit project” for approval by the faculty member involved and the Academic Chair of the Doctoral Program. These projects will involve additional research and/or class presentations, and evidence of this additional work must be presented to the Chair before the extra credit is awarded. Students may not propose extra credit for required doctoral seminars.

- **Independent Study**

In rare and justified circumstances, a doctoral student may pursue an Independent Study to explore areas of special and compelling interest. Faculty who guide such a project normally meet with the student three times during



the semester. Independent Study topics must not duplicate other Conservatory courses. D.M.A. students are allowed to earn no more than two credits in Independent Study toward the degree. The Academic Chair of the D.M.A. program and supervising instructor must approve topics and proposals, and evidence of completion of work must be submitted to the Chair before credit is granted. Under no circumstances will credit earned through Independent Study reduce the student’s tuition obligation to the Conservatory.

- **9 – 11 Credit Balance**

A normal full-time load includes four credits of studio, three of a doctoral seminar, and two of an elective course. Since there are limited opportunities for one-credit activities (i.e., chamber music, sonata coaching, and extended credits) to add up to the regular ten-credit full-time load, students may opt to take nine credits in one term and eleven credits in the other, within a single academic year. In this case, they are charged for two terms of full-time tuition. In any event, no student will be allowed to take more than *twenty tuition-bearing credits* in an academic year without incurring additional tuition charges. The Academic Chair must approve all overloads.

- **Transfer Credit**

New England Conservatory may, at the discretion of the D.M.A. Committee, allow D.M.A. students to transfer up to four credits of doctoral-level coursework received at another institution. The Conservatory does not accept studio, ensemble, or chamber music credits, or credits for courses that replace required doctoral seminars.

- **Second-Year Status**

At the end of the first full year of study, the student will receive an evaluation of work completed. The D.M.A. Committee will provide a recommendation regarding the advisability of the student’s continuance in the program.

- **Third-Year Status**

Students who complete four consecutive full-time semesters will have eight credits remaining to complete their academic requirements. They may take these in any combination during the fall and spring semesters of their third year. Students will be billed for the equivalent of half-time tuition for full-time status over the course of the two semesters of their final year. Since one semester of full-time tuition normally entitles a student to 10 tuition-bearing credits, those students who need only eight credits to complete their academic credits requirement may take seven hours of studio instruction for zero credit during the third year. *They do not earn credits toward their degree. In no case can more than 16 studio credits be applied to graduation requirements.* This option is available only to students who will have paid five semesters of full-time tuition.

### **Recitals**

If a student has outstanding recital requirements by the time they have completed all tuition-bearing credits, a concert hall fee will be assessed. **Performance majors** give three recitals, earning three credits per recital (special rules apply for collaborative pianists). The student, in consultation with the

studio teacher, programs these recitals. Students are required to write program notes for each recital, which must be submitted to the Academic Chair of the Doctoral Program at least one week prior to the performance date. Failure to meet this requirement may result in cancellation of the recital. One of the student's three recitals may be a lecture-recital. For pianists, one of the recitals may be either a lecture-recital or a chamber music recital. Recital adjudications will be handled by the individual department, except for the final recital/lecture-recital, which will be adjudicated by two members of the D.M.A. Committee.

**Composition majors** present an evening-length recital of chamber music, with program notes, for six credits. The student, in consultation with the studio teacher, plans and programs this recital. Students are required to write program notes for this recital, which must be submitted to the Academic Chair of the Doctoral Program at least one week prior to the performance date. Failure to meet this requirement may result in cancellation of the recital. All works programmed on this recital must have been completed during the student's matriculation in the doctoral program at NEC.

**Jazz Composition majors** present an evening-length recital of original music, with program notes, for six credits. The student, in consultation with the studio teacher, plans and programs this recital. Students are required to write program notes for this recital, which must be submitted to the Academic Chair of the Doctoral Program at least one week prior to the performance date. Failure to meet this requirement may result in cancellation of the recital. All works programmed on this recital must have been completed during the student's matriculation in the doctoral program at NEC.

**Theoretical Studies majors** present two public lectures or lecture-recitals for four credits each, which are to be submitted in written form to the D.M.A. Committee *within one month after the presentation is given*. Since an important aim of the D.M.A. in Theoretical Studies is to preserve theory's crucial connections with other domains inside and outside music, the student in the course of her/his lectures or lecture-recitals (or elsewhere with faculty approval) will demonstrate competence and accomplishment, either as a composer or as a performer.

**Collaborative Piano majors** will give three, 3-credit recitals. The emphasis of these recitals (vocal vs. instrumental) will be determined with faculty advisement. With approval from the Collaborative Piano faculty, Collaborative Piano majors may substitute two NEC student recitals for one D.M.A. recital (only one set of program notes need be written in this case). Students will work with the appropriate studio teachers and the chair of Collaborative Piano in designing programs. Students are required to write program notes for each recital, which must be submitted to the Academic Chair of the Doctoral Program at least one week prior to the performance date. Failure to meet this requirement may result in cancellation of the recital.

### **Research Projects**

#### **Performance Majors**

After completing the qualifying exams, students begin work on research projects which may be fulfilled in a variety of ways, including historical studies, analytical studies, critical editions, annotated translations or articles appropriate for publication in music journals. The length of the research project should be consistent with the scope of the topic to be presented. (In general, projects are similar in length to semester projects in the DMA Seminars.)

#### **Research Project Advisors**

Students consult with the Academic Chair of the D.M.A. program to identify a faculty advisor who is suitable for their project. Once chosen, the faculty advisor supervises the student from the preparation of the project proposal to the completion of the project. Both the project proposal and the completed project must be approved by the faculty advisor and by members of the D.M.A. Committee.

#### **Research Project Proposals**

Research project proposals should include a statement of purpose, a description of methodology, and a bibliography. Topics may be developed from a student's work in other courses, but the project must not duplicate coursework. (Students who use pre-existing course work in a project proposal or final project must submit copies of that coursework to their advisor and to the D.M.A. Committee.)

Once approved by the advisor, three copies of the Project Proposal should be submitted to the Academic Chair of the D.M.A. program by October 1 or March 1, at least one semester prior to the expected date of the project completion. Proposals are then evaluated by members of the D.M.A. Committee. The DMA Committee must approve the project proposals before substantial work may begin on the research project. Proposals that are submitted after the deadlines will not be read or evaluated until the following semester.

#### **Completed Research Projects**

Students should register for INT 980, D.M.A. Research Project (3 credits) for the semester in which the project is expected to be completed and submitted. Once approved by the advisor, three copies of the completed research project should be submitted to the Academic Chair of the D.M.A. program by October 1 or March 1. Doctoral Research Projects are then evaluated by members of the D.M.A. Committee. Once approved by the D.M.A. Committee, the student receives a passing grade (P) for INT 980. Research projects that are submitted after the deadlines will not be read or evaluated until the following semester. Normally, completed projects are not submitted to Spaulding Library. Students who wish to submit their completed projects to Spaulding Library must petition the D.M.A. Committee for permission to do so.

**Composition majors** submit an orchestral work, or a large-scale multi-instrument chamber work (which may include voice(s)). The duration of the work should be a minimum of 20 minutes. The work must be composed after the student has completed coursework in the D.M.A. program. The project proposal, approved by the student's advisor, must be submitted for approval by the D.M.A. Committee, prior to substantial work being done on the composition. Proposals and completed projects that are received after October 1 or March 1 will not be evaluated until the following semester. Final projects may be submitted to the appropriate large ensemble department for review. However, a performance is not guaranteed. Normally, completed composition projects are not submitted to Spaulding Library. Students who wish submit their completed composition projects to Spaulding Library must petition the D.M.A. Committee for permission to do so.

**Jazz Composition majors** submit a work for large ensemble, or a large-scale-work for a smaller ensemble (which may include voice(s)). The duration of the work should be a minimum of 20 minutes. The work must be composed after the student has completed coursework in the D.M.A. program. The project proposal, approved by the student's advisor, must be submitted for approval by the Committee, prior to substantial work being done on the composition. Proposals and completed projects that are received after October 1 or March 1 will not be evaluated until the following semester. Normally, completed composition projects are not submitted to Spaulding Library. Students who wish submit their completed composition projects to Spaulding Library must petition the D.M.A. Committee for permission to do so.

**Theoretical Studies majors** write a research project, for six credits, as a culminating project. The research project will address and explore in depth a significant theoretical topic, including its implications for musical understanding, creation, performance, and pedagogy, and is to be presented and defended in a public lecture with open discussion. Both the research project and lecture are to be reviewed and evaluated by members of the Theoretical Studies faculty. The length of the research project and lecture should be consistent with the scope of the topic to be presented. Proposals and completed projects that are received after October 1 or March 1 will not be read or evaluated until the following semester. The approval of project proposals and final projects will be at the sole discretion of the music theory department.

### **Music Theory and Musicology Minors**

DMA students may apply for a music theory or musicology minor at the end of their second semester of study. Admission to the music theory or musicology minor will be at the discretion of the appropriate department. (Students who are denied admission may re-apply at the end of their third semester of study.) Specific academic requirements for the minor will be determined by

the appropriate department in consultation with the Academic Chair of the D.M.A. Program.

Research Projects for minors in music theory and musicology will be supervised by faculty members who serve as instructors of the DMA seminars. The approval of project proposals and final projects will be at the sole discretion of the music theory or musicology departments.

### ***Language Exams***

During the course of the doctoral program each student must demonstrate competence in a research language other than English. Italian, German, and French are the languages of choice; other languages may be proposed to the D.M.A. Committee. Competence is generally established by means of a translation exam administered by the doctoral committee or its designate. Language exams are offered once a semester. In addition to the primary language requirement, students majoring in Theoretical Studies are expected to show some familiarity with a second foreign language.

Collaborative Piano majors with an emphasis in Vocal Repertoire must show competence in diction (English, French, German, and Italian), fulfilled through courses offered in diction.

### ***Qualifying Examinations and Advancement to Candidacy***

After the completion of the four required D.M.A. seminars, and most doctoral coursework, students take qualifying examinations in musicology and theory. After successfully passing the written examinations, the students advance to the Oral Examinations. These are intended to focus on each student's individual work as a prism through which to view her/his overall preparation, rather than to serve as a comprehensive test based on abstract standards. Portfolios, which include papers, programs, program notes, and/or compositions, are to be submitted prior to the Oral Examinations. Students should be prepared to discuss the portfolio's contents in depth. In addition, each student will select two scores representing contrasting styles, genres, and media and be prepared to discuss them with the examining committee. A special feature of the orals is a pedagogical discussion. One hour prior to the orals, each student will receive a sample of undergraduate-level work in his/her area (an audition tape, a score, or a paper) and will be asked to comment on pedagogical issues. Passing all parts of the qualifying examinations is required to advance to candidacy for the D.M.A. degree. Normally, students are allowed no more than two opportunities to pass each part of the qualifying examinations.

### ***Special D.M.A. Fees***

- **D.M.A. Continuance Fee**

After completion of all tuition-bearing coursework, all D.M.A. candidates are required to register for Continuance and are charged a continuance fee. This fee will allow candidates access to Spaulding and Firestone Libraries. Students must register for continuance and pay the fee each semester until they graduate or withdraw from the program.

• **Building Access Fee/Delayed Recital Fee**

After completion of all tuition-bearing coursework, students who still need to present a recital to fulfill graduation requirements must pay a Concert Hall Fee, for use of the hall for dress rehearsal and recital only. Those wishing to have access to all NEC facilities, including practice rooms, must *also* pay a Building Access Fee each per semester. Students are only allowed building access during the semester in which the recitals are presented.

PERFORMANCE (CONDUCTING, JAZZ, SOLO PERFORMANCE)	CREDITS
<b>Studio</b> .....	16
<b>Allied Performance Studies</b> .....	2
<b>Doctoral Seminars</b> .....	12
MHST 901 (first semester), 902 THYG 901, 902	
<b>Electives*</b> .....	18
<b>Recitals</b> .....	9
<b>Research Project</b> .....	3
<b>Total Credits</b> .....	60
PERFORMANCE (COLLABORATIVE PIANO)	CREDITS
<b>Studio</b> .....	16
<b>Allied Performance Studies</b> .....	2
<b>Doctoral Seminars</b> .....	12
MHST 901 (first semester), 902 THYG 901, 902	
<b>Coaching in Sonata Repertoire</b> (CLPNO 901-902).....	2
<b>Coaching in Instrumental/Vocal Repertoire</b> (CLPNO 507-508, 607-608).....	6
<b>Electives*</b> .....	10
<b>Recitals</b> .....	9
<b>Research Project</b> .....	3
<b>Total Credits</b> .....	60

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

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

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

*\*6 credits must be taken with Music History or Theory faculty who also teach DMA seminars. Composition majors are required to take 1 semester of conducting and one semester of Graduate Composition Seminar.*